ASSOCIATION OF
MUSIC EDUCATION LECTURERS

# PROCEEDINGS OF 16TH ANNUAL CONFERENCE

25-28 September 1994
Melbourne

EDITORS:

*Jennifer Bryce*
*Jane Southcott*
*Barbara van Ernst*

ISBN 0 646 25879 6

# C O N T E N T S

# GROUP COMPOSITION: MUSIC LEARNING EXPERIENCE?

**MARGARET BARRETT**
**University of Tasmania**

## ABSTRACT

The notion of collaborative learning and the promotion of group work has become an accepted feature of current classroom practice, particularly in the primary sector. Arguments in support of collaborative learning and group work focus on the cognitive, social and emotional benefits such experiences are believed to provide for children. Within music education and in the domain of composition in particular, the use of group work and collaborative learning strategies has been promoted by a range of educators. Rationales offered for the use of group work in music composition learning experiences range from the managerial (Mills, 1991) to the notion of sharing ideas and promoting collective problem-solving (Paynter, 1982, 1992). However, whilst composing in groups may be a feature of some jazz and contemporary music's, such activity is not generally reflective of the way sin which may composers work in the world outside school. In designing composition learning experiences as group activities are we aware as music educators of what it is we are teaching? Whilst such experiences may foster skills in the social, cognitive and emotional domains, group composition inevitably involves individual compromise on matters of artistic decision-making.

In this paper the notion of collaborative learning in music education is explored with a particular focus on composition. A research project is described in which children between the ages of 5-11 were involved in a composition program consisting of group and solo composition tasks. The results of a survey of all children involved in the program about their preferences for working in groups and/or alone on compositional tasks have indicated that from an early age children have distinct preferences for composing singly or in groups and articulate a range of reasons in support of their preferences.

## AFTER DINNER SPEECH

**DOREEN BRIDGES**

Someone asked me what I was going to speak about tonight, and hoped it would be entertaining!. All I can say is that there is a hidden text which I will tell you at the end - perhaps you will discover it. I'm calling on my long-term memory which is now more reliable than my short-term one, and I want to tell you of some experiences I've had, not all particularly edifying, but they did contribute something to my development nevertheless. I don't want to talk particularly historically, though I'm going a long way back. I guess a lot of what I'm going to say is about what I was taught and what I wasn't taught but should have been!

One good thing I was taught happened seventy years ago. (None of you can say that!). When I was very young I pestered my mother to let me learn the piano. There was a very good teacher in Adelaide, an English woman called Agnes Sterry, so my mother asked her to teach me. "Certainly", she said. "And how old is she?" "Five and a half", said my mother. "Then certainly not," said Miss Sterry. "What you should do is bring her along to my Aural Culture classes on Friday afternoons." So off I went to 'Aural Culture' for about three years, for which I am eternally grateful; what I learnt there was basic to so much of what I did afterwards in music. The course, the only form of ear training I ever had, was really a compound of what we now know as Dalcroze, Kodaly and Orff teaching and was based on the Stewart Macpherson and Ernest Read books as well as experiences Miss Sterry had in England. I think I was very lucky to go to these classes.

Miss Sterry didn't stay in Adelaide long, and after she went back to England the classes were taken by Heather Gell whom some of you may remember in Adelaide or Sydney, or through her ABC Music and Movement radio sessions for children. One of the things we did in 'Aural Culture' was learn the sounds of the sol-fa scale one at a time through songs. Few people know that Kodaly got his ideas about ways to teach sol-fa from Macpherson and Read, though he introduced the sounds in a different order. Ernest Read had made up special tunes to well-known nursery rhymes, so we first learnt a song with only the sounds doh and soh in the tune, the next song used doh, soh, and upper doh, the next one added mi, and so on. Miss Gell gave us the task of making a scale with water in medicine bottles using the notes that we knew. Now these were doh-re-mi-soh-ti-upper doh and the real task was finding six medicine bottles all the same size, with corks - my mother went all round the neighbourhood to get them. Then I put the water in and made my scale. At the end of the year when there was a final gathering of Aural Culture children and parents, there was my set of bottles; Miss Gell had strung them on to a frame and I was called to the platform to play them with a spoon. She then gave me a prize because mine was the best-tuned scale, whereupon I burst into tears. She asked, "What are you crying for, dear?" and I replied through my sobs, "Because I'm so happy!" That's one of my strongest memories from when I was six. 'Aural Culture' gave me a wonderful foundation, including lots of music-movement activities - there was a very good floor in the YWCA Hall where we had our classes. Unfortunately they folded after only a few years.

Eventually when I did start to learn the piano at the age of eight, which mysteriously was the right age, I was never taught theory, nor was their any aural training. When I was fourteen I decided that I would take music as a subject for the Intermediate Public Examinations the following year. The only way you could do that was through AMEB Theory and Practice. My mother thought I should change teachers, and I agreed, especially as I had to do Theory. I had a strong desire to learn from Maude Puddy whom I had heard play at a concert. She taught at the Elder Conservatorium in the University of Adelaide, so my mother took me there to see if she would accept me. In those days children could study there if teachers agreed to have them as pupils. Miss

Puddy took me on because she said I was "musical", although I had a very poor technique.

For four guineas a quarter you got a half-hour lesson and had to attend a theory class. John Horner was the theory teacher on Saturday mornings - he was also the university organist and taught organ and piano as well. He was quite a young man, a Scot, and very unconventional. He sat in front of us with his feet up on a desk, which I found astounding, coming from a lady-like girls' school. He didn't actually teach us anything - we had Stewart Macpherson's Rudiments of Music with its question book. We went through the book chapter by chapter and did the questions for homework. Horner marked them and threw them back at you at the end of the class. You learnt everything there was to know about one topic in one chapter, for instance, if it was about note values you had everything from go to woe, from breves to notes with lots of tails. It was all mathematical - you never heard anything. If you had done note values at the beginning of the year, you didn't do them ever again. But you didn't do intervals for ages - they were all in a later chapter. I had a look at this book the other day. It was dated 1910 (2nd edition). I opened it at random and saw that six-eight time was described as six-eighths of a semibreve! No wonder I thought that Theory was a lot of nonsense.

John Horner was a very humorous man. He used to make up limericks for the University student newspaper. Here's one he made up about Maude Puddy (I have to tell you that Miss Puddy was very prim and proper):

A student once played to Maude Puddy
A difficult pianoforte study.
"You are muddled", said Maude,
"You have fuddled each chord,
And your pedalling's perfectly - dreadful!"

I don't know if she ever found out.

I remember another limerick he made up later on the occasion of the first Commemoration ceremony in the new Bonython Hall. Sir Langdon Bonython, an Adelaide establishment figure, donated money for the University to build a 'great hall' with the proviso that it should not be used for music, entertainment or dancing. (It wasn't till after he died that the family agree that it could be used for concerts, as it had really good acoustics, unlike the Conservatorium's Elder Hall where the acoustics were truly ghastly.) Of course there was no organ in the Bonython Hall, so the organ music for the academic procession had to come from the Elder Hall some distance away. Somehow it was amplified into the Bonython Hall - I don't know how they did it in those days, but they had one or two outstanding scientists on the university staff. When John Horner got a signal that the procession was about to start he would play the Elder Hall organ. This is what he wrote:

A pity to have a Great Hall
Without any organ at all,
Where music is banned
Unless it is canned,
And pumped through a hole in the wall!

John Horner was better at writing limericks than teaching theory!

On a more serious note, it may interest you to know what the Conservatorium was like in those days when I was a student there from 1932 until after I graduated in 1941. The full-time staff consisted of the professor of music, (who was also Director of the Conservatorium), his secretary, and an attendant who also did the cleaning (not very well!). All the others were part-time except for John Horner and Harold Parsons, who taught the 'cello, and took chamber music classes and advanced theory. I think these

two got some sort of retainer in addition to fees from their students. But the university took 12.5% of all fees so the teachers didn't earn all that much. And they had no conditions such as sick leave or holiday pay - they were just like a group of private teachers, but were required to perform at staff concerts. These were free, so I don't suppose they got paid for them.

We students only had dealings with the university when we went to the front office to pay our fees or enrol for examinations. Although undergraduates had to belong to the University Union, hardly any music students went anywhere near the Union buildings. I did, because I had done a year of Arts before starting my music degree, and I continued to keep contact with Union affairs. In fact, I was the first music undergraduate to hold office in the Women's Union (of which I eventually became the President), and the University Union (vice-President).

I often think of university administration today - the endless paperwork and meetings, and the sagas you have to go through to get anything done. In those days in Adelaide there was the Vice-chancellor, a wise old man (Sir William Mitchell) who didn't even go to the university every day, the Registrar, the Accountant, the Chief Clerk, the Public Examinations Clerk (who was also Secretary of the AMEB) and a few junior clerks. That was the administration, and they ran the university. Mind you, the university wasn't very big and was always smaller than Sydney and Melbourne. But students knew many of the staff outside their own faculties and mixed with them in the refectory. They came to debates, and some (together with the Registrar and the Accountant) sat on the Union Committee.

Of my course at the Conservatorium I don't want to say much. All lectures (with one exception) were given by the Professor of Music, Dr E Harold Davies, whose brother was Sir Walford Davies, 'Master of the King's Musick'. Needless to say, we were always hearing about 'my brother Walford'. Each year we had two lectures a week in harmony and counterpoint, but in the first year we had lectures on History and Form as well. After that there were no more lectures in these subjects, (which didn't take us beyond Brahms) - we were on our own, although they were examined each year. The Professor said: "I'm not going to spoonfeed you - all of you can read!". The recommended texts were Grove's Dictionary, The Oxford History of Music (5 volumes), and Parry's Evolution of the Art of Music. He practically knew this book off by heart, and we did too. Some guidance on the set works and on orchestration was included in the twice-weekly lectures, but we really had to study orchestration on our own, from Rimsky-Korsakoff's treatise and the set text by Gordon Jacob. We had to do so much by ourselves, and I often wonder if some students these days are over-taught with all the contact hours they have. Mind you, we did work very hard. Twice a week we had to pass in work which was meticulously corrected. Dr Davies often wrote funny remarks; once he wrote on a fugue on which I had laboured: "What two French towns does this remind me of? Toulon and Toulouse!" [Too long and too loose].

The one subject for which we had another lecturer was Acoustics, always pronounced by Dr Davies as 'a-cow-sticks'. I have never heard this pronunciation elsewhere - perhaps it was Welsh! For Acoustics, we had to go across to the Physics Department. I was the only female in a very small class, and the physics lecturer assigned to teach us was a very shy man who seemed to be terrified of women. He would never look at me, though I was always trying to make him meet my eye. It was very difficult for me to learn this subject because when I was at school girls didn't do physics and chemistry unless they were going to be doctors or scientists, and for these subjects they had to have a special tutor or else attend the School of Mines (a technical college). I knew nothing about any science except Botany (and that was pretty scanty). The lecturer always mumbled, and all I remember from his course is the wonderful apparatus he had and the interesting things he did with tuning forks and violin bows to cause vibrations in the sand on a metal plate. I found the patterns he produced quite amazing, though I didn't understand them.

So I was faced with the problem of learning enough to get me through the exam. You weren't allowed to borrow books from the library - you had to do your study there. I found a book by Helmholtz and made copious notes which I didn't understand. Then I managed to acquire a book by James Jeans, who described in words of one syllable the science of music. Once again I had to teach myself, and managed to pass quite well. I don't think anyone ever failed Acoustics because they knew the girls couldn't do it.

After three years you prepared for a final examination in Composition or Performance to complete the degree requirements (they didn't have Musicology in those days). I had to do Composition, as I was not a concert performer, so I took composition lessons with Dr Davies before writing the prescribed 'Exercise'. He didn't teach me much - just said, 'Compose!'. I had terrible inhibitions about orthodox harmony, and couldn't think of anything else. The 'Exercise' was even more inhibiting. It had to conform to the Cambridge requirements of about 1875, which the first Professor of Music had brought to Adelaide in 1885 and which had remained in the University Calendar ever since. Your composition, a setting of words with accompaniment for 'string band, with or without the organ', had to last for at least twenty minutes and contain examples of 'real' five-part counterpoint, canon and fugue. That's what I was confronted with, and at the end of it all I had a go at the professor. I said, "This is disgraceful; you should get the requirements changed." And he did, though too late for me.

Another thing I got changed, though much earlier, were the AMEB requirements for a pass in Music at the school Intermediate and Leaving public examinations. In those days the grades were numbered the other way round, with Grade 1 the highest. For the Intermediate you had to pass Grade 3 Practice (about present fifth grade standard), and Grade 4 Theory. Miss Puddy wanted to enter me for Grade 2 instead of Grade 3 because that was the standard of the work I was doing. When I went to the examinations office to enter, the Secretary of the AMEB said, "You can't do Grade 2 because the book says you have to do Grade 3, and there's no provision for doing a higher grade." So I went away to talk this over, and we decided that I would enter for both Grade 2 and Grade 3. I remember being examined by Professor Laver, the visiting examiner from Melbourne. He was a dear old man who had once been Director of the Melbourne University Conservatorium. He examined me for Grade 3 and then farewelled me. He nearly fell over when I said, "I think I'm the next candidate", for they had arranged my Grade 2 exam to follow immediately. I messed up the scales for Grade 3 and messed them up again for Grade 2, but I did all right anyway. Not long after, and before I did the Leaving exam the requirements for music stated that a higher grade than that specified would be accepted!

While I had been preparing to write my 'Exercise', I studied for the L.Mus.A. Diploma in Musical Perception - an AMEB teaching diploma which doesn't exist any more but was devised by Dr. Davies and Heather Gell for people who wanted to teach an expanded version of the very course, Aural Culture, I had done as a child. It was based on the course conducted by Ernest Read at the Royal Academy where Heather Gell had studied. For the practical examination you had to do all sorts of musicianship tests such as improvise, play from score, make up an accompaniment for a song, and also give a lesson to a class which was provided. As part of the examination you had to submit a folio of lesson plans and papers on various aspects of music you might be teaching. Twenty minutes before your examination you were given a subject you had to teach the class. Mine was 'Melody Making' - Dr Davies was very keen on this because "my brother Walford" had written a booklet about it. The children were aged about nine or ten and I had absolutely no idea what they already knew. It was an awful experience and I was furious. One thing I can't remember is what I did - mercifully!

After World War II when I went to England I decided to work for the LRAM Diploma in School Music, which included what I had already done in Australia with the addition of Class Singing and Psychology. To prepare for this I went to a course conducted by E Rees Davies, a well-known music educator. I was not taught psychology - you had to do this yourself by reading books such as Mrs Curwen's Psychology for Music Teachers, and getting hold of past examination papers. Rees Davies spent most of the time teaching us a repertoire of partsongs, one of which we would have to conduct and rehearse in the exam with twenty minutes preparation time. The song I was given was Rolling Down to Rio, by Edward German I think. Rees Davies had taught us how to conduct after a fashion, but what he didn't teach us was how to start a song which began with an anacrusis. I faced the group of college students who had been raked up to form a choir for the exam, and went through Rolling Down quite confidently - I knew it fairly well. At the end, Ernest Read, who was one of the examiners, told me to start the song again. I did so, then he stopped me. "Don't you know how to start a song?" he asked. I didn't know what he was talking about - I thought I had started it perfectly all right. Of course the students knew the song, and hadn't taken much notice of me! Ernest Read thereupon gave me a lesson in the middle of the exam on how to start conducting a song which begins with a one-beat anacrusis. So simple - start with the beat before - the down-beat in this instance. Nobody had told me that, and I'd never worked it out - I'd only given a vague preliminary gesture.

A couple of years later, when I was back in Australia and settled in Sydney, I freelanced and taught at various schools, among which was the Rose Bay Convent, a boarding school for girls where I taught theory after school on Tuesday afternoons. The nuns were very nice to me, always gave me a cup of tea, and the children were very polite and well-behaved. One Tuesday afternoon when I arrived I found a great commotion; the passage was blocked, a radio was on, and the whole school was listening to the Melbourne Cup. And blow me down, the nuns were running a sweep for the kids. I thought this was very strange in a ladylike Catholic school.

In 1951 I was in charge of classroom music at Ascham, another exclusive girls' school. The junior school had a variety of music activities but the senior school only had singing for which several forms were put together. I inherited these arrangements from my predecessor, a fairly elderly lady with whom the senior girls had mucked up. They decided to muck up with me too, so some of them brought mirrors along and flashed them in my face. I had no idea how to deal with this as I had never been taught how to keep order. So I consulted a colleague, Ken Robins, who was music master at Cranbrook, a boys' school down the road from Ascham. I asked Ken, "What do you do when they all play up?" Ken's answer was short: "I take them outside and march them around the yard until they get sick of it". So that is what I did. The headmistress thought I was crackers. I really enjoyed teaching the juniors, but as there was no way the timetable would allow separation of the combined senior classes for singing, we eventually compromised and I had a very nice voluntary choir.

Long before this, early in 1944 between my Adelaide period and my Sydney period, I had joined the Women's Auxiliary Australian Air Force (WAAAF). I was immediately sent to the RAAF School of Administration to do an officers' training course without having gone through the ranks. This was a bit cruel; I was very green about so much that the others on the course had already experienced. The RAAF had taken over some of the colleges at Melbourne University for the School of Admin. The WAAAF were housed in part of Queen's College, and the first thing I was told to do on arrival was to fill my palliasse. I had never heard of this word, but was given a large hessian bag and shown a little outhouse full of straw which I had to put in the bag to make a mattress. Folding blankets in the approved manner was another hurdle. During my eight weeks at Queen's College I learned how to exist on two shirts and how to brush on cold starch and iron a shirt in less than ten minutes - there was always a queue waiting for the iron. Every day we were inspected, and our uniforms had to be just so.

The worst obstacle for me was learning how to drill a squad and move them from point A to point B without running them into a fence - it was forbidden to call out 'Halt!' and turn them around. My spatial abilities were (and still are) extremely limited, so my friends used to sit on my bunk at night and make me move matches around, giving the right orders. Eventually I got the hang of it and was able to work out the moves in advance. Another thing I learnt at the School of Administration was the difference between a letter, a memorandum and a minute. This was to stand me in good stead later, when I worked in the Commonwealth Public Service after the War organising music education for ex-service people eligible under the Reconstruction Training Scheme.

After my stint at the School of Administration I was sent to RAAF Command Headquarters in Brisbane as Assistant Officer-in-charge of WAAAF personnel - there were over 500 of them on the station, almost all on shift work. There were three eight-hour shifts, and the officer on duty had to be able to account for every person at any time. If they were out with Americans instead of being in bed there was trouble! My job involved administration, welfare work, social work, education, and pseudo-police work. It was a very interesting time. One of the first things I was told to do after arriving in Brisbane was to form a WAAAF choir. Well, who wanted to come to choir practice when the Americans were in town? The most I ever had was seven, so I soon abandoned that project. I did in fact run music sessions on our unit - several of the fellows were interested. The RAAF Education Service used to send up boxes of records with annotations - I can't remember how we acquired a gramophone - perhaps they supplied that too. In those days you had to sharpen the needle every time you changed the record - that is, every four minutes, so there were lots of interruptions. But it was good to have some decent music.

I'll hop over the years now, and finish up by telling you something of my time when I was teaching in the Music Department of Sydney University under Professor Peart. I was there from 1957 till 1974, part-time for the first six and last five years, and full-time for the seven years in between. Nearly always I was replacing someone who had got a better job or had walked out after an acrimonious argument with the Professor. At first I tutored in harmony and counterpoint in one of the two offices occupied by the Music Department. Professor Peart's office was next door. I was trying to teach some students how to write two-part inventions in the style of Bach. I remember that I played the opening bars of Bach's first Invention which has an ornament in the very first bar. As soon as I played it, I realised that I had automatically played it as I originally learnt it - incorrectly - because I began the ornament before instead of on the beat. We knew nothing about eighteenth century performance practice when I was a student. In no time I heard Professor Peart next door playing the invention as I should have played it. I nearly fell through the floor. No comment. He never mentioned it. But I have to tell you that several years later the staff had to give an open seminar on performance practice and I was the one who copped ornamentation. He had a fantastic memory.

Professor Peart was a remarkable man, but full of contradictions. He was in many ways quite shy and not a good leader. Yet he revolutionised university music in Australia. He introduced musicology, ethnomusicology, mediaeval music and palaeography; he started a branch of the International Society for Contemporary Music, and took a strong interest in Music Education, encouraging me to offer a seminar course for honours students. He also put on concerts which included contemporary music as well as lesser-known older works. All students who played an orchestral instrument were involved and the rest had to sing. This was a good thing because everyone got to know the works. But Professor Peart was a shocking conductor and it was very difficult to follow his beat. So there were continual crises. Performers couldn't help getting out of kilter and when this happened at a concert he would just tap the lectern and start again. Rehearsals were nightmarish - he often lost his temper. And the professionals he had to hire to supplement the student body had great difficulty in getting paid. In order to raise money for the concerts Mrs Peart used to organise garden parties which we dreaded. She would get her rich and famous friends to lend their palatial homes; the students had

to perform and everyone in the Department was expected to provide or serve the afternoon tea. The staff always had to take sandwiches - she didn't trust the students. She instructed us to have the bread cut on number four, which was the thinnest size for bread (no sliced bread in those days).

Professor Peart could be most annoying, but socially was very affable. He had a wonderful cellar, loved food and was very hospitable. He had a habit of dozing off, though, and once when I was at his place he nodded off at his own dinner party and dropped a cup of coffee all over the floor. Mrs Peart was not pleased. He would also doze during his lectures, when he played a recording by way of illustration. At times he got into a violent temper and would throw things - I think everyone on the staff had something thrown at them except me, because he was very gentlemanly and I was a female!

But once I was reprimanded. We used sometimes to have a weekend away when the whole department made music. Well on one occasion we went to the Church of England retreat at Menangle where the rules were "no alcohol". Meals were provided and the students slept in dormitories. Peter Sculthorpe and I were the only staff living in and we each had a room as did Germaine Greer, who was a tutor in the English department and belonged to our choir. Of course the prohibition on alcohol was ignored and the fellows went out on Saturday and got a few flagons. Apparently there was a midnight party - the students raided the kitchen for food and glasses, but unfortunately spilt red wine on one of the white quilts. I remember Coralie Rockwell (now dead) frantically trying to scrub it out next morning with bleach she'd nicked from the laundry.

