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MELBOURNE

MUSIC EDUCATION IN A CLIMATE OF CHANGE

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FOREWORD

The Eleventh Annual Conference of AMEL was held in Melbourne under somewhat difficult circumstances. The national pilots' strike was at its most crippling and the attendance was small. Those who did manage to reach Melbourne often overcame considerable difficulty and inconvenience to do so - the presence of the Tasmanians was particularly impressive. Despite the problems AMEL was delighted by the quality of presentations and participation. The papers were of a high standard and the discussions challenging and encouraging. AMEL was also pleased to resume its annual gatherings after the one-year occasioned by the ISME Conference in Canberra. AMEL fills a vital place in our professional life - we need the forum, the feedback and the friendship.

The papers presented ranged broadly across our discipline but the main focus appeared to be research. Amanda Wojtowicz opened the Conference with an overview of the current state of music education in Tasmania, stressing the importance of a clear understanding of the processes of our discipline and the application of this to teacher training. Deirdre Russell-Bowie discussed the results of an extended case study on the implementation of the NSW K-6 syllabus and stressed the importance of inservice training which has a clear model and a commitment to sequential development. Belle Farmer discussed the often neglected area of assessment and presented the findings of an impressive study on topic - dealing with perceptions, usefulness, acceptability and relevance to the student and teacher in preservice music education programs. Robin Stevens gave an Introduction to the 'Bibliography of Australian Music Education Research' Project which seeks to document and disseminate past and currrent research and to encourage future efforts. Jane Southcott presented a report of a recent application of technology to the training of preservice generalist teacher trainees in music. Margaret Barrett discussed current research in language acquisition and developed a model for teacher education in music. Jane Southcott gave an example of historical research in music education stressing the importance of awareness of our own methodological heritage. Deirdre Russell-Bowie presented a summary of current trends in music education research and set forth aims for the further development of research in Australia. Reis Flora discussed approaches to multicultural music in teacher training.

The other area which underscored much of the discussions was the implications of the current climate of change. David Symington presented some of the major issues and Barbara Van Ernst responded to these referring directly to music education highlighting amalgamation, tuition fees, credit transfers, priorities and access and equity. Later, Barbara Van Ernst summarised the Conference issues and concerns clearly pointing to important future developments and stressing the importance of research.

I wish to thank all those who contributed so capably to this conference in what were difficult times. I also wish to thank Pam Gallop, Secretary to the School of Education, Monash University College Gippsland for her assistance in preparing this report.

Jane Southcott
Editor and Conference Convenor

DEVELOPMENT OF MUSIC EDUCATION COURSES TO MEET NEW NEEDS.

A WORKING MODEL FOR TEACHER EDUCATION IN TASMANIA.

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INTRODUCTION

Recent developments in curriculum renewal in Tasmania present particular challenges for both pre- and post-initial teacher training. In addition, the current climate in tertiary education requires particularly creative solutions to staffing and resourcing problems.

The present guidelines and secondary curriculum for school music in Tasmania are based on the premise that music is available for every student, the importance of active participation in listening, composition and performance and at primary level on an expressive arts tradition.

82% of primary schools and all secondary schools and colleges have designated music teachers although many would be part-time, some trained in subject areas other than music and some untrained. Teacher education in music mainly takes place within a performance based conservatorium tradition.

Beginning music teachers, trained in either a four-year concurrent degree or an end-on Diploma of Education, could find employment as itinerant primary music specialists, or secondary music specialists responsible for compulsory and elective courses. Some would be placed in District schools as the only music teacher from K-10, or even in special schools. The pre-service courses are not in practice level specific - the Dip. Ed. course is for secondary music specialists, but the B.Mus. caters for all levels. Instrumental specialists may come through the same process but are more likely to be players with no teacher training - at best some studio teaching experience.

My challenge is therefore to improve the effectiveness of music teaching within a climate of contracting resources.

The teaching of teaching and the learning of teaching pose a particular problem for the reconciliation of theory and practice. The paper examines a model based on a view of the teacher as facilitator, researcher and reflective practitioner with the learner as an active participant in their own learning.

Challenges for Music Education in Tasmania

The Background

As a practising music educator in Tasmania, although the challenges I face are common to others, I operate within a unique context. Tasmania is a small state with positive opportunities for facilitating reporting and exchange of information, and notable for a consistently high quality of education.

There are only two tertiary institutions in Tasmania involved in teacher education; the University of Tasmania in the south and the Tasmanian State Institute of Technology in the north.

The Conservatorium of Music was initiated in 1964 by the Education Department for music teacher education. It very quickly introduced a performance degree. Once part of a College of Advanced Education with a split campus north and south, upon rationalisation it became a faculty of the University and the northern campus contracted to form part of a fine arts department within TSIT. The Conservatorium retained the specialist teacher training course, with TSIT servicing the music component of their Bachelor of Education course for ECE and primary teachers.

Within the current Federal Government initiative in tertiary education, the two Tasmanian institutions are amalgamating again (this time including the Maritime Studies Institute), thus the immediate need to clarify and consolidate teacher education priorities.

At the moment, the majority of state trained music teachers come through the courses offered in the south by the University - either a four year concurrent B.Mus. specialising in Music Education at the Conservatorium, or an end-on course combining a recognised first degree with a Diploma of Education offered by the University Centre for Education (UCE).

Unique to this framework however, is the joint lectureship in Music Education funded 50/50 by the two faculties. This position involves responsibility for co-ordination, planning, much of the teaching, and the evaluation of all the music education courses.

It was established in 1985 as a positive way of providing coherence for the courses, as well as being economically advantageous to both the Conservatorium and the UCE. This remains the case, although the role has become more difficult with resourcing constraints restricting the possibility for development and innovation. Nevertheless, the opportunity is still there to make a significant contribution to music education in the state. As the present incumbant my concern is to provide a curriculum responsive to the rapid changes characteristic of education today, but well founded enough to be a solid tradition for the music teachers of the state.

A Vision for the Future

My vision is one in which music has a central role in education, a role which deals not only with training in musical techniques and skills, but which also allows people to explore themselves, their relationships with other people and their world, making sense of and being able to share their discoveries. I want to establish positive attitudes to music as another way of knowing.

I believe there are three challenges to this view of music education. First, that we develop a better understanding of the nature of music itself, and therefore of music in education. Second, that we become more articulate about how children learn through music. And third, that we clarify the roles of general classroom teachers and specialists in teaching music in the schools.

The continuity in musical development from early childhood to tertiary education reveals some inadequacy in meeting these challenges.

The joint lectureship offers the opportunity to take an overview of the various music teaching roles and to establish an integrated and interdependent program of teacher education through pre-service courses, participation in professional development and in-service training, and eventually establishing research through post-graduate courses.

Primary Arts Policy

An Arts Policy for Tasmanian primary schools was clearly articulated in 1980 by the Committee on Primary Education. This followed from the national inquiry into education and the arts in the early seventies, which reviewed arts practice in education and funded state groups to present recommendations for research and policy making.

> "In primary education it is important to understand that education through the arts is an active education based on direct personal experience. The process by which individuals explore their world, their materials and themselves through activity in the arts is of paramount importance. We suggest that the arts ... are an area of experience which is fundamental to children's development as thinking, moving, speaking and feeling people." (COPE, 1980)

Arts education in primary schools is particularly well supported and a model for professional development involving teachers as researchers has developed out of arts practice.

The Arts Process

Tasmanian research in the eighties revealed the very important role of the arts in language development (Schaffner, 1981). Alongside this research, the then Supervisor of Speech and Drama, Beth Parsons, and the Northern Regional Primary Superintendent, Margaret Bartkevicius, identified an arts process approach to learning based on their observation of young children's natural approach to learning and the creating process experienced by professional artists. Described in an Education Department publication, *Children, Language and the Arts*, this work has had a major impact on primary classroom arts programs and a significant influence on the professional development of teachers.

In 1981 the same educators established an in-service program in the related arts for primary classroom teachers. The courses were designed around the idea that an understanding of the arts process could be developed only through personal experience of the process.

My own involvement in these in-service programs as a tutor, resulted in a conviction that this research had some important implications for teacher education. I have continued to examine this approach in my own work, strengthening the conviction through personal experience as well as observation of others.

Concurrent with this systematic research and development, guidelines for both art and music have been produced. The Music Guidelines (an interim document) provide positive descriptions of the roles of specialists and classroom teachers, giving an indication of directions for teacher education. (There is not a commitment by the Education Department through a publicly stated staffing policy for music, but enough evidence exists for a more defined pre-service structure.)

Secondary Renewal

1987 marked the pulication of a document entitled *Secondary Education: The Future* which "represents a view of the future for Secondary Education that has wide support." (1987, vii). It is a statement of principles, indications of how they should be interpreted, and provides a basis for planning and action.

It is a broad statement within which syllabus development must be fitted. Subject areas are treated as 'fields of knowledge', but it is important that music teachers have strong convictions about the place of music as a centrally important part of the curriculum because of the special nature of its knowledge, and the continuing high profile of music as a performance medium in the secondary area.

The curriculum development presently being implemented involves the design and implementation of programs appropriate to particular school circumstances and school-based, criterion referenced assessment.

The certification body, The Schools Board, through its subject committee, is developing new music syllabuses along a common format. The 'Music Overview' incorporates the underlying principle that music should be available to all students, with an emphasis on the experience of

music as being of value and relevance to student's lives. It presents the view that music involves cognitive, social, emotional and physical development and stresses the ability to respond sensitively to music. Courses are to be based on "three fundamental activities" - creating, listening and performing, through which students will explore and develop an understanding of musical concepts.

Who Should Teach Music?

In both the primary and secondary education policies already described, there are indications of the kind of teaching to be encouraged in Tasmanian schools. Attributes applying to all teachers are articulated involving basic teaching competencies; e.g. student and class management, counselling skills, caring and concern for students and willingness to be involved in professional development.

For primary schools the distinction between generalists and specialists is more clearly enunciated in the Primary Guidelines, which identifies distinctive roles for the generalist and specialist. Ideally the classroom teacher is seen as taking responsibility for music in the light of its redefined role as part of the total arts education program.

> "The class teacher knows and understands the children's strengths, weaknesses, interests, day-to-day problems, daily programs of work and their family situation." (1988, 35)

The primary specialist would then become a "resource person" providing support and assistance to one or a cluster of schools. The scope of this support could range fairly widely, although it is clear that the roles will develop in response to differing demands and circumstances.

The implications for pre- and in-service education are quite major. Specialists - now to be "resource people" - will need supervisory skills enabling them to assist teachers who may have quite strongly held ideas about the nature and role of music. All this in addition to the problems of equipping the classroom teachers in musical understanding, without additional resources to teach or in-service them.

My own conclusion is that far from being complacent about their roles and competencies, music teachers at all levels are aware of changing emphases, concerned about the place of music in the curriculum, convinced about its importance and willing to increase their teaching effectiveness.

The major difficulty lies in changing deeply entrenched classroom practices without a long-term commitment to systematic, system-wide support.

Characteristics and Qualities for Effective Music Teachers

There is a set of minimum competencies for primary generalists, specialists and secondary music teachers prepared by the Association of Music Education Lecturers which recognises the need for specialists to "work with the generalists" in developing realistic programs. Such an ability is a complex of attributes, and involves a maturity and self-confidence unlikely in inexperienced or beginning teachers. Introduction of in-service programs to build leadership and supervision skills is essential - particularly at primary level.

Another appropriate set of characteristics for teachers operating with students in shared musical experiences appears in the Primary Music Guidelines, although it is appropriate for any level:

> "...teachers need to develop:
>
> - An ability to listen sensitively. *The teacher who can listen carefully can identify characteristics of children's musical expressions when they are creating and performing.*

- A capacity to provide appropriate challenges in music. *The teacher needs to notice and appreciate how the children structure their musical statements in order to provide them with extending challenges.*
- An ability to motivate children. *The teacher needs to be able to use starting points such as natural and constructed environment, fantasy, history and individual experience.*
- An ability to encourage imagination and creativity in children's expression of their ideas through music." (1988,36)

Listening is not separable from any other music experience, but there is a case for the development of special skills involving analysis "on the hoof" as well as sensitivity and empathy towards children's musical statements. This must be linked to the ability to identify and comment upon characteristics of children's work both in composition and performance. Also necessary is the ability to ask open-ended questions about the directions and structure - the way the music works- and to value the shared experience.

The development of these characteristics and complementary skills is meaningful only in the context of an understanding of the nature of music in education.

The Nature of Music in Education

Understanding Music

Our understanding of the nature of music and our justification for its role in the curriculum defines the way we teach it. Music is a way of knowing quite different from other knowing; even knowing in the other arts. Nevertheless, the arts, grouped as music, drama, dance and all aspects of the visual arts, have found common purpose in research and practice which provides a firmer basis for curriculum development. Elliot Eisner clarifies the responsibility;

> "When schools define the curriculum they also significantly influence the kinds of thinking children will be encouraged to engage in..." (Eisner, 1980:4)

A justification for the arts as central to the curriculum can then be seen as the fulfillment of some idea of the kind of minds we promise to value - a balance between the rational and metaphoric, the intellectual and aesthetic, or the cognitive and affective.

Eisner defines cognition as the process of knowing which occurs through all the senses. It is not limited to words or numbers but is the generic process by which all the senses recognise aspects of reality different from each other.

Christopher Small argues the nature of knowledge as "a relationship bewteen the knower and the known."

> "Art is knowledge as experience, the structuring and ordering of feeling and perception." (Small,1977:4)

These descriptions are appropriate for the arts in education. What is specific to music, which informs the engagement appropriate to a claim of musical knowing?

In the first place we have to establish the necessity for trying to make explicit what is essentially non-verbal. Because the acquisition of intellectual or cognitive skills is not automatic simply with maturation, part of our responsibility in education is to create conditions which give rise to what Witkin calls "the intelligence of feeling."

Attempting to describe the special qualities of musical experience is both necessary as a teaching tool and as a means of professional discourse.

In a very interesting and challenging recent study from York University Brian Loane proposes that if we accept the notion of music as 'thinking in sound', or in any sense another way of knowing reality, then we must accept the thinking inherent in the music itself apart from any verbal reasoning that accompanies it.

> "The vital thing will be, while using words about our pupil's music, also to keep alive an awareness that music's 'meaning' transcends words and that the central rational achievement in music is inherent in the creative listening act itself." (Loane, 1987: 214-215)

But he also maintains that the use of music as symbol or metaphor is not dependent on acknowledgement of that purpose. We may only understand what is happening when children compose if we can find thought paths which lead towards the metaphor or symbolisation. I would like to suggest that there is a real coherence between the findings of Brian Loane and Barbara Van Ernst. (Barbara Van Ernst identified styles of musical thinking employed by children of 9 - 11 years while engaged in composition.)

In the meantime, the teacher in the classroom must be concerned with the substance of music. The relationship between the musical events of elements and the final form of the piece is inevitably only revealed in what Loane calls "creative-listening". Another set of clues to those relationships will be revealed in the individual student's use of musical means to achieve a form satisfying to them. In other words, the teacher knows the individual and will hear and see evidence of their compositional process by both listening to and observing it. She will then share the piece through hearing its final form. This ability to musically and to personally or individually analyse the work is probably the most challenging of the teacher's tasks, and requires compositional and life experience.

> "In order to understand the learner's intuitive reponse to an initial situation or idea, he must have experienced the same intuitive response in his own arts education. The process in arts activity demands a personal exploration of this kind because the nature of the arts is not concerned with the acquisition of a predetermined body of knowledge but to the perception and to the understanding of one's relationship with the physical world of place and people." (Ed. Dept. 1977:2)

I began to develop a personal model in 1984, after my experiences as a member of the team of tutors involved in the related arts in-service workshops made me realise the need for some relationship between theory and pratice.

The teachers in the workshops participated in experiences with visual art, movement, drama, writing and music, discussed their experiences and tried to identify skills and though processes. They then planned experiences and tried them in their own classrooms before returning to discuss the outcomes. That work and subsequent reflection on my own teaching formed the basis for a model which has never remained static for very long, because of the continuing nature of the reflective process involved in developing personal theories from practice.

Subsequent reading and discussion of my own, has revealed interesting and helpful research into learning and teaching which supports these experiences and has led me to further refinement of my own practice.