As well as complaints from the church authorities, Professor Peart got a complaint from the father of a first-year student because Peter Sculthorpe had gone to the girls' dormitory to say goodnight - all very innocent. The Professor called me in and I was put on the mat. He accused me of not acting responsibly, but I had been asleep all night and hadn't the faintest idea anything was going on. I don't know if he reprimanded Peter - I didn't ask.

Peart had a funny attitude towards me. As I told you, I seemed to be the permanent stand-in for lecturers who had left - most of them were young men from England. On one occasion when he advertised for a replacement he told me none of the applicants were suitable and said, "I wish you had applied". I said, "Well, you didn't suggest it". "Oh, well", he said, I wouldn't dream of suggesting it because you've got a child". He had this attitude that married women didn't (or shouldn't) work full-time. Anyway I did put in a late application and was appointed a temporary lecturer while the selection committee members made up their minds. Eventually a man was appointed, so the Professor came in, a bit shame-faced and offered me a full-time tutorship. From then on, whenever someone left I became a temporary lecturer, and in between was variously a teaching fellow, a tutor, and a senior tutor. All of these were one-year appointments but some were only from March to December. So I didn't have continuity or holiday pay. All that time I taught anything he wanted me to teach, and had to turn my hand to some things I didn't know much about. Again I had to teach myself, but I'll never regret it - it was such a wonderful education.

Now I've come to the end of this rather rambling discourse, and here is the text I didn't give you at the beginning:

... "all experience is an arch wherethro
Gleams that untravell'd world" (Tennyson).

Perhaps some of you guessed it!

# REFLECTIONS ON THE EXPERIENCE OF UNDERTAKING A QUALITATIVE RESEARCH STUDY WITHOUT HAVING TO DRESS AS A BIKIE: THE ISSUE OF PERSONA

**JENNIFER BRYCE**
**Australian Council for Educational Research**

## Introduction

This paper is not specifically concerned with music education, but it raises issues which I hope will be helpful to researchers using particular qualitative methodologies. I intend to reflect on the methodology used for a research study where I attempted to provide teachers and curriculum developers with some illuminative comments about the experience of undertaking the Victorian Certificate of Education (VCE) for those young people who do not intend to proceed to university. This paper will focus on an evaluation of the methodology used. The outcomes of the research project will not be considered here.

## Why does the issue of persona arise?

The research strategies that I followed were influenced by qualitative research methodology - particularly the 'interpretivist' approach to social research (Blaikie, 1980; Schutz, 1970). With this method, a researcher aims to become immersed in the aspect of life to be studied. I took this approach because I knew I would be dealing with people's impressions, I would be looking at 'a slice of life' and my own experiences of program evaluation inclined me to this approach.

With an interpretivist approach, a researcher sees members of a selected population as social actors. As the researcher becomes familiar with the phenomena being studied, he/she is able to construct 'ideal types' which typify the phenomena. In this way, a lot of responsibility is placed on the researcher to make full and complete descriptions and to enter the area to be researched without preconceived ideas. To do this, the persona that the researcher presents becomes critical. Contemplating my role as an interpretivisit social researcher was the point at which my first concerns about 'persona' arose.

How was I to become immersed in this 'slice of life' - the life of a person during their first year after completing VCE? It was far removed from my own experience. I had proceeded to university, I had been a teacher, it was many years since I had been 18 or 19 years old. How could I talk to these young people so that they would tell me the 'truth'? By this I don't mean that I expected them to tell deliberate lies, but I was concerned that, as a person of another generation, they would tell me what they thought I wanted to hear, what they thought I should hear or what they believed I was trying to find out.

My supervisor had undertaken a study with school students where he followed an interpretivist approach. He had spent a term in a boys' technical school chatting to students in the playground while he tinkered with his Harley Davidson motorbike. It seemed to me that this casual approach and likely common interest would provide an excellent recipe for establishing rapport and gaining students' confidence - not to pry, but to dispense with the barriers that can exist when a more formal approach is followed. But how could I do this? Leathers and a bike were the antithesis of my usual persona. I feared that I would present to the young people as an example of the very people from whose clutches they had just escaped: their mothers or their teachers! This problem took up a great deal more of my time than I had expected. How should I approach them? What persona should I present? In the end I considered that since I wanted these young people to be open and honest with me, I could not pretend to be someone other than myself. I settled for the persona of a recent high school careers

teacher (I had been careers teacher in a high school during 1991 and the beginning of 1992).

**Theoretical background**

I became attracted to Egon Guba's Naturalistic Inquiry (Guba, 1978; Guba and Lincoln, 1983; Guba and Lincoln, 1990) when I was involved with program evaluation in a tertiary institution. My experience of data gathering through interviews and questionnaires was that the minutiae of staff and student problems were often highlighted, rather than the more substantial matters which I felt should have been the main concern of an evaluation (Bryce, 1981). I was looking for a methodology that would expose these real concerns, and it seemed to me that Guba's approach, which could be likened to the best unsensational investigative journalism, would be able to do this. The following table seeks to summarise the differences between Guba's naturalistic approach and what he sees as a conventional approach to inquiry.

A COMPARISON BETWEEN NATURALISTIC INQUIRY AND 'CONVENTIONAL' (IN GUBA'S TERMS) RESEARCH

| | **'Conventional' Approach** | **Naturalistic Approach** |
|---|---|---|
| Philosophical Base | Positivist (Comte and Durkheim) - seek causes of social phenomena with little regard for the subjective states of individuals | Phenomenological (Max Weber) - understanding human behaviour from the 'actor's' frame of reference (the important reality is what people imagine it to be) |
| Inquiry Paradigm | 'tends to see the world as composed of variables' which can be controlled and manipulated | 'immersion' in a field with as open a mind as possible, permitting impressions to emerge |
| Purpose | to test a hypothesis - verification | aims to 'discover' |
| Stance | reductionist - preformulated questions (pre-ordained)'seeks only that information which will answer those questions' | expansionist - open-minded and exploratory<br>'he (sic) enters the field and builds outward from wherever he happens to find himself' (the design emerges as the investigation proceeds) |
| Style | 'stage manager' - intervention - 'he (sic) manipulates the situation so as to arrange those conditions...that he wishes to observe' | less a stage manager than a member of the audience 'he (sic) watches the entire play and then selects from it those aspects which he considers critical for his purposes' - in no way contrived |
| Context | context-free environment (laboratory) | needs to understand (and use) the context |

A table of this nature tends to polarise unjustifiably the two main approaches to methodology: quantitative and qualitative. This is unfortunate. There seems to be little value in setting up one method against the other. Each is valuable for particular kinds of projects and indeed there may be times when elements of both may be used together. As House has pointed out, the methodology followed depends very much on the subject matter to be studied: 'Findings from quantitative and qualitative methods come together in the content of what is said, which is represented in the narrative of the study. Content is most important....Obsession with the quantitative-qualitative dispute indicates a continued fixation on methods.' (House, 1994: 14) In this instance, the table has been developed just to help describe the naturalistic approach to research by comparing it with what Guba calls a conventional approach.

Following Guba's approach meant that I would need to try to understand the reality of VCE experiences from the view point of the young people I would talk with. This would require an open mind. I must be prepared to learn from these young people. I was thus mindful of Jones' comment: 'We do not want our actors to go where we lead them. We want to go where they lead us.' (Jones, 1985: 94) As a former teacher, this would be difficult. It was difficult to free myself of a preconceived framework and with the persona of a former careers teacher - the only acceptable one I could find - the young people would be expecting me to take a 'teacherly' stance. I did have broad questions that I wanted answered, such as 'Was doing VCE a worthwhile experience?', but when analysing the data I had to be careful not to look only for responses to these questions, there could be other important messages that I had not (and should not have) anticipated.

In terms of the context shown in the Table, I decided to talk to students in their own homes. This is not necessarily making use of the context in the way suggested by Guba, but in some cases it seemed particularly appropriate - such as where a young person was living in a flat by themselves, the year after leaving school.

**Data gathering strategies**

I needed to find a group of young people who had completed their VCE, but who did not intend to proceed to university - a group of Brown's 'ordinary kids, who neither left their names engraved on the school's honours boards, nor gouged them into the top of classroom desks' (Brown, 1987). I followed the required protocol by obtaining permission from selected schools to contact their former students. This was very difficult as it was a time of turmoil in schools, just after the change of State government in 1992. This imposed a formality on the project that was in some ways inappropriate. I am sure that the several letters to former students with formal letterhead and indeed the contact through the schools discouraged a number of prospective participants who could have contributed substantially to the project.

In order to be lead, rather than to lead (see Jones above) I decided that non directive interviewing (Gorden, 1987) would be appropriate. Gorden recommends three stages: the interviewer listens and learns, after a few interviews a comparative analysis is started where the researcher looks at similarities and differences in the data gathered so far. Later, the interviewer applies his/her own developing framework as a picture of the general story being told by the data emerges. This affects the questions asked at interview as well as the analysis undertaken. With this method it was inappropriate to try to make each interview similar - I wanted to 'learn' and be 'lead' by each of the interviewees. I did have some broad headings which I used as prompts - items that I believed should be mentioned. But apart from these, the interview was free to develop like a natural conversation. Sometimes there were discussion groups or pairs of people rather than individual one-to-one interviews. These modifications were quite acceptable as it was not necessary for the format of each interview to be identical. In fact, to try to make the interviews less intimidating I followed Monica Taylor's suggestion that interviewees could bring along a friend (Taylor, 1992). I was a little taken aback when one student brought along her mother. But on the whole, the friend could support the young person's views or sometimes keep them on track ("Come off it, you really hated English!").

**Data analysis**

I interviewed a total of eighteen young people, so it was possible to keep a mental picture of each individual as I transcribed the data. I chose to transcribe all of the interview tapes myself so that I could build an impression of the story of these young people as it emerged. It was important to try to transcribe each tape while the interview was still fresh in my mind. I treated each interviewee as an 'actor', in Guba's terms (see the Table). Three 'ideal types' emerged which helped me to classify the data and describe the picture which emerged from the lives of the young people interviewed.

## Reflections

Guba (1983) suggests various ways that a 'naturalistic inquirer' might justify the authenticity of data gathered by this means. Firstly, how can one have confidence in the credibility of the data? The researcher's presence, for example, might give wrong impressions and might encourage subjects to modify their responses in the light of these impressions - the issue of persona. As noted, I was concerned that the young people might tell me what they thought a teacher would want to hear. I also believed that the official protocol frightened off some potentially interesting young people. I was concerned that those who were unemployed, or who for various reasons might not have been viewed (especially by teachers) as 'successful', declined to be interviewed. When I asked friends why this was so, the response was often that these young people believed that I would not be interested in them. This was far from the case, and a great disappointment to me. Guba suggests that such problems can be overcome by prolonged engagement at the site. Maybe if I had been able to spend more time socially with the young people, I could have spoken to more people who perceived themselves as 'drop-outs'. Practically this was not possible. I also believe there is a fine line between 'prolonged engagement' and intrusion.

Is the 'slice of life' studied helpful in terms of the phenomena being investigated? In my case, did the responses from the young people reflect what would have been said by other young people who had completed VCE without the intention of going to university? Guba suggests that it is not necessarily appropriate to generalise. He cites Cronbach, who claimed that generalisations decay soon after they are made. Given that my aim was to gather illuminative comments, generalisation was not especially important.

I believe that the illuminative comments which arose from this study will be useful, but I do have some reservations about the credibility of the outcomes from the study. It seems that if this kind of qualitative approach is to be used, it is important to become very close to the 'slice of life' being studied. In my case, I do believe that I was hampered by the persona I presented to the young people. Maybe this could have been alleviated by Guba's recommendation of 'prolonged engagement at the site' (see above), but resources permitted only one hour interview with each of the eighteen young people. Maybe it would have been better to have met the young people on several occasions, visited their work places, football games and the other areas of importance in their lives. To do this, the 'persona' must be able to fit in. Being a former careers teacher may not have been appropriate for some of these activities, but perhaps I could have built on an impression gained that the young people enjoyed group discussions as a kind of reunion, to compare notes after having been in what they called the 'real world' for more than a year. Perhaps, if we had been able to get together like this on several occasions I would have become closer to their 'scene'. Above all, perhaps those people who refrained from participating might have been enticed along, providing me with a truer picture of what it is like to have done VCE and not proceeded to university. I therefore completed the study with some reservations about the outcomes. To some extent I did feel restricted by the kind of persona I could present to the young people and I have come to realise that if an interpretivist approach is to be followed, it is important to be able to match the possible range of persona of a researcher with the 'slice of life' to be investigated.

## References

Blaikie, N. (1980) *The Interpretive Alternative to Positivistic Sociology*, in Veit-Brause et al (eds) Reactions to Positivism, Deakin University Press, Waurn Ponds.

Brown, P. (1987) *Schooling Ordinary Kids*, Tavistock Publications, London.

Bryce, J. (1981) *A Practical Approach to the Evaluation of Tertiary Level Courses*, Proceedings of AMEL Annual Conference, Research in Music and Music Education, Melbourne.

Gorden, R.L. (1987) *Interviewing: strategy, technique and tactics*, Dorsey, Chicago

Guba, E. (1978) *Toward a Methodology of Naturalistic Inquiry in Educational Evaluation,* CSE Monograph Series in Evaluation, University of California, Los Angeles.

Guba, E. and Lincoln, Y. (1983) *Effective Evaluation,* Jossey-Bass Publishers, San Francisco.

Guba, E. and Lincoln, Y. (1990) *Fourth Generation Evaluation: An 'Interview' with Egon Guba and Yvonna Lincoln,* Evaluation Journal of Australia, Vol. 2, No. 3.

House, E. (1994) *Integrating the Quantitative and Qualitative*, New Directions for Program Evaluation, No 61, Spring 1994.

Jones, P. (1985) *Theory and Method in Sociology*, Bell and Hyman, London.

Schutz, A. (1970) Interpretative Sociology, in Wagner, H. (ed) *Alfred Schutz on Phenomenology and Social Relations*, Chicago, University of Chicago Press.

Taylor, M. (1992) *Post-16 options: young people's awareness, attitudes, intentions and influences on their choice*, Research Papers in Education, Vol. 7, No. 3, 301-335.

# PROJECTION: INTERDISCIPLINARY CONNECTIONS IN THE PROFESSIONAL EDUCATION OF SINGING TEACHERS

**JEAN CALLAGHAN**
**University of Western Sydney, Nepean**

In earlier AMEL papers (Callaghan, 1991, 1992) I have described the scientific basis of the art of singing. I have spoken of the need for teachers to bridge the 'know-how' of singing and the 'knowing that' of voice science. To do this they need a good knowledge of both. Training and experience as a singer are a necessary, but, no longer a sufficient, qualification for a teacher of singing. In addition, teachers need to understand the anatomical, physiological and acoustic bases of vocal technique and to develop the ability to apply these understandings diagnostically in teaching.

This understanding of the vocal mechanism underpins and works in conjunction with musical, linguistic and educational understandings. Teachers need to appreciate the principles informing selection of technical and song repertoire for different voice types and stages of development and to be able to apply these in designing graded courses of study for individual students of varying ability, musical interests, and experience. They need linguistic, aural and sight-singing skills in a variety of styles, with a variety of technical demands. They need to understand the physical and mental skills required by singers. They need the personal skills to work effectively in a one-to-one situation, in a group situation, and in collaboration with other professionals. It is apparent that the professional education of singing teachers requires many interdisciplinary connections: with voice science, linguistics, educational psychology, musicology and technology.

## Voice Science

Understanding of the physical workings of the voice has been well served by voice science over the last thirty years or so. A range of small studies in vocal physiology and acoustics are now piecing together into a more comprehensive picture of what factors are involved in efficient breath management, in control of pitch and dynamics, and in developing range. Better understanding of the acoustics of the voice informs our approach to achieving a wide range of vocal colours and to cultivating the so-called 'singer's formant'. While there has been some clarification of the physical factors involved in register changes, their co-ordinated working is not yet fully understood. As we gain better understanding of physical factors involved in both the acoustics of the vocal tract and in register events voice classification becomes more reliable.

In other words, voice science is giving us a better understanding of the interaction of physiological and acoustic factors in use of the voice as a musical instrument. While the large majority of studies to date concern the voice qualities of Western art music, a better understanding of the vocal mechanism may well help an informed ear make judgements on how most efficiently to produce the other voice qualities surrounding us in all the different musics of the world.

In summary, the vocal mechanism is composed of three units: the breathing apparatus, the vocal folds, and the vocal tract. Each of the three elements serves a purpose of its own, as well as contributing to the overall co-ordination. Like the muscular and skeletal systems, the nervous system also contributes to voice production. Its role is a co-ordinating one.

The acoustics of the voice are determined by the functioning of the vocal folds and the configuration of the vocal tract: the laryngeally-produced sound is modified as it passes through the vocal tract resonator according to the configuration of the tract. The configuration of the tract is changed by the position of the larynx, the shape of the

pharynx, the position of the tongue, soft palate and mandible and the shape of the lips. These articulators are, of course, interrelated, and therefore allow of subtle adjustments to vocal timbre.

The voice source is a spectrum of tones, comprising the fundamental (the lowest frequency - the pitch of the note) and the overtones or harmonics at integer multiples of the fundamental. The air in the vocal tract acts as a resonator, selecting out frequencies from the sound source. Frequencies which fit the resonator optimally are formant frequencies, and it is the partials closest to these formant frequencies which are transmitted with increased amplitude.

Formants are significant for vocal tone and vowel quality. The two lowest formants determine the vowel quality; the higher formants determine much of the personal voice characteristics, including voice classification (Sundberg, 1991, p. 67). Specific vocal tract configurations are directly associated with vowel differentiation, through formant frequencies, explaining the bel canto association of different vowels with specific vocal qualities having particular emotional connotations.

To the teacher falls the task of interpreting scientific information on voice in such a way that it can be apprehended aurally and proprioceptively by the singer. The singing teacher needs to understand the physiology and acoustics of voice sufficiently to be able in imagination - ahead of the event as it were - to give an aural and physical value to those visual findings disseminated by voice scientists. And, from the other perspective, to be able to observe and interpret vocal sounds, body posture and muscular activity as the signs of the physiological process.

**Linguistics**

Alone among musicians, singers have the joy - and the difficulty - of dealing with words as well as music. Introducing language into the music raises issues in regard to meaning, phrasing, style, memory, and the need to know several languages. Even more basic, however, is the fact that articulation of words affects the whole instrument: breath management, laryngeal function, and resonance. There is little point in teachers having a good abstract knowledge of vocal anatomy, physiology and acoustics if they do not have sufficient knowledge of articulatory phonetics to appreciate how the working of the instrument is affected by the demands of different languages.

Then there are the similarities between language and music as semiotic systems using the medium of sound. Specific relationships may exist between music and the meaning of the words, or in the structural relationships between music and text. Under structural relationships between music and linguistic features two groups may be identified: (i) the relationship between music and linguistic features such as lines, rhyme, and stanza which are present only in poetry, and (ii) the relationship between music and linguistic features found in language at large such as stress, length, tone, and intonation (Nettl, 1964, p. 282). Full understanding of a song thus rests not only on music or words, but on more general linguistic understandings as well as understanding of the music/language relationship in bodies of vocal music and in particular compositions.

**Educational Psychology**

An area which has not been systematically explored in its application to the teaching of singing is educational psychology. Studies in such areas as cognition, musical development, skill learning and musical memory have much to offer performance teaching.

Gardner's *Frames of Mind* builds on the neurobiological theory that different areas of the brain correspond, at least roughly, to certain forms of cognition to propose what he calls 'multiple intelligences'. These intelligences are human competencies to solve problems, or to create products, that are valued within one or more cultural settings.

Gardner characterises his own work as occupying a middle ground somewhere 'between the Chomskian stress on individuals, with their separate unfolding mental faculties, the Piagetian view of the developing organism passing through a uniform sequence of stages, and the anthropological attention to the formative effects of the cultural environment' (1983, p. 326).

Gardner proposes a family of seven relatively autonomous intelligences: linguistic, musical, logical-mathematical, spatial, bodily-kinaesthetic, and two types of personal intelligence. Spatial, logical-mathematical and bodily-kinaesthetic intelligences he categorises as 'object related', ie. they are actually exerted by the structure and the functions of the particular objects with which individuals come into contact. Language and musical intelligence are "object-free", ie. they are not fashioned or channelled by the physical world, but reflect the structures of particular languages and musics (Gardner, 1983, p. 276).

The teaching of singing is plainly concerned with musical, linguistic, bodily-kinaesthetic and personal intelligences. Related to the intelligences involved are the actual ways of learning exploited in particular settings. It is possible for the intelligences to function both as subject matters in themselves and as the preferred means for inculcating diverse subject matter (Gardner, 1983, p. 390).

Linguistic intelligence and musical intelligence are both tied to the auditory-oral tract. 'While language can be conveyed through gesture, and through writing, it remains at its core a product of the vocal tract and a message to the human ear'(Gardner, 1983, p. 97). Singing competency is the example par excellence of auditory-oral musical intelligence, which Gardner defines as the abilities of individuals to discern meaning and importance in sets of pitches rhythmically arranged and also to produce such metrically arranged pitch sequences as a means of communicating with other individuals (1983, p. 98).

In Gardner's view the intellectual competencies entail a set of skills of problem solving, enabling the individual to resolve genuine problems or difficulties encountered, and, when appropriate, to create an effective product. They also entail the potential for finding or creating problems, thereby laying the groundwork for the acquisition of new knowledge (Gardner, 1983, pp. 60-61). Teachers can use this to create a better match between intelligence and subject matter.

Balk's approach to the training of the singer-actor is based on a similar - although rather less sophisticated - concept. He analyses sensory communication in terms of three types of perceptual and projective modes: the hearing/vocal mode, the facial/emotional mode, and the kinaesthetic mode. Performers tend to perceive things through their dominant perceptual mode and project their performance using predominantly that mode. Effective communication between teacher and performer depends on a degree of match between the mode of instruction and the mode of perception. Effective communication between performer and audience requires the performer to project sufficiently in all modes to convey the complex of meanings of the musical/dramatic text and in order to match the perceptive modes of different audience members.

Balk maintains that the perceptive modes are difficult to change or develop, since the process of perception is largely unconscious. Use of the projective modes, on the other hand, can be developed through learning to employ a range of body and facial movements and vocal sounds and to use these in combination (Balk, 1985, p. 40). Teachers need to work on the combination of instrument potential, mode dominance and physical skill.

While acknowledging the oversimplification of the left brain/right brain dichotomy in popular writings, Balk sees an understanding of different hemisphere functions as relevant to teaching the range of skills needed by music theatre performers. The right

hemisphere is concerned with nonverbal, intuitive, spatial, imaginative, creative, artistic, holistic thinking. It is the home of the kinaesthetic mode and of emotional reactions and musical impulses. In other words, most of the performer's projective communication, through the kinaesthetic and facial/emotional modes, is governed by the right brain, which is nonverbal and nonintellectual in its approach. The only aspect of the total performance act that is directly related to the left brain is the language (Balk, 1985, p. 88).

Balk's approach to the teaching of singing actors relies on establishing left-brain/right-brain partnership, where the logical and verbal left brain discriminates between the right-brain functions that are appropriate to the circumstances in question. 'It may call upon that right-brain function and then allow it to work without overcontrolling it, observing but not interfering. For example, the intellect may call the musicality of language into play, but it must then relinquish the control and allow the hearing/vocal mind to take over. It must allow the right-brain system to do whatever needs to be done, trusting it while remaining in an observing, nonjudgmental role.' (Balk, 1985, p. 90).

Balk's work is directed towards finding new ways of describing the singing-acting performance, to provide teachers with the perceptual and verbal tools to communicate clearly and specifically with the singer-actor (Balk, 1985, p. 13). This is necessary to counter the negative effect of judgmental communication in teaching. The singer-actor is his or her own instrument. The technique of playing that instrument is intertwined with the subjective aspects of the instrument: 'The singer-actor instrument is played and has reactions to how that instrument is played' (Balk, 1985, p. 10). To that is added dependence on the reactions of others - teacher, conductor, director, coach.

Musical understanding relies on the linking of a number of independent cognitive skills rather than the development of musical skills in isolation (Davidson and Scripp, 1992, p. 403). Recent research studies concern cognition in different modalities. Some theories relate to musical production (eg. composition and improvisation), some to perception (listening or appreciation), some to performance, and some to representation (eg. in other art forms). Few attempt to deal with them all and with the connections between the modalities.

Wolf (1989) proposes three stances that people adopt in relation to artworks - the producer, the perceiver, and the reflective enquirer - and that these three stances function together in an integrated way. This has much in common with Gardner's earlier (1973) idea of three interacting systems in development: the making system, the perceiving system, and the feeling system.

Davidson and Scripp's model (1992) is attractive in accounting for the range of cognitive skills involved in musical intelligence and the interrelationships between them. They identify six kinds of cognitive skills underlying musical production, perception, and reflection. Their framework cross-references three ways of knowing with two conditions of knowledge. Each of the three categorically different ways of knowing captures a necessary and distinctly different set of cognitive skills. *Production* is the initial component involved in composition or interpretive performance. *Perception* reflects the need for making discriminations and informed judgements related to the sensory aspects of music. *Reflection* involves reenvisioning, reconceptualising, and reworking a musical composition or interpretive performance. These three ways of knowing are cross-referenced with musical knowledge situated during performance and musical knowledge outside of performance. Education in music implies cultivation of each of these six skills and the use of each in reinforcing the others, since learning and knowing something in one way or representation does not automatically enable us to experience it in another modality.

In identifying modelling and metaphor as two approaches to performance teaching which develop cognitive skills and the links between them (Davidson and Scripp, 1992), research supports traditional practice. In both cases reflective thinking during and beyond the performance is used to enhance perceptual and performance skills.

The oral tradition of singing teaching emphasises modelling, where the student learns through observation, imitation and reflection. Through imitating the performance of the master, the apprentice absorbs the rules of the art - not only those explicitly known to the master, but also tacit understandings (Polanyi, 1962, p. 53). On these principles rests the traditions of the master class. Modelling requires, of course, the presence of a master in the particular vocal style, which - given the wide range of vocal styles current today - is not as easy as it used to be.

Observing, imitating, reflecting and discussing during music lessons form a learning cycle taking place within a special relationship. This is an interactive situation in which teacher and student are involved in an interplay of instruction, modelling, criticism and feedback (Davidson and Scripp, 1992, p. 404).

While modelling is most often used in the teaching of instrumental or vocal skills, Davidson and Scripp (1992) point out that it may also be used as the point of departure for developing interpretative skills, beginning with imitation, and then, through focussing on perception of the score and the details and overall shape of the performance, move on to the student's own interpretation.

The technique most often used in developing interpretative skills is metaphor, where imagination is used to stimulate ideas concerning expressive nuance and interpretive revision. Since singing involves the whole body and mind as the instrument, metaphor - provided it is linked to a good understanding of the physiology and acoustics of the instrument - is also effective in teaching vocal control.

McPherson's research has led him to advocate greater use of aural and creative forms of performance in instrumental teaching. He cites research supporting the contention that Australian studio teachers underestimate the value of musical performance 'by ear' and the use of musical improvisation from the earliest stages of musical growth (1993, p. 13). Given that the singer's instrument is the whole person, an approach incorporating improvisation and singing 'by ear' may be even better adapted to singing teaching than to instrumental teaching.

Sequencing and chunking are also advocated as techniques in developing performance skills and musical memory. Effective sequencing requires a knowledge of musical development, an area in which research results are often difficult to assess and apply. The majority of studies deal with perception, and it is not always clear how this relates to performance (or to the other modalities).

Of particular relevance to singing teaching is agreement that in the development of singing skills, children begin with the words, then add the rhythm, and finally the pitch. The overall topology comes before the detail, with pitch information being stored in contour schemes (Hargreaves and Zimmerman, 1992, p. 387).

The Harvard Project Zero group (eg. Gardner, 1973; Davidson and Scripp, 1989) has identified the acquisition and use of symbols in different domains. Wolf and Gardner (1981) suggest that children pass through a series of "waves of symbolisation" which occur in all four modalities.

Gordon's skill-learning hierarchy may prove useful to singing teachers. First, he attaches importance to teaching two opposing classifications of content in proximity - part of learning what something is, is also learning what it is not. Second, he developed

taxonomies of tonal patterns and rhythm patterns to guide content learning from easy to difficult. Third he advocates that tonal instruction and rhythm instruction should occur in insolation from one another (Gordon, 1988). Certainly in vocal music rhythm - and particularly the rhythm of word-setting - often proves easier to learn when separated from the pitch contours of a song.

Of particular interest to teachers of singing are the changes that take place at puberty and the effect that these physical changes have on pitch perception and production, as well as on voice quality and range. Kinaesthetic factors may well have a great deal to do with these issues. While there is ongoing interest in the changing voice - particularly the boy's changing voice - there is little systematic research for teachers to rely on.

Research shows that memory actually shapes experience and that the outcomes reflect changes in understanding (Davidson and Scripp, 1992, p. 397). Long-term musical memory is influenced by a range of musical and technical concepts which allow the performer to retain an image of the shape of a piece and its kinaesthetic realisation. Short-term memory, on the other hand, relies on chunking into small units (McPherson, 1993, p. 1). Singers would be helped by music publishers changing their practice to take into account that beaming musical notes into distinct metric patterns, as opposed to single flagged notation, assists comprehension and memory of whole structures.

In learning singing, motivation - as in all other types of learning - is crucial. However, identifying what factors are involved in motivating students to remain involved in a protracted and often frustrating process is not simple. Many external factors such as parental beliefs and practices and peer values will have an important impact. Achievement in singing needs to be linked to other musical achievements as part of the academic self-concept, and also to aspects of the non-academic self-concept such as social, emotional and physical achievements (Thomas, 1992, p. 430). Developing in students an appreciation of the life of feeling embodied in music, its capacity to uplift and transcend, is probably the most worthwhile thing any music teacher can do, as well as the primary motivation for continuing study.

**Musicology**

To an audience such as this there is no need to labour the point that teachers of singing have much to gain from the work of musicologists. Teachers rely on knowledge of a broad range of repertoire, for all voice types and from many musical styles. They need an understanding of musical structure, of style, and of performance practice in guiding students to an understanding of the music and the most effective ways to memorise and perform it.

**Human Movement Studies**

Singing is not just a larynx activity, or a mind-larynx activity, it is a holistic mind/body/emotion activity. There is much to be learned from human movements studies: athletics training, Alexander technique, Feldenkrais training, Laban movement studies, and Dalcroze eurhythmics. All these disciplines have approaches to body alignment and use, to physical skill learning, and to kinaesthetic efficiency which may inform the teaching of singing.

**Technology**

I have already mentioned the difficulties in working with an instrument which is largely hidden from view. Over the last thirty years or so, there have been exciting developments in technology to view the larynx in operation, assisting the diagnosis and treatment of vocal abnormalities or misuse. There is also instrumentation available to give real-time analysis of vocal sound. The Queensland Conservatorium at Griffith University has recently installed a Voice Station, which it is using in conjunction with traditional teaching methods to give students visual feedback on vocal sound. I am

working on a long-term project to develop interactive computer software for use in the training of singing teachers as an aid to understand the interrelated working of the vocal mechanism in the production of different vocal sounds.

All these developments offer ways to speed the acquisition of accurate information about the voice.

**Integration**

Singing performance involves musical, vocal, body and mental skills. Teaching requires an understanding of how all these skills can be learnt and co-ordinated as an artistic whole.

Singing is taught through the study of technical and song repertoire graded for the stage of physical, emotional, musical, linguistic, and technical development of the student, and appropriate for the voice classification. In recommending repertoire for students the teacher needs to apply knowledge of the physical bases of vocal technique, a broad knowledge of the history of music, an appreciation of the stylistic and vocal demands of different musics, and a knowledge of repertoire for
voice types other than his/her own.

I propose that all these needs can be met by making connections with current developments in voice science, educational psychology, musicology and technology, as well as with the teacher's own performance experience and the wisdom of the oral teaching tradition.

**References**

Balk, H.W. (1985) *Performing power. A new approach for the singer-actor.* Minneapolis: University of Minnesota Press.

Callaghan, J. (1991) The teaching of vocal technique for the 21st century. *Music educators: Reflective practitioners.*, 97-114. Victoria (Australia): AMEL.

Callaghan, J. (1992) Science, art and vocal pedagogy: A research design to investigate the relationship between scientific understandings of voice and current practice in the teaching of singing, *The transformation of music praxis: The challenges for arts education*, 69-78. Victoria (Australia): AMEL.

Davidson, L. and Scripp, L. (1989) Education and development in music from a cognitive perspective. In D.J. Hargreaves (Ed.), *Children and the arts.* Milton Keynes: Open University Press.

Davidson, L. and Scripp, L. (1992) Surveying the coordinates of cognitive skills in music. In R. Colwell (Ed.), *Handbook of research on music teaching and learning.* New York: Schirmer.

Gardner, H. (1973) *The arts and human development.* New York: John Wiley.

Gardner, H. (1983) Frames of mind. The theory of multiple in intelligences. Basic Books.

Gordon, E.E. (1988) *Learning sequences in music: Skill, content, and patterns.* Chicago: GIA.

Hargreaves, D.J. and Zimmerman, M.P. (1992) Developmental theories of music learning. In R. Colwell (Ed.), Handbook of research on music teaching and learning. New York: Schirmer.

McPherson, G.E. (1993) Understanding musical performance: Learning theory and practice. Sydney: Unpublished paper.

Nettl, B. (1964) Theory and method in ethnomusicology. London: Free Press.

Polanyi, M. (1962) Personal knowledge. Chicago: University of Chicago Press.

Sundberg, J. (1991) Vocal tract resonance, in Robert T. Sataloff, *Professional voice.*

Thomas, N.G. (1992) Motivation. In R. Colwell (Ed.) *Handbook of research on music teaching and learning*. New York: Schirmer.

Wolf, D.P. and Gardner, H. (1981) On the structure of early symbolisation. In R. Schiefelbush and D. Bricker (Eds), *Early language intervention.* Baltimore: University Park Press.

Wolf, D.P. (1989) Artistic learning as conversation. In D.J. Hargreaves (Ed.). *Children and the arts.* Milton Keynres: Open University Press.

# LIVE AND SWEATY: MAKING CONNECTIONS WITH THE REAL WORLD INVOLVEMENT OF TERTIARY MUSIC EDUCATION STUDENTS WITH DEPARTMENT OF SCHOOL EDUCATION PROGRAMS IN THE PERFORMING ARTS AND SCHOOL BASED CURRICULUM IMPLEMENTATION ACTIVITIES

**FELICIA CHADWICK**
**The University of Newcastle**

## Background

This study relates to the involvement of final year tertiary music education students with programs and activities involving secondary school students and teachers from the "real world". The activities with which the tertiary students were involved required them to move beyond the tertiary setting to situations in which school students and teachers were engaged with two types of programs. The first group of activities were associated with performance programs organised by state and regional education authorities. These programs involve the combined efforts of students and teachers from different schools. The second group of activities relates to school based programs. Involvement with these enabled tertiary students to focus on activities within a single school setting. Tertiary students were accompanied by their lecturer when involved with both types of programs. Unlike regular field experiences where a co-operating teacher from the school setting assumes a leadership responsibility, these activities involved the university lecturer in the role as instructional leader. An investigation of literature relating to field experiences and the influences of significant individuals within those experiences therefore seemed appropriate.

In a summary of findings relating to research in teacher education, Waxman and Walberg (1986) suggest that apart from increasing interest in teaching as a career, field experiences have been shown to increase professional orientation and promote professional socialisation. Applegate (1987) supports this notion by suggesting that successful field experiences can assist in the development of career commitment and a sense of occupational identity. The findings of studies by McIntyre (1984), Watts (1987) and Zeichner (1987) suggest that from the student teacher's viewpoint the co-operating teacher is the most influential individual in relation to the field experience. If the co-operating teacher represents an exemplary model of teaching practice the trend identified by these researchers can provide a positive influence for the student teacher. If, however, the co-operating teacher provides a model which is significantly different from that being suggested by the university, student teachers can become confused by conflicting views and information. Zimpher (1987) argued that while the co-operating teacher may be perceived by the student teacher as being more influential than the university lecturer, in reality university lecturers acting as supervisors of the field experience exhibited a greater level of tolerance and a more consistent approach to the evaluation of the performance of student teachers.

The proposal to involve final year music education students from Newcastle University with actual programs and activities designed for school students and teachers provides an opportunity to consider issues relating to field experience from a slightly different perspective. In the case of each of the activities discussed in this paper, tertiary student participation took place under the direct guidance of the university lecturer. The lecturer and the tertiary students were involved with the same field experiences at the same time. Content, teaching strategies and management techniques which had been the basis of lecture activity were able to be tested "in the field". In the case of most activities the university lecturer participated in the same way as the tertiary students were expected to participate. If the tertiary students were expected to sing in a full day rehearsal of a combined choir so too did the university lecturer. In some instances, however, the university lecturer assumed a leadership role. The university lecturer

conducted performances by combined choirs of school students and acted as the compere of concerts for audiences of school students. By assuming the role of instructional leader in the field setting the dynamics of the "field experience triad" can be challenged. If Zimpher's (1987) assertions, that the co-operating teacher is perceived by the student teacher as being more influential than the university lecturer, are a true reflection of the situation, then the implications of any activity which places the university lecturer in the role of the co-operating teacher are worthy of consideration.

**The Project**

At the commencement of the 1994 academic year final year music education students from Newcastle University (known throughout this paper as Teachers from the University or TFUs) were issued with a list of dates of workshops, events and special activities which they were to be involved with as part of their final year subjects in music education. The particular activities and events were selected from two main sources. The first from a wide range of Performing Arts performance programs available to secondary music students attending state secondary schools in NSW. Involvement with these activities was intended to support the one semester Curricular Studies subject. The subject is intended to prepare TFUs for their role as administrator and director of a range of ensemble music activities which frequently form the basis of the extra and co-curricular music program of secondary schools.

The second source of activities were chosen from a variety of school based curriculum activities associated with the implementation of current junior and senior secondary music syllabuses. Involvement with these activities was intended to support the content of the full year Syllabus and Methods subject. This subject explores a range of issues associated with the successful implementation of current senior music syllabuses. Pedagogical practice, programming, assessment and repertoire particular to current senior syllabuses are explored.

The content and organisation of the selected workshops, activities and events was used to enhance the content and mode of delivery of final year music education subjects. It was intended that the TFUs would participate in the selected programs in two ways. In the case of Performing Arts activities the TFUs would be involved in the same way as a secondary student participant would be. In the case of school based curriculum activities it was intended that tertiary students would be involved in the same way as a regular classroom music teacher in a secondary setting would be involved.

Eight special activities were organised in support of the first semester Curricular Studies subject. In four of these activities TFUs were involved in the same way as secondary students were. These have been marked with an asterisk (*). The schedule indicates that activities took place approximately once each month. Four additional activities were organised in support of the full year Syllabus and Methods subject. During these activities TFUs were to be involved in the same way as a secondary classroom music teacher would.

Some activities were scheduled in place of regular lectures. Attendance at these was compulsory. Preparation for participation in these also took place during the regular lecture times. A range of optional activities and opportunities were also provided for TFUs who wished to extend their knowledge and experience of these diverse programs. Attendance at these was optional.

This paper will examine in detail, workshops, activities and events which were used to enhance the content and mode of delivery of the one semester Curricular Studies subject.

| Curricular Studies Subject | | Syllabus and Methods Subject |
|---|---|---|
| Hunter Singers rehearsals * | 15/3 | |
| Hunter Singers Concert | 30/3 | |
| Hunter Region Music Festival | 19/4 | |
| Instrumental Workshop * Guest Lecturer/arranger | 2/5 | |
| *Star Struck* | 24/5 | |
| | 8/6 | Hunter Region HSC Workshops |
| State Secondary Choral Festival * a) daytime rehearsal b) evening performance | 14/6 | |
| *Choral Expo* - Hunter Region * a) daytime rehearsal b) evening performance | 29/7 | |
| Ensembles Rehearsals a) Stage band b) Concert band | 19/8 | |
| | 19/8 | Trial HSC practical exams A |
| | 26/8 | Trial HSC practical exams B |
| | 2/9 | Hunter Orchestra Schools' Concert |

*Schedule of activities used to support final year music education subjects 1994.*

**Research Method**

Ten students remain in the final year cohort of the music education course at Newcastle University in 1994. These students are enrolled in a Bachelor of Education course with a music specialisation. The area of specialisation entitles TFUs to seek employment as music education specialists in classrooms from K to Year 12. The course structure is integrated being serviced jointly by the Faculty of Music Conservatorium and the Faculty of Education of the University. TFUs attend lectures split between two sites in Newcastle. Six of the ten students from the current cohort completed their secondary school education in the geographical region in which the university is situated. Three of the remaining four students attended non-government secondary schools in Sydney. The fourth a state school in another country region. Four of the ten students are older than their peers having engaged in employment for some years prior to commencing the course. The majority of the students undertake voice or keyboard as their major area of practical study. Only a few have first hand experience with instrumental specialisations.

At the commencement of the 1994 academic year TFUs were issued with a list of dates of workshops, events and special activities which they were to be involved with as part of their final year subjects in music education. The content and organisation of the selected workshops, activities and events was used to enhance the content and mode of delivery of final year music education subjects. During first and second semester TFUs, were involved with a range of activities and learning experiences which were directly related to the "real world" of classroom music teaching. Their views and impressions have been recorded and collected by a variety of means as involvement took place. A profile of the attitudes and perceptions of TFUs towards the relevance of the content of final year music education subjects has been constructed.

Subject evaluations for the first semester Curricular Studies work provided three types of data for this investigation. The first related to the content of the subject itself, the second to the performance of the lecturer who taught that subject, and the third related to the way in which the subject was taught. In addition TFUs were asked to complete surveys relating to involvement with specific activities. These were administered during lecture time following the involvement. These specific purpose surveys were concerned with activities relating to both the Curricular Studies and Syllabus and Methods subjects.

In addition, the lecturer recorded observations and comments from TFUs which resulted from participation in the prescribed activities. These were noted as a result of discussions and exercises taking place during lectures for both subjects. These exercises and discussions generally followed involvement with specific activities. Comments from informal conversations with TFUs at other times also provided an additional source of observational data for this study.

The data was examined and classified according to the positive or negative nature of responses. Responses were then re-examined and re-classified according to themes which emerged and specific issues which were highlighted. Shifts of concerns which emerged as the investigation progressed were of particular interest.

## Performing Arts Activities

### *1. Statewide Secondary Choral Program*

The NSW Department of School Education, Performing Arts Unit, administers a statewide choral program involving secondary school students. In recent years the repertoire chosen for performance in each secondary choral program has included a work chosen from standard choral repertoire, a work written by a contemporary Australian composer and a medley of songs from popular song materials. Repertoire for this program is selected not only for it's performance value but also with the view to providing students with an opportunity to experience, through performance, musical works which teachers can examine to satisfy the requirements of current junior and senior secondary classroom music syllabuses in NSW. The program of the 1994 statewide choral program included excerpts of Mozart's *Requiem*, the *Cathedrals* movement of *Daintree* by Stephen Leek, and a medley of *Beach Boys'* hits.