The Nature of Teaching and Learning

Facilitating Experiential Learning

In an article entitled "Learning to facilitate experiential learning" John Cown (1988) describes an overall framework for experiential learning as he understands its application in undergraduate and continuing education. He has developed the model through research in his

own field of civil engineering. The framework consists of periods of action followed by periods of reflection (reflective "loops") arranged in the following way:

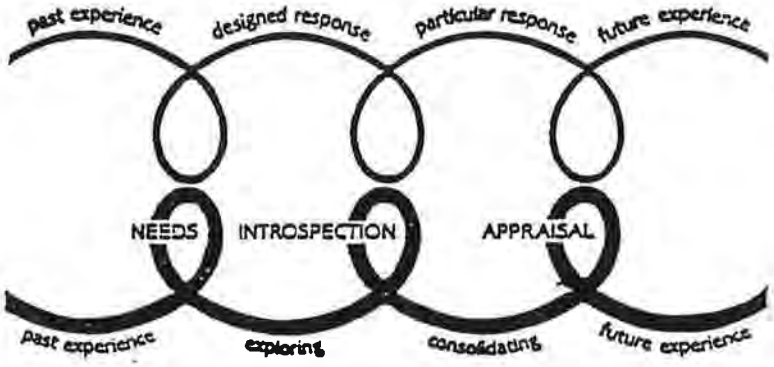

FIGURE 1
(Cowan, 1988)

It is important to note that the activity of the teacher is concurrent with the progress of the students. Interaction between the students and teacher is critical in each of the reflective loops. While the diagram shows only 3 loops, the whole process may involve many more.

There is an assumption that the learners will enter any program with significant prior learning experience (certainly the case with music education), thus the first activity begins with a period of reflection in which learners identify and clarify their own needs alongside the teacher's statement of general objectives. Identification of needs or expectations is one of the most important features of this model, and Cowan provides a fairly detailed description of this part of the process.

The teacher acts as a facilitator, helping the students' discovery and refinement of needs. Cowan uses the metaphor of a fishladder to explore the idea of various levels of needs - needs are portrayed as fish lying in various pools arranged in a hierarchy, with the top pool holding the initially expressed needs.

These are the ones readily declared by the learners and can be easily translated into objectives. There are other levels though, in which needs may be felt but the learner is reluctant to express them. Further needs may be unformulated because while existing, they may not yet be precisely specifiable. The deepest needs are unperceived by the learner although they may be apparent to others.

The facilitator's role is to provide the kind of conditions within which the felt and unformulated needs can be expressed and then explored. This will require a secure and trusting atmosphere.

The unperceived needs must be recognised for any progress to be made, and the facilitator must find some appropriate challenge through which the learner will be able to discern the personal importance and relevance of the need.

Cowan believes that although it is tempting to immediately address the readily expressed needs, it is much better to begin with those needs lying in lower pools, because in attempting to bring them to the surface the more superficial needs will also be dealt with, or discarded. He stresses the importance of developing a workshop format which allows the use of activities with different styles for different participants, depending on whether they are identifying needs through exploration or discovering previously unexpressed needs by way of meeting challenges.

These ideas complement the making process in music as a progressive refinement of purpose resulting from experimentation, selection, rejection and refinement. The concurrent curve of the teacher/facilitator is also extremely important in Cowan's model, and represents to me the increasing empathy and understanding possible for a teacher participating in the process and engaging in what Loane calls "creative-listening".

One of the methods Cowan describes for facilitating introspection is the use of a journal. Participants recorded, on a weekly basis, anything they had found to be significant in their experience of learning. Rather than just a diary of events, the purpose of the journal was to articulate things which would help the student learn better the next week. The journals were collected, comments written by the teacher, and they were handed back.

This was one of the initial attractions of the model for me, as I had also been using journals as a way of getting students to reflect on their experiences. I found the responses were more useful as an evaluation of the effectiveness of the course, rather than achieving the purpose I had originally intended. It is clearly critical to explain the purpose more carefully and not to accept simple accounts of the experience, in order to encourage the deeper reflection on learning that Cowan is seeking.

There is an often expressed view that experiential learning equates with self-expression and some notions of undisciplined and unevaluated release, rather than a concern for development of competence. The model described by Cowan is impressive in its emphasis on the participation and responsibility of the facilitator - not to take away responsibility from the learners, but to increasingly improve their ability to take on more of the responsibility for their own learning.

> "...failure must be the teacher's responsibility; but success must belong purely with the learners." (Cowan, 1984:11)

This model is well suited to tertiary music education where students must learn to become responsible for their own learning, particularly in the context of learning teaching as well as learning learning.

Learning Teaching

At all levels, student teacher, teacher, teacher educator, the relationship between practice, action and relflective understanding is likely to be similar. "Learning is in large measure an activity which takes place through the actions of the learner" (Tickle, 1987:77).

In teacher education the process of exploring learning, working through tentative ideas and problem-solving is as important as the quality of performance. Tickle maintains that an emphasis on performance skills offers no improvement on our past practice in teacher education, and that we need to create conditions which will "enhance long term learning" by helping the students acquire skills by which they will be able to solve their own problems and continue to question and enquire. He stresses, like Cowan, that we must create co-operative collaborative conditions for learning.

He says that "the experience of teaching is inherently uncertain, open-ended and speculative, involving spontaneous responses and judgements." (1987:78) It is uncanny to observe the similarity of this description to frequently made descriptions of the nature of music. Tickle cites Elliott's proposition that an instructional mode of teaching, where teachers pass on knowledge to passive recipients who produce pre-conceived results, is power-coercive and the learning power dependent. My conclusion is that the implications for teacher education in music are clear.

The nature of music and of learning demands that students come to know musically, through the composition and performance of their own works. Teachers can only facilitate this process if they understand it, and they must have experienced it themselves to have the necessary depth

of understanding. They must also have the ability to listen, in order to respond sensitively and with empathy to student's work. They need to be able to draw out from student compositions aspects of musical shaping of which the composers may have been only intuitively aware.

Each new musical problem requires its own musical and learning theory. The ability to refine theories from practice is another necessary teaching skill, as the teacher is a researcher in every new musical challenge she sets up.

I understand course development as a response arising from my own recognition of new needs after reflection on the particular problems of my particular context matched with coherent theories.

Development of music education courses to meet new needs

As a result of recent education department curriculum development, a slightly different staffing balance is apparent between primary specialists and generalists, as well as secondary instrumental and classroom music specialists. The idea of primary "resource teachers" has greater currency and it is also clear that primary principals in particular, will be examining teaching effectiveness in music as thay face staffing constraints.

An Arts in Education program in the B.Ed course is proving to be successful in changing attitudes to music through a two year compulsory commitment followed by a substantial two year elective component. A steady average group size of 14 is now common in the third and fourth year elective music course. The initial program involves an exploration of the potential of sounds generated from a wide variety of sources, and the development of a capacity to communicate ideas through the use of selected sounds. It requires a willingness to regard all sounds as potentially relevant for expressive purposes, and a commitment to shaping sounds into musical statements. The work is done mainly in small groups with reference back to the whole class in each session, providing an opportunity for structured reflection on the learning experiences. In addition,the students keep a journal in which they gradually refine their ability to reflect and articulate their own learning process.

At the Conservatorium, the core subject of the B.Mus. is built around the integration of a listening and composition program, premised upon the same objectives. By linking the B.Mus. (Music Education strand) and the B.Ed. (Arts in Education Music) students in a combined fourth year program the awareness of the different roles of generalist and specialist can be clarified, and some of the issues exposed and examined. This approach has already revealed the extent of the discontinuity between a traditional music education, and a model which acknowledges the experience of the student as a starting point for exploring music, but there is already some evidence of its effectiveness through the student's own writing in a Yearbook we produced from our joint fourth year in 1988. In particular, a very positive attitude to the complementary roles of generalist and specialist resulted from sharing points of view and musical experience in a supportive environment.

Within the Centre for Continuing Education (CCET), the Music in Education course is a successful primary music program through which practising classroom teachers are able to gain confidence in music, and in some cases additional status. A number of such teachers have moved into specialist music teaching positions after completing the course.

It is a composition and listening based course with an instrumental skills component, focussing on music as part of the primary arts education program. As such, it serves an important function in the total primary music education picture. Because its enrolment is largely drawn from experienced teachers it also offers an excellent vehicle for tackling some of the supervisory and consultancy skills needed for "resource teaching".

These developments have been conceived within the context of the joint appointment. This has the advantage of a common philosophy across all the courses, and the facilitation of co-ordination.

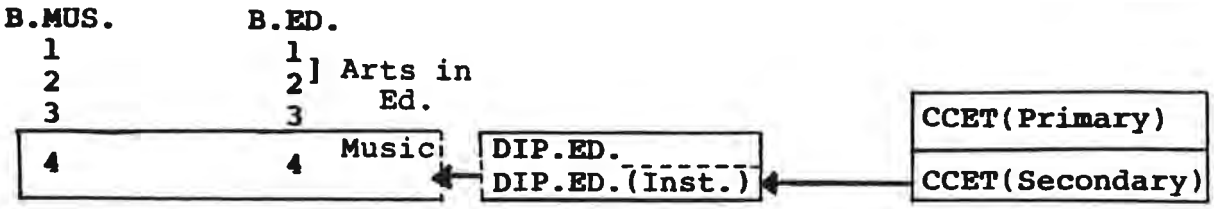

FIGURE 2

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LIVING WITH MUSIC

IMPLEMENTING THE NSW (K-6) SYLLABUS IN A PRIMARY SCHOOL

A CASE STUDY

Deirdre Russell-Bowie
Wollongong University

A case study report on a year-long DSP funded project which aimed at the implementation of the NSW (K-6) Music Syllabus in a local school.

INTRODUCTION

In 1988 I was involved, as a music consultant, in case study research at a local Catholic Primary School in the Bankstown area of Sydney's south west. The aim of the project was to train the teachers so they could effectively implement the NSW (K-6) Music Syllabus in their classrooms. This syllabus aims to teach the five musical concepts of Pitch, Tone Colour, Dynamics, Duration and Structure (OH 1), through the five activity areas of Singing, Listening, Moving, Organising Sound and Playing Instruments. (OH 2) In order to give some structure to this task, the *Living With Music* Project was firmly based on the framework of Walker's naturalistic case study approach.

Walker's Case Study Methodology

Walker uses a three step approach to curriculum design. The preliminary discussions prior to undertaking the task are the basis, or **platform**, of the study. This typically consists of various conceptions, theories, aims, images and procedures. The second step is that of **deliberation**, which is the process of the on going pursuit of particular ideas and policies. This deliberative phase then leads finally into some decisions for action, which he calls a '**curriculum package**'.

In this specific Case Study, staff were strongly involved in research and development roles throughout the project, though lead by an outside music consultant. Throughout the project, there was also constant interaction between staff, executive, the music coordinator, the music consultant, the parents and the pupils.

Living With Music Project

Prior to the commencement of the project in 1988, the school undertook a project to assess the school community's needs to identify specific priority needs of students in order to develop certain projects to satisfy these needs.

Involvement of Parents and Community

Two such surveys were developed: **Part 1** aimed at ascertaining general information on the background and family situation of the school community, and **Part 2** aimed to identify the needs and expectations the parents had in relation to their children's education.

Perceived Student Needs in General

From the results of the first survey, it was perceived that most of the students came from a low socio-economic background, with many of them coming from homes where, if spoken, English was a second language. Out of a school population of over five hundred children, there were 34 different nationalities represented.

From the results of the second survey, specific student need areas became apparent, viz: **language teaching was being treated in isolation and not across the curriculum; music was seen by parents as a subject of little value; and parents wanted to find out more about their child's education and to become more actively involved.** It was from these results from this initial survey in 1987 that the idea of the 1988 *Living With Music* Project arose.

Perceived Student Needs in Relation to Music Education

The specific student needs that were ascertained from the surveys and that were relevant to this new project, were :

a) a need to provide opportunities for students to learn through **participation in musical activities**, at levels consistent with their developmental needs and interests;

b) a need to **encourage a positive attitude towards music** to develop self esteem;

c) a need to help pupils **recognise and appreciate musical forms** in general;

d) a need to develop an increasing awareness of **their cultural and musical heritage**;

e) and a need for the children to become **involved with the community** through musical performances.

Formulation of the Living With Music Project

Although music had the lowest rating of any subject in the needs survey, the staff felt that it is an important part of the child's total development. However, the teachers also felt that they needed to become more confident and competent in teaching music in order to effectively meet the students needs in this area.

Therefore, the *Living With Music* Project was formulated to assist in meeting these needs:

a) by giving teachers the **confidence and competence** to teach music using the (K-6) Music Syllabus as a guideline;

b) by **developing a draft policy** and implementing it in the teachers classrooms and through other school activities;

c) by **implementing the syllabus** so all children will begin to develop their understanding and appreciation of musical concepts through singing, listening, playing instruments, moving and organising sound;

d) by **developing an awareness with the parents** as to the importance of the music curriculum in the total development of their children, so that the parents become participants in suitable musical experiences and in the development of the school music policy; and

e) by **strengthening community links** by active participation and performance.

As a result of these preliminary deliberations and discussions, a clear **platform** was built on which to develop a project to assist in the implementation of the NSW (K-6) Music Syllabus, and so attempt to achieve the initial goals of the *Living With Music* Project. The next step was to work through the process of the on going pursuit of these particular ideas and policies.

When the perceived needs of the students had been ascertained through deliberative discussions, by the staff, executive, parents, Music coordinator and D.S.P. coordinator and from the results of the two surveys, a submission was written to obtain D.S.P. funding to employ a music consultant and purchase resources, to assist in the implementation of the music syllabus, and so attempt to meet the needs of the students and school community in the area of music.

Strategies for achieving identified aims:

In general

During the project, it was expected that :

a) staff members who were not confident in teaching music would be identified and assisted;

b) current music teaching practices would be reviewed and revised;

c) the whole staff would be in-serviced in the theory, practice and implementation of the Music Syllabus as a basis for the school music program;

d) individual assistance to teacher would be given by the consultant;

e) and team teaching would be undertaken with the music consultant;

f) a draft music policy would be formulated and trialled.

Teachers

Within their classrooms, the **teachers** would be expected to:

a) provide opportunities for individual and group work in music across the grades;

b) integrate music and language activities in the class program; work with the school-based music coordinator in planning and implementing the Living With Music Project; and

c) organise appropriate music activities to involve the school and general community in performances such as assemblies and concerts.

Students

The teachers suggested that, as a consequence of these strategies being employed, the **students** would develop their understanding of music concepts, through:

a) singing a wide variety of songs;

b) learning correct techniques for playing tunes and untuned instruments; responding to the beat, accent and rhythmic patterns using body percussion and movement;

c) creating sounds to match element of pitch, duration and other elements of music;

d) experimenting with sounds from tuned and untuned instruments;

e) listening to identify different musical elements such as the beat, rhythmic patterns, tempo, dynamics, tones and phrases, high and low sounds, direction, staccato and legato; and

f) listening to and identifying different tone colours.

Parents

The **parents** would be invited to attend an information night on the *Living With Music* Project, and key groups of parents would be identified and would be asked to work with teachers in the implementation of the Project by assisting with assemblies, community performances and cultural demonstrations.

These anticipated outcomes of the project are directly related to the felt needs and resulting goals of the project, as outlined in the beginning of this paper.

Perceived Needs and Action Steps:

This D.S.P. submission was approved with a 33% cut in funding and a music consultant was employed on a one day a week basis for the year.

In order to set the *Living With Music* Project in its context of the whole school community, it was decided that some initial questions needed to be discussed with the executive and Music coordinator to ascertain why a school music curriculum needed to be developed, who would be involved in the development process, when it would be done, and how people would work together on the task.

Then the current situation needed to be mapped out to find out the musical background, actual needs and perceived needs of the executive, parents, staff and students. After much deliberation by the executive, music consultant, music coordinator, D.S.P. coordinator and the staff, four surveys were formulated and distributed to staff, parents, pupils and executive. The following is a summary of the analysis of the four surveys.

Executive

In general, the Executive are aware that there is no set music policy in the school, however, they are aware of some teachers who are taking music regularly with their classes, while others rely on the singing classes taken by the Specialist Singing teacher on a Monday.

Staff

Approximately half the staff have had some previous musical experience, mainly in piano, guitar and college music.

Some teachers were familiar with the music syllabus and were attempting to implement it in their classrooms. However, mainly singing, percussion and rhythm work were undertaken in lessons, with three teachers also including listening and moving activities. Little consideration was given to the teaching of the actual musical concepts.

Those who did not feel confident about implementing the syllabus, felt they needed more knowledge and assistance in planning and programming music lessons.

Parents

Although only 5% of parents felt they had any resources to assist the music program, many families were involved socially with music though there was little formal music education undertaken by the children out of school.

Children

When asked about their interests in the various areas of music, a high proportion of children said they liked to sing, listen to, and make up their own, music. Many children also indicated that their parents were involved with music in various ways.

Conclusion

From the results of the surveys, it can be suggested that there are very few structured music activities happening in the homes of the children from the school. Although many parents have music as an incidental part of family life, few see it as an important facet of their children's overall self development.

Felt Needs of Staff

Staff, in general, seemed to be interested in learning more about the implementation of the syllabus, and integrating musical activities into other curriculum areas, but were hesitant to so this, on the grounds of insufficient time, resources, knowledge and personal musical skills.

Therefore, it would seem that the felt needs of the staff in general would include some **in-servicing** in the specific areas of the five concepts and five activity areas of the music syllabus, to assist them in understanding the concepts, combined with **individual assistance by the consultant** to help them program and present music lessons effectively and confidently. The matter of adequate **resources** would also be examined, and instruments and teaching materials would be purchased, if possible.

Terms 1 and 2 : Resources, Workshops, Individual Teacher's Assistance

In order to meet these needs, the Consultant ran a **series of workshops** aimed at presenting practical ideas to help teachers understand the five musical concepts, through participating in the five activity areas. These workshops were based on the concepts of Dynamics, Pitch, Tone Colour, Duration and Structure, with other workshops covering thematic music teaching, programming and resources. These workshops were held every alternate fortnight, thus allowing each teacher to try out some of the activities with their classes for two weeks and bring feedback on these to the consultant, before receiving more input on another concept to be developed during the next fortnight.

The music teaching **resources** available at the school were examined, and made available to teachers in an easily accessible place, (ie. the library), and sets of instruments were made available to each Grade for regular use.

Another important outcome of the survey was the decision to make the consultant available for one day each week during Term 2 for teachers to discuss **individual classroom problems** with her, eg. Music lesson planning, programming and presenting. The consultant was available to work with the teachers in their classrooms, either in a demonstration lesson, or in a team teaching situation with the classroom teacher. Feedback was obtained regularly on the project, from the teachers, and this continuous evaluation was invaluable in targeting and meeting the changing needs of the staff, as they develop in their personal and professional musical skills.

Interim Evaluation:

Towards the end of Term 2, at the close of the final workshop, 15 staff members who had participated in the project completed a questionnaire to evaluate the project so far, and to indicate assistance required and suggested directions of the project for Term 3.

From the results of the survey, it was found that 80% of the staff felt that the music project was relevant to their teaching situation, and 20% had no strong feelings either way.

Workshops

67% of the staff felt the workshops were very valuable and relevant to their teaching situation, while 33% were unsure. 80% have used some of the workshop activities in their classrooms, and all who have tried them, felt them to be successful, and they were also able to adapt them to suit their class situation.

Individual Teacher Assistance

Most staff felt that the ITA discussions were of benefit to them, and that the Individual Teacher Assistance, combined with the workshops, clarified their understanding of the NSW (K-6) music syllabus.

Results of the Project So Far

Before the music project, only 13% of teachers felt they were confidently planning and teaching music lessons based on the NSW (K-6) music syllabus. The rest of the staff did not feel confident in this area.

However, at this stage in the project, all but three staff indicated that they had become more confident in taking music lessons. In discussion with these three teachers, it became apparent that each had problems with fitting in music lessons into the timetable for various reasons.

However, from the results of the questionnaire, it seems that, by the end of Term 2, most teachers were taking singing, listening, moving, playing instruments and organising sound activities with their classes. All staff said they had become more confident in programming music lessons, and all but one felt the resources shown, and in the library, were useful to their teaching situation.

Term 3: Programming and Team Teaching:

During Term 3 the Music Consultant firstly met with one teacher from each grade, individually for half an hour each month, to prepare and program a unit of music lessons relevant to the theme being followed through in their classrooms, then team taught, demonstrated, or watched the teachers take, a music lesson from the prepared unit. During the next fortnight, the Music Consultant repeated this procedure with the other teacher from each grade. Over eight weeks most teachers had two meetings with the Consultant and watched/taught two music lessons with her. Throughout the term, it was evident to the consultant, through observation and discussion with the teachers, that most staff members were becoming more confident with their teaching and programming of music lessons, as based on the NSW (K-6) syllabus.

As this case study was being undertaken in conjunction with the Disadvantaged Schools' Program *Living With Music* Project at the school, all evaluation of the project had to be completed by the end of Term 3. Therefore, **two evaluative surveys** were distributed, one to **parents** and one to the **staff**. The survey to the parents tried to determine their attitude to their child's progress in music this year, and the teachers' survey sought to identify the staff members' perceived development of children's attitudes and achievements in the area of music education. A brief analysis of each of the surveys follows.

Analysis of Staff Survey, Mid-Term 3

Overview of Development in Children's Musical Attitudes

Thirteen staff members completed this survey. Apart from Year 2 teachers, all staff indicated that their children had improved in the five areas of attitudes as recorded on the survey. Most teachers showed an increase of one step in the five point scale, some two points and in three cases, three points.

An average of five teachers of the thirteen felt that their children began the year with good or very good attitudes to music, whereas by the middle of Term 3, an average of eleven teachers indicated that their children fell into this category.

Overview of Children's Achievement in Music

At the beginning of the year, an average of 3.6 of the thirteen teachers felt their students' overall achievement in music was poor or very poor, whereas, by mid-Term 3, only an average of .16 of the teachers felt this was true.

Similarly, before the project commenced, on average, only 2.8 of the 13 teachers indicated the musical achievement of their pupils was good or very good. However, by mid-Term 3, an average of 9.2 staff indicated their children had achieved a good or very good standard in music, and 2.8 felt their children were at an average standard.

These results indicate a significant improvement in the children's level of achievement in music, as perceived by the teachers. It should be noted that the results do not necessarily indicate a high standard of music throughout the school; rather, they are indicative of a very positive move forward in the children's musical development.

General Comments

The teachers responded with very positive comments about the project, and felt their children had become more enthusiastic and responsive to music lessons, and they were becoming very interested and enjoyed music very much. They reported that the children had gained much from the project, both in attitude and achievement, and they are improving in all areas and excelling in some. Their enjoyment in the singing, moving and playing instruments activities has been noted in many cases, and all teachers felt that project had been a very worthwhile experience, as it helped develop the teachers in their confidence and competence in planning and presenting music lessons, and had also assisted the children in developing both very positive attitudes to music, and a continuing acquisition of musical skills and knowledge.

Analysis of Parents' Survey, Mid-Term 3

From the parents' surveys which were returned, 87.6% reported that they were satisfied with their child's progress in music this year. This compares very favourably with the 56% response to the same question one year ago. Six percent reported that they were not satisfied with their child's progress, and the rest either gave no answer, didn't know or considered their child's progress to be fair.

94.5% of the parents responded by saying their children did enjoy their music lessons and when asked why this was so, 55% responded by saying that music lessons were fun, interesting and enjoyable, and 12.3% said they enjoyed singing specifically. Other responses included gaining a sense of achievement, making lots of noise, and playing different sounds on instruments.

- Only two families felt that their children were 'not getting anywhere' in music at school.

Overall, it seems that the parents are quite satisfied with the music project at the school in 1988, and this attitude has increased quite considerably since the same time last year. Hopefully, as teachers become even more confident at programming and teaching regular music lessons, these results should show even more pleasing responses.

Term 4: Draft Policy, Culmination and Final Evaluation of Project:

During Term Four, staff met with the consultant and music coordinators to provide input into the **draft music policy**. These ideas were collated and put into a draft format which was then distributed to staff for further comment. From the feedback received, the final draft policy was formulated and it was to be effective as from 1989.

As well as working on the draft music policy, the consultant met individually with staff to evaluate the program with them and to give further ideas and assistance as needed.

An **in-service afternoon** was run by the consultant to introduce the staff to a newly purchased resource book of scored music which could be used simply and effectively in the classroom. A video which had been made that year, using students from the school, was also shown. It showed how the five musical concepts and five activity areas, as outlined in the music syllabus, could be introduced in the classroom situation through singing. As well as showing all the staff what some of the teachers and students were undertaking in their music lessons, it also served to reinforce and summarise what they had been learning over the past year in relation to the Living With Music Project.

A **final survey** was distributed to the staff to finalise the evaluation of the project. The results indicated that all staff felt they had improved in their confidence and competence in teaching and programming music lessons, and they were unanimous in reporting that the project had been a relevant and valuable undertaking that year.

The workshops had proved to be effective in giving them practical ideas and activities which they had adapted to fit their class situations, and the independent consultation with the music consultant was felt to have been valuable and relevant in assisting them with their programs.

With regard to the music policy, all staff appreciated being able to give some input into formulating the draft document, and they felt that it was a valuable working policy which they could use as a basis for planning and teaching their programs.

To ensure these pleasing results of the *Living With Music* Project continue on a long term basis, the two music coordinators were prepared to assist in in-servicing new teachers to the staff and to continue to be available to give ideas and help to current teachers. If extra in-servicing was needed, the consultant was available for this, but most teachers felt that this would not be required.

Although the short term results of the project seem to indicate that it had been very effective in assisting the staff to implement the music syllabus successfully in their classrooms, the long term effects can only be judged over the next few years.

Significant key factors arising from the project

In retrospect, several key factors stand out as having been significant in achieving these results. Firstly, **all staff were involved** in selecting music as the area needing the most assistance for the syllabus to be successfully implemented in the school. Furthermore, they were, as a whole, **committed** to being involved in the project and improving their teaching skills, knowledge and attitudes in the area of music education.

Secondly, the **Principal** was strongly supportive of the program throughout the whole year and committed to seeing change being brought about in the programming and teaching of music in her school.

Thirdly, the staff were **accountable** to the consultant to give her regular feedback from their teaching activities in the area of music. Also the principal and consultant regularly checked each staff member's programs to ascertain that music was being planned for each week of the term. This assisted in ensuring teachers had external incentive to plan and teach music regularly.

The project stretched over a **time period** of four terms, thus enabling constant input, feedback and reinforcement both at a group and individual level. When significant change in attitudes, skills and knowledge is anticipated, it is important that adequate time be given for new patterns of teaching to be developed and reinforced.

Fifthly, the **evaluation** of the project was continuous, with perceived needs being identified, action steps being undertaken to meet these needs, then evaluated to ascertain further perceived needs, which were then met by further action steps. This assisted in ensuring that the project continued to be relevant to, and effective in, the changing situation of the program.

Sixthly, a combination of **group input** in the form of participatory workshops and **individual teacher assistance** by the consultant worked together to create a balance of corporate learning alongside individualised attention to specific needs.

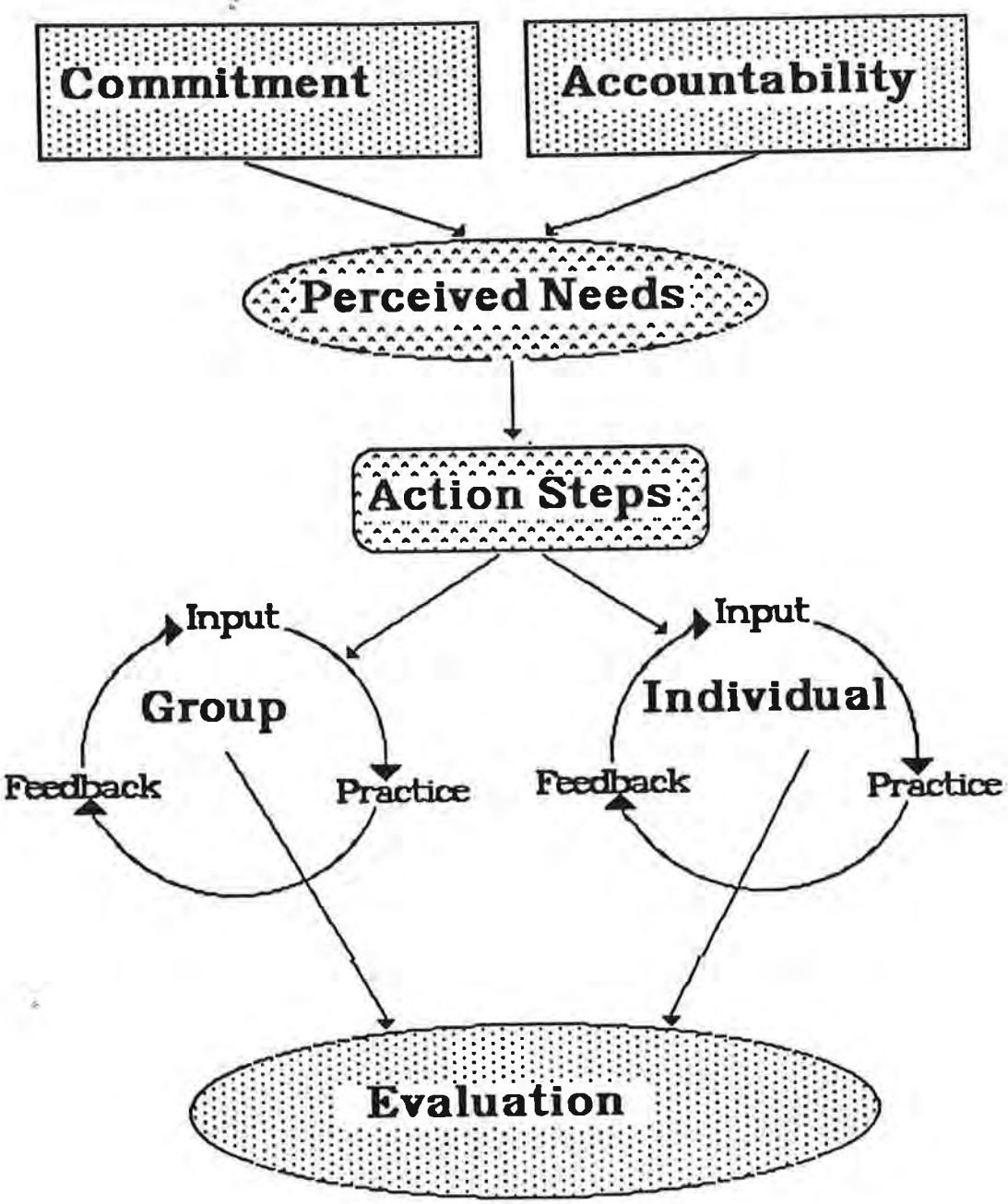
Finally, all teachers had a significant degree of **input into the formulation of the draft music policy**, thus giving them a perception of ownership on the document. It is suggested that this involvement would ensure a more positive interaction with the policy by each staff member than if it had been imposed on them by the hierarchy.

Implications for future in-service work

From involvement in both this case study of a successful implementation of the NSW (K-6) music syllabus, and in a variety of other models of curriculum implementation in different situations and over different time periods, I would suggest that that one-off in-service programs prove to be ineffective in the long term, whereas programs which are run over a longer time period have more effective results.

From this experience, I would propose, therefore, that the following model be used for further in-service work with teachers in the field of music education. The main variable would be the length of time available to both the staff and the consultant to be involved in the program, with the longer time span possibly achieving more satisfactory results than a shorter period.

In-Service Model



Initially there should be a **strong foundation of commitment** to changing current attitudes, skills and knowledge where necessary, by both the Principal and the whole staff. Together with this, there should be an inbuilt form of **accountability** of staff to both the principal and the consultant as to their implementation of the syllabus. Conversely, both the principal and the consultant should be accountable to the staff to provide them with a relevant and effective program of in-servicing. From working in this area over several years, it has been perceived that without this commitment to the project and accountability to each other, the results of in-servicing are less than satisfactory.

Prior to commencing the in-service program, the staff's **perceived needs** should be identified through the process of deliberation, then relevant **action steps** should be planned to ensure these needs are met. It would be anticipated that the action steps would fall into two categories, one being a series of **group workshops** on the implementation of the syllabus, involving all the staff, and the other being a series of **follow up sessions for each teacher** with the consultant, to assist with any specific problems. Each of these steps would include **input** by the consultant based on the perceived needs of the staff, **practice** of this input by each teacher in their own classroom situation, **evaluative feedback** to the consultant which would then provide the basis for further input, practice and feedback. **Continuous evaluation** of the program as a whole would be carried out at regular intervals, to ascertain the changing needs of the staff and to plan further action steps to meet these needs. This cycle would continue within the given time frame of the program, as long as it is relevant to the situation's needs. It may be that the time frame for later cycles becomes elongated as staff become more confident with programming and teaching music lessons and need less regular input from the consultant. Finally, the consultant should become redundant, having ascertained that at least one teacher would be able to continue the program on a less frequent basis to ensure continued input, reinforcement and encouragement to the staff, within the area of music education.