At the beginning of each school year classroom music teachers, from participating secondary schools, attend a workshop held in Sydney. This workshop is organised by the staff of the Department of School Education's Performing Arts Unit. The workshop is designed to assist teachers with familiarisation and interpretation of the repertoire chosen for performance. Video taped material from the workshop and teaching cassettes containing all vocal parts and piano accompaniments are then made available to participating schools across the state. These materials are designed to assist secondary teachers and their students with preparation for involvement in a combined choral performance of the repertoire in the Concert Hall of the Sydney Opera House. In the last few years these workshops for secondary music teachers have been directed and lead by

prominent Australian conductors respected in the field of choral direction. Faye Dumont, John Nickson and more recently Graham Abbott have accepted the responsibility for the musical direction of these statewide choral festivals.

Secondary students are prepared by their classroom music teachers for the festival performance in their own schools. They are then brought together for one day to participate in a combined rehearsal and evening performance of the selected repertoire staged at the Sydney Opera House. The performance is accompanied by the State Schools' Symphony Orchestra and assisted by members of the State Schools' Vocal Ensemble. These ensembles are made up of capable instrumentalists and vocalists drawn from schools across NSW for this event. Although the combined choral items occupy a central focus of the program for this festival, vocal and instrumental ensembles from secondary schools across the state also compete for the opportunity to perform their work as part of this very public forum.

In 1994, TFUs became involved with the Statewide Secondary Choral program at a variety of levels. The repertoire chosen for the Statewide Secondary Choral program was used by the TFUs in support of the one semester Curricular Studies subject. TFUs were required to learn and perform the same repertoire as that chosen for the statewide schools' program as part of the assessment requirements for this semester one subject. Video and cassette support materials produced by the Department of School Education for secondary teachers were made available to TFUs to assist with their preparation.

Three weeks after the completion of Curricular Studies subject TFUs of Newcastle University travelled to Sydney to participate in a full day rehearsal of the Statewide Secondary Choral Festival. TFUs sang alongside secondary school students, in a combined choir of more than eight-hundred, in the Concert Hall of the Sydney Opera House. The choir consisted of secondary students from state schools across NSW. Representation from schools in rural centres was particularly high. Secondary students were drawn from years seven to twelve and were from a combination of elective and non-elective classes. In addition TFUs were able to attend the evening performance of the Statewide Choral Festival as members of the audience.

TFUs completed a specific survey relating to involvement with this activity.

2. ***Choral Expo - Regional Secondary Choral Program***

In the Hunter educational region, where Newcastle University is located, a repeat performance of the State Secondary Choral Festival is staged for local consumption. Students from schools within the region who have participated in the Sydney Opera House program re-group for a locally produced event known as Choral Expo. The same choral repertoire is performed by a combined schools' choir. After an intensive full day rehearsal secondary students staged a performance of the works from the statewide program for a local audience at a major performance venue in Newcastle. The State Schools' Orchestra and State Schools' Vocal Ensemble travelled to the regional centre to support the performance. The program of Choral Expo also includes a range of vocal ensemble items, selected by audition, from secondary school within the region.

The performance of some of the combined choral items is conducted by the Performing Arts Consultant from the region. In addition the lecturer from the university was invited to lead part of the combined choir rehearsal and acted as a conductor of one of the works during the evening performance. Ensemble conducting techniques and rehearsal strategies examined as part of the tertiary course in Curricular Studies were modelled and demonstrated throughout the rehearsal by both the university lecturer and the Regional Performing Arts

Consultant. Both conductors have in the past directed large combined choirs of secondary students as part of the Statewide Secondary Choral Festivals organised by the NSW Department of School Education.

TFUs were once again able to participate in the combined rehearsal. In addition they were also able to take part in the evening performance of Choral Expo as members of the combined choir. This event took place six weeks after involvement with the Statewide Secondary Choral rehearsal and performance at the Sydney Opera House.

TFUs completed a specific survey relating to involvement with this activity.

3. ***Regional Vocal Ensemble - The Hunter Singers***

The Department of School Education in the Hunter Region supports a specialist SATB vocal ensemble program for secondary school students. The Hunter Singers is comprised of students selected, by audition, from state schools throughout the region. The ensemble is directed by the Regional Performing Arts Consultant, a seconded secondary music teacher with considerable choral conducting experience. Secondary school students meet once a week for a rehearsal after school and enjoy a busy schedule of concerts, tours, workshops and camps throughout the school year. The program is designed to encourage excellence in the performance of choral repertoire.

Agreement was reached with the regional education authority for TFUs from Newcastle to attend a of rehearsal with the Hunter Singers. At this rehearsal TFUs sat amongst the secondary students. They were able to participate in and observe a diverse range of activities taking place. The rehearsal activities included warm-ups designed to prepare voices for the specific technical challenges of the vocal repertoire being examined during the rehearsal. Examples of both new and familiar repertoire were rehearsed. Rehearsal breaks were carefully timetabled such that particular vocal parts could be involved with sectional rehearsals while other students enjoyed "free time". An activity in voice matching was conducted for demonstration purposes.

The rehearsal attended by the TFUs had been part of the Hunter Singers preparation for a public performance. TFUs were also encouraged to attend this public performance. There they would hear pieces, which had observed during rehearsals, now in their "finished" state. In addition TFUs would be able to observe this student ensemble in performance mode.

Involvement with the activities of the Hunter Singers was intended to support the content of the first semester Curricular Studies subject. It was known that the conductor of the ensemble would provide an exemplary model of not only appropriate choral conducting techniques but also strategies required to teach and revise vocal parts during such a rehearsal. In addition it was known the rehearsal structure employed by the conductor would facilitate the effective use of limited time available. This is a constraint that all secondary music teachers work within in the administration of extra and co-curricular activities.

TFUs participated in a lecture activity and discussion following involvement with this rehearsal.

4. ***Visiting Guest Conductor - Instrumental Workshop Session***

An opportunity arose for the university to organise an instrumental workshop conducted by a prominent author and arranger of music for student ensemble groups. These publications involve flexible scoring options for student ensemble groups of mixed instrumentation and ability. The publications have been well received and are frequently employed in secondary classrooms across NSW.

TFUs were required, regardless of their major study specialisation, to bring an instrument and participate in the workshop activities.

The author worked through samples of arrangements taken from each of his publications. He presented works for groups and combinations based upon the instrumentation provided by the participating TFUs. He demonstrated rehearsal techniques and teaching strategies appropriate to the assembled group. Throughout the workshop all TFUs were involved in practical activities. Each piece of repertoire examined was brought to a performance. The workshop was also attended by practicing classroom music teachers from nearby high schools. They were seeking materials which might be used to support ensemble activities as well as the performance strands of classroom music programs.

The workshop processes and activities were structured to reinforce work already completed as part of the first semester Curricular Studies subject. During lecture time, in the week following the workshop, TFUs were given an opportunity to comment on the strengths and weaknesses of the workshop session. In addition they were given another opportunity to view the publications and discuss their use both in classrooms and in extra and co-curricular music activities.

The views of TFUs and practicing classroom music teachers were collected following involvement with this activity.

5. ***Instrumental Ensemble Rehearsals at a Secondary School***

Most TFUs from the current final year cohort are completing a major practical study in the area of keyboard or voice. Their experience of instrumental ensemble repertoire and activities is therefore limited. Arrangements were made for tertiary students to attend rehearsals of a stage band and a concert band at a local high school.

The ensemble music program at the selected secondary school is organised, administered and directed by the classroom music teacher. Rehearsals take place in lunch breaks and before and after school. In terms of the organisation and administration of ensemble music programs this school situation was considered to provide a fairly typical model for TFUs seeking employment in NSW schools. The performance standard achieved by each of the groups at this school is high and well recognised throughout the state and region. The teacher/conductor was known to provide an exemplary model of conducting techniques appropriate to each ensemble. In addition it was known that the rehearsal techniques that would be employed would support the work done at the university as part of the Curricular Studies subject.

TFUs observed rehearsals held during the regular school lunch break and after school. The reactions and comments of TFUs were collected by the lecturer as a result of informal discussions held immediately after each of the rehearsals.

## Findings and Discussion - Performing Arts Activities

1. ***Statewide Secondary Choral Program***

During the one semester Curricular Studies subject the attitudes of TFUs to the repertoire and group performance requirement of it vacillated. At first, TFUs complained that they had already performed the Mozart *Requiem* as part of their studies at the University Conservatorium some years earlier. The lecturer had to defend the repertoire choice and point out that revisiting a work in performance was a worthwhile activity. The choice of *Cathedrals* by Leek was treated with some suspicion. The lecturer also had to remind tertiary students that on this occasion they were considering the use of this repertoire in the context of a secondary school setting. The purpose of studying the repertoire as a part of the

requirements of the Curricular Studies subject was to consider the teaching and performance implications for secondary students.

As the time for the practical assessment approached the lecturer then received complaints from TFUs that the number of movements set for assessment was too great *(Requiem and Kyrie, Dies Irae, Confutatis, Lascrymosa)*. Given that the TFUs had previously declared that they were familiar with this work this argument seemed inconsistent. It appeared that although TFUs had previously performed the same movements, and more, as part of a large combined choir, what was now being revealed was that their knowledge of vocal lines was not secure. The university class group was small and each vocal line had to be therefore securely know in order that a successful performance could be executed for assessment.

Within two weeks of the practical assessment dates for the Curricular Studies subject TFUs expressed the view that the repertoire chosen for assessment of their subject was "inappropriate". Their arguments were based upon three main assertions. The first assertion was that the repertoire was "too difficult" for the secondary students to learn. Both the Mozart *Requiem* and the Leek *Cathedrals* were cited as examples of works "too difficult" for secondary students to learn and be able to successfully perform. The lecturer once again highlighted the fact that in most of the schools participating in the statewide secondary choral program much of the learning of vocal parts was taking place in the secondary students' own time. TFUs were reminded that secondary students did this with the assistance of the very same teaching tapes made available to them. TFUs found it difficult to conceive of students in secondary schools taking responsibility for learning their own parts. The concept of secondary students being prepared for intensive rehearsals which generally took place in less than optimal conditions during school lunch breaks was scoffed at. It was noted, by the lecturer, that TFUs had been experiencing considerable difficulty in the accurate performance of vocal parts required for assessment. The difficulties were discussed with the TFUs and it was revealed that minimal time was being devoted to preparation of the materials before each lecture/rehearsal. Few TFUs were actually making use of the specially prepared teaching cassettes supplied by the NSW Department of School Education, Performing Arts Unit.

The second assertion made by TFUs was that secondary students would not be motivated to join a choir and sing the Mozart *Requiem* or the Leek *Cathedrals*. It was the feeling of TFUs that the repertoire choice had not been made with the needs and interests of current contemporary secondary student populations in mind. The lecturer had taken great care previously to outline the structure of the Statewide Secondary Choral program and had to re-emphasise the fact that thousands of students from state secondary schools were indeed currently engaged in learning the very same repertoire. In addition TFUs were reminded that participation in the Statewide Secondary Choral program was based upon successful completion of an audition. Secondary schools currently compete for places in this statewide program. Demand for inclusion in the program exceeds the availability of places. TFUs still maintained that they believed the choice of repertoire to be "inappropriate for secondary school students" despite being presented with evidence which supported a contrary view.

The TFUs third assertion was based upon the inappropriateness of the repertoire choice for young voices. TFUs felt that secondary students would not be able to cope with the technical demands of the vocal parts which they felt should only be performed by groups of "serious musicians". The lecturer had limited success in encouraging TFUs to sing in tune during lecture/rehearsal sessions. The defence levelled by TFUs for being unable to do this was that the technical demands of the vocal parts made it "almost impossible for untrained voices to sing in tune".

TFUs were asked to evaluated the one semester Curricular Studies course at the end of the semester. Course evaluation took place three weeks before participation in the combined Statewide Secondary Choral Festival rehearsal and performance with secondary school students. The written evaluations of TFUs reflected the concerns expressed during the semester. "Repertoire should be applicable for realistic schools - few of the works would be easy to do or motivate the average student with no specialised vocal ability."

Three weeks after the completion of the Curricular Studies subject TFUs from Newcastle University travelled to Sydney to participate in a full day rehearsal of the Statewide Secondary Choral Festival. The reactions of TFUs to involvement as members of the combined choir of secondary students are noted.

TFU L. commented with some surprise that the secondary students with whom she sat appeared to know their vocal parts "better than I do...even the Mozart!" TFU G., a male, commented that "even the boys seem really enthusiastic" about the performance of the works. TFU M. declared "I can't get over how well behaved they [the secondary students] all are..."

Concerns expressed by TFUs during the lectures, and in the evaluation of the subject, relating to the unrealistic technical demands of the repertoire seem to have be dispelled through direct contact with secondary school students who could readily and confidently perform the works in question. In addition the concerns over the difficulty of motivating secondary students to learn and sing such works seem to have been lessened.

Comments recorded after TFUs had attended the evening performance, which was staged on the same day as the rehearsal they had attended, revealed some interesting shifts of attitudes. TFU B. expressed surprise, "I couldn't believe how good it sounded!". TFU J., who had complained earlier in the day about how little "free time" was available, commented that she was "really exhausted...I don't know how they did it...I only had to sit and watch it and I'm worn out".

When TFUs returned to university in the second semester they were asked to reflect upon the experience of participating in the Statewide Secondary Choral Program. The views of TFU J. have been included here. They tend to indicate an interesting change of views to those expressed by the cohort in the subject evaluations at the end of the first semester.

"This excursion excited me because I was able to gain, 1st- hand experience with students (a large number) attending such an event. I got the impression that the concert gave the students a sense of importance being able to perform at such a venue and in front of so many people. I was surprised at how well the students were able to sing such difficult works. They must have been subject to a great deal of rehearsing before-hand. Graham Abbott [the conductor] related well to the students and although very particular, was still able to 'let go' and have a laugh with the kids. I think that a great deal more can be achieved of our students - whether they have a musical background or not. If they show the slightest amount of interest we should encourage them."

Earlier assertions that the choice of repertoire was inappropriate for secondary school students, the technical demands of the repertoire were beyond the capabilities of the students and that secondary students could not be motivated to sing this type of repertoire seem to have been dispelled. It appears that the "live and sweaty" encounter with the "real world" has enabled TFUs to evaluate their experiences from a broader perspective.

2. ***Choral Expo***

A repeat performance of the State Secondary Choral Festival is staged in the Hunter educational region for local consumption. Students, from schools within the region, re-group for a locally produced event known as Choral Expo. TFUs were once again able to participate in the combined full day rehearsal. In addition they were also able to take part in the evening performance of Choral Expo as members of the combined choir. This experience took place six weeks after involvement with the Statewide Secondary Choral rehearsal and performance at the Sydney Opera House. The reactions of TFUs to this experience were monitored.

TFUs responded positively to involvement with this activity. The views of TFU K. have been considered. TFU K. is a little older than others of his cohort having worked for several years before entering the music education course. He has completed primary, secondary and now tertiary education entirely in the Hunter region. He has participated in a range of musical activities at all levels. He assists in the running of a concert band at a local primary school and has attended regional primary band camp as a tutor and conductor. He has had many opportunities to work with and view the achievements of school students drawn exclusively from the geographical region that is the Hunter.

TFU K. commented that the value of participation in Choral Expo was that it provided an opportunity "to see what students from the area can do." Even though K. had already accumulated a breadth of experience relating to instrumental activities in the area the opportunity for "live and sweaty" involvement with the choral experience had assisted in providing a more realistic view of the achievements of students from the region. TFU K. commented further that he considered that the Choral Expo program catered "for students of mixed ability" and provided "extra curricular opportunities that are not available in their schools." These views are quite different from those being expressed by TFUs during the first semester Curricular Studies lectures and in the formal evaluation of that subject.

TFU K. also commented on how he was surprised by the way in which the students applied themselves to the rehearsal and the performance of the works during Choral Expo. "Students got it together as a group, got straight on task and worked well together." TFU K. indicated that he was forced to admit that some of the "mad ideas" presented by his lecturers during the first semester course did appear to be effective in motivating the combined choir during this rehearsal. The "mad ideas" referred to included a range of teaching strategies and rehearsal techniques demonstrated and documented as part of the Curricular Studies lectures. Seeing the university lecturer "in action" (as he described it) with "real students" seems to have provided him with a broader view of "reality". TFU K. indicated that even though he had attended the Statewide Secondary Choral rehearsal and performance it was not until the participation in the same program at the local level that he became convinced of the value of the activity for students from the local area whom he described as being "pretty average kids".

3. ***Regional Vocal Ensemble - The Hunter Singers***

After involvement with the rehearsals of the Hunter Singers TFUs commented on how well the members of the group could sight sing. It was assumed by TFUs that secondary students selected for the group had had previous vocal training and that lessons in sight singing had been part of that private tuition. During lectures for the first semester Curricular Studies subject TFUs had experienced difficulties in the accurate musical leadership of vocal groups in their charge. They needed to be reminded that in 1994 in excess of fifty per cent of membership of this group was new students none of whom were involved in serious vocal studies. The accurate sight reading of parts was encouraged by the conductors during all

rehearsals and activities. TFUs were reminded that the example provided by the conductor was essential in assisting school students in the development of this skill.

TFUs seemed surprised by the choice of repertoire selected for the student ensemble. The conductor/director of the Hunter Singers has adopted a deliberate repertoire policy emphasising the performance of works by contemporary and young Australian composers. The TFUs found it surprising that a conductor would select "unusual sounding pieces" that the students "would not know." This comment indicated a secretly held belief that in their own school settings these aspiring, young music educators were not going to tackle repertoire that might not be known by their students.

The view that repertoire from diverse styles, periods and genres should be included in the program of co-curricular performance ensembles had not been successfully conveyed by the lecturer during the first semester subject. It was not until TFUs became involved with the activities of the Hunter Singers that they were able to see this philosophy being implemented. TFUs expressed through their observations, some interest in the fact that secondary school students seemed to be expressing genuine enjoyment of the diverse range of repertoire chosen for them to study and perform. As part of the mid year evaluation TFU R. reached the following conclusion as a result of her direct participation in the activities of the Hunter Singers, "students can achieve a high level of performance when material is presented that is challenging."

As part of the mid year evaluation for the final year Syllabus and Methods subject other TFUs nominated their experiences with the Hunter Singers as being particularly relevant to their role as classroom based music educators. TFU V. commented that her experiences with the Hunter Singers made her "realise the preparation needed to run a successful rehearsal". She commented further that she was surprised by the level of preparation that the conductor displayed. "she knew all the starting notes, of all the parts, without reference to score or piano...". This comment is particularly interesting in that during the first semester lecture/rehearsals this student had challenged the lecturer who had suggested that her preparation for a particular conducting exercise was inadequate. This same TFU had claimed that the expectations of the lecturer, in terms of thorough knowledge of all vocal parts, was an "unrealistic" expectation.

TFU R. made special mention of the value of warm-up exercises as viewed during the rehearsals of the Hunter Singers. She maintained that "the warm-up exercises given motivate students and prepare their voices...". It is interesting to note TFUs were taken through a different series of vocal warm-ups at the commencement of each lecture/rehearsal during the first semester subject. The materials provided by the lecturer had been modified and adapted from exercises and activities acquired as a result of participation in workshops conducted by internationally renowned vocal and choral exponents at various national and international conferences. Throughout the semester the TFUs had expressed their displeasure about having to "stand up and sing at the beginning of every lecture". They declared warm-up activities to be a "waste of time". The lecturer observed a deliberate tactic of some TFUs who arrived for the lecture just after the warm-ups had been completed. TFU R. was one such "offender".

It appears that direct involvement with the rehearsals and performances of the Hunter Singers has contributed to an enhanced understanding of the content of the subject being offered by the university lecturer.

4. ***Visiting Guest Conductor - Instrumental Workshop Session***
Few TFUs were able to identify positive benefits they had derived from participation in the workshop activities led by the visiting guest conductor. They seemed to resent having to be involved with music making activities involving instruments. The manner in which the visitor conducted himself seemed to attract the most criticism. He was accused of being "too enthusiastic", of exhibiting "too much energy", and of being "hyperactive". One tertiary student maintained that she believed secondary school students would condemn the man as being "looney".

This workshop was also attended by practicing classroom music teachers from nearby high schools. During informal discussions these teachers indicated that they were very impressed with the way in which the workshop was conducted. They commented on the tremendous "enthusiasm and drive" exhibited by the visitor. Quite a contrary view to that being expressed by the tertiary students who attended the same workshop.

In the mid year evaluation for the Syllabus and Methods subject, the workshop given by the visiting lecturer was nominated by one student from the final year cohort as being particularly relevant to her future role as a classroom music educator. She commented that the level of energy and enthusiasm exhibited made the presentation "enjoyable". In addition she commented on the presenter's skill, "there were no gaps in the presentation. He rolled from one activity to another quickly,". These views are contrasted against earlier assertions by members of the fourth year cohort that lectures for the Curricular Studies subject were "too busy", that there were "no breaks", and insufficient time between activities to "stop and chat".

TFUs who had participated in a variety of activities associated with performance programs had commented on the level of enthusiasm exhibited by conductors and directors as being a positive force. TFUs appear to be suggesting that in the tertiary setting a presenter, whether lecturer or visitor, exhibiting "mad ideas" or "looney" behaviour will attract criticism. Yet, as TFUs are exposed to interactions with the "real world" they begin to see the positive benefits of approaching performance related tasks with students in an energetic and enthusiastic manner.

5. ***Instrumental Ensemble Rehearsals at a Secondary School***
TFUs attended a stage and concert band rehearsal at a local secondary school. The reactions and comments of the TFUs were noted with some interest. It became apparent that many of these TFUs were unfamiliar with the instrumentation of ensembles such as stage band and concert band. One TFU even expressed some confusion in identifying a bass clarinet. It was thought to have been some type of "hybrid saxophone." The commitment and enthusiasm the secondary students displayed was highlighted by TFUs in their comments. TFU H. seemed surprised by the positive tone of the rehearsal, "they laughed and joked and still got some serious work done." The standard of musicianship displayed by the secondary school students was also noted with some surprise by the TFUs. Again the sight reading facility of both the concert and stage band groups seemed to impress the tertiary observers.

The outcomes of involvement with this activity suggest that direct contact with students and activities in "the real world" has enabled the TFUs to broaden the way in which they perceive "reality".

## Implications and Future Directions

The initiative which involved final year music education students from Newcastle University with actual programs and activities designed for school students and teachers

has provided an opportunity to consider issues relating to field experience from a slightly different perspective. In the case of each of the performance based activities discussed in this paper, participation of TFUs took place under the direct guidance of the university lecturer. The lecturer and the TFUs were involved with the same field experiences. Content, teaching strategies and management techniques which had been the basis of lecture activity were able to be tested "in the field" with the direct assistance of the lecturer. For some of these activities the university lecturer assumed a leadership role. In these instances the university lecturer also became a participant in, rather than merely an observer of, the field experience activity. By assuming the role of instructional leader, in the field setting, the university lecturer has altered the dynamics of the "field experience triad". The strengths that the university lecturer brings to the field experience (Zimpher's 1987) can therefore be enhanced by the type of credibility normally attributed to the co-operating teacher in such a setting.

Even though this investigation is incomplete, early indications suggest that the involvement of TFUs with programs involving school students and their teachers provides many valuable opportunities to illustrate the specific content and procedures of university subjects. The participation in school programs and activities facilitates opportunities for tertiary students to "make connections with the real world". In so doing, university lecturers may also assist TFUs in "making connections" between what is learnt in the tertiary setting and how this relates to the "real world" of school students and teachers.

By enhancing the learning experiences of TFUs through direct contact with school education programs, university lecturers may assist tertiary students in making informed judgements relating to the content of individual subjects within their course. In the current climate where student evaluations are being used to determine the quality of courses and the quality of teaching in tertiary settings, music education lecturers need to provide their students with the experiences, skills and knowledge to contribute informed judgements concerning the content of subjects and the modes of delivery.

Agreement has recently been reached for the 1994 cohort of music education students from Newcastle University to attend a two day conference organised by the Regional Education authority. This conference is designed for school teachers K-12 who are involved with the Creative and Practical Arts Key Learning Area (Music, Dance, Drama and Visual Arts.) At this conference, through participation, TFUs will be exposed to the processes whereby experienced music educators receive their "in-service" training. The university lecturer will attend the conference both as a participant and a presenter. In so doing the dynamics of the "field experience triad" will once again be challenged. TFUs will discover that in the presentation of activities for practising teachers the university lecturer will employ the same strategies, techniques and level of enthusiasm that they observe in their own lectures. The reactions and observations of TFUs to this experience will be used as the basis for continuing investigations into these issues. Participation in this activity may also facilitate an investigation of the effects of exposing pre-service students to professional networks in the field.

In 1995 arrangements have been made for the university lecturer and final year cohort of music education students to be more closely involved with program design, implementation and the assessment of the work of a local senior music class. This proposal has been formulated with content of the final year Syllabus and Methods course in mind. Some preliminary involvement in 1993 and 1994 with the assessment of practical components of the Higher School Certificate Music syllabus has laid the foundations for these proposed investigations. It is the intention to examine the outcomes of direct involvement with school based curriculum implementation activities. In so doing, new ways to make "connections in music education" shall be explored.

**References**

Applegate, J.H. (1987) Early field experiences: Three viewpoints. In M. Haberman and J.M. Backus (Eds.), *Advances in teacher education*, 3, 75-93.

Bresler, L and Stake, R.E. (1992) Qualitative Research Methodology in Music Education. In R. Colwell (Ed). *Handbook of Research on Music Teaching and Learning*. New York: Schirmer Books.

Carr, W and Kemmis, S. (1986) *Becoming critical: Education, knowledge and action research.* London: Falmer.

Eisner, E. (1984) *Educational Evaluation.* London: Falmer Press.

Glaser, G.A. and Strauss, A.L. (1967) *The discovery of grounded theory: Strategies for qualitative research.* Chicago: Aldine.

Grundy, S. (1987) *Curriculum: Product or Praxis.* London: Falmer Press.

McIntyre, D. (1984) A response to the critics of field experience supervision. *Journal of Teacher Education*, 35 (3), 42-45.

Watts, D. (1987) Student teaching. In M. Haberman and J.M. Backus (Eds.), Advances in teacher education. 3, 151-167. Norwood: Ablex.

Waxman, H.C. and Walberg, H.J. (1986) Effects of early field experiences. In J.D. Raths snf L.G. Katz (Eds.), *Advances in teacher education.*, 2, 165-184 Norwood: Ablex.

Wittrock, M. (1974) Learning as a Generative Process. *Educational Psychologist*, 11, 87-95.

Zimpher, N.L. (1987) Current trends in research on university supervision of student teaching. In M. Haberman and J.M. Backus (Eds.), *Advances in teacher education.*, 3, 118-150. Norwood: Ablex.

# COMPOSITION - A STUDENT'S PERSPECTIVE

**WENDY DOBB**
**Tasmanian Conservatorium of Music, Hobart**

As an undergraduate student just completing my first year in a B. Music - Composition degree, I find myself reflecting with some interest upon the points raised during the Composition Forum at AMEL's recent conference. The concerns related to the *teaching* of composition encouraged me to assess my own learning experiences as a student, which I hope will be of benefit to the general discussion.

If my first year as a composition student has taught me anything, it is that the *process* of musical discovery, the act of experimenting with the raw material-sound- has been the substance of my learning. This has been quite a shift from my initial anxiety to complete a certain number of clearly definable products by the end of year exam as concrete evidence of my progress. The end of the year is fast approaching, and in fact I *do* have a number of completed compositions ready in my folio; but I have found that, while satisfying in themselves, these manuscripts and recordings now each represent for me a whole journey of `invisible' discovery. It is this process that I am coming to view as perhaps the most valuable thing that can be conveyed in a music course. I suspect that if the process of composition is entered into without reserve, then the results or musical `products' will look after themselves.

This has taken me some time to learn and it is only the repeated act of attempting the impossible (which every new composition seems!) which convinces me of the fact. I have found that such risk-taking, for both teacher and student, is fundamental to each true attempt at creative activity. With issues of assessment and accountability constantly around us, it is difficult - but necessary! - to let go of forcing defined results and to see what music can teach *us*.

This, then, provides the philosophical motivation behind my desire to pursue composition, I find myself able to explore ideas about myself and the world through music. Regardless of whether students wish to pursue music professionally or not, I believe that this aspect of discovery and self-empowerment though creativity is open to all to experience. Note - it must be *experienced!* Creativity in this sense is definitely about jumping in and trying new things. The tendency for a creative music class to turn into a discussion group is always present.

On a more practical level I would like to outline a few points which have helped me, as a student, go about the task of creating music.

1. **Overcoming the limits of 'knowledge'**
   There is always a tension in my mind between the *ideas* I wish to express and the *technical* knowledge I have a my command. We need confidence in both - for example, I often struggle not to belittle my own experiences or ideas as 'unworthy' of communication. On the whole, though, it is lack of confidence in my theoretical skills and knowledge which threatens to limit my expression. I imagine that this is a likely stumbling block for many, including teachers. I have found that an effective way to side-step this perceived problem is to begin by using an extra-musical idea as a structure, rather than relying upon a purely musical knowledge of form. Using graphic scores is one way to bypass the need for precise notation skills.

   Even for those with musical literacy, the use of an extra-musical framework serves to free the process of composition from technical limits. For example, a recent task I was set - to write a short piece for guitar ensemble - left me with an

alarming void of inspiration. Despite a few clues provided by the parameters of the task itself, I was nonplussed as to how to decide on such seemingly endless contingencies as form, harmony, texture, rhythm etc, without a unifying reference - point. With the deadline approaching, I decided to write a piece about all I had at hand to offer - anxiety! The more I explored the concept itself, the more I found clear guidelines for structuring the music. To express my experience of anxiety as a "constant, relentless, repetitive mental cycle which continues internally SIMULTANEOUSLY with outside, random, unrelated happenings, I divided the players into:

(a) *an ostinato section*, representing the internal mental activity and consisting of a ceaseless ostinato based on a constant rhythm and repeated 15-note row, which was itself structurally chasing its tail; and

(b) *an improvisatory section,* representing random external events in the outer world, and involving aleatorical as well as visual elements.

These two parts were played simultaneously, but were only loosely overlaid rather than cross-referential.

Without going into too much detail, I hope it can be seen that such an exercise doesn't necessarily rely upon an abundance of musical knowledge. Indeed, this piece became a very rewarding experience for me, as I found that adherence to the extra-musical theme meant employing musical methods and sounds that I would not ordinarily have chosen. Initially this felt uncomfortable and the results "ugly" but by the end of the exercise, interestingly, I felt I was beginning to learn to *listen* differently and became quite excited by the new sounds I was making.

**2. Risk-taking and the experience of listening**

Through the above exercise and others like it, I have become convinced that risk-taking for both teacher and student necessarily accompanies each true attempt at creative activity. This may mean a teacher's encouragement to stay with ideas, methods, or sounds which stretch me beyond my comfort zone; it certainly means developing trust in my intuition and aural discrimination as positive forces rather than a back-up for when my theoretical knowledge runs out.

From my own experience, I would have to add that the ability to extend myself creatively is very closely linked to my listening practice. A vital and surprisingly rapid cause of development in my own musical language has been exposure to the sounds of contemporary composition. Without becoming aurally familiar with new tonalities and sounds (even if they seem unpalatable!) it is very difficult to take significant musical risks myself. From the teaching perspective, even to set aside lesson time purely for listening would not be without fruit. Again, if students can connect the process of music-making in which they are involve with expales of 'real' music, it comes much more naturally to view one's own activities as worthwhile.

**3. The burden of originality**

Invariably the first thing fellow students say when I ask why they don't choose to study composition is "Oh, I'm not really very creative - I couldn't think of anything very *original*". Somehow it is generally believed that composition is only for a chosen few and that it involves some mysterious ability which the majority of music-lovers are lacking. I am sure this perception comes in large part from the fact that the *process* of composing is so hidden, and all that people see is the finished work. This is really like imagining that to be a violinist one must possess an inherent ability to simply "arrive" at a Beethoven Concerto without a whole process of learning preceding the performance. students need to

be free to explore all the elements of sound/form/texture/rhythm/tonality etc without feeling that composition means only presenting a finished 'original' work. Exploration must precede originality, and the concern to develop one's "own style" too soon can lead to a narrowing of experimentation.

**4. Creative problem-solving**

I have come to regard the compositions I have complete this year as small stepping-stones and learning experiences. It has been very helpful for me to define my own aims as I tackle a particular task. After the discovering that my first (unstated but very real!) goal of writing a brilliant and beautiful work of art provide a little unwieldy, I have found the practice of writing down three or four simple simas to be rather more helpful. It is also interesting to look back at these aims in retrospect, having finished the composition, to see what I have learnt. Sometimes what I have learnt is that the aim itself evolved as my understanding of the task deepened.

To give an example of my approach, in a chamber work for flute, oboe, cells and piano, I wrote out a simple goal for each instrument:

- flute: to explore using rapid runs.
- oboe: to explore the range of the instrument.
- cello: to research string writing and try to sue techniques specific to strings (pizzicato, double stopping, harmonics).
- piano: to use as an equal melodic part rather than a harmonic accompaniment.

An earlier attempt at ensemble writing had an even more basic aim: to explore different patterns and textures in part-writing. This freed me from deliberating too long over melodic themes and harmony and enabled learning in one specific area to occur.

Other aims I have used include:

- to explore aleatory;
- to use visual and spatial elements;
- to incorporate spoken text as a musical instrument; and
- to write a piece from a purely extra-musical starting-point; and alternatively, to try starting with a *sound* and seeing where I am led aurally.

I see all these approaches as part of creative problem-solving. Finding satisfying 'solutions' to the problems that arise in the composition process is, as was discussed at the conference, not a matter of finding 'right' or 'wrong' answers. This sort of problem-solving calls for a much more personal response in that as I wrestle with the task, *I* become the sole arbitrator in deciding what to include. I have found no better way to discover and strengthen my own musical judgement.

# "CONFUCIUS SAYS!" CONNECTIONS BETWEEN MUSIC EDUCATION AND CULTURAL DIVERSITY IN HONG KONG

**DAVID FORREST**
**Faculty of Education, Arts Education Department, RMIT**

I should stress that what follows is an outsider's observations of a culture. In this paper I will be considering some aspects of teacher training in music and the arts in tertiary institutions in Hong Kong with regard to the treatment of the indigenous Chinese cultures. I cannot claim in any way to be an insider commenting on this "salad bowl culture".

The theme of this conference *Making Connections in Music Education* was of particular interest - in this paper I would like to make connections between Australia and Hong Kong with respect to music education. In Hong Kong the first Masters degree in music education has just been introduced and its acceptance faces many obstacles, including bi-culturalism, bi-lingualism as well as the imminent take over by China.

The Hong Kong Chinese are the product of two cultures which have to a large degree fused; - the fused culture that values the East and its ideas as much as the West. This notion is perhaps not what mainland China wants to hear, nor in fact what it will hear in 1997.

The paper arose as a result of my experience teaching both graduate and undergraduate courses in music education to students in Hong Kong. The initial reflection came after the first class I taught in the new Masters degree in Music Education. Most of the students were already practising teachers. I soon discovered that the notion of a graduate seminar or a tutorial was inappropriate: it was clear that the students expected nothing less than a lecture. The subject itself was *The Perception of Music*. My perceptions (and theirs) were most certainly in conflict and had to be modified. There were rows of chairs set up with a desk at the front. The adult students filed in, sat quietly and didn't speak. (The outsider most certainly wasn't ready for this view of teaching and learning.) The students did not come expecting to answer questions fired at them from the front: they expected to be instructed, filled with new knowledge, that of course would be memorised and returned in a similar form in an examination at the end of the semester.

At this point I should mention a couple of specific characteristics of schools and music in Hong Kong:

1. The majority of students attend government schools. These only run in the morning or in the afternoon to facilitate the use of space and teaching power. This can cause problems for students, parents and teachers. If ever there was an excuse for having a maid (and they don't need excuses in Hong Kong) this would be it. Indeed, most average families do have a maid - a $500/month Filipino Armah. Parents demand that their children are given volumes of written homework to supplement their hours at school. This produces significant problems for music and other arts subjects. I was quite amazed when I saw a headline in one of the newspapers that stated that "Homework to be more fun".[1] The accompanying article noted that:

   > "Teachers are ... to make homework for their children more fun ... assignments could involve many activities other than written homework."

   The notion of homework being fun and being anything more than a written task is a radical departure from normal practice in this British colony.

2. In Hong Kong Western Music is the dominant music. My first and lasting impression of the tertiary students I taught was that they were happy to concentrate only on Western music and that the study of aspects of their own music and culture was seen as no more than an unenjoyable albeit sometimes prescribed component of their course. In performance classes both students and teachers only prepared western repertoire. When I talked with them about the music of China they unanimously referred to the great contemporary classics of pastiche: *The Yellow River Concerto* and *The Butterfly Lovers.*

   The concentration on Western music is also evident in the syllabus documents for primary and secondary schools - an issue I'll take up a little later.

**Background**

Britain has governed the Territory since the 1840s. Hong Kong's geographic location at the south eastern corner of mainland China and at the mouth of the Pearl River was a strategic military and trading position for the colonial British. From the outset the British realised the potential of the location and over time have expanded the territory though treaties and leases with China. The last of these "leases" expires in July 1997.

The population of the Territory is 98% Chinese. The largest minority group is the Filipinos, followed by the Americans, British, Canadians, Thais and, somewhere down the list, the Australians. The expatriate population I stress is less than two percent.[2]

Politically, Hong Kong could become quite volatile. If the British continue with their so-called "democratic" reforms, I can only wonder how long it will take Deng Xiao Ping to order the troops in. Possibly we are witnessing the last opportunities for the brat that is Hong Kong to show its arrogance and opposition towards the impending new dominating culture. Only recently it has been reported in the papers that China refused to acknowledge the last round of elections that have taken place in Hong Kong, vowing to overturn the results in 1997.

In a recent newspaper report[3] Zhang Junsheng (deputy director of the New China News Agency) stated that:

> We Chinese feel quite bitter that the British forced China to give up Hong Kong - you must understand that. I am glad to see that finally we are going to take Hong Kong back and end the history of being humiliated.
>
> ... Deng [Xiaoping] said one must trust that the Hong Kong Chinese can manage Hong Kong. Those people who don't trust us have the minds of old colonialists ... Chinese people's capability is not lower than foreigners.

This suggests to me that the mainland Chinese will want to teach the British a lesson. And, I suspect that in the process they will be rejecting much more than what is simply British. In other words, it is conceivable that Western approaches to education (that have been adopted by the Hong Kong Chinese) will be rejected in favour of more narrow principles. In the broad field of education the 'indigenous' Chinese culture has been placed in a secondary position with respect to that of the Western tradition.

Given the Western dominance in Hong Kong it is interesting to note that the arts are much more interrelated in traditional Chinese culture than they are in the 'introduced' Western cultural tradition. In the Confucian tradition, for example, the arts are an integral part of life and society: music is part of the cultural tradition and not an isolated component of an adjunct arts 'diversion'. To achieve success and promotion in the ancient civil service one had to be versed in the classics, paint, write and perform.

**Issues**

This leads into a discussion of a number of perceived and actual issues associated with the teaching and learning of the indigenous culture in Hong Kong. These include:

- The need to resolve the problems which are inherent in the imposition of the music and musical traditions of an imposed culture beginning, of course, with that from Britain and more lately the USA. But not only is there strong evidence at all levels of education of an imposed culture: there is also tragic evidence of a 'denial' (or, at least, 'ignorance') of the ethnic (Chinese) culture. Often I encountered disinterest and even resistance when I attempted to include consideration of the local culture, traditions and heritage in discussions relating to teaching and learning practices. And the resistance came from the Chinese teachers and students themselves!

  You might find some interesting reading in the syllabus documents for both the primary and secondary schools published between 1983 and 1987. The documents are in need of serious revision, however I feel that this will have to wait until the sand has settled in the hour glass after 1997. At the moment the syllabuses have been directed and dominated by Britain. It might be interesting to note that although the syllabuses are written in both English and Chinese the first official mention of Chinese music does not happen until the sixth year of primary education (the last year before proceeding to secondary school). The *Syllabuses For Secondary Schools for Forms I-III* [4] is organised into the 'Basic Activities' of:

  (a) Singing
  (b) Music Reading
  (c) Listening: Music in the Western Tradition
  Music in the Chinese Tradition

  I should say that although this might seem reasonable, it should be noted that it all has to occur in two 30 minute classes each week. The Chinese component can take up to ten minutes once every two weeks.

  With the unrealistic expectations placed on schools in the prescriptive syllabus documents for music and visual art there can be no place for even considering an integration of the arts within the classroom. Any notion of creativity most certainly does not have a place. One newspaper article lead with the headline "Kindergartens push creative play".[5] What a strange concept to be pushing in the nineties! The writer of the article discussed some aspects of creative play and yet did not identify in any way music as being part of this.

  One could argue that the most appropriate music curriculum for Hong Kong should reflect a true integration of Chinese and Western cultures. Unfortunately, Chinese music is taught as a foreign, and therefore dispensable element. Probably the most telling commentary on Hong Kong is an article entitled "Future looks bad for our past"[6] where the writers commented:

  > Perhaps in nowhere else in the world do school children know so much about the history of other countries and so little about their own society than in Hong Kong.

  So, too, are they ignorant about traditional Chinese music. Hong Kong, as with Australia for many years, placed great emphasis on a foreign imported culture.

- Hong Kong is a wealthy, capitalist country which flaunts its affluence through the adoption of a wide range of new technologies (as almost normal domestic items). The most recent of the developments being the mobile telephone. Whether a

person is driving on the roads, waiting for a train, sitting on the underground, he or she can be seen and heard engaging in conversation. Trying to escape the barrage of people talking on mobile telephones is more difficult than avoiding piped music. Availability of the 'whatever' to be required 'whenever' carries across to education and music. This means that music is also readily accessible. Like the "walkman" of a decade ago people can surround themselves with whatever sounds they want - no longer do people have to listen to the array of sounds that naturally (or unnaturally) envelop them. A point to consider, and possibly the real issue, is that of who is controlling this need and desire for accessibility of sound. Certainly it is not the music educators!

- Hong Kong is the model of a disposable society. In the buildings and amazing architecture of the constantly changing skyline it is evident that everything has a very limited life span. If buildings can be so easily disposed of, how much more can music and education be dismantled? There is value placed on the transitory which is created as a result of commercial interest. The most outward and unabashed sign of this is Cantonese or Canto-Pop.

- In Hong Kong schools the major mode of learning is so often different from the west. There is a strong emphasis on the learning of examinable materials and less on imaginative thinking and synthesis. With class sizes often exceeding thirty students (indeed, often exceeding forty students), this obviously effects what can be done as well as the mode of delivery. In Hong Kong, students are often required to learn in a passive and non-interactive manner. Throughout the education system a strong emphasis is placed on formal examinations to test whether students have learnt what the teacher has 'dictated' (Jenner, 1992)[7] has offered an historical reason for this:

> Confucius was a tireless but completely authoritarian teacher who imposed his interpretations of tradition . . .rote learning and unquestioning acceptance of what the teacher says are not good preparations for thinking for oneself. The foreign notion that one can and should hold all or nearly all one's opinions provisionally, accepting on many issues other views and interpretations may be just as good or better and that new evidence may require a change of mind, is deeply disturbing . . . China's dominant cultural traditions abhor anything that challenges orthodox views. Rival views are heresies to be crushed for the general good.

Maybe this might explain a little of the Tiananmen Square incident five years ago and the subsequent demonstrations in Hong Kong.

This also raises the question about the role of the teacher. I have touched on some aspects of this earlier. Let me relate a classroom situation in a fairly exclusive primary school where the young teacher conducted her class to the 35 boys using a microphone. There was almost no interaction between her and the class during the singing lesson. She was pinned to the microphone cable.

- It is unfortunate that in Hong Kong music teachers are not required to have undertaken any specific teacher training. A three year basic degree, without any teacher training, is enough to gain employment as a music specialist. Such teachers get their training "on-the-job" and have to deal with a range of situations for which they are not equipped. Fortunately, this situation has started to be addressed with the colleges of education making significant changes in their courses and approach.