Over the next few years I intend to undertake further research and experimentation in this area, using the above model as the basis for in-service programs run at different schools, over varying time periods. From the results of these projects, further changes may be made to the model, until a successful formula has been worked out which can be used in any school, over a given length of time, to assist in the implementation of the music curriculum.

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AN INTEGRATED METHOD FOR MAKING SENSE OF UNFAMILIAR MUSIC:

SUGGESTIONS FOR MUSIC EDUCATION IN A MULTICULTURAL SOCIETY

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This paper presents a carefully programmed method for active listening, as well as subsequent guides for investigating the proposition that a musical performance embodies information about culture. These ideas derive from experience during graduate study as a TA (teaching assistant) for the ethnomusicologist Professor Peter Crossley-Holland in the Department of Music at the University of California, Los Angeles, 1969-70, and from lecturing and tutorial experience in contributing to the course 'Introduction to Non-Western Music' in the Department of Music at Monash University, 1973-1988. In addition to Professor Crossley-Holland's approach to the study of 'non-Wesern' musics (1), another important influence on the analytical outlines set out below has been the theoretical frame of reference provided by another well known ethno-musicologist, the late Alan P. Merriam, in his monograph, *The Anthropology of Music* (1964).

The term musics is used here to indicate that different cultures - even different historical eras in our Western traditon - have used or continue to use markedly different music systems. The term music as a singular noun, though desirable occasionally if one wishes to avoid an excessively pedantic tinge in a particular context, tends to gloss over the complexity of great differences. It also carries the added danger of reinforcing the notion that another system is somehow only a variation of what one knows or has grown up with, instead of a system that is initially and comprehensively different, unique in its own right. Thinking of a different musics begins to address the question of a stunning variety of traditions. It also beings to acknowledge the ingenuity that humanity has exercised throughout the years to use time, tone quality, pitch, and so forth, to create musical activty that is deeply meaningful for particular groups of people in particular places at particular moments.

Given this viewpoint, certain comprehensive concepts actually prejudice perception and impede a more realistic understanding of diverse musical phenomena past and present. The notions 'world music' and 'non-Western music' are cases in point. As a beginning for helping to overcome such limited perspectives, the relatively recent book edited by Elizabeth May, *Musics of Many Cultures, an Introduction* (1980), is a noteworthy contribution to music education. It brings together twenty essays by various specialist scholars in celebration of the diversity of music systems around the globe. Many of us have already benefited from these essays and their important guides to additional teaching materials. An earlier book by David Reck, *Music of the Whole Earth* (1977), is another very useful source which takes a worldwide view of musical activity.

In keeping with this approach, the outlines presented below systematically ask basic questions about musical performances, regardless of place and time of origin. They also suggest avenues of research for various types of additional relevant information. When used methodically, step by step, they enable students to listen creatively and think intelligently about unfamiliar musical systems. Observations and analytical categories proceed from those of a more general nature to those of a more specific nature. This process enables students to quickly gain confidence in their ability. After successfully noting useful phonomena at an easier level, this data is used as a base to determine more complex data. Throughout this process, informaion is gathered in an orderly manner, according to an individual's background and musical skills. The method helps improve individual listening and research techniques, at the beginning, intermediate, and advanced levels.

Students unable to read music are able to increase their understanding of musical activity a great deal by using this method. Auditory skills are given more importance than literacy skills. An ability to read traditional Western staff notation is not a prerequisite. Indeed, students without knowledge of staff notation often present very creative and perceptive visual representations of a particular performance. These graph like notations illustrate features that cannot be represented in traditional staff notation. In this regard, depicting time on a horizontal axis and pitch variation on a vertical axis is very useful, although other possibilities certainly exist.

The important thing is for students to actively confront unfamilar music and systematically unravel its mysteries as an antidote to rejecting it out of hand due to its strangeness. When students make useful discoveries for themselves, the strangeness of the sound, and certain pejorative values about it that may exist in the mind due to previous unconscious cultural conditioning, begin to disappear.

In my experience these outlines provide a very useful method for classroom work at tertiary level. In addition to tertiary students, those in advanced levels of secondary education, years 11 and 12 for instance, could no doubt follow these suggestions to a very considerable exent. Primary students could also make useful observations in many categories. Additionally, the system is such that individual teachers, whether specialist music teachers or otherwise, could prepare their own course outline and learning exercises, according to their individual interests and inclinations. Relevant musical activity nearby in the local community could serve as a valuable resource in this regard, especially if competent performers of a particular musical tradition could be brought into the classroom for lectures/demonstrations, perhaps structured in part around some of the ideas presented below.

In this method the basic approach is to consider what is peforming the music first, then to ask questions about musical style, and finally to consider the role or function of a particular performance or genre within a particular society or culture. No doubt my training as a musician and a musicologist has influenced this order. Further, lecturing and tutoring in the course 'Introduction to Non-Western Music' in a Department of Music (Faculty of Arts) has reinforced this preference. However, if this material were to be adapted to units of instruction at secondary level in subjects such as Koorie Studies, General Social Studies, History, Asian Studies, and so forth, projects about the role or function of music in society could be addressed first, before considering other issues of a more technical nature musically. These latter parameters could even be omitted and much valuable information about musical activity could still be gained through various structured investigations in a particular social science subject. Nevertheless, the outlines below follow the order noted about performance elements/ components, music-as-music categories, a theory of the music making process, and finally, comparisons of different musical and non-musical categories relative to three general contexts of performance (ritual music, folk music, art music).

Within this system of inquiry brief explanations are included as appropriate. As implied earlier, the hypothesis is that these outlines are applicable to any musical system in a holistic way, regardless of time and place.

Performance Elements/Components

Asks the question what is making the music, and also, how is it making the music?

A. All voices (no instruments), one - several - many. Why?
B. All instruments (no vocal music), one - several - many. Why?
C. Any of many different combinations of voices and instruments. Why?

Much useful and interesting information emerges by adding data in greater detail to each one of these categories. Numerous basic particulars can often be added very quickly through careful listening. As implied previously, music is essentially and primarly an auditory pheomenon.

In the following section, performance elements/components are considered in greater detail. Music literacy skills are not needed by students to attain relevant and highly satisfactory results.

A. Voices:

1. Solo - female/male and age (old,adult,youth, child).
2. Group - size (small, medium, large), but exact number is best if possible to determine.

    a. gender (all females? all males? combination?, how?, why?).
    b. age (all old, adult etc?, combination?, how ?, why?).

B. Instruments:

usefully classified according to the Hornbostel-Sachs system (2),based upon the **primary vibrating material** of the instrument.

1. Idiophones - The 'thing itself' is the primary vibrator.

    Struck - cymbals, gong, bell.
    Plucked - *mbira* or *sanza* type (Africa).
    Friction - sandpaper blocks, or a rasp.
    Blown - hanging chimes.

2. Membranophones - a membrane is the primary vibrating material.

    Struck - with sticks, hands, or a combination of stick and hand.
    Plucked - *gopiyantra* (Bengal, India).
    Friction - *zambomba* (Spain).
    Singing - kazoo, really a voice modifier, more correctly considered as a mute since its vibration is secondary.

3. Chordophones - one, several, or many strings are the primary vibrating material.

    a. Zither types- the strings stretch completely over a soundboard or resonance chamber, or the length of the resonance and the length of the string is approximately equal; *koto* (Japan), piano, Appalachian dulcimer.

    b. Composite chordophones - constructed of two or three basic parts. If any basic part is missing, the instrument is destroyed.

        (1) Lute ... resonance chamber, long neck. Strings run parallel to the plane of the resonance chamber.
        (2) Harp ... resonance chamber, neck to which strings are attached. Strings run perpendicular to the plane of the resonance chamber. (Harp-lute, special case: *kora*, West Africa).
        (3) Lyre ... resonance chamber, a rod or neck to which strings are attached is not fastened directly to a resonance chamber,but is held away from it by two supports, one on each side. Strings run parallel to the plane of the resonance chamber.

        Chordophones are activated by being plucked, struck, or bowed.

4. Aerophones- a vibrating column or area of air is the primary vibraor.

    a. Free aerophones - the vibrating air is not confined within the chamber of an insrument, but exists 'in the open': bull roarer, a ribbon reed or blade of grass held between right and left thumb.

b. Wind instruments 'proper'.

(1) Flute type - air is directed against a sharp edge.
(2) Reed instruments - a vibrating reed causes air to vibrate: single reed, double reed, free reed.
(3) Trumpet type - buzzing lips cause air to vibrate.

C. **Voices and instruments** combined in performance:

1. Vocal music with instrumental accompaniment.
2. Instrumental music with vocal accompaniment.
3. At times there may be more vocal emphasis, or at times more instrumental emphasis in the same piece or performance.
4. Voices and instruments appear to be equal in emphasis.

Music-As-Music Categories

1. Time:

1. Meter. A repeated pulse through time, sometimes articulated, at other times not specifically articulated. Understood by all who know music.

   a. 'free', or unmeasured; a constant pulse is not used, but significant pulses appear intermittently to mark internal structure or form (*alap* style, India).

   b. measured:

      (1) duple basically.
      (2) triple basically.
      (3) how constructed, by a divisive or additive principle?
      (4) symmetrical or asymmetrical structure?

2. Tempo consideration, after the meter is established.
   slow
   medium Does the tempo change? Why?
   fast

3. Rhythm. The juxaposition of specific notes or groups of notes above,over,or against the meter.

   simple rhyhm: how? why?
   complex rhythm: how? why?

4. Polymetric possibilities: more than one meter occurs in the music, either simultaneously or sequentially.

5. Polyrhythmic possibilities: more than one rhythm occurs in the music, either simultaneously or sequentially.

2. Melody:

1. Style of performance, or method of making melody:
   a. stepwise motion basically.
   b. jumps or intervals used basically.
   c. some combination of 'a' and 'b'.
   d. ornamented, or unornamented, or some combination of both, as related to 'a', 'b', and 'c'.

2. Melodic direction:
   a. basically up.
   b. basically down .
   c. centric: up and down around a central pitch.
   d. oscillates: alternates between two levels, lower and higher.
   e. combinations of any of the above

3. Technical aspects:
   a. range, wide or narrow?
   b. number of pitches in the music?
   c. tuning system, scale, mode.

3. Tone quality:

Of all seven parameters noted in this section, tone quality is the most difficult to discuss or describe without using language and terminology unwittingly burdened with strong value judgements. Adequate words of a nontechnical nature for describing the total aural impression provided by a particular spectrum of sound (the number, position, and relative intensity of partials), which in simile may be compared to a hue, are minimal. By comparison, when considering the visual phenomenon of colour, various words are effectively used to identify subtle shades of the primary hues: for example; pink rose, fire engine red, and so forth. Similar fine verbal distinctions are not readily available if we wish to describe a specific tone quality without implying at the same time that it is relatively 'beautiful' or 'ugly', a judgement that initially would rest primarily on previous cultural conditioning. For a start, however, we may consider two opposite concepts that can be verified objectively through detailed electronic special analysis.

Simple - flute types.
Complex - many chordophones, also double-reed instruments.

What words may be used to describe various shades of tone quality in between?

4. Texture:

1. One line of music only (monophony).

2. Multipart (polyphony):

   a. Special cases: (1) strict unison.
      (2) heterophony, also known as variegated unison.
      (3) homophony - separate parts, but all move through time in unison for the vertical or harmonic effect.

   b. True multipart music or true polyphony:
      Two or more independent musical lines. How many lines?

5. Form or structure - determined through time:

1. Vocal forms.

   a. sectional:

      (1) sections defined by what? change of meter? change of tempo? entry of new or different voices? dropping out of voices?
      (2) does a section repeat, or do different sections repeat? If so, in what order? why?
      (3) General types of sectional forms in vocal music:

(a) responsorial
(b) antiphonal
(c) verse form with a refrain

b. non-sectional, or 'through performed'.

2. Instrumental forms.

a. if a soloist, may be sectional or non-sectional, as above.
b. if a group or ensemble, may also be sectional or non-sectional, as above

6. **Text** - words and music relationships:

1. Syllabic- one note and only one note per syllable of text.
2. Melismatic - several or many notes per syllable of the text.
3. Various mixtures of the two.
4. Is the text meaningful, or does it consist only of 'nonsense' syllables, or some combination of the two?

7. **Amplitude** - may be measured electronically in decibles:

1. soft 2. medium 3. loud

Does amplitude change, or is a constant amplitude used? Why?

This brings us to a working definition.

MUSICAL STYLE = the complex result of various combinations of consciously or unconsciously selected characteristics from some or all of the seven basic categories.

In choosing musical performances to consider with this method, it seems most useful to initially select those that illustrate a few main points. For instance, a simple lullaby sung by a young mother of the Mpyemo people in central Africa clearly illustrates monophonic texture, easily discernable musical form or structure (repetition of phrases, in what order?), tone quality characteristics, melody (relatively narrow range), and the use of time through meter and rhythm. Observations may also be made about the relationship between the words used and the music, and about the amplitude of the performance. Next, a performance by one or two males singing an epic tale from the same region to the accompaniment of a stringed instrument could be used. Questions of comparison of performance components and musical style immediately arise. In addition to comparing musical differences *per se* between the two examples, questions could be asked about how the role or function of these two items may help determine musical style. These questions foreshadow the next section where social roles or functions are considered, such as a large group of women singing a millet-grinding song, or the use of a drum ensemble for a local celebration involving dance as the primary focus. Thus, a picture begins to emerge which not only shows increasing complexity, but significant diversity of musical expression within one group of people.

A similar approach may be developed for any cultural group, depending on an instuctor's or student's preference, interest, and the materials at hand. These materials may be in the form of phonograph discs and other published items (books, articles, slides, films). Better still, resource musicians may be available in the local community who would be willing to come into the classroom. They obviously are able to bring a different music system immediately 'to life' in a way not possible with published illustrations, however good in quality the latter might be. Having studied and completed projects about who and what does the performing in any particular instance (performing components), and about some or most of the factors of music activity or structure present in a particular performance (music as music), the next step is to relate this to wider aspects of culture, hoping to establish or begin to establish a more holistic view of music's function or role in society. Crossley-Holland sees this as being basically about

communication, which can then be added to Merriam's model of feedback through several key points or processes. Through subsequent outline, it is now appropiate to consider ...

A Theoretical Outline of the Music-Making Process

A Need or Desire for Communication leads to **Human Behaviour**, which acting through one of three **Contexts of Performance** (ritual, folk, art), selects various **Means, Ways, and Methods** for bringing music into existance through **Performance Components** (voice(s) and/or instrument(s)), by combining certain aspects of sound phenomena (time, melody, tone quality, text, amplitude) in diverse ways to produce musical structure (linear and vertical) -- for details see the seven music-as-music categories just above -- thereby producing a particular '**Sound Product**', which fulfills or satisfies the original **Need or Desire for Communication**.

Additional brief details may be inserted when the same model appears in outline.

1. **A Need or Desire for Communication** leads to

2. **Human Behaviour** of various types: speech, body language (facial expressions, posture), dance, music, being one type,

which, acting through one of three

3. **Contexts of Performance**
   ritual (church music)
   folk (bush dance)
   art (string quartet)

selects various

4. **Means,Ways, and Methods** of bringing musical sound into existance, through

   A. **Performance Components,**
      Voice(s)
      Instrument(s) - depends to some extent on the physical material at hand, and the level of technology in a culture.

which manipulate five basic

   B. **Music as Music Categories,**
      Time Tone Quality
      Melody Words and Music
      Amplitude

in various combinaions to form

   C. **Linear and Vertical Musical Structure,**
      Form or Shape (linear)
      Musical Texture (vertical)

thereby producing a particular

5. '**Sound Project**' in time and space, to fulfill or satisfy the original.

1. **Need or Desire for Communication.**

Finally, it is appropiate to address the proposition that a musical performance reflects important cultural data and values -- in short, the issue of music as culture. This may be done by considering contexts of performance in greater detail. These have been identified as ritual, folk,

and art. Though these three conceptual entities may not be consistently applicable across different cultures, or during different eras, they serve as useful points of departure, especially for classroom or tutorial discussion. It is helpful to think of ritual music, folk music, and art music as being three points on a circle, at the points of an equilateral triangle. Within this tentative demarcation, however there appear to be significant areas of overlap. The circle thus suggests a dynamic atmosphere and movement around the circumference or circuit from one point to another, with shades of differentiation between the points suggested. For instance, a Bach cantata performed as part of a worship service in a cathedral appears to fall at that moment in the category of ritual music, which was its original intended use. If one pays admission to hear the same cantata performed in a large concert hall on a Saturday evening, what is its social or cultural function then? Entertainment only? Is entertainment value lacking when the cantata is performed in church? How should songs sung at football matches be considered? As folk music, as ritual music, or as having aspects of both? Which category is more prominent in this instance? When musicians from India in recent times have lit incense on the stage before performing in venues in Western cities, is it only a gimmick to enhance the exotic atmosphere of the event, or are they in their minds transforming the area momentarily into a more sacred place for their performance, regardless of what might be going through the minds of those in the audience unfamiliar with the conventions practised by some musicians in India? Numerous other questions and issues can also be raised from the suggestions below. Students and teachers can develop creative lines of inquiry with respect to their own immediate experiences, or with respect to information about distant musical cultures gleaned through various published materials.