- Despite the relatively low profile of music education in the school system it is surprising to learn of the extremely large number of people who take private tuition (especially piano) outside the school. Associated with this is the dominant

presence of the (British based) instrumental and theoretical examinations system. There are some 44 000 children sitting for Royal Schools of Music examinations each year.

- Language is an issue in Hong Kong because most of the tertiary classes and many school classes are conducted in English - the weaker (second) language to nearly all the students. The majority of resources the tertiary students are required to use are also in English. Even school texts, unless they have been specifically written, have to be translated from English - and in the process they generally fail to cross the cultural divide.

  There are calls for 'mother-tongue' education throughout the whole education system. But for Hong Kong the issue is what is the mother-tongue? Should it be the regional Cantonese, or should it be the imposed official language of the north. There was an example in Guan Dong province where the locals were required to change their language from Cantonese to Mandarin. This was accomplished over twenty years. The language issue highlighted for me differing concepts of what music education is about.

**Conclusion**

Music education in Hong Kong must be seen against the backdrop of uncertainty with the imminent return of Hong Kong to China in 1997. Conceivably there might be a 'return to the roots' of the culture and the development of a unique system of music education that can accommodate a diverse cultural base with its adopted traditions and culture. In considering future directions for music education in Hong Kong, a great deal rests on developments after 1997. Whilst the world will be focusing its attention on Chinese politics at that time, music educators should be concerned, additionally, with developments in music and music education that will inevitably occur in the years to come in the 'old' Hong Kong. Possibly many will be considering the ideas put by AA Milne in his collection of poems *When We Were Very Young* (1924) in "Halfway Down"[8]: Within Hong Kong music and arts education will have to be encouraged and directed away from the "stair" where they sit. Their roots must be firmly in the culture with its practitioners interacting with students to assist their education through music. Will Hong Kong establish itself on the "landing" or will it be forced to move up the stairs or down?

There are many faces of music and indeed arts education: which one will be adopted by the Hong Kong Chinese? We can only ask which face will they identify with and eventually adopt? As with the painted silk scrolls, maybe there will be marks of many cultures - each adding its own contribution to the overall quality of the work. Hong Kong at present is a place of cultural diversity. It is a place where connections could be made between the culture and education. What I would not like to see would be for the arts to lose their Chinese (and integrated) identity and simply become yet another commercial venture for which Hong Kong is so renowned. With this the Chinese curse "may you live in interesting times" could be placed on Hong Kong within the next few years.

*This paper was presented with a series of slides to highlight the text.*

1 "Homework to be more fun" Stella Lee, *South China Morning Post* 11 October 1993

2 Population break down according to Immigration Department 1994 estimates, Filipinos numbered about 115,000 of the 358,000 foreigners living in Hong Kong. Americans 29,000, Britons 24 000, Canadians 22 000, Thais 22 000

3 "China to keep Patten sidelined" *South China Sunday Morning Post* 5 June 1994

4 *Syllabuses For Secondary Schools* , For Music (Forms I-III) 1983, The Curriculum Development Committee, Hong Kong

5 "Kindergartens push creative play", Stella Lee, *South China Morning Post* 14 May 1994

6 "Future looks bad for our past" Mervyn Cheung and Pauline Chow, *South China Morning Post* 20 January 1994

7 Jenner, W.J.F. (1992) *The Tyranny Of History : The Roots of China's Crisis*, Penguin, Sydney p188

8 Milne, A.A. (1924 ) *When We Were Very Young* .(Methuen Children's Books)

# MUSIC AS AN AGENT FOR SELF-ESTEEM DEVELOPMENT AMONGST THE CONFUSED ELDERLY

**ROBBIE GREIG**
**Deakin/Monash/VUT**

This conference, with its theme of "Making Connections in Music Education", seemed a good opportunity to present a report on a study I conducted a few years ago concerning the effects of music participation on the self-esteem of the confused elderly, by which I mean people suffering from Alzheimer's Disease.

While the study is not directly concerned to advance the cause of music education, it is nonetheless an example of how a contemporary model of music education theory can be utilised in conjunction with ideas from other disciplines - in this case music therapy, gerontology and self-esteem psychology - to develop a music program specifically targeted towards the needs of a particular population. Also, the study does raise some interesting questions regarding the role of personal empowerment within a music program, and may hold some interest in terms of the research methodology employed.

## Objectives of the study

The purpose of the study, in broad terms, is to test claims that music participation can help make the confused elderly feel better about themselves and lead them to a sense of greater personal empowerment and fulfilment. To this end, three specific questions are addressed:

(a) how does self-esteem behaviour manifest itself in general terms?;

(b) what range of self-esteem behaviours might be exhibited by a group of confused elderly people through regular engagement in a music program targeted to their needs?; and

(c) in what ways is music an enabling factor in any such self-esteem behaviour?

## Research methodology used

The study drew data from two complementary sources, one empirical in design, the other naturalistic. Quantitative data was obtained through the use of "behaviour mapping", a technique consisting of direct observation of behaviour patterns and frequencies over a specified period (Ittelson, Rivlin, and Proshansky, 1970). Behaviour mapping is considered one of the few feasible ways to measure changes objectively in dementia sufferers as verbal information is not reliable (Bright, 1988). For the purposes of this study, a checklist comprising a range of behaviour categories of self-esteem, based upon key criteria identified in the self-esteem literature, was compiled. Copies of this checklist were distributed to three independent raters - each associated in different ways with the care of the confused elderly - who used them as an operational tool for evaluating participants' behaviour in each music session, as recorded on videotape. Whenever evidence of a particular behaviour was observed, raters were asked to simply acknowledge its presence by placing a tick beside the relevant index on the checklist (see Appendix A). In this way a quantitative measure of self-esteem behaviour was obtained.

Naturalistic data took the form of a Program Journal which contained extensive field notes entered after each session. This journal attempted to give a detailed description of events and supply contextual information regarding participants, for example, their background, medical history, changing circumstances, and changing modes of response within the program. This information helped shape the progress of the program from

session to session. Ultimately, results for the study were obtained through a comparative analysis of both quantitative and qualitative data relating to the participants' behaviour.

**The participants: a profile**

The participants, numbering about 22, attended a day care centre once a week, and took part in a range of scheduled activities, predominantly in the area of arts and crafts. They were all 65 years or over and suffering from various degrees of dementia. Symptoms included impairment of language facility, memory loss, disorientation in time and place, a tendency towards anxiety, depression and withdrawal, sudden personality changes, and learning difficulties. All these conditions reflect the classic symptomatology of dementia (see Erdonmez, 1985). In addition, many of the participants had acquired physical disabilities as a result of strokes and other medical problems. About a quarter of the group were mobile without difficulty; the remainder were either semi-mobile or confined completely to their chairs.

The participants were also, of course, confronting the usual issues associated with ageing, and this often only served to compound their problems with dementia, especially in the early to intermediate stages (Bright, 1988). Some of the major challenges they were facing included:

- bereavement;
- change in the nature of marital relationships as invalidism overtook one partner;
- physical disability, which often involved a loss of dignity as well as mobility;
- the feeling of being out of date in a changing world;
- financial shortage or insecurity, leading to a narrowing of opportunities.

As Peters (1987) has pointed out, isolation and loss of independence can contribute greatly to a decline in self-esteem amongst elderly populations, as can the loss of opportunities for socialisation (and the self-affirmation this provides), the loss of meaningful roles within the family, community and workplace, and the loss of social status due to prevailing attitudes within society.

All these realities of ageing and dementia - even if appearing to represent something of a "worst-case" scenario - had to be borne in mind in formulating an appropriate and responsive program of musical activities. The program had to meet the physical and mental needs of participants, and be geared towards actively helping individuals grapple with the various challenges of their later years.

What, then, *are* the key tasks of later life? These have been identified by developmental psychologists such as Butler (1974), Erikson (1978), and Neugarten (1976), as involving:

(a) the renunciation of old ties, the acceptance of loss, and the necessity of yielding power to others;

(b) the need to engage in reminiscence and life review, in order to find meaningful connections and coherence in one's life; and

(c) what Erikson refers to as the struggle between integrity and despair. A successful outcome of this struggle would be the development of some measure of acceptance, wisdom and hope; an unsuccessful outcome could lead ultimately to despair, self-rejection and fear of death.

The maintenance of self-esteem is clearly implicated in the effective negotiation of all these major developmental tasks, and should therefore play a major role within any care program - musical or otherwise - targeted towards the needs of elderly people.

It needs to be said that, while it is clearly necessary to be aware of the many difficulties associated with ageing and dementia, it is *not* necessary to define the confused elderly in terms of their problems and deficits. This is a trap that I see many gerontologists (no doubt well-meaning ones) slipping into, where often the very living and giving sides of people's natures are buried inside a medical model of care that gives little room for meaningful individual expression or fulfilment.

For, contrary to popular belief, the ability to be creative and to gain satisfaction from new experiences and new ways of relating do not necessarily diminish with age. Priestley (1975, p. 45) notes that "old people are often surprisingly keen to try new musical experiences", and Gibbons (1988, p. 34) suggests that it is most appropriate to conceptualise elderly people as "actively involved individuals who have capabilities to function well . . . in many areas, including music". My own experience with elderly people in a musical context would certainly bear out both these observations.

**Music program design**

The model utilised in formulating the music program was the Victorian Ministry of Education's Arts Framework document (1988). This model, which could be said to reflect contemporary thinking in the field of arts education, was considered appropriate in the present application for the following reasons:

- Its tripartite focus on composition, performance and appreciation encompasses all the essential components of the musical experience;
- It stresses active involvement in satisfying musical experiences, and places a high value on meaning derived from the *process* of music-making. This was obviously an important focus to take with the population at hand;
- It is *person-centred,* acknowledging the diversity of abilities, interests, attitudes and experience that exist within a group, and providing opportunities for people to participate at their own level and in their own way; and
- It recognises the value of integrating music with other artforms in mutually beneficial ways. In the program developed for this study, a range of artforms were combined with music. These included movement, drama, the visual arts, and book-making.

In adapting the "Frameworks" model to serve a therapeutic purpose, no educational outcomes were of course being sought. The sole function of music participation in this context was to enhance the psychological well-being of the participants. While I believe there were many cases of real skill development taking place - especially as confidence and motivation levels improved - the study was not concerned to evaluate these. The learning aspect and the quality of musical products had value only insofar as they contributed to the quality of life of the participants in the here and now.

The initial working design of the program was a simple one: to involve participants in the three distinct areas of musical experience - performing, appreciating and composing - while consistently encouraging reminiscence, largely by means of thematic activity.

Participation in performance activity basically involved singing, moving/dancing, and the playing of tuned and non-tuned instruments. Sometimes this took place in the context of special events like a Valentine's Day Ball or "talent quests". Composition was engaged in different ways: improvisation using voice and tuned and untuned instruments, creating rhythmic accompaniments to songs, inventing new melodies and songs, modifying existing material, and so on. The focus here was on individual work as much as possible, encouraging participants to move from a group to an individual

context. The appreciation component involved listening to each other's performance, listening to recordings of people's own performances, listening to favourite records, "active" listening to live concerts by either myself or guest artists, or "passive" listening to suitable background music whilst engaged in other activities.

An implicit function of all these activities was to facilitate reminiscence and life review, as these tasks are considered central to the maintenance of mental health in elderly populations, as we have noted. Activities that encourage reminiscing have been found to be useful in promoting social interaction (Katzman, 1986), maintaining self-esteem (Lesser *et al*, 1981), reinforcing a sense of identity (Allen, 1986), and facilitating successful adaptation to the ageing process (Butler, 1974). Music is seen to be particularly effective as an aid to reminiscence because of its pronounced associative properties (Bright, 1978). It was felt that a *thematic* orientation within the music program might help provide an effective focus and springboard for reminiscence. Appropriate themes were accordingly selected and developed through a variety of activities involving music, movement, acting-out, and so on. Themes included courtship and marriage, music, holidays, journeys, and general life experiences. The aim was to elicit individual memories and associations that could be shared through discussion. Participants' thoughts and remembrances were then transcribed and collated aesthetically into book form, and used as a basis for song writing.

Overall, the program strove to be as responsive as possible to the various opportunities, needs and interests that arose, and was continuously reviewed and modified in the light of participants' responses. The aim was to provide as many opportunities for meaningful participation and self-expression as possible, so that possibilities for self-esteem behaviour were maximised.

**Self-esteem**

In order to clarify the meaning of self-esteem and find an effective basis upon which to observe participants' behaviour, an extensive study of the self-esteem literature was undertaken. The seminal work of researchers such as Brisset (1972), Burns (1979), Coopersmith (1967), Maslow (1954), and Rosenberg (1965) was examined and compared. While there seemed to be little uniformity amongst researchers in their definitions of the phenomenon, the operational manifestations of self-esteem were nonetheless well documented in the literature, and a system of cross-referencing was employed to distil those behavioural characteristics that were most commonly identified by researchers.

Once the prominent forms of self-esteem behaviour had been identified, these were condensed into twelve general categories and used as indices on the behavioural checklist distributed to the three raters. Along with the checklists came a sheet containing concise definitions of each index. These indices and their definitions are as follows:

- ***socialisation:*** interest in social intercourse as expressed through talking with others, walking with others, exchanging smiles with others, touching others, and other forms of non-verbal communication and sharing.

- ***creativeness/originality:*** evidence of a high level of personal expressiveness or enthusiasm in producing something that is uniquely individual.

- ***courage in adversity:*** making a sustained effort to cope independently with one's physical, mental and/or emotional difficulties while retaining interest and participation in proceedings.

- ***pleasure in achievement:*** display of delight or satisfaction in one's performance of a particular task within the music session.

- ***goal-application:*** evidence of a high degree of personal investment in a particular goal and sustained application toward sits fulfilment.

- ***self-reflection:*** an interest in knowing oneself as evidenced through introspection, life-review, philosophising, or engagement in self-awareness activity.

- ***spontaneous self-expression:*** expressing one's individuality in a spontaneous and creative manner.

- ***exercise of initiative:*** taking it upon oneself to offer suggestions or useful feedback as to the content or development of the session, or independently assuming a helping or contributory role.

- ***adaptability/self-security:*** the ability to adjust to major changes with little apparent anxiety or change in basic self-confidence.

- ***caringness towards others:*** evidence of particular concern for the welfare of others and a corresponding inclination to help and support them.

- ***optimism/humour:*** concern to encourage or maintain a generally positive and healthy outlook on life within the group setting.

- ***attentiveness/participation:*** periods of sustained engagement with proceedings in the music session.

**An hierarchical model of self-esteem**

In the course of the literature search, a recent work by two prominent self-esteem researchers was discovered which took a developmental view of self-esteem. The writers, Steffenhagen and Burns (1987), sought to integrate the various perspectives within the self-esteem literature into an hierarchical model that pays due respect to the individual's multifarious nature and developmental capacity. They view self-esteem as operating in different ways according to a person's level of psychological maturity, with different factors underpinning self-esteem behaviour at each level. Sometimes these factors are contradictory. For example, on a basic level of self-esteem, the maintenance of peer approval is important, while on a more advanced level independent evaluation of self-worth transcends the need for peer approval.

This developmental perspective on self-esteem seemed not only to effectively resolve many of the apparently contradictory definitions of self-esteem offered by researchers, but also to assimilate them into a meaningful and logical context. Importantly for this study, Steffenhagen and Burns' hierarchical model provided a useful basis for assessing the relative significance of the various types of self-esteem behaviour that occurred during the course of the program.

At the risk of oversimplification, the three categories of self-esteem identified by Steffenhagen and Burns are defined as follows. The first and most basic is termed the *material/situational* level, where self-esteem is dependent upon one's status and effective role-performance, upon the positive evaluation of others, and upon repeated experiences of mastery. Self-esteem at this level is considered to be dependent upon successful social conditioning and a basic sense of self-acceptance. The four behavioural criteria thought to belong in this category are:

- socialisation
- spontaneous self-expression
- attentiveness/participation
- pleasure in achievement

The second and higher level of self-esteem is termed the *transcendental* (or *consciousness* ) level, which is differentiated by a perceived subjective, rather than objective, evaluation of self. A positive evaluation is made internally by the individual, but is dependent upon mutual encouragement and support within the immediate social context. Self-esteem at this level involves a degree of independent judgement and discrimination, but is still referable to the approval of others. The behavioural indices that relate to this category are:

- exercise of initiative
- courage in adversity
- optimism/humour
- caringness towards others

The third and highest level of self-esteem is termed the *ego strength* level, which is characterised by self-awareness. Ego strength is "the means by which we mediate between objective and subjective reality, between internal and external perception, and thereby maintain a functional reality orientation and integration" (pp. 43-44). The key to self-esteem at this level is the capacity for self-awareness, which is accompanied by the qualities of goal-orientation, industriousness, and social responsibility. This category includes the indices of:

- self-reflection
- adaptability/self-security
- goal-application
- creativeness/originality

By applying the Steffenhagen/Burns model to the present study it became possible to determine not only the varieties of self-esteem behaviour that occurred, but also how far they extended on a scale of meaning, and the relative prevalence of behaviours at different points of the hierarchical scale. The grouping of indices was undertaken after all observations by the independent raters had been completed, to ensure maximum objectivity in collecting data. The indices were listed at random on both the list of definitions and the behavioural checklist in order to avoid any inference by raters of the existence of value categories.

## Results of study

### *Patterns emerging from empirical data*

On the empirical scale of measurement represented by the behavioural inventories, the raters' results show substantial variation with regard to both the total number of observations made and the recorded frequencies of certain behaviours (see Fig. 1).

Despite these variations in gross scores, however, the data can be seen to reveal clear patterns when it comes to the relative prevalence of particular behaviours within the self-esteem spectrum.

FIGURE 1: Raters' Comparative Scores Per Idex

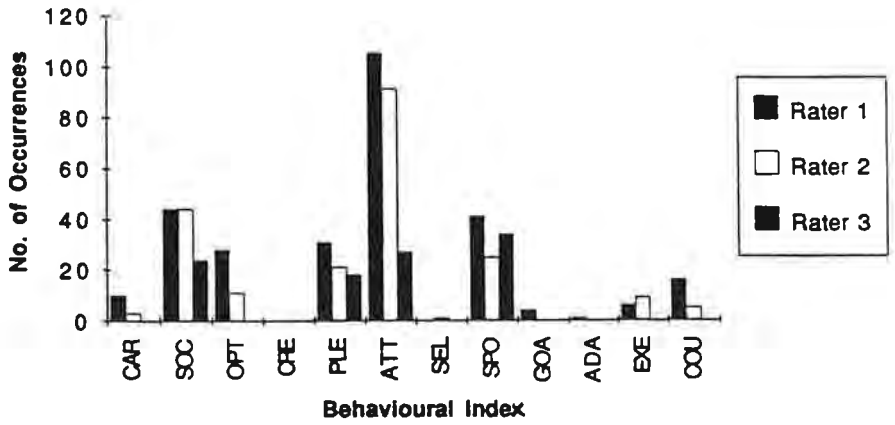
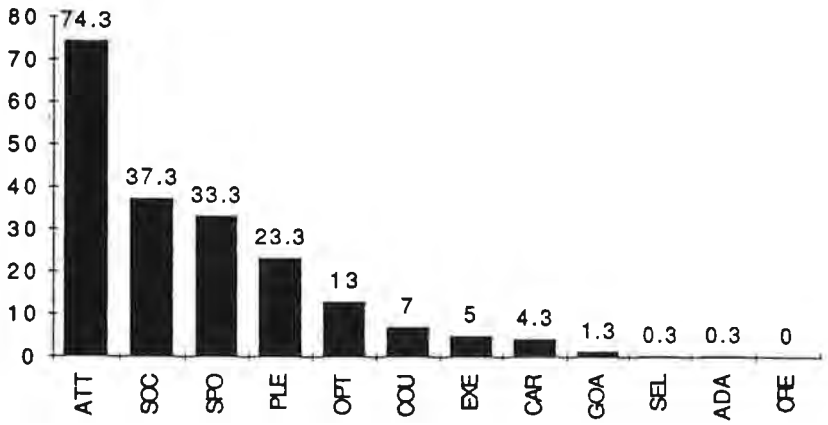



FIGURE 2: Mean Scores Per Index in Order Frequency




As a mean score of total entries for each index (see Fig. 2), four types of self-esteem behaviour are clearly predominant in raters' observations. These are *attentiveness/participation* - 74.3; *socialisation* - 37.3; *spontaneous self-expression* - 33.3; and *pleasure in achievement* - 23.3.

The next highest scores were recorded for *courage in adversity* (mean 7.0), *exercise of initiative* (mean 5.0), and *caringness towards others* (mean 4.3). While it is possible to see some correlation between two of the raters with respect to these behaviours, it is significant that the third found no evidence of any of them. On the strength of this data, therefore, it would clearly be unwise to make any specific inferences regarding the relative prevalence of these particular behaviours.

The remaining behavioural indices on the checklist - *goal-application, adaptability/self-security, self-reflection,* and *creativeness/originality* - receive scores that are so insubstantial and inconsistent in terms of raters' observations as to be regarded as meaningless from an empirical point of view.

What the checklist data do show up is a general gravitation of behavioural phenomena into at least three distinct groups, each corresponding to a different level of self-esteem on our hierarchical model. These groups are characterised by some degree of numerical compatibility and by compatibility in terms of observational credibility. Level one self-

esteem behaviour is the most meaningful in terms of frequencies recorded and the level of consistency across raters' scores. Level two behaviour is far less meaningful on both these counts, yet the relevant data could not be said to be entirely insignificant. Level three behaviour, as measured by way of the behaviour mapping method, can be considered meaningless in terms of both quantitative significance and rater consistency. What this means is one of two things, or both:

1. the type of empirical assessment of self-esteem represented by this kind of mapping technique is less capable of picking up evidence of self-esteem behaviour the more sophisticated such behaviour is; and/or

2. the most prevalent forms of self-esteem behaviour amongst this particular population are those belonging to the most basic level of self-esteem; the higher the level of self-esteem the rarer the incidence of its associated behaviour.

It is likely that both these contentions are true. In the first case, while the empirical data becomes more and more unreliable the higher up the scale the measurement is taken, when we look to the data contained in the Program Journal we do indeed find evidence of some of the more advanced forms of self-esteem behaviour. This is partly because the Journal contains a more inclusive and comprehensive set of data, and partly because this data is contextual by nature and informative with respect to the evolving behaviour patterns of individuals. In certain cases this "inside" information serves to confirm some of the questionable results arising from the observational data (eg. those relating to courage in adversity and exercise of initiative); in other cases it serves to cast further doubt upon them (eg. those related to adaptability/self-security and optimism/humour).

***Patterns emerging from naturalistic data***

The Journal data tend to confirm the general picture presented by the behaviour maps. By far the greatest incidence of self-esteem behaviour is reflected in those behaviours that comprise level one on the self-esteem scale. The more advanced the level of self-esteem, the fewer documented cases of corresponding behaviour recorded in the Journal. Nonetheless, such cases do occur, and occur in numbers significant enough to be taken seriously. Indeed, these events are often all the more salient for their rarity.

The most widespread of the self-esteem behaviours documented in the Journal is that of attentiveness and participation, of sustained engagement in the activity at hand. This was sometimes manifested as an intent interest in proceedings, sometimes by a purposeful manner of participation in a task, sometimes by an energetic and active performance, sometimes by affirmative comments, and generally by greater attendance levels and less anxious awaiting of the bus. On the individual level there was much variation in the significance of different instances of participatory behaviour, a distinction which the empirical measure was not able to show. When Frank read his reminiscence story to the group, for example, this seemed far more meaningful at the time than Nessie's performance of a similar task. This is partly because the event marked a substantial change in participatory attitude for Frank, whereas Nessie's involvement was more in keeping with her usual behaviour, and partly because his reminiscence was more personally revealing, dealing as it did with themes of regret and poor self-concept.

Socialisation was a common and consistent factor throughout the program, and many instances of spontaneous social interaction were recorded in the Journal and in the videos. Participants were often observed exchanging greetings, engaging one another in conversation, making eye contact, and even initiating physical contact. On many occasions they danced together, sometimes as a whole group (with non-mobile clients participating from their chairs), sometimes in smaller groups, and sometimes in pairs.

Communication on a one-to-one level was also expressed on several occasions through the means of music and movement. Two women shared an active communication in their xylophone duets, and a clave dialogue between one participant and a staff member showed an energetic attempt at communication. Another participant endeavoured to establish a one-to-one connection through dance, and responded actively when her overtures were taken up.

The capacity for participants to derive pleasure from their performance was demonstrated on many occasions, and again took various forms of expression. It was exhibited by smiles, laughter, by particular concentration on the task at hand, and by post-performance behaviours such as increased talkativeness, cheerfulness and confidence. Often in group activities involving singing, dancing or the playing of instruments, general changes could be observed with regard to the levels of purposefulness and enthusiasm being demonstrated by participants, which seemed to indicate that they were experiencing significant degrees of enjoyment in and ownership of their performance input. In more individualised activities, those with particular talents showed obvious pride when demonstrating their abilities. Those discovering new interests and abilities would show their pleasure through smiles or affirmative comments, by the amount of effort and energy they were prepared to expend in their performances, or by listening intently to the audio recordings of their individual performances.

Another common form of self-esteem behaviour that occurred during the program was spontaneous self-expression. Self-expression is regarded as differing from fully-blown creativity as such by its immediacy, its usually short-lived nature, and by its apparent absence of pre-planning and conceptualisation. Self-expression took many forms. Probably the most salient were the improvisations by individuals on the xylophone and the kazoo, and the spontaneous forms of movement and dance exhibited by participants (mobile and non-mobile), which sometimes assumed quite abstract dimensions. Participants also used their instruments in quite innovative ways from time to time, and there were frequent occasions of spontaneous accompaniment to group singing through body percussion and instrument usage. The reminiscences themselves could be seen as a form of self-expression, since they involved a revelatory component where inhibition was low and aspects of the inner individual were being accessed and spontaneously released.

The naturalistic data relating to the exercise of initiative tends to confirm the observations of two of the raters, who recorded six and nine instances respectively of this behaviour, rather than those of the third, who recorded no instances whatsoever (see Fig. 1). A total of fourteen separate instances were noted in the Journal, and these included cases in which people independently:

- suggested activities for the group to engage in;
- made requests for particular songs;
- sought out dance partners;
- selected instruments from the box;
- joined a group of schoolchildren in a dance;
- spoke out on behalf of the group;
- requested a change of key to make singing more comfortable; and
- made unsolicited offers to fulfil specific roles within a group project.

Such cases would suggest that the exercise of initiative, while not exhibited as frequently as the level one behaviours discussed above, is nevertheless a significant way in which self-esteem can be manifested by the confused elderly in a group music context.

The Journal also provides seemingly concrete evidence of another intermediate-level self-esteem behaviour, that of courage in adversity. Courage was shown by a small number of participants in a few different ways, and was always impressive to observe. Two women with severe physical disabilities and who walked with the aid of frames, got up on more than one occasion to dance, either to join the group or to engage a single partner. One woman with chronic speech difficulties as a result of a stroke, tried valiantly to read her reminiscence story to the group, and even decided to repeat her attempt with the aim of improving her performance. Three people who had been particularly shy, even withdrawn, in the group context, finally "came out of their shells" enough to sing solo through the microphone in a sustained and purposeful way. To perform a task that involved such a high degree of exposure to the group, let alone the associated "pressures" of microphone, video camera and the close physical proximity of staff members, required considerable courage and perseverance, and these occasions often seemed to signal something of a breakthrough for the individuals concerned in terms of self-confidence.

It must be acknowledged that there was considerable difficulty in accurately interpreting many of the middle- and higher-order self-esteem behaviours. In the case of courage, it was difficult to know, especially with the more aphasic and inarticulate participants, when and to what degree they were experiencing physical or emotional discomfort. Sometimes this could only be deduced after the event, when particular circumstances came to light.

In the case of caringness towards others, it is true that participants often showed genuine support for and appreciation of others when they performed tasks involving a considerable element of risk and exposure, but was this genuine caringness, or was it perhaps more a matter of vicarious enjoyment or even the exercise of social conscience?

It was a similar story in the case of optimism/humour. Two participants consistently chose to play the clown, and often behaved in a quite cheeky and provocative manner. Often their antics were the source of good cheer amongst the group. But it was not always clear that improving morale or maintaining a positive attitude was the primary motivation behind their antics. Such behaviour could equally have been interpreted on some occasions as exercises in attention-seeking, or even the effects of dementia. On other occasions it seemed possible that, although a particular instance of humour was poorly delivered or poorly received by the group, the motivation behind the attempt was a genuine one.

For the most advanced level of self-esteem, as might be expected, the evidence is even more scanty and inconclusive. There was, however, one occasion during the program on which a participant appeared to demonstrate genuine goal-application. This related to the task of transcribing people's reminiscences into the cloth book, and involved the independent formulation of a goal and the implementation of the work required to achieve it.

Of self-reflection we have a single entry on the checklist returns; in the Program Journal we see two instances of it - both occurring during the same reminiscence activity in session thirteen. Both reminiscences were characterised, in their different ways, by a certain depth and by an effective assimilation of life experience, and were thus considered to be genuine examples of self-reflection. The Program Journal (Greig, 1992, p. 57) describes the event thus:

> Arising out of the reminiscence session today came what I would consider the first genuine attempts at life reflection on the part of clients in this program. We were trying to elicit [client's] responses to seeing their past memories appear in objectified form in the shape of the cloth book, and seeing whether they could make any real connections between their past and present lives. It was not possible to obtain authentic or coherent responses

> from the majority of clients through such direct questioning. However, Barbara and Frank B. surprised us by coming forward with some very powerful and pertinent comments. . . [Barbara's] reflective comments flowed quite abruptly from an innocent enough reflection on her cooking abilities (or lack thereof):
>
> > "To be honest, I'm the worst cook out.
> > From the horse-and-buggy days to the space age in one lifetime - it's ridiculous!
> > They talk, they talk about aborigines,
> > but it's *men* who've ruined this country.
> > People are getting too greedy. In our day when you got married you were happy to get a dish as a present. Nowadays it's a refrigerator, microwave oven, or even a house or honeymoon overseas.
> > I won't say anything more 'cause I might incriminate myself!"
>
> Frank B's comment arose unexpectedly out of a general discussion about the variety and range of people's experiences as reflected in the cloth book. His words were:
>
> > "You know too much and yet you know nothing."

No examples whatever of behaviour amounting to high-level creativeness or significant adaptive capacity were recorded in the Journal, suggesting that such advanced forms of self-esteem behaviour are unlikely to be found amongst populations of confused elderly in a similar context. It should be acknowledged, however, that there was little opportunity within the group context to offer the individualised attention and interaction necessary to enable such behaviours to come to the fore.

**Summary**

In summary then, we can say with some certainty that at least six distinct types of self-esteem behaviour were exhibited by clients during the course of the music sessions. Four of these - attentiveness/participation, socialisation, pleasure in achievement, and spontaneous self-expression - were widely demonstrated and can be considered more or less basic forms of self-esteem behaviour. The other two - the exercise of initiative and courage in adversity - which belong to a somewhat higher order of self-esteem, were less prevalent yet occurred often enough to suggest that they are significant forms of self-esteem behaviour for the confused elderly in a musical context. It seems probable that certain other forms of self-esteem behaviour - specifically caringness towards others, optimism/humour, goal-application, and self-reflection - occurred on isolated occasions, but the documentary evidence relating to them is neither reliable nor conclusive. There was no evidence of other advanced-level self-esteem behaviours - creativeness/ originality and adaptability/self-security - occurring in the course of the program at all. It is by no means assumed that the range of behaviours treated in this study constitute the complete picture of self-esteem; they are nevertheless regarded as representing some of the most salient aspects of the phenomenon, and are thought to cover a broad spectrum of its behavioural manifestations.

In general, the more advanced forms of self-esteem behaviour appeared to be underscored by the more fundamental ones, in particular attentiveness/ participation, socialisation and pleasure in achievement. This would suggest that self-esteem is actually a *cumulative process*, and that higher forms of self-esteem behaviour are contingent upon a successful negotiation of more basic forms of self-esteem development. Clearly this is a topic that could only be clarified through further research.

So what was the role of music in all this? Are we able to say that involvement in the various activities of the music program directly enhanced the self-esteem of participants? Or was it more a case of music providing a vehicle by which their latent self-esteem could be accessed and expressed? And what was the role of other factors in helping elicit self-esteem behaviour, such as the opportunities for social interaction that musical activities provided, or the particular styles of the presenters, or the effect of the wider activities program in which the participants were involved? Clearly it would not be possible to give definitive answers to these questions on the strength of the data obtained.

What *can* be asserted with a fair degree of confidence, however, is the following:

- that the variety of activities that comprised the program provided opportunities for a large number of participants to find a mode of expression that suited them, whether it be singing, whistling, improvising on the xylophone or kazoo, playing the piano, accompanying songs on percussion instruments, moving and dancing, clowning, acting out, reminiscing, or fulfilling particular roles in group projects;
- that a flexible approach to the implementation of group activities enabled individuals to find their own means and level of participation within the same activity. During the performance of a particular song, for example, some people would be observed singing, some clapping, some dancing, some moving in their chairs, some interacting, and some simply listening;
- that several participants were able to make new discoveries about their abilities, find new avenues of interest, and explore new means of expression through possibilities presented them in the music program;
- that people tended to engage in more challenging and exposing tasks, and to express themselves more freely, once they had begun to participate actively in the group activities; and
- that reminiscence was greatly facilitated by participation in specially-targeted musical activity and through the exploration of relevant themes.

In these ways it can be said that music and music-related activities gave participants both the opportunity and the encouragement to develop their confidence and express their individuality, and to share their talents, their discoveries, their memories, their thoughts and their feelings, thereby enhancing possibilities for the development of self-esteem. There is little doubt that the level of self-esteem of many participants improved significantly over the course of the program; it is also true, however, that in other cases it appeared to diminish. After all, Alzheimer's is a degenerative disease that not even the best music or care program could hope to arrest.

However, if music participation is capable of providing enjoyment, discovery, sharing and self-affirmation within this overall context of deterioration - and the results of this study indicate strongly that it is - then music clearly has a legitimate and important role to play in the care of the confused elderly.

**Implications for Music Education**

The nexus between self-esteem and learning is well known. A healthy self-concept is an aid to learning in any area, but perhaps especially in the performing arts, which call for a high degree of personal exposure and risk-taking. If a music program such as that utilised in this study can act to enhance the self-esteem of the confused elderly, there is no reason to suppose that it cannot do the same for students. In terms of self-esteem development, there would seem to be at least four components of an effective music program which are transferable from the therapeutic to the educational sphere. Music participation should (a) offer a range of experiences in composing, performing and appreciating music, (b) enable people to achieve a measure of success and competence, (c) offer opportunities for people's individual identities to be affirmed, and (d) offer people the chance to express their feelings and "tell their stories".

Finally, the list of behavioural criteria gleaned from the self-esteem literature could offer a general guide to the music teacher as to the existence, nature or extent of any self-esteem behaviour occurring in the classroom. This could be useful in monitoring both teaching performance and the responsiveness of students to the music program being conducted.

**BEHAVIOURAL CHECKLIST: SELF-ESTEEM**

**Place a tick beside the appropriate index whenever you observe evidence of the following behaviours.**

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| caringness towards others | | | | | | | | | | | |
| socialization | | | | | | | | | | | |
| optimism/humour | | | | | | | | | | | |
| creativity/originality | | | | | | | | | | | |
| pleasure in achievement | | | | | | | | | | | |
| attentiveness/participation | | | | | | | | | | | |
| self-reflection | | | | | | | | | | | |
| spontaneous self-expression | | | | | | | | | | | |
| goal-application | | | | | | | | | | | |
| adaptability/self-security | | | | | | | | | | | |
| exercise of initiative | | | | | | | | | | | |
| courage in adversity | | | | | | | | | | | |

**References**

Allen, K.S. (1986) 'A Group Experience for Elderly Patients with Organic Brain Syndrome.' *Health and Social Work,* 1, 61-69.

Bright, R. (1978) *Music Therapy in Australia: a Second Look.* NSW Health Commission Pub..

Bright, R. (1988) *Music Therapy in the Dementias.* St. Louis, USA: MMB Music.

Brisset, D. (1972) *Towards a Clarification of Self-esteem.* Psychiatry, 35, 255-263.

Burns, R.B. (1979) *The Self Concept.* New York: Longman.

Butler, R.N. (1968) 'The Life Review: an Interpretation of Reminiscence in the Aged.' In Neugarten, B.L. (ed.) *Middle Age and Ageing.* Chicago: University of Chicago Press.

Butler, R.N. (1974) 'Successful Ageing and the Role of the Life Review.' *Journal of the American Psychological Society,* 22, 529-535.

Coopersmith, S. (1967) *The Antecedents of Self-esteem.* San Francisco: W.H. Freeman.

Erdonmez, D. (1988) *Evaluating a Music Therapy Programme for the Confused Elderly with Particular Reference to Alzheimer's Disease.* Eleventh National Conference, Aust. Music Therapists' Association, 1988.

Erikson, E.H. (1978) 'Reflections on Dr. Borg's Life Cycle.' In Erikson, E.H. (ed.) *Adulthood.* New York: Norton.

Gibbons, A.C. (1988) 'A Review of Literature for Music Development/Education and Music Therapy with the Elderly.' *Music Therapy Perspectives,* Vol. 5, 33-40.

Greig, R.L. (1992) *The Range of Self-esteem Behaviour Exhibited in Group Music Therapy by Elderly Sufferers of Alzheimer's Disease.* Burwood, Victoria: Faculty of Education Library, Deakin University.

Ittelson, W.H., Rivlin, L.G., and Proshansky, H.M. (1970) 'The Use of Behavioural Maps in Environmental Psychology.' In Ittelson, Rivlin and Proshansky (eds.) *Environmental Psychology.* New York: Holt, Rinehart and Winston.

Katzman, R. (1986) 'Alzheimer's Disease.' *New England Journal of Medicine,* 314, 964-973.

Lesser, J., Lazarus, L.W., Frankel, R., and Harvey, S. (1981) 'Reminiscence Group Therapy with Psychotic Geriatric In-patients.' *Gerontologist,* 21, 291-294.

Maslow, A.H. (1954) *Motivation and Personality.* New York: Harper and Row.

Ministry of Education, Victoria (1988) *The Arts Framework: P-10.* Melbourne: Schools Division.

Neugarten, B.L. (1976) *The Psychology of Ageing: an Overview.* Washington, DC: American Psychological Association.

Peters, J.S. (1987) *Music Therapy.* Springfield, Illinois: Charles C. Thomas.

Priestley, M. (1975) *Music Therapy in Action.* London: Constable and Co..

Rosenberg, M. (1965) *Society and the Adolescent Self-image.* Princeton: Princeton University Press.

Steffenhagen, R.A., and Burns, J.D. (1987) *The Social Dynamics of Self-esteem: Theory to Therapy.* New York: Praeger.

# SNAPSHOT: CONSIDERING THE DILEMMAS OF MUSIC TEACHING IN AN EARLY CHILDHOOD CONTEXT

**NOELA HOGG**
**Deakin University**

**and**

**LOUIE SUTHERS**
**Macquarie University**

## The context

At the 1993 conference of the Association of Music Education Lecturers, Hogg and Suthers each presented a paper, the former outlining a framework within which music teachers might question their values and plan their programs,[1] and the latter presenting research in progress on the music play of very young children in long day-care.[2] Attracted to each other's work they sought to use Hogg's framework as a means of analysing the nature of the music experiences in a day-care setting.

## The location

The chosen location for the project was a toddler room in a large 90-place child-care centre in Sydney where Suthers had been working for the previous four months. The group consisted of 13 children (average age 21 months) who had varying attendance patterns of one to five days each week, and who were present at the centre for up to nine-and-a-half hours each day, although most attended for between six and seven hours.

Within this setting, music was part of a diverse curriculum. In addition to the routines associated with eating, sleeping and changing/toileting, the children also had the opportunity to participate in a range of indoor and outdoor activities that included painting, printing, dying, dough and sand play, climbing and balancing, tricycle riding, dressing up, books and stories, puzzles, construction and manipulation of toys, and a variety of activities associated with the 'home corner'.

## The project

In seeking to undertake a collaborative study, the investigators were mindful of the inherent difficulties of being based 800 km apart, and project they sought was deliberately modest in scope. Their goals were to:

- furnish data on the nature of music experiences for toddlers in long day-care by providing a snapshot of music experiences during one week in one setting, and
- discuss these experiences within the framework developed by Hogg (1993)[3].

A contributing motive for the investigation was their awareness that throughout Australia there is a growing demand for centre-based care for children under three years of age, and that the demand for such places far outstrips those available. Prompted by accreditation requirements, the nature of quality programs in centres for young children has become a focus of attention for both staff and parents. However, while there is a ready recognition that experiences in the arts, particularly in music, are important for this age group, there is an alarming lack of data pertaining to the nature of current practice and its efficacy for very young children in day-care centres in Australia.

## Theoretical framework

Hogg and Suthers brought to the project values incorporating many of the ideas of Dewey (1902,[4] 1916,[5] 1927,[6] and 1934[7]), Bruner (1960)[8], Eisner (1972[9] and 1985[10])

and Reid (1986)[11]. They both held that learning is a basic life experience founded on interchanges with the environment, (Dewey, 1934[12] ), and were committed to the view that "all children have the potentiality to think and act creatively", (Eisner 1985 p. 88) and that the act of creation is "influenced by the experiences that have accumulated through the process of living". (ibid p.96)

Suthers brought to the project considerable expertise in early childhood education, in particular a knowledge of children's play where she was able to draw on her own research[13] and the writings of the play theorists such as Piaget (1962)[14], Montessori (1964),[15] Bredekamp (1987)[16] and Garvey (1990)[17]. Hogg brought substantial experience in both quantitative and qualitative research in music classrooms where her primary research tools were observation supported by teacher interviews and/or a questionnaire.[18]

The theoretical framework was derived from Hogg's research (1993) in which 11 *dilemmas of music teaching* were identified, namely:

- Classroom program serves outside interests - classroom program has intrinsic value.
- Public knowledge - personal knowledge.
- Knowledge as content - knowledge as process.
- Knowledge as certain - knowledge as problematic.
- Students as members of a category - students as unique.
- Teacher sets closed tasks - teacher sets open-ended tasks.
- Teacher control over resources: high - low.
- Learning is fragmented - learning is holistic.
- Learning is individual - learning is social.
- Teacher control over learning: high - low.
- Student as client - student as person.[19]

In identifying the *dilemmas of music teaching*, Hogg had argued that all music teachers are continually having to resolve these dilemmas as they plan and implement their programs, and that resolutions directed only towards the first-named side of each dilemma are too narrow in their focus and often lack musical content, while resolutions that focus only on the other side of each dilemma lean towards anarchy.[20] Preferred resolutions were those that reflected an equal valuing of both aspects of each dilemma, not in separate strands of a music program but as a feature of every activity and across the three areas of composing, listening and performing. She identified these as 'transformational resolutions' and argued that they were best achieved when activities were planned with expressive intent, resulted in a musical outcome and had personal meaning for the participants. Teachers who consistently achieved transformational resolutions of the dilemmas also projected a valuing of *music as an empowering agent*, rather than limiting themselves to a view of either *music as knowledge* or *music as accomplishment.*

The close relationship between many of the dilemmas enables reflective teachers to enhance their programs by focusing on those dilemmas that are of particular concern or interest to them, in that achieving transformational resolutions in three or four areas inevitably influence the resolution of others. For the purposes of this particular project, four of the 11 dilemmas were selected as the focus of attention, these being considered by the co-researchers to be of particular interest in relation to the musical activity of very young children:

- Knowledge as content - knowledge as process
- Teacher sets closed tasks - teacher sets open-ended tasks
- Learning is individual - learning is social
- Teacher control over learning: high - low

**Research design**

Before embarking on the project, the researchers undertook a period of observation and discussion in order to become familiar with each other's areas of expertise, establish a shared understanding and determine a research design. Both investigators were familiar with the arguments surrounding qualitative and quantitative research, and were sympathetic to the ideas espoused by qualitative researchers such as Schatzman and Strauss (1973),[21] Burgess (1984),[22] Delamont (1984),[23] Hammersly (1984),[24] Woods (1986),[25] and Fetterman (1989).[26] In line with these writers, they agreed to adopt an ethnographic approach and proceeded to develop a 'focus of attention' rather than a research problem[27] and achieve greater understanding rather than discover new truths.[28] The roles they adopted were those of 'participant as observer' (Suthers) and 'complete observer' (Hogg)[29]. The strategies they used were those suggested by Burgess:

- posing questions about the setting within which they were working;
- writing in as much detail as possible about what was observed; and
- reviewing and cross-referencing data so that themes could be developed and linked to the "theoretical perspective that was deployed within the research project".[30]

**Setting the scene**

Both researchers share the view that young children construct their own knowledge by exploring, manipulating and using objects in their environment, interacting with others, and participating in activities. Compared with infants, who can do little investigating without assistance and are dependent on others to provide them with stimulating items from the environment or physically take them to these items, toddlers had the mobility to go where they wished and explore and manipulate a variety of materials. Indeed, the developing motor skills of the toddlers who were the subject of this investigation were able to act upon simple instruments, sound makers and other objects in their environment in a range of ways. They learnt by using all five senses - sight, hearing, touch, taste and smell - as they examined, shook, banged, mouthed and held materials that they could reach.