Comparisons of Different Musical and Non-Musical Categories Relative to Three General Contexts of Performance

		Ritual	Folk	Art
1.	**Means**			
a.	insruments:	deliberately restricted	few, simple	many developed
b.	voice:	deliberately restricted	one/many	one/many
c.	performance requirements:	precise,"in the heart", sincerity	efficiency	virtuosity
d.	composer:	craftsman-seer	one/many	individual artist
2.	**Musical Structure**			
a.	improvisation:	none	small	varied
b.	typical rhythm:	'free'or symbolically patterned	strong/weak	long/short
c.	tone quality:	'masked' in some genres	natural	cultivated

3. **Function**

a.	communication:	to the gods	for the community	to a patron
b.	audience:	esoteric	wide	privileged
c.	values:	symbolic	economic and social	aesthetic

This paper has offered practial suggestions for coming to some understanding of music systems that are very different from the one inheirited by a student or teacher, whatever that system might be. To reach a comprehensive understanding of another system, however, both as music itself and as an expression of the culture of which it is a part, commits one, sooner or later, to performance experience, even performance competence. As very cogently discussed by Professor Catherine J. Ellis at an earlier conference, this process involves three different stages of learning: "imitative, cognitive, transcending"(3). The disconcerting, painful disorientation that students feel in learning to perform the music of a different culture, so effectively and poignantly discussed by Prof. Ellis, is also an important factor in even the initial stages of classroom listening and analysis suggested in the method above. Thus, a review of Ellis's paper is highly recommended. Her discussion considers personal attitudes and profound inner responses. It provides valuable existential data based on experience as a performer and teacher in a cross-cultural setting. This material adds an important perspective to our subject that should be absorbed and not omitted. As a complementary essay, highly commended, it is significantly different in content from the nuts-and-bolts method of analysis offered here. Hopefully, within whatever level of education we as individuals may be employed as teachers, Professor Ellis's paper and the integrated method presented above will serve as catalytic agents for inspiring each of us in our individual way to address the challenge and the many exiciting oppourtunities of music education in a multicultural society.

Notes

(1) Crossley-Holland, Peter (1960) 'Non-Western Music' In *The Pelican History of Music,Vol. 1: Ancient Forms to Polyphony* (Alec Robertson and Denis Stevens, eds), Baltimore: Penguin Books, pp. 13-135.

(2) Hornbostel, Erich M. von, & Sachs, C. (1980) 'Systematik der Musikinstrumente; ein Versuch' ('The taxonomy of musical instruments: an atempt') *Zeitschrift fur Ethnologie* 46:553-590,1914. Published later as 'Classification of musical instruments, translated from the original German by Anthony Baines and Klaus P. Wachsmann', *Galpin Society Journal* 14:3-29, 1961. The translation of the initial explantory discussion by Hornbostel and Sachs is reprinted as an 'Appendix' to 'Instruments, classification of' by Klaus P. Wachsmann in *The New Grove Dictionary of Music and Musicians.* Stanley Sadie (ed) London: Macmillan Publishers, pp. 237-45, see especially p. 241-45.

(3) Ellis, Catherine J. (1982) 'Music education within a cross-cultural enviornment' *Association of Music Education Lecturers National Conference Report: Policy Making in Music Education*, May 1982, pp. 14-18. I am grateful to Barbara van Ernst for this reference.

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MUSIC EDUCATION IN A CLIMATE OF CHANGE.

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INTRODUCTION BY BARBARA VAN ERNST

This presentation is made at a time of unprecedented change in education. There are increasing demands on teachers who are facing a much greater responsibility in decision making. There has been a proliferation of Government policy and curriculum documents, and much greater autonomy for the school community. There is also an expectation of professional development after initial degree qualification. These changes are part of a wider changing political climate.

Politicians are demanding accountability. Federal and State Governments are becoming more involved in educational decision making. In return for very large expenditure on education, Governments are expecting benefits through avenues such as vocational training and higher retention rates in post compulsory schooling. From the conservative side of politics comes a cry for a "return to basics", usually meaning a focus on literacy and numeracy.

Of particular concern to us are the changes to the tertiary sector. Following the Dawkins White Paper on higher education, the discussion has focussed on the abolition of the binary system, which will give way to a unitary system of institutions designated universities. Unlike many of the earlier amalgamations of Colleges of Advanced Education, the relationship between former CAE courses and university courses will offer challenges to both sectors.

In an attempt to focus on these changes in the tertiary sector, I invited the Head of School, Teacher Education Primary, at Victoria College, Dr David Symington, to identify the main issues on the agenda at Victoria College, (and that is probably representative of the concerns of most colleges). I would like to follow this with a discussion of the implications of these matters for music education, which I believe we must address.

RESPONSE FROM DAVID SYMINGTON

This paper makes no pretence to being based on a scientific study of issues and trends in higher education. It does not arise from a detailed examination of current documents or a survey study of the tertiary education sector. As the Head of School responsible for programs for 1900 eftsu's I haven't the time for such activity, even if I had the inclination. I will leave such analyses to others better placed than myself. This paper is the reflection of someone heading a large school in a Victorian CAE on the issues that he is confronting in his work.
I suspect that it will have relevance to many working in other tertiary institutions but I leave you to make that judgement.

Amalgamation

The most critical issue of the day for us is amalgamation. There are several aspects with which one must be concerned. One is the debilitating impact on staff of the uncertainty created by the current round of amalgamations.

A change as significant as the absorption of a medium sized institution into a very large unit, as is a prospect facing us, leaves staff with many unanswerable questions. The key question, I believe, is 'Will my particular contribution be valued in the new organization?' Everyone realises that even when formal documents make assurances about the continuation of existing programs such promises have a limited life. Many academic staff in teacher education programs feel particularly vulnerable when most references to teacher education in recent government documents deal with emphases related to economic policies.

> 'The Government recognises the central importance of high quality teaching to the outcomes of the schooling process and to the future strengths of our society and economy.'
>
> (Commonwealth of Australia, 1988, p.63)

Further, the move of CAE programs into the University sector raises for staff the possibility that the criteria against which their performance will be judged may change significantly in a short time. The climate of universities will inevitably change with the influx of new courses and staff, and as a consequence of changes in government policies. However staff in C.A.E.'s have some grounds for disquiet when considering their future in the university sector if their work has been focussed almost entirely on teaching.

For those interested and active in research, the move into an environment which rewards such inclination and effort, may be welcomed. But support for research is likely to be by no means uniform. It is interesting to note that the Review of the Research Classification Scheme used in the Research Profile Exercise, by the Department of Employment, Education and Training reports that, while there are 3,294 equivalent full-time academic and professional research staff in Australian higher education institutions working in the Natural Sciences, the equivalent numbers in Education and Fine and Performing Arts are 711 and 295 respectively.

A further aspect of the merging of institutions is the extent to which human and physical resources are liable to be diverted from the primary functions of teaching and research to the solving of the myriad problems which arise during, and following, amalgamation. Those of us who have been through a merger know the amount of time and energy which needs to be directed to making a new organisation function effectively. Whilst staff at senior levels are busy with such matters, little time may be left for providing leadership for the staff just at the time when such leadership is crucial.

Tuition Fees

The issue of tuition fees is constantly on the agenda of academic administrators in higher education these days. The introduction of the Higher Education Contribution Scheme (HECS) is the most obvious sign of the change of thinking that has occurred, but there are others. All institutions seem to be caught up in the scramble to attract overseas, full fee paying students. Further, institutions are being encouraged to identify courses which are to be designated as fee paying courses. There are financial benefits for the institutions in such courses and for students who can afford the fees, since such fees are tax deductible whilst the HECS is not.

Should we be concerned about these developments or should we simply accept them as a sign that our nation is not as affluent as it was in the past? For me it is a matter of concern for a number of reasons. The most basic is that it reflects a change of thinking about education. The provision of free tertiary education reflected the view that the education of people was an investment in the nation. We were all seen to benefit from having well educated people in the community, whether their studies were in the Arts, Humanities, Sciences or Technologies. The HECS scheme and the introduction of fees for post-graduate courses implies that education is a 'meal ticket.' No longer is it viewed as something from which the society will benefit; rather, it is seen as something which will provide increased income for the individual.

The second reason for concern is that it can change priorities within institutions. Areas in which it is easy to attract overseas or full fee paying Australian students are seen as progressive, entrepreneurial. Faculties which are unable to attract such students in large numbers or in which the staff would have concerns about the appropriateness of such a course of action can be seen as conservative, unenterprising. The end result may be very significant. Areas heavily engaged in such activity may not only benefit from the fee income, but also be rewarded within the institution.

Finally, it shifts the focus of the academic administrators within institutions. Income above what comes from the Department of Employment, Education and Training is highly prized and activities which generate such income are likely to receive a disproportionate amount of attention and time.

Credit

At this point of writing the paper, I became concerned that it was in danger of developing into a litany of woes. Was I becoming reactionary, or was there nothing positive to say about current development in higher education? I decided that it was time to draw attention to some trends which to me are very positive. One of these is the encouragement to institutions to give credit not only for studies done elsewhere, but also for life experiences.

In the past many institutions have acted as though the only true learning was what happened on their own campuses. This view has been seriously challenged in the White Paper.

> * The onus should be on institutions to state why designated levels of credit should not be granted, rather than on students to explain why credit should be given.
>
> * Refusal to grant credit for successful completion of an accredited post-secondary course is inefficient and discriminates against some groups traditionally under-represented in higher education, particularly those with TAFE qualifications.
>
> * Action to improve credit arrangements must occur at the institutional level rather than being imposed by a central bureaucracy. This will require institutions to develop clear and consistent guidelines on procedures to determine the level of credit to be granted. It will also require them to provide bridging courses and other study programs, as an integral part of their operations, to assist students transferring from other institutions or sectors.
>
> (Commonwealth of Australia, 1988, p.35)

The requirement that institutions report their credit transfer arrangements has forced institutions to rethink their attitude toward the recognition of skills and understandings that students bring to programs as a result of study done elsewhere or of experiences outside the formal education context.

Priorities

The Federal Government has made its own priorities clear in the White Paper.

> * Priority in the allocation of additional intakes will be directed to areas of strong demand from students and industry, having regard to the likely future needs of the economy and labour market. The Government will continue to give high priority in the 1989-91 triennium to the fields of engineering, science and technology, and business and management studies. Within these fields, particular emphasis will be placed on
>
> * electronic, mechanical and industrial engineering (including product and industrial design);
>
> * computer science, information technology and mathematics/ statistics (including teacher education courses in these fields);
>
> * business administration, economics, accountancy and management; and
>
> * Asian Studies.
>
> (Commonwealth of Australia, 1988, p.17)

Whilst the White Paper goes on to 'acknowledge the vital role of the arts, humanities and social sciences in the overall structure of higher education provision' (p.18) their explicit commitment to certain areas for growth in student numbers has been seized upon by the staff heading these areas. They then claim special treatment for these areas in all distribution of funds.

This is unfortunate in that areas not seen to be contributing directly to potential technological development or the generation of export income may be devalued in the decision-making forums of tertiary institutions.

Access and Equity

The Federal Government have made their commitment to the achievement of equity clear both through published statements and by means of the funds made available to institutions for programs which will increase access to higher education.

The Government sees the need to develop a coherent national overview of equity as a basis for the development and assessment of institution-based strategies. Accordingly the Government will

- develop a statement of national equity objectives in higher education;
- identify gaps in current provision;
- develop guidelines and suggestions for institutions to take up in their planning; and
- review the role and effectiveness of Commonwealth targeted programs.

(Commonwealth of Australia, 1988, p.54)

This insistence that institutions establish goals for themselves and report regularly on the progress they are making toward the achievement of those goals is having an impact at the level of the institution.

In Conclusion

The issues I have chosen for comment in this paper are amongst those which appear most frequently on the agenda papers for meetings of the senior academics in our institution. Since all of them reflect the higher education policy of the Federal Government, they will have equal significance in most institutions similar to ours.

This conference provides an opportunity for a group of academics from one particular field to think about the implications for their work. I welcome the opportunity to contribute to that process.

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RESPONSE FROM BARBARA VAN ERNST

There are five main areas which emerge from the previous paper.

1. Amalgamation
2. Tuition fees
3. Credit transfer
4. Priorities
5. Access and equity.

I would like to discuss some of the ways these matters may impact on music education provision.

Amalgamation

The model we are looking at in the case of most teacher education institutions is that of a small to medium faculty merging with a larger university. The education faculties in universities are often smaller in staff and student numbers, and so university staff feel threatened by the influx of larger numbers, college staff are often concerned about their relative standing in the new institution, and about the continuation of their courses. These concerns are often because of misunderstandings of the work of the former institutions. There are debates on whether education faculties should stay intact, or whether discipline groups should move to departments in other faculties. From a music education perspective, we need to be aware of the importance of the relationship between the disciplines of music and education. For primary teachers in particular, it is beneficial to develop an understanding of the learning process in music, side by side with the learning of musical skills. In many cases, staff in teacher education courses have a musical and an educational background, and it may serve trainee teachers better to undertake an education course with music education as an integral part of educational studies, rather than take end on teacher training. The question of staff qualifications and experience is another area on which we need to focus. Traditionally, university staff have been expected to hold a doctorate, and to participate in research and publication activities.as part of their normal work load. CAE staff include a growing number who hold higher degrees, but, generally speaking, the higher contact hours of teaching have militated against large scale or extensive research work. The pattern in CAE's has generally been that staff undertake research in their own time, often towards a higher degree. Most other research is done as a student activity or outside teaching time. Staffing ratios and traditional teaching styles usually do not permit the luxury of an allocation of sufficient hours per week to research activities. This possibly accounts for the poor representation of education and the arts in the Research Classification Scheme mentioned by the previous speaker. This is a problematic matter, as this low level of research perpetuates the poor standing in the pecking order of academia. In the DEET Research Profile, the Arts are classified under Humanities as Fine and Performing Arts. This is further subdivided into six categories, Music, Fine Arts, Craft, Design, Media and Performing Arts, and Communication Studies. Not only is the total of 295 EFT academic staff and professional research staff involved in arts research alarmingly small, the fact that Music has a single heading only reflects the fact that insufficient activity is occurring across the many facets of music . We should see headings such as Instrumental Music, Non-Western Music, Music Education, Music History, Opera, etc. I know we will be hearing elsewhere in this conference about the need to co-ordinate and encourage research in music and music education. Suffice to say that research is going to become a vital factor in the ongoing funding formulae used in supporting courses in the new unitary system.

We may need to encourage the new tertiary administrators to take a fresh look at the area of qualifications. While it is true that many CAE staff have have higher degrees, they have tended to to take great pride in their teaching and also in extension activities such as conducting student performances. A broader definition of appropriate qualifications will ensure that we retain staff with relevant and recent teaching experience in areas essential to the teachers they are training.

Tuition Fees

I share David's concern that the reintroduction of fees indicates a shift in the valuing of education. The Higher Education Contribution Scheme (HECS) fee may not in itself detract from music courses. Graduates are not likely to become high salary earners(!) and the availability to defer payment may encourage some students into our courses.

Of greater concern is the competition which will inevitably arise from faculties whose courses enable them to be entrepreneurial. The Business Faculty in Victoria College is known as the Bowater Faculty of Business. Senior college administrators are impressed by their ability to attract funding, and the Faculty consequently attracts priveleges in other ways. Priorities in building programs, levels of staff appointments, and designation of business as a growth area are indicators of areas in which we are competing.

Credit Transfer

Credit for studies done elsewhere and also for life experiences, offer some very exciting possibilities for music education. Students who enter with advanced musical experiences, should be able to be given some form of advanced standing, and offered the possibility of building on these experiences, even if they are not the style of activity normally found in a tertiary course. Perhaps we could recognise time spent teaching in a studio, performance in a group, band or orchestra, writing of musical material, etc. We should be able to offer alternative paths for our students, relying on them to provide expertise in areas outside our experience, or by reaching out to other members of the musical community in much the way we encourage our students to do in a school setting. Victoria College is exploring contract learning, which may become an important way of crediting previous experience and extending students in unique ways.

Priorities

Let me quote again from the White Paper.

> Priority in the allocation of additional intakes will be directed to areas of strong demand from students and industry, having regard to the likely future needs of the economy and the labour market. The Government will continue to give high priority in the 1989-91 triennium to the fields of engineering, science and technology, and business and management studies, (1988, p17).

Unfortunately, priority in these areas in the way of additional intakes has been extended to expecting priority across the board. Although the White Paper acknowledges the "vital role of the arts, humanities and social sciences in the overall structure of higher education provision",(1988, p18) arts educators need to marshall their arguments so that they can confidently mount a case which states that the arts are not peripheral to the future of the country. These arguments may take many forms. At a very obvious level, we can argue that the arts are a most lucrative industry. Employment in the arts may be found through areas such as performing, teaching, and in the recording, retail and entertainment industries

A second and equally important argument can be along the lines that creative thinkers in all areas emerge as a result of a balanced education, and not of a highly specialised education, particularly at the school level.

The point I want to make here relates perhaps more to a political argument than a musical argument. We must be vigilant. When the bidding for resources is underway, we must watch for a shift in the argument for priorities in the allocation of additional intakes, to a blanket claim as a priority area.

We also need to examine the wording of the priorities statement. There is no doubt that many music courses are areas of strong demand, and we should make much of the obvious links between music and the world of electronics computers and technology.

Access and Equity

We have a very strong case for access and equity, especially in the primary school. Children must be given the opportunity to learn in each area of human endeavour. Music offers a unique way of knowing. When the exercise of establishing and reporting on institutional goals reaches our level, we must translate this idea, not only for our own students and their education, but also in preparation for their vocational role.

Conclusion

In this context of change to the tertiary sector, we need to clarify our purpose, set our objectives in careful priority order, and become absolutely single minded in their pursuit.
In particular, let me leave you with some ideas for our future consideration.

1. Amalgamation

   1.1 As far as we can, we should attempt immediately to get music staff appointed at an appropriate level and with tenure or extended contracts.

   1.2 We should be preparing convincing mission statements, reflecting what we do in our courses or strands, and why. We need to be prepared for the debate on integrated versus end-on teacher education programs.

   1.3 We should be preparing a coherent statement, recognising a range of qualifications and experience, and at the same time encouraging and supporting our colleagues in pursuit of higher degrees. We should also be actively involved in identifying suitable supervisers in the field of music education.

   1.4 We must, as a matter of urgency, collect data about the research that is being done, and ensure that we develop a coherent framework for dissemination of new knowledge and understanding.

2. Tuition fees

   2.1 We must be alert to the pressures to become more entrepreneurial. We must not divert our energies so that we are neglecting our prime purpose, that is the training of music and generalist teachers. However, we could seek some forms of sponsorship for particular projects.

3. Credit Transfer

   3.1 We need to question pre-requisites for our courses, carefully re-define them, and consider accepting a wider range of prior experiences for entry to the courses.

   3.2 We need to establish criteria which we can use to decide on experiences which will be the basis for credit within courses. This may also contribute to the relevance of our courses, in that we may attract students who want to build on earlier experiences.

   3.3 We should all consider the idea of contract or individual learning, where students at all levels can take a fair degree of responsibility for their own learning experiences. This has been done on a project level in many courses. Perhaps we can extend that notion.

4. Priorities

4.1 We can argue (as we have often done before) about the importance of the arts in the education of the individual.

4.2 We need to consider arguments that link artistic growth with creative thinking, and make the necessary connections between the arts and sciences in the backgrounds of our society's leaders.

4.3 We can join the priorities argument and focus on our place in the business, technological and electronic world. The employment generated by the arts industry is enormous. A recent advertisement for National Arts week claimed that "There are more people playing musical instruments than there are playing tennis"

4.4 We need to be vigilant when our colleagues are using the "additional intake" clause to argue additional resources and preferential staffing allocations.

Above all we must ensure that while we are attending to the many and varied items which are on the higher education agenda, we do not lose sight of the importance of our role in preparing primary and post primary teachers who in turn have the responsibnility for the music education of our adults of the future.

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ASSESSMENT: THE TAIL WAGGING THE DOG?

OR

ASSESSMENT: DOES IT SERVE THE LEARNER?

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INTRODUCTION

Music Education in a Climate of Change.

I imagine we all recall those quaint, if somewhat sexist, verses that answer the time-honoured questions : 'What are little boys made of?' and 'What are little girls made of?'.

> "Little boys are made of slugs and snails and puppy dog's tails...." whilst
>
> "Little girls are made of sugar and spice ....."!

Oddly enough, those verses came to me as I was preparing to write this paper - a paper about assessment set in a climate of change. Change! Well then, what is change made of? Without hesitation, the answers tumbled out easily - *change is made of*:

question marks
headaches
frustrations
fear
power-play
resistance
re-thinking
re-training
POSSIBILITIES -
anything becomes possible.

In times of such rapid, unprecedented change in all facets of life, it seems useful to identify major issues of concern in music education, so that we can fight for structures, policies and strategies that will enable our work as music educators to flourish.

What are the major issues of concern? It is unlikely that we will agree on all of them, but here are a few that certainly need our attention:

- enabling all children to experience a developmental music education;
- establishing career paths for music teachers and developing training courses for music specialists;
- upgrading the music training for generalist preservice students;
- identifying which goals in music education we wish to serve?
- determining what and how the students have learned; that is, improving our assessment and reporting systems.

This paper is concerned with one of those issues - assessment; that we can establish an assessment framework, inclusive of the Arts, that will encourage successful student learning and which will provide an appropriate reporting system for students, staff and employers.

Why is the issue of assessment so important? Research evidence tells us that the power of assessment on the learner is all-enveloping, potent, and lasting, whatever the discipline. Research also indicates that if we wish our students to be successful, independent learners, then we must understand more efficiently how students learn. Further, evidence exists that suggests that how we think our assessment is requiring students to learn may not be the perception of the students. Now, to my way of thinking, this is pretty strong stuff.

We do music education an injustice when we fail to take cognizance of the higher education framework in which we work. There has been a great deal of research under the umbrella of student learning that is of enormous relevance to us. The most recent qualitative research raises some interesting ideas for us to consider.

The Nature of Learning in Higher Education

Researchers have explored the 'how, why and what' students learn, and the possible reasons for the differences in the learning. As a result, proposals that covers nearly every conceivable form of theory are to be found (Marton, Hounsell and Entwistle 1984, pp 4-8). With the emergence of studies of the learner in the natural setting rather than the experimental environment, came the understanding that "psychological theories must have 'ecological validity' - that is, the theories must be derived from the settings to which they can be applied." (Marton et al 1984.], pp9-12) An alternative approach, however, is required in qualitative research on student learning. This paradigm requires an "empathetic understanding" of the students' own conception of what he is learning, an approach which differs markedly from the traditional research paradigm that takes an external view of the students' learning, (Marton et al 1984, pp12 -13).

The research studies that are of particular interest for the study discussed below are those that have a "relational perspective". This relational view of learning, according to Ramsden, Masters, Bowden and Martin (1987, p2) requires us to focus on the "individual learner's experience or conception of something, rather than on changes made within the individual". It involves the relationship between the content of the discipline and the learning processes that the students employ. It is from this perspective that we can begin to derive some new and important understandings of the nature of learning:

> "..learning is centrally about qualitative changes in how people interpret subject content. The process is constructive rather than additive, it is designing a building that works rather than making a wall thicker." (Ramsden et al, 1987, p.3)

It is doubtful whether one could find a teacher in higher education that does not espouse a concern for the quality of student learning. The traditional intellectual qualities such as analytical thinking, problem - solving, creative thinking, understanding and lateral thinking, for instance, are valued by staff who generally and genuinely believe that they actively promote their acquisition through the learning experiences they plan for their students, (Ramsden et al 1987 p. 1).

Current research, however, tells us that this is not always so. In studies of first year university students, it is significant to find that assessment has a strong determining influence on how students proceed to learn. The disturbing thing is that many students, including those in prestigious faculties, perceive that the appropriate response is that of a reproducing mode, (Bowden, Masters and Ramsden 1987).

Research evidence also suggests that assessment has an important effect on the quality of student learning. For example, Eisner (undated, The Evolution of Thought) wrote, "..the

means we use to evaluate affects the kinds of goals we pay attention to and, as a consequence, what we neglect in schools."

Many modern music education programmes are based on learning theories and principles that involve students experientially in varying learning situations. The tertiary music educators in the study described further on in the paper, face the difficult task of helping students who have a limited music background to develop high motivation, competent music teaching skills and adequate personal music skills in a contact time of forty four hours. It is very important, therefore, to establish whether this subject is doing or achieving what it was intended to do - that is, preparing student teachers to teach a non-specialist music programme in their primary school classrooms.

As a recently completed research project undertaken with primary teacher education pre-service students,the study will illustrate staff and students perceptions of the assessment in a compulsory second year music education subject.

Staff and Student Perceptions of Assessment

In the preparation of generalist teachers, music educators often face many difficulties - lack of time, impoverished entry level music experience, negative or neutral attitudes to music and so on. This study focussed on the learner's perceptions of the purposes of assessment in a music education course and how the students perceived the assessment to fit the goals of the course.

The Aims of the Study were to investigate:

1. student and staff perceptions of the role of assessment in learning in music education;

2. whether the assessment was useful in helping them achieve the aims of the course;

3. whether the students endorsed the purposes of assessment for three types of assessment.

4. the relationship of students' music backgrounds to their selected approach to learning.

The Subjects

The subjects were primary teacher education students and staff members from one campus of a large multi-purpose, multi-campus College of Advanced Education situated in an Australian capital city.

The subjects formed an intact class of 152 students who were enrolled in the compulsory second year subject named 'Competence and Methodology of Music" (referred to as C and M). This subject has a requirement of 2 hours contact per week for 22 weeks in one academic year.

Instruments

Data was collected by questionnaire and structured clinical interview. The questionnaire was designed to elicit students' perceptions of the goals and assessment in this course.

Questionnaire

The respondents were asked firstly to provide some background information relating to age, gender and the extent of their previous music experience such as music reading skill, ability to play an instrument, experience in choral singing and the place of music listening in their own leisure activities.

A response was then sought to three major questions, each consisting of a number of items.

- the extent to which the assessment activities helped them to achieve the aims or goals of the course.
- the importance of the purposes of assessment in relation to three areas of the component - performance, teaching and written activities.
- to identify the ways in which the assessments had encouraged them to learn.

This third question was in the form of a learning scale inventory, adapted for this music subject from the work of Thomas and Bain (1984) and Bowden et al (1986) in their study of students' perceptions of the influence of the assessment methods, used in the first year university courses, on their learning. The adaptation of the inventory to the needs of a basic music subject required considerable deletions, modifications and adaptations.

Interviews

Six students and 4 staff were interviewed by a psychology graduate experienced in conducting structured interviews. The interviews utilised the 'thinking aloud' techniques (as used by Dodds and Lawrence, 1983), to discover staff and student perceptions of the goals and assessment of the subject.

Interviewees were asked to respond to four questions by arranging labelled information cards in specific orders:

- are the stated goals of the subject actual goals?
- how appropriate are these goals?
- how important is each of these goals?
- how does the importance of the assessments serve the needs of the goals?

Outcomes of the Study

A number of interesting findings emerged, but time precludes mentioning more than two or three.

PRIOR MUSIC EXPERIENCES OF STUDENTS

Briefly, all students (100%) of the sample claimed to spend some of their leisure time listening to music -88% on a regular basis. Whilst only ten students (6.7%) had sung in a choir regularly a further seventy two students (48%) claimed to have had occasional choral experiences. Seventy eight students (51%) had learned a musical instrument for more than six months and another thirty five students (23%) had learned for less than six months. Finally, fluent music reading skills were claimed by thirty eight students (25%) whilst another seventy five students (49%) claimed to be able to read music slowly.

Given that the staff of the course have generally experienced students who claimed lower prior experience in music, this data raises some fundamental questions for all of us.

1. Will this data be confirmed in future years?
2. If this data is confirmed, why has this perceived shift in the degree of prior music experience occurred?

3. What is the significance of this data in relation to the design of music education courses for generalist teachers?

GOAL ENDORSEMENTS (Clinical Interviews)

Students and staff were asked to rank, on a three point scale, whether the goals of the course (as stated in the Handbook) were both actual goals of the course and appropriate goals of the course.

The goal endorsements of staff and students reveal little agreement between the two groups (see Figure 1). In fact, staff and students agreed that only one goal (Goal D) is both an actual goal and an appropriate one. Importantly, Goal F was ranked as lowest by the staff and very high by the students.

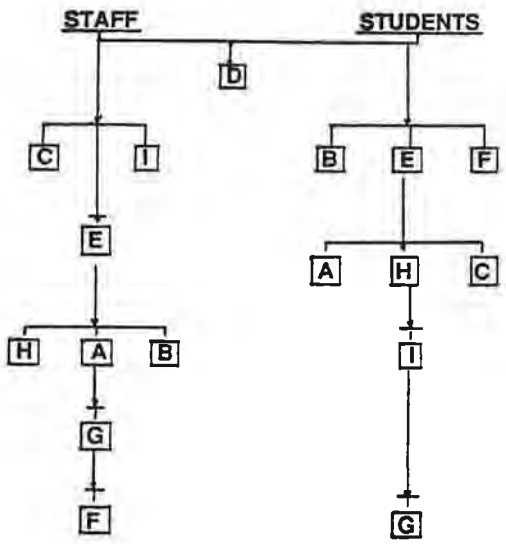

FIGURE 1:
HEIRARCHICAL REPRESENTATION OF GOAL ENDORSEMENTS BY STAFF AND STUDENTS.

ASSESSMENT AND LEARNING STYLES (Questionnaire)

A principal components factor analysis was computed on students' responses to 15 items (learning inventory) adapted from Bowden et al (1987). The purpose was to determine the structure in students' perceptions of the types of learning activities that were encouraged by assessment procedures. Bowden et al had found that two approaches could be identified: "superficial learning" and "learning for understanding".

In this study it was found that the assessments encouraged three approaches to learning in the music subject: (Figure 2)

- Learning for Understanding and Application
- Rote learning
- Negative Learning

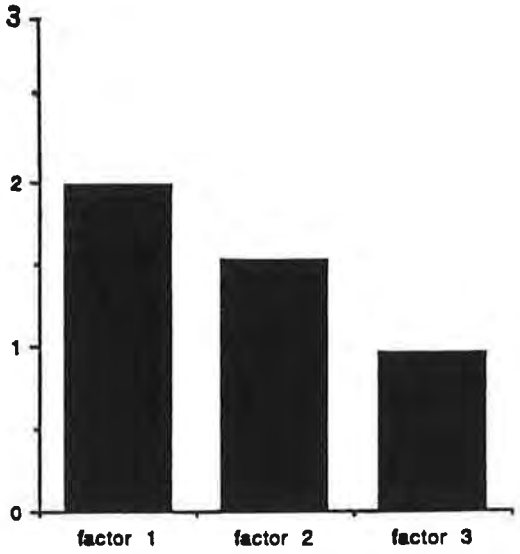

FIGURE 2:
BARGRAPH OF THE THREE FACTORS

Learning for Understanding and Application (25% of Variance) suggests that the student is adopting a reflective approach to their learning, making the links between the various sections of the subject and is able to apply them in a different or new setting. This is referred to by higher education researchers variously as a "deep approach" or "learning for understanding" or "transformational" learning.

Rote Learning (20% of variance) in this study describes those students who want to learn but perceive the assessments to require them to adopt strategies that are indeed inappropriate. That is, they memorise facts rather than placing the information into more meaningful settings. Bowden et al call this "superficial learning".

Negative learning, (8% of variance) on the other hand, denotes those students who respond to the demands of the assessment with minimum effort, who believe that all they need to do is to memorise a few facts at the last moment.

Emergent Issues

The results raise some interesting questions that we should all ask in relation to our courses:

- Is there consistency between the valued goals and assessments of staff and students?
- Are the goals of the subject being communicated?
- What is the main intent of the students? Is it vocational relevance or is it more than this?
- Are staff concentrating more on what they can provide for the students rather than on student learning per se?
- How can we assess aesthetic goals?

Assessment - the tail wagging the dog?

The question, perhaps, should be '*should the tail wag the dog*'?

How we answer this question depends on our own intrinsic view of the act of assessment. Whatever our response, it leads us irrevocably to two more questions:

- Is assessment really just a tail to be wagged by the dog 'on request'?

OR

- Should assessment really drive and shape our learning and thinking and doing?

I would like to think the latter is the most appropriate response. Having said such an outrageous thing, it must be quickly qualified. If assessments are the embodiment of well articulated goals then logically the assessments will drive the learning situation by providing a forum and an 'open sesame' to the excitement of learning in all its breadth and depth. If, on the other hand, the act of assessment is viewed merely as the checking that skills and knowledge are safely 'in place', that it is clear to everyone that retribution is just around the corner for those who cannot or will not learn, and that the learner is there to serve the assessment programme, then indeed it must be agreed that the dog wags the tail!

If you remain unconvinced about the role of assessment then you may find it interesting to consider the case of Alverno College, Milwaukee, U.S.A. This small Catholic Womens' University structured its educational programmes on the basis of certain assumptions about assessment (Loaker et al, p47, 1986).

- "Learning involves making an action out of knowledge - using knowledge to think, judge, decide, discover, interact, and create", (Loacker et al, 1986, p 47).

- Observing the learner in action - thinking, analysing, problem-solving, - assists in understanding when and how to intervene or to assist with difficulties in learning.

- Learning increases when students are clear about goals and criteria, and receive effective feedback.

- Learners succeed only when they take control of their own learning.

Thus the Alverno assessment programme reflects:

- vocational relevance;
- encouragement of self-reflection;
- self-assessment;
- variety of modes of assessment: written
  oral
  visual
  integrated;
- goals and assessment stated as a relationship;
- descriptive reporting rather than grading.

Doesn't all this sound relevant to our needs in music education?

Conclusion

Music Educators are confronted currently by a number of critical issues in a time of rapid and unprecedented change. Our response can be one of resistance and a determined clinging to old ways, or an acceptance that the possibilities of new ideas might be worth exploring. The purpose of assessment and an understanding of the potency of its effect on learning have been identified as one of the critical issues. A description of a study of the perceptions of staff and students of assessment in a music education subject revealed the learning responses to assessment adopted by students.

Alverno University argues that a definition of assessment must be "shaped by its power to serve the learner" (Loacker et al, 1986,p48). This paper has argued for assessment to 'shape' or drive student learning.

Of all the issues that we face, harnessing the power and potency of assessment in order to enhance learning might well draw as heavily on our professional courage and integrity , as it does on our determination to learn more about tertiary students' learning.

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INTRODUCING THE

BIBLIOGRAPHY OF AUSTRALIAN MUSIC EDUCATION RESEARCH

Project

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Music has traditionally been incorporated as part of the general school curriculum at both the primary and secondary levels of education in Australia. Whilst there has always been a gap between the rhetoric and the reality regarding the teaching of music in schools, this area of the curriuclum has nevertheless had the nominal support of governments, education departments and the community. Australia has a tradition of music in its schools which stretches back to the early 1850s when vocal music was first introduced to elementary education.

Music has also established itself as an area of specialist training for those children whose parents choose to arrange tuition for them in instrumental and vocal music. This is done through such means as private or studio teachers, local music schools (such as those offered through the Yamaha Music Foundation), and school-based extra-curricular instrumental, vocal and choral music programs, community-based choral and instrumental ensembles.

Music is also well established as both an academic and practical discipline at most of our tertiary institutions which offer courses of professional training for performing musicians as well as for composers, arrangers, musicologists, ethnomusicologists, music therapists, and so on. Many of these same institutions also offer courses in music education for specialist music teachers and for generalist classroom teachers within pre-service and graduate teacher education courses.

However, as an academic study, music education has traditionally been thought of as either a sub-discipline of education or a sub-discipline of music or musicology. In my view, music education is now emerging as a discipline in its own right in Australia.

Professional organisations such as the Australian Society for Music Education, the Association of Music Education Lecturers and other national bodies as well as several state and local music teachers associations have done much to promote music education as an independent discipline. The publication by the Australian Society for Music Education of *The Australian Journal of Music Education* has, for many years, provided a valuable forum for discussion and debate on contemporary issues, approaches and developments in music education in this country as have the national and/or state conferences of ASME and AMEL.

Both the practice of music education and professional training courses for music teachers have sustained the body of knowledge in music education in this country. In addition, music education practitioners have, to a certain extent, contributed to the body of knowledge in music education by what could be thought of as a form of applied or action research; that is, music educators have experimented with various methods of teaching music, with various curriculum models and content, and so on, and have reported the results of this informal experimentation to their colleagues at conferences and in journal articles. However, it has only been comparatively recently - over the past ten years or so - that a more substantial contribution has been made by Australian music educators to the body of knowledge in music education through systematic research, principally by those undertaking higher degrees by research at our universities and CAEs. It is my belief that it is only by Australian music educators contributing to this body of knowledge through systematic research that music education in this country can claim to be an

academic discipline in its own right. We are at least approaching the level of research in music education in Australia which can warrant this recognition by both the music education profession and by other academic disciplines.

As more music educators undertake higher degree studies and as more research in music education is undertaken by university and college academics, there is a need for greater access to the existing body of research. Music education researchers need not only to select their research topics in the light of existing body of research, but also need to cite the findings from previous studies as part of their 'review of the literature' as they build upon the cumulative knowledge about music education both as it applies specifically to the Australian socio-cultural context and as it applies more generally in the global context. Also, although planned replication of previous research studies is a legitimate form of further investigating a particular research problem, there is always the danger of unknowingly replicating existing research studies if access to the existing body of research is not available.

The importance of a bibliographic database of music education research to both scholars and students is amply demonstrated by the publication of a series of special issues of the American *Journal of Research in Music Education* which have listed all completed doctoral dissertations in music and music education in the United States over specific periods of time. The most recent of these covered the period 1972-77 (Gordon 1978). In addition the Council for Research in Music Education (CRIME), based at the University of Illinois, has produced several bibliographic listings of music education theses and has also included reviews of recent research studies in its *Bulletin*.

To date there have been several sources of information on research undertaken in music education in Australia:

(i) lists of theses in music education 'accepted' and 'in progress' by Australian universities have been published in *Studies in Music* (Perth: University of Western Australia Press) since 1967,
(ii) lists of theses in music education ('accepted' and 'in progress') published in *The Australian Journal of Music Education,*
(iii) the *Australian Directory of Music Research*, ed.by Phillip J. Drummond (Sydney: Australia Music Centre Ltd., 1978),
(iv) a list of theses and research articles in Warren Lett's paper entitled 'Research in Australian Music Education' (*Report of the Seventh National Conference of the Association of Music Education Lecturers,* ed. by E. Gifford, Launceston, Tasmania: AMEL, 1984), and
(v) the *Bibliography of Education Theses in Australia* (Melbourne: Australian Council for Educational Research), published annually since 1978.

Despite what have been undoubtedly the best efforts of the compilers of these publications to provide as complete a listing of research undertaken for higher degrees and also of 'professional' or 'non-award' research as possible, there have been several omissions from these listings over the years. In addition, research papers undertaken within undergraduate courses and minor theses/dissertations undertaken as part of coursework master's degrees have either been too difficult to locate or been outside the scope of the particular listing.

The importance of access to documentation of research studies in music education undertaken as part of tertiary education courses in Australia was highlighted at the 1984 AMEL Research Forum. Indeed, it was noted in the 'Summary and Recommendations' of the Forum that 'a number of research reports of theses and other purposes are prepared in the area of music education and related fields. These documents are often difficult to locate and borrow, and are part of an important body of information.' (Gifford 1984, 6) One the principal recommendations of the Forum was 'that AMEL request the Music Board [of the Australia Council] to fund the Australia Music Centre or some other appropriate body to: (a) identify and/or collect all tertiary degree research studies and other reports relevent to music education,

and (b) publish an index to the collection twice a year . . .' (Gifford 1984, 6). Regrettably this recommendation was not acted upon.

In view of the need for a database of information on research studies in music education has undertaken in Australia, the National Council of the Australian Society for Music Education approved a proposal for a 'Bibliography of Australian Music Education Research' Project. This project, which is being funded by a grant from Deakin University, has the following objectives:

(i) to gather bibliographic data from a variety of sources on research studies in music education undertaken for undergraduate and higher degrees at Australian institutions, undertaken by Australian music educators for degrees at overseas institutions, and undertaken as non-award research projects;
(ii) to provide a comprehensive bibliographic source for music education researchers (both undergraduate and 'Higher Degree by Research' students as well as 'professional' researchers) in a microcomputer-based format *(Bibliographic Database of Australian Music Education Research)* and a hardcopy format *(Bibliography of Australian Music Education Research).*
(iii) to analyse this data with a view to providing information about those areas of music education in which research has been done: the extent of research in these areas, those areas in which little or no research has been done, those areas for which there is a need for research to be undertaken, as well as general trends in the field of music education research;
(iv) to identify institutions at which research in music education may be undertaken for higher degrees and the areas of research focus at these institutions; and
(v) to allow potential supervisors (and examiners) of specialised areas of music education research to be identified from those who have completed research in a relevant area of music education themselves.

Data for the *Bibliographic Database of Australian Music Education Research* will be collected from a variety of sources including a network of 'Research Correspondents' (one from each of the State and Territory) currently being appointed by the Australian Society for Music Education. Existing bibliographic sources, information supplied by tertiary institutions, and information supplied by individual researchers will also be included.

The initial phase of this project will involve the use of a widely-distributed questionaire to identify, and obtain bibliographic information on all research studies in music education. A microcomputer database will be progressively developed using the Macintosh-based *Pro-Cite* bibliographic software package.

The anticipated outcomes of the project will include the publication of a Macintosh-based database of music education research (to be updated annually) using a *Hypercard* stack (versions of the database should also be available for other microcomputers) and the publication of a *Bibliography of Australian Music Education Research.* A proposal was put to the Australian Society for Music Education for the publication of the *Bibliography* as either a special issue of *The Australian Journal of Music Education* or a special supplement to the *AJME.* Annual supplements would be made available for publication in the *Australian Journal of Music Education* on a continuing basis. It is also hoped that this project may contribute to the development of The Frank Callaway International Music Education Resource Centre at the University of Western Australia by providing a source of bibliographic information for the special collection of music education theses which the Centre is assembling (see Stowasser, 1989).

For music education in Australia to receive full recognition as a academic discipline, its body of knowledge must not only be transmitted to future generations of music educators and be applied through the practice of music education, but must also be contributed to and extended through research. In Australia there has been a great deal more formal research undertaken in music education than is generally recognised both within the music education profession and outside.

It is hoped that the 'Bibliography of Australian Music Education Research' Project will contribute to a wider recognition of the research work already undertaken and currently 'in progress', and will be of professional use to both music education practitioners and music education researchers. It is also hoped that the project will contribute in some small way to the recognition of music education as a valid discipline in its own right.

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ACCESSING MUSIC SKILL AND UNDERSTANDING VIA TECHNOLOGY

"Great Fun - amazing tool!"

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I know that R. Murray Schafer in his Maxims for Educators in "The Rhinoceros in the Classroom" (Universal Edition, 1975) exhorts us not to bore people with our success stories but I would like to share this part of my work.

Prior to this year I would have described myself as technologically hesitant despite work with Moog synthesisers, VCS 3's, recording studios and electronic keyboards. I had avoided spending much time with computers, on the grounds that they could not do what I wanted. I maintained that when technology caught up with my demands I would then give it my time and attention. I am now well and truly hoist with my own petard.

A special budget line (now, alas, no longer in existence) for single items, an avowal by my Head of School that I could be very expensive and the function of MIDI that makes all MIDI capable instruments linkable resulted in an application for an Extended Keyboard Laboratory. I had little expectation of success, however, but, much to my surprise, the grant was forthcoming. Once the decision was made my real work began.

Whilst writing the specifications for tender I found myself using such terms as "midi capable" and "a real time digital sequencer with a built in sound module". After much advice the tender was published and let. By then I could quote makes and model numbers with alacrity.

The facility that was eventually installed has three basic levels of application but the possibilities are obviously more varied.

Firstly, there is a **12 station Keyboard Laboratory** in which each student station has a sequencer/sound module.

Secondly, there is a **MIDI studio** with a Roland D20 Synthesiser, an Atari 1040ST Personal Computer, a dot matrix printer and a pair of speakers with inbuilt amplifiers.

Thirdly, there is an additional **Roland HP3000 Piano and a Macintosh SE** (Hard Disk) with MIDI interface and assorted software.

These levels allow teaching and materials development for a very wide range of abilities. The divisions are not hard and fast but allow for various configurations.

The aspect I want to focus on is the first one - the 12 station Keyboard Laboratory and its pilot use by 3rd Year Diploma of Teaching Primary Preservice Generalist students.

These students have no option for elective music within their course although much music making does occur outside the Unit structure. However, they do have a sequence of Creative Arts Units (one per year) which cover Art, Music and Physical Education. Not an ideal situation but as generalists they do have a considerable amount of compulsory music - it averages out to one hour per week for the entire 3 year course. Their work has included classroom music activities (songs, games and classroom percussion), basic descant recorder, appreciation activities, basic classroom guitar, lesson and activity planning and curriculum design touching on a wide range of methodologies. Some of the students do have considerable music skills and these are encouraged as much as possible.

The class of 42 were surveyed prior to the semester. They were asked about their keyboard and notation skills. No response was received from 5% of the class. The remainder gave the following responses:-

Keyboard Skills	None	48%
	Some	31%
	Good	16%

Thus 47% of the class have "some" to "good" keyboard skills - approximately half the class.

Notation reading Skills	None	19%
	Some	52%
	Good	24%

Thus 76% of the class have "some" to "good" notation reading skills - approximately three quarters of the class.

The Keyboard Laboratory
In more detail the Keyboard Laboratory contains 12 student stations and a teacher's station. Each student station consists of a Roland KR33 Piano and an MT100 Synthesiser/sound module which considerably enhances the range of instruments (128 in fact) and the compositional processes accessible to the students. The teacher's station also has a KR33 Piano and an MT100 as well as the necessary TL16 Teachers' Console.

The 10 week programme has covered a range of activities.
At **Beginner level** the students have been introduced to basic keyboard skills and basic synthesiser programming via an arrangement of a 12 bar Blues with a backing disk with drums and walking bass to which the students add a chordal rhythm pattern and a melody. If they choose they can play and program their own backing tracks or modify the arrangements as they wish.

At **Intermediate level** the students have revised their keyboard skills (often their left hand skill was considerably less than their right hand) and were introduced to basic synthesiser programming. They have worked on the same 12 bar Blues arrangement as the beginners but the students were expected to program their own backings and to attempt improvisation of rhythm and melody parts. Further a range of music was also available covering a wide range of styles and ability levels and the students selected their own material according to ability and taste.

At **Advanced level** the students revised skills and were introduced to synthesiser programming. The 12 bar Blues material was available if desired as was a wide range of music. Often the students chose to work independently and develop their own arrangements and, in some cases, their own compositions.

Evaluation
Towards the end of the series of lessons the students were asked to comment on the experience under three broad headings - pro, con and "any other comments". 77% of the students responded. All returns listed positive benefits from the use of the Keyboard Laboratory. 15% included one regret - they wanted more time with the Laboratory. The responses were anonymous.

Several general areas appear in their responses:

1. **Enjoyment**
2. **Motivation**
3. **Music and keyboard skills and understanding**
4. **Experimentation**

I have quoted (in Italics) verbatim from their responses as they can easily speak for themselves and clearly illustrate the points I wish to make.

1. Enjoyment

This broad heading covers several related response areas. 66% specifically mentioned the enjoyable nature of the learning experience.

> *I have thoroughly enjoyed the keyboard labs. I have found them a valuable experience in the sense that I have actually learnt how to use a computer with the keyboard, how to mix music together on disks and how to read music in relation to the keyboard.*

2. Motivation

44% of the responses mentioned motivation and three related areas - **valuing, excitement and a sense of challenge.**

Partly because of this enjoyable, challenging aspect the students found that each new skill enticed them to its successor - tutorials passed quickly and they often availed themselves of the facility during spare time.

> *I found fiddling around with the synthesisers an exciting aspect - very new and worthwhile.*

Admittedly, for the beginners, their skills were at a low level but they were highly motivated.

Both the self-defined musically inexperienced and the experienced commented on the motivating and exciting nature of the experience. A student with keyboard experience stated,

> *It was great fun and renewed my interest.*

Another added,

> *I've decided to teach myself again.*

A student without keyboard experience wrote,

> *It motivated me to use keyboards - I saw how much you can do with unlimited possibilities.*

While another said,

> *Now I want a piano!*

Part of what I hope to achieve is that the students want to continue learning past the brief introduction I have had the chance to give them. I hope my students will become musically independent of me. This facility moves towards this.

Many students commented on the **nonthreatening** aspects of the facility and the lessons. Both were perceived as musically nonthreatening,

> *As an absolute beginner I didn't feel threatened and could learn at my own speed.*

Both were also perceived as technologically nonthreatening,

> *Having been exposed to technology it wasn't as frightening as it first appeared.*

I was also pleased to see that my predominantly female classes were increasingly confident with the instruments - these comments were particularly pleasing,

> *It increased my confidence with computers*

and

> *It was a good introduction for women with computers.*

Incidentally I am pleased that, apart from the computer laboratory itself, the Keyboard Laboratory is the highest technology installation in our School of Education. It is good for music and the arts to be seen in this light. Mathematics and the sciences do not have a monopoly on computers and state of the art technology.

Part of the nonthreatening aspect of the installation was the **sense of privacy** given by the headphones and private monitoring and teaching functions available to the teacher which were perceived as assistance not assessment. Many students are hesitant to demonstrate uncertain skills before their peers. Also the Keyboard Laboratory allows for individual rates of progress - many comments were made about this, such as,

> *It catered for a wide range of abilities - great tool for individualized programmes - everyone is able to participate at their own level and progress can easily be monitored by the person in charge.*

While another said, more succinctly,

> *It individualized learning to the best possible extent.*

An experienced player and a beginner could work side by side but independently - there was no perception of a need to compete. In fact, the ability of the Keyboard Laboratory to permit variable groupings and to **share learning** was most effective. One student said,

> *We worked cooperatively with others to create our own music.*

The students found that the Keyboard Laboratory made music accessible despite a perceived low level of skills and it encouraged experimentation. One said,

> *It allows one to experiment with different musical instruments and record on disk different sounds.*

Further it is,

> *Most beneficial in demonstrating how easy it is for an unskilled keyboard learner to create exciting original music.*

I was excited to observe beginning students move beyond their basic keyboard skills and try and create their own music - the musical problems they solved demonstrated growing music understanding as well as skill development.

Once they learned that they were not limited by real time entry many students increased in confidence. They could play in slowly and play back faster. As they tried to match the increased tempo they effectively became their own tutor. One student attempted what she called,

> *The 12 bar Blues land speed record*

gradually increasing her tempo form 100 to 180. She managed it and was most impressed with herself.

The Keyboard Laboratory was also perceived as **adult** and related to contemporary music - this enhanced the students' self esteem. Despite careful and musical presentation classroom percussion can be perceived as rather childlike by young adult beginners who are very conscious of their own self image. The instruments were also clearly identifiable with the genres of rock and pop which assisted with the students' enthusiasm for learning.

3. Music and keyboard skills and understanding

The students' comments on this were positive and extensive. I've selected three examples, two of which are a little naively stated but which clearly convey a sense of discovery and achievement. Firstly,

> *I learnt to operate a drum beat and incorporate the different beats with different pieces of music.*

Secondly,

> *It was great fun and now I know where Middle C is and what it is.*

Thirdly,

> *Coming from a non-music background it allows one to experiment with the keyboard and learn some basic notation.*

Their musical understanding was developed as well as their keyboard and music reading skills - without a growth in understanding their other skills are to me relatively unimportant.

4. Experimentation

I was also pleased to observe experienced players laying down tracks, experimenting with arrangements and even creating original works. One said,

> *I realised that you can be a whole orchestra*

and another added,

> *It allowed us to use and experiment with state of the art equipment.*

The MT100's made editting easy and so works could be modified until the composer was happy with the finished product.

Conclusions

To return to the motivational, many students mentioned the future. For the classroom one commented,

> *I will be able to use keyboards in my future career as a teacher.*

Another added,

> *I have realised the potential for their classroom use - accompaniments, instruction, sound effects etc.*

For themselves, one said,

> *Before the labs I had no idea about playing the keyboard. Now I have the basics which I can expand on whenever I like.*

Another added,

> *I am so excited about beginning to learn the keyboard that I realise I should continue on with the keyboard at a later stage.*

The students have been empowered to take responsibility for their own learning.

To return to Schafer's Maxims for Educators, we are now a community of learners and I have been a learner too. I agree with many of my students' comments in that I have also found the process enjoyable, challenging and exciting. We have been involved in a process in which each entered at their own level and each progressed. Education is a process and the Keyboard Laboratory clearly enables the processes of music. Further we have been enticed to future involvement in music making. The experience has enabled an attitudinal change. It is easy to lose track of time experimenting and creating in the Keyboard Laboratory. We have all considerably increased in confidence and the future is full of possibilities. One of my students commented,

> ***Great fun - amazing tool!***

I agree!

as 1917 in an article in the Musical Observer entitled " Children and Music - A Heretic's Views on the Present System of Teaching" Coleman had questioned the appropriateness of using a solfa system with contemporary American children, in fact she considered its very existence as,

> another glaring example of our lack of progress in musical pedagogy; the almost universal use of the "do-re-mi" system of teaching singing ... is not founded upon any principle, but on an episode 900 years ago (Coleman, 1917).

In the later Report Coleman approached the study with the conviction that cipher notation should be used at initial levels of instruction and that traditional notation should only be introduced when its need was felt and after much practical music making.

> Children should be given the opportunity to play and improvise on simple instruments before they are old enough to understand staff notation or to manipulate the pianoforte or violin, and that the use of number notation makes these experiments with simple instruments practicable and easy (Coleman, 1946).

Not surprisingly the Report came to the conclusion that the cipher notation was preferable to the solfa system as the children found it more logical and easier to understand, it provided a natural progression to staff notation and provided more easily and immediately for musical discovery and growth. It was immediately of use in recording their inventions, and that,

> if the child has to defer composition until he can write his tune down in staff notation, the natural facility for improvisation seems to become blocked ... there is only one way for children to develop their creative powers in music and that is to use those powers with satisfaction (Coleman, 1927).

Coleman was aware of what she perceived as the imitative nature of children and, addressing parents she stated that,

> there are all degrees of originality. Sometimes a child's composition will have parts that are definite imitation ... other parts that are refreshingly new and original (Coleman, 1939, *Your Child's Music*).

However what was stressed as important was that the child should acquire freedom in both song and instrumental improvisation through creating music from early childhood and that they will, therefore,

> inevitably feel an intimacy with music and a kinship with those who create the more perfect forms of the art. They will have ... the seeking attitude toward their music study (Coleman, 1939, *Your Child's Music*).

This concept of the child's seeking attitude to music is central to Coleman's approach. This attitude was affected by many factors both musical and extramusical including social influences, memory associations, note reading experiences, bodily and emotional health, creative experiences and ultimately by the attitudes and understanding of the child's parents and teachers (Coleman, 1939, *Your Child's Music*). Coleman believed that,

> A complete education demands the development of the greatest possible independence of thought and action that is consistent with the finest social adjustment; it also includes technical skill ... direction of the emotions and the appreciation of beauty (Coleman, 1931, *Creative Music for Children*).

She felt that creative music experiences could contribute to every aspect of the education of the individual and that the musical program should be flexible enough to permit the growth of the child at an individualized pace,

> Broadly speaking, perhaps the general aim of any musical educator should be to lead the child really to experience music (Coleman, 1931, *Creative Music for Children*).

As part of her teaching Coleman instigated a program of music education in the demonstration school attached to Lincoln School of Teachers, which included music instrument making and creative music experiences, that culminated, after several years, in the creation of a series of symphonies with melodic, harmonic and rhythmic material supplied by the children and performed mainly on original instruments. The work is described in great detail in the report but the conclusions show both the strengths and weaknesses of the program and demonstrate the perception and pragmatism of Coleman. The work was undertaken by children in primary classes and

> was not meant to replace, but supplement, and lay a foundation for other types of enriching musical experiences (Coleman, 1931 *A Children's Symphony*)

The musical instrument making and creative activities intended to bring the children closer to the experience of music, to give musical opportunities to many children who would otherwise be denied them, to enable the child to find its own most congenial medium of expression and to serve as an avenue for constructive abilities. Further such work was seen to stimulate creativeness in musical expression,

> the child realises that anyone who can make an instrument might make a tune for it (Coleman,1931 *A Children's Symphony*)

and that the simplicity of the instruments removes the barriers of technique. Overall, the program was seen as fostering the "seeking attitude" Coleman considered central to music and all education. The limitations of the program were perceived on a very pragmatic level. In a crowded curriculum the making of instruments should be approached with commonsense - in the younger grades the simpler instruments only should be attempted. Those instruments requiring workshop techniques and considerable manual dexterity should wait until the upper primary years when facilities are available and the children maturer. Ensemble playing too should only be at the simplest level in the lower primary grades.

> Class ensemble playing should not be attempted until children are old enough to coordinate their playing and keep together (Coleman,1931 *A Children's Symphony*)

Further, instrument making is not the only part of the music curriculum and should not be allowed to dominate, many aspects of musical experience should be included and

> care should be taken that work of this kind be employed in a way to bring about the greatest growth of the child. (Coleman,1931 *A Children's Symphony*)

Finally, care should be taken that such musical activity is not merely "a lot of noise" which may possibly be a playground activity but is not an educative experience. This criticism was one of several Coleman also applied to the school Rhythm Band which she described as

> primarily to give children an oportunity to "keep time" to music (Coleman,1931 *A Children's Symphony*)

without asking them to contribute constructively to the music. She suggested that great skill was required to keep such a band from becoming more noise than music and such a band was only a passing phase in the musical experiences of children that could not be sustained indefinitely and did not lead to other musical experiences. Overall it did nothing to encourage the "seeking attitude".

The Rhythm Band was modelled on the Percussion Band, as advocated by Louie de Rusette, initially in the "Children's Band" (Rusette, 1923) who also envisaged an active involvement in music and saw the Band as a means to an end, not an end in itself. The ends were both educational and musical, the former including self discipline, self expression, a sense of team spirit and, to a degree, a sense of leadership; the latter including the development of feelings for pulse, phrase, pitch (to a limited extent), accent and time, the development of sight reading skills and making accessible much music that would not ordinarily have been so. Unfortunately the more formalized Percussion Band approach included few opportunities for spontaneous music making and was, effectivly, teacher directed and fairly prescriptive.

Demonstrably Coleman was a practised, perceptive teacher who cared for both the child and the integrity of the musical experience. She felt that

> the music teacher has dealt not only with the child's intellect and his body ... but she has also dealt very largely with his power to feel. (Coleman, 1931, *Creative Music for Children*)

Coleman considered that the development of the child's emotions is often intangible and immeasurable,

> and yet this is perhaps the music teachers' richest realm ... the musical feeling of the child is intangible and evanescent affecting his entire being. (Coleman, 1931, *Creative Music for Children*)

Creative, improvisatory musical experiences are seen as central to this education,

> the child who begins in the earliest stages of his musical development to improvise songs and dances and instrumental melodies, will grow as naturally into it as flowers to the sun, for the joy he takes in original work is all the stimulation he needs. (Coleman, 1931, *Creative Music for Children*)

With this image of the child's organic development, the debt to Rousseau, Pestalozzi and Froebel is apparent but now applied to music education by Coleman.

Conclusions

Coleman suggested the making and using of simple musical instruments by young children, linked with much singing activity, movement and vocal work, as a means of developing the "seeking attitude" towards music in children. She saw the aim of music education as the child experiencing music and that this assisted in the general educative process which should deal with the whole child, including the feeling side of the child's nature. Coleman saw spontaneous, creative, improvisatory musical experiences as part of the core of her music program. Her program was designed to educate the whole child and to lead the child truly to experience music. Satis Coleman carefully applied the principle of sound before symbol and foreshadowed in her work many of the current principles and practices in music education.

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CONCLUDING REMARKS AMEL CONFERENCE 1989

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It is quite significant to observe, that during this conference there has been a great deal of interest in research, there has been an emphasis on learning music not teaching music, no methods were discussed and there is a new level of professional concern.

Discussions focussed on a range of important issues, and the challenge is for us to address these issues in the near future.

Courses-Pre-Service, Post Initial and Higher Degree

We must maintain the most appropriate course structures for preparing teachers. Course structure should be influenced by an understanding of the learning process, as well as the body of knowledge and recognised skills. There should be continued debate on the integrated versus the end-on model of pre-service preparation. Tertiary institutions should consider broadening credits to include recognition of prior and concurrent experience. Masters programs, both by research and course-work should be encouraged.

Professional Development of Teachers

The changing trends in education are being reflected in changing attitudes towards the professional development of teachers. In place of "once-off" in-service presentations, some states are developing policies on an accountable model of teacher professional development. Areas which may come under this extended concept include skill development, leadership courses, curriculum development, program evaluation, integration of the curriculum and integration of disabled students into mainstream classes.

We need to ensure that the professional development of practising teachers is linked, at least in part with tertiary institutions. This is beneficial for both teachers and tertiary staff, with opportunities for joint projects and research.

Music Learning

We need to join the mainstream of educational thinking, and give careful consideration to such matters as learning styles, assessment and integration.

Some research has been done on the learning processes which occur in music. This is an area where music teachers have much work to do. The traditional model is an instructional or teacher centred one, and the ability to let go can only emerge when teachers have confidence in the ability of their students, and an understanding of the learning processes which occur.

Political Influences

Staff in tertiary institutions, (as well as primary and post primary schools) are increasingly facing requirements to be accountable, to develop mission statements and to develop and evaluate curricula. In addition, there is a growing pressure for staff to have higher degrees and to compete for fewer career positions. For good measure, most of us have been caught up in amalgamation discussions, with the attendant problems faced by arts educators who may have achieved highly in artistic fields, but have to compete in a university context where there is often a narrow definition of higher qualifications.

Assessment

A further aspect of accountability is in the area of assessment, where some recent research has suggested that student perceptions and staff perceptions are not always the same. Self assessment is an area which needs to be explored, as is negotiated assessment. In any event, there is a pressing need for assessment to be appropriate.

Research

Some important work is being done on collection of data on research in Australia. We should be giving suitable recognition for our researchers and their work

We need to identify areas to be researched, so that, not only can we maintain our present knowledge base with confidence, but we can also push out the boundaries of musical understandings. The next steps should include co-ordination of the areas to be researched, so that each project is contributing to the body of knowledge. We should also be looking at joint research projects instead of the lonely researcher model we all know well. Identification of appropriate supervisers for those conducting research for higher degrees would perhaps encourage more people to undertake research. Finally, we need to address the dissemination of research findings, and make a concerted effort to lobby for funds and other institutional support for research in music education.

Practicum

We need to attend to the place of the practicum, especially in pre-service courses, so that the experiences are relevant and linked with the total pre-service program. This should be seen as the first steps along a continuum, with further opportunities to develop and extend teaching skills for more experienced teachers.

Access and Selection

We must give attention to selection procedures for those entering the teaching profession. An aptitude for music and a desire to teach may be more important than a high score in an end of year 12 examination.

Education Ministries

We should work to re-establish or strengthen the links with Education Departments or Education Ministries, so that practising teachers, tertiary staff and trainee teachers can interact for the betterment of music education.

Conclusion

There has been a new sense of self assurance throughout the conference. There is no apology for recognising music education as a discipline, important research projects have been reported and both the formal and informal sessions have been stimulating.

In Australia, I believe we are working at a level at least equal to the rest of the world. We need to encourage our colleagues to go out into wider forums so that we gain the recognition due.

The United States and Britain each have quite different approaches to music education and research. In some ways, Australia represents a synthesis of these two streams of thought. We are in a strong position to grow in the next decade and lead others in an understanding of the music learning process.

It is pleasing to look at the ten year AMEL Index and to recognise the significant contribution AMEL members have made during that period. We should maintain and nurture our network, encouraging one another to research, discuss and share the future of music education in Australia.

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ASSOCIATION OF MUSIC EDUCATION LECTURERS

Index of Authors of Papers in Conference Reports 1977 - 1987

ASSOCIATION OF MUSIC EDUCATION LECTURERS

In 1977, there was a Music Educators seminar held at Toorak State College, as a result of which AMEL was formed. AMEL has held a national conference each year since then. This index includes the keynote papers from the 1977 seminar, and all papers included in the conference reports from 1978 - 1987 inclusive.

The conference themes were:

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1979	Music in Teacher Education	(Melbourne)
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1981	Research in Music and Music Education	(Melbourne)
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1983	Music within the Arts Curriculum	(Adelaide)
1984	Music in the Upper Primary and Lower Secondary Schools: Implications for Teacher Education and the problems of transition	(Launceston)
1985	The Present State of Education Research and the Behavioural Sciences and their relationship to music and arts education.	(Sydney)
1986	Issues and Strategies in Music Education - A Report of discussions held at the 1986 AMEL Conference	(Adelaide)
1987	Issues in Teacher Education	(Melbourne)

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July 1988

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