All musical experiences provided for them at the centre were presented with an understanding that children of this age have the right to participate or not participate, as they wish, and to direct their own learning within a safe environment.

**Collection of data**

Each morning the children were provided with the opportunity to participate in a group music experience where songs, games, stories and other activities provided the content of the session. Several other activities such as sand play, bikes and painting or printing were also available, and the children were free to move from the music activities to any other activity as they wished. Each afternoon, a music play activity was set up as one play option in the outdoor environment. The music play activities included music mats which featured stimuli such as non-melodic percussion instruments, a sound line of assorted sound sources, kitchen utensils, and a range of metal instruments. These two types of music experiences, of structured and free music play, enabled a variety of teaching strategies to be observed, provided different ways for the children to direct their own learning and generated a wide range of child behaviours.

Both researchers kept detailed notes of their observations - the 'complete observer' as each session evolved, and the participant-as-observer immediately after each had

finished. The observations were discussed at the end of each day, with the building of shared meaning usually beginning with the identification of the toddlers' behaviour, and then moving to a discussion of values in relation to each of the four chosen *dilemmas of music teaching*. It was here that the combination of impartial observer and teacher-as-researcher proved to be particularly valuable, for each not only informed the other but also added a richness to her own understanding.

## Discussion

### 1. *Knowledge as content - knowledge as process*

It is often argued that music deserves its place in the curriculum because it is a significant part of the dominant European culture. This view leads teachers to feel responsible for imparting knowledge in a carefully ordered sequence and in manageable portions. An alternative view is held by teachers who are drawn towards a view of *knowledge as process* in that it is each student's capacity to interact with the music and make their own musical decisions that is highly valued. To achieve transformational resolutions of this dilemma, teachers need to find ways in which due attention is paid to both content and process. Most of the teachers who regularly achieve such a balance often project a valuing of *music as an empowering agent*, for when *knowledge* or *accomplishment* is the primary focus it is much more difficult for teachers to look beyond *knowledge as content* to resolutions that are also concerned with the active engagement of the learner and the quality of the experience for each participant.

In this study, the structured presentations of songs, games, taped music and stories in the group music experiences provided an environment in which the toddlers could be initiated into a musical culture. At the same time, the teacher-as-researcher's decision to allow the children to participate or not, as they wished, demonstrated her understanding of the learning process and the children's stage of development, including their 'readiness' for certain tasks and their short attention span. During the periods of free play, the children were able to direct their own learning, again within the parameters presented by the teacher's choice of stimuli and the physical environment, but without an imposed structure. They were free to participate or not as they wished, and the teacher only intervened if there was a risk of injury, such as when one toddler removed a metallophone bar and waved it around indiscriminately.

*Example 1.1*

The first activity of the group music time was always a game using tapping sticks. The song *Tap, tap tap your sticks*, a variation of the traditional *Clap, clap, clap your hands* was used. After the initial "tap, tap" verse, the children were encouraged to suggest a movement using the sticks for several additional verses; and the teacher altered the words to match each action. Some of the children were able to demonstrate the action they sought and others to name it. As each new action was suggested, most of the toddlers tried to imitate but sometimes they performed a different movement of their own or copied the actions of another child. Occasionally a few children joined in the singing but it was very much an 'in and out' activity, with only an occasional phrase being sung, for the children's attention was generally focused on manipulating the sticks. Most children participated enthusiastically but their actions did not often synchronise with the beat of the song.

*Example 1.2*

A familiar piece of taped music, comprised of short contrasting segments, was played during a group music experience, and many children who were engaged in other activities ran to join in. They alternately swayed and jumped to the differing sections, with most of the them performing their movements without synchronising them with the music. The changing sections in the music cued appropriate changes from swaying to jumping or bouncing actions and some of the toddlers remembered the piece sufficiently to anticipate the changes.

Some toddlers, however, became absorbed in their own personal response to the music and invented their own entirely original movements. Some also wanted to dance with others; two danced holding the teacher's hands and one spontaneously grabbed another's wrists and danced with her. Two others, seeing the pair dancing together, did likewise.

In these examples of group music experiences the teacher selected songs and recorded music that provided opportunities for the toddlers to experience, respond and absorb, albeit at an intuitive level, some of the characteristics and qualities of the European musical tradition. Though some of the children were from other cultural backgrounds, these formed no part of the program. The teacher also devised activities which were developmentally appropriate for the toddlers, and it was their participation rather than the skill of their performance that she most valued. The children who were part of these activities chose to participate and were free to respond in their own way and/or to imitate the actions of others.

In both examples, *knowledge as content* and *knowledge as process* were given status, and in such a way as to achieve the transformational resolution of the *knowledge as content - knowledge as process* dilemma. *Music as knowledge* was never the dominant focus; rather, the emphasis throughout both activities was clearly directed to *music as an empowering agent.*

**2. *Teacher sets closed tasks - teacher sets open-ended tasks***

For many teachers, there is a strong pull towards the setting of closed rather than open-ended tasks, for the valuing of *public knowledge* and *knowledge as content* carries with it the assumption that there are fixed tasks that all children need to undertake if they are to be initiated into the dominant culture. On the other hand, there are teachers who choose to adopt the role of facilitator rather than director, and who are drawn towards open-ended tasks through which the children have authority to choose their own directions, explore their own expressive capacity and exercise control over their own learning.

With the toddlers in this study, providing opportunities for free play was one of the ways in which the teacher-as-researcher acted as a facilitator rather than director or controller of learning. In the group music experiences also, where the parameters of each activity were mostly determined by the content of the song or story, the toddlers were able to choose whether and how they would participate, so that all of their activities had a degree of open-endedness.

*Example 2.1*

One afternoon a music play mat was one of five outdoor activities that the toddlers could select, the others being sand, bikes, balance beams, and tie dying. The music mat comprised a selection of pitched metal instruments including metallophones (CDEGA bars only) and a small set of 5 tubular bells (FGACD).

Most of the toddlers explored the pitches at random, but Michael experimented first with repeated sounds on each metallophone bar in turn and then devised a four-pitch repeated melody. Olivia chose to play the verandah post with a beater and explored those sounds. A casual staff member, not familiar with the program and obviously concerned with possible damage to the beater, intervened and stopped her. However, such exploration was normally anticipated and accepted as part of the learning process by the playroom staff.

*Example 2.2*

During the group experience, the children had an opportunity to sing a known song *We're playing loudly*, and later softly, as they played either bells or jingle sticks. All of the children played their instruments, but only three made any differentiation between loud and soft. All the toddlers demonstrated a clear preference for playing loudly. While about four of the children participating in this activity usually sing during group activities, only one girl joined in the singing as she played her bells

during this game. The others, as would be anticipated with toddlers, focused on the one task of playing their instrument.

Most of the activities in playrooms for children under 3 tend to be open-ended in their structure. Indeed, play activities for toddlers are generally planned to accommodate a variety of developmental levels and temperaments. In this way children with differing skills and understandings can engage in the same activity but in their own way. By making the music activities self-selecting, the potential difficulties of managing a group of egocentric individuals is minimised. Respect for the child as an individual is central to the planning of learning experiences across the curriculum, (Bredekamp, 1987) and open-ended tasks give different children the opportunity to respond in their own unique way and at their own level.

Nevertheless, there is also an anticipation that children, over a considerable period of time, will develop the skills and understanding required for the 'correct' performance of these and/or other similar songs, games and instruments, and a recognition that there are both short-term and long-term benefits in providing toddlers with musical experiences that develop their aural awareness and introduce them to the European musical tradition. (See Dewey and Eisner, above) Hence, the effective resolution of the two sides of this dilemma requires a fascinating balance between providing activities that involve the teacher in numerous repetitions of 'given' literature and choosing strategies that best cater for the needs and interests of egocentric toddlers.

3. ***Learning is individual - learning is social***

Teachers also deal with the pull in one direction towards viewing music learning as a private encounter between the student and the material or the student and the teacher, and in the other towards the belief that effective learning occurs when there is social interaction between a group of learners. During music-making activities, it is important not to underestimate the value of verbal and non-verbal communication that occurs when children work together, but neither should one assume that group music making is, of itself, an indication of a *learning is social* resolution of this dilemma.

A music program which denies access to group musicking fails to acknowledge a fundamental way in which people come to know music. But to ignore the individual side of learning is to underestimate not only the individual's gradual development of skills and understanding, but also the power of music to evoke a personal response. For teachers to achieve transformational resolutions of the *learning is individual - learning is social* dilemma, therefore, they must provide an environment in which children can derive the benefits of group musicking and, at the same time, find the composer, listener and performer within themselves, all the time recognising that the very nature of music is that it simultaneously exists as something 'out there' on the sound waves and as part of our inner selves.

The social awareness of toddlers participating in musical activities is of special interest, in that they appear often to be unaware of the presence of other children, yet at other times their physical contact includes such behaviour as holding another child in order to dance together or guiding another child during the course of a game. During the present study, for example, it was not uncommon for a toddler to walk on another child's leg or hand, seemingly without noticing, but there were also games that involved them in passing or taking turns (We can't all do that at once), and developing an understanding of simple 'rules' (When we hear the cow sound we jump up). Children who weren't ready to engage in these kinds of sociable activities simply didn't; they moved on to something else.

*Example 3.1*
The toddlers played a number of games using sticks, some relying on a particular song (sung by the teacher) and others on recorded music. In each of the games the children undertook individual motor tasks, but were also involved in the social activities of receiving and returning the sticks carefully and safely, and choosing actions for the group to perform (such as tapping knees, shoes and floor, or rubbing, rolling and sliding the beaters).

In one of the stick games a child demonstrated his action by tapping his shoe and the teacher changed the words to "Everybody tap your shoe". Two children used their sticks on the shoes of other toddlers rather than their own and without any concern for the other child's well-being. One girl became extremely cross when another child tapped her shoe.

*Example 3.2*
One of the music play experiences was a sound line, where a rope was tied between the fence of the toddlers' playground and a verandah post. Eight varied shakers, rattles and other light teacher-made sound makers such as bottle tops in a sealed cardboard box were suspended from the rope to within the children's reach. The toddlers were free to play with the sound line in any manner they chose and, because the sound makers were hanging, many of their responses involved some kind of kinaesthetic element as well as experimentation with the sound. Ten children were present for the 50 minute outdoor play session and all but one chose to explore the sound line.

The object that was the most desirable to the toddlers was a string of brightly coloured cotbeads. Henrietta stood for 25 minutes holding the plastic ring at the end of the cotbeads, and intermittently investigated the sounds they made. She tried different ways of making them sound - shaking, twirling, bouncing, sliding the beads along their elastic thread and pulling on them. While she was happy to stand still and hold them for much of the time she also swayed to and fro, turned around, jumped up and down, and crouched and stood to stretch and contract 'her' sound maker. Throughout the time she held the beads other children played alongside her with other sound makers and one pair of toddlers tried to twist their hanging shakers together. Several demonstrated a desire to hold the cotbeads, and when Henrietta eventually went to the climbing frame a boy quickly assumed ownership of the beads and held them for nearly 20 minutes.

These examples illustrate the still quite egocentric view of the world that most toddlers possess. However, though much of their play was solitary or parallel in nature, when they were given the opportunity to participate in appropriate social experiences, they were also able to be part of a group. Teachers seeking transformational resolutions of the *learning is individual - learning is social* dilemma need, therefore, to accept both forms of behaviour in an ever-changing environment, always mindful of the children's readiness and capacity to learn.

### 4. *Teacher control over learning: high - low*

Expressed views about the extent to which one ought to exercise control over student learning usually generate lively discussion amongst teachers. From one side there are allegations concerning uncontrolled self expression and the denial of access to essential skills and knowledge, and on the other accusations of being out of touch with children's needs and current educational practice. A further aspect of this dilemma is the obvious relationship between the teachers' choice of resources (various instruments, children's voices and body movements), the kind of space being used (outside/inside, large/small, shared/ separate), and the amount and kind of control that needs to be exercised over learning, no matter how closed or open-ended each task is.

When observing toddlers at play, it is simplistic to suggest that teachers exercise a high level of control over learning during group music activities, and no control at all during the free play activities. Indeed, the reality is much more complex in

that while the children are always free to participate or not to participate, all of the teacher-chosen stimuli - songs, games, stories and free play activities - are part of a deliberate, long-term enculturation process. To achieve transformational resolutions of this dilemma, as with each of the other dilemmas, both kinds of activity need to be planned with expressive intent, have the potential for a musical outcome, and have personal meaning for the participants. For toddlers this might well mean nothing more than providing opportunities for their active engagement with sound.

*Example 4.1*
A music mat with kitchen utensils - saucepans, plastic bowls, cake trays, strainers and wooden spoons - was set up in the outside area. The toddlers came and went from the mat throughout the play session and the teacher allowed them to explore and experiment as they wished, and to control their own play, only intervening when issues of safety arose. "Careful you don't hit your friends with that; hit the saucepan", or "Please don't ride your bike with the wooden spoon in your mouth, you could hurt yourself."

*Example 4.2*
Five toddlers were sitting around the edge of a small mat, playing a game with the teacher, and one volunteered to go round the "circle" as the children (somewhat intermittently) and the teacher sang "Hurry up Edward and go round the circle...". They patted their knees as Edward got to his feet, walked around the circle and then sat down again. Bronte was not so confident and needed help from the teacher to clamber up and start to move around the group. Then Olivia stood for her turn. Mitchell also wanted a go NOW and could not wait, so the words were modified to "Hurry up Olivia and Mitchell and...". Julian stood up then; not for a turn but to go to the easel painting. Nathan had the last turn. He began well but half way round caught sight of another staff member and ran to her.

Although the activity in Ex. 4.2 had been carefully planned to meet the needs of the toddlers and be appropriate for their varying developmental levels, the control exercised during the implementation of the game was not particularly high. The children's needs were paramount and adaptations were made to accommodate them. Similarly, in the free play activity outlined in Ex. 4.1, although the teacher had selected the stimulus materials carefully, she had not planned any specific outcomes. The children were able to respond to the materials in their own ways and were not enticed to play in particular ways or to achieve any particular ends.

Viewed from the perspective of the *dilemmas of music teaching*, it is apparent that in both settings the teacher was providing a range of activities that have expressive intent, that the toddlers' awareness of sound and active engagement with it provides a model 'in germ' of the musician in action, and that the choice given to the children to join in or not, as they wished, ensured that all activities in which they chose to participate would have personal meaning. Even with toddlers, it is apparent that transformational resolutions of the *teacher control over learning: high - low* can readily be achieved.

## Conclusion

On completion of the project it was clear that, by using four of the *dilemmas of music teaching* to analyse the nature of music experiences in a day-care setting, the perspective of both researchers had broadened - one from testing the validity of the dilemmas in a new setting, and the other by recognising that both aspects of the selected dilemmas were present in her teaching.

The investigation also confirmed that there are many aspects of toddlers' music programs that warrant further investigation, and that a body of literature needs to be developed where the focus is on toddlers' programs where no parents and only a few

care-givers are present . In this small snapshot of a day-care music program, several points can be made:

1. Clearly, the children's participation in both music activities and free play activities is valued more highly than the acquisition of musical skills or knowledge. Nevertheless all of the activities are a part of an enculturation program and, while the teacher-as-researcher in this particular setting achieved transformational resolutions of this dilemma, the potential is there for others to over-emphasise *knowledge as content* to the detriment of *knowledge as process.* Considerable understanding of the ways in which young children learn and of the strategies that most effectively facilitate their learning is a prerequisite for the continuing transformational resolution of this dilemma .

2. It is affirmed that toddlers are able to think and act creatively and that their active engagement with sound is a model 'in germ' of the musician in action. With such understanding, both music and free-play activities assume considerable importance within a toddlers' music program.

3. While activities for toddlers are usually open-ended in that the children are free to participate in ways of their own choosing, every song, game, and story has a finite structure that can be defined as closed. This is not to suggest that words and games are never changed but, rather, that the teacher's inclusion of the children's own ideas is a powerful strategy for achieving transformational resolutions of the dilemma, *teacher sets closed tasks - teacher sets open-ended tasks.*

4. It is readily acknowledged that toddlers in day-care learn through both individual response and social interaction, and using the 'dilemma language' enabled the researchers to focus on the ways in which the most effective balance can be achieved. Allowing children to participate or not, as they wish, is one way in which children can be empowered to take responsibility for their own learning, while activities such as those outlined above provide numerous opportunities for each child to use either or both modes of learning within a single activity. In such an environment transformational resolutions of the *learning is individual - learning is social* dilemma are readily achieved.

5. In dealing with the *teacher control over learning: high - low* dilemmas, there is a ready awareness that teacher control over learning is low in the sense that children of this age cannot be made to learn anything. However, there are choices that teachers have to make in terms of the kind of musical environment that they create and the learning outcomes they seek. Values are on the line here, for in providing free play activities teachers affirm the importance of aural exploration for its own sake, and during more structured music activities are selecting particular kinds of music and musical activities, all of which have both short and long term effects from the perspective of enculturation.

In conclusion, the study supports the view that, even at such an early age, experience in the arts contribute in the several ways indicated by Eisner (1972 pp. 281-282), these being that:

- the arts have the "ability to vitalise life by drawing attention to the quality of experience as such";
- "aesthetic experience is a process emerging out of the act itself" (p. 280);
- the act "of opening one's sensibilities to the environment yields a qualitative reward in the process of living".

1 Hogg, N. (1993a) *Resolving the Dilemmas of Music Teaching* Association of Music Education Lecturers pp. 19-34.

2 Suthers, L. (1993) *Nurturing Creativity: Music Play for Children Under 2* Association of Music Education Lecturers pp. 99-104,

3 Hogg, N. (1993b) *Identifying and Resolving the Dilemmas of Music Teaching* Unpublished Ph.D thesis, Monash University.

4 Dewey, J. (1902) 'The Child and the Curriculum' in Archambault Reginald (1964) *John Dewey on Education* Toronto: Random House.

5 Dewey, J,. (1916) 'Nature of Subject Matter' in ibid.

6 Dewey, J.. (1926) 'Individuality and Experience' in ibid.

7 Dewey, J. (1934) *Art as Experience* New York: Capricorn Books.

8 Bruner, J. (1960) *The Process of Education* Cambridge: Harvard University Press.

9 Eisner, E. (1972) *Educating Artistic Vision* Macmillan.

10 Eisner, E. (Ed.) *Learning and Teaching the Ways of Knowing* Chicago: NSSE (Distr. University of Chicago Press).

11 Reid, L.A. (1986) *Ways of Understanding and Education* Heinemann Educational p.113

12 Dewey, J. (1934) *Art as Experience* New York: Capricorn Books p.13

13 PhD research in progress

14 Piaget, J. (1962). *Play, Dreams and Imitation in childhood.* New York: Norton.

15 Bentley, R. (1964). *The Advanced Montessori Method: The Montessori Elementary Materials* Unpublished MA, Cambridge University.

16 Bredekamp, S. (Ed.) (1987). *Developmentally Appropriate Practice in Early Childhood Programs serving Children from Birth through Age 8.* Washington DC: National Association for the Education of young Children. (NAEYC)

17 Garvey

18 These include:

Hogg, N. (1979) *An Investigation of first-year Teachers' Perceived and Observed Levels of Music Competence in relation to their Home, School and College Music Background* (Unpublished M.Mus. thesis, Melbourne University, - observation and questionnaires;

Hogg, N. (1989) *A Study of recent Developments in Primary School Music Education and their Effects upon the Teaching of Primary Classroom Music* (Unpublished M.Ed. thesis, Deakin University, - observation, questionnaire and interviews);

Hogg, N. (1993b) *Identifying and Resolving the Dilemmas of Music Teaching* ( Unpublished Ph.D. thesis, Monash University - observation and interview), Two small projects for the Music Department, Victoria College.

19 For a detailed explanation of these dilemmas, see Hogg (1993b) pp. 297-336

20 During the observation of 380 music lessons (Hogg, 1993b), while there were many teachers who planned programs that were narrow in focus and lacked a musical outcome, very few teachers

tended towards the other extreme, and then only 'by accident' when s/he adopted an inappropriate strategy, and/or lost control of the class.

21 Schatzman, L. and Strauss, A. (1973) *Field Research Strategies for a Natural Sociology* Englewood Cliff: Prentice Hall.

22 Burgess, R. (1984) *In the Field* London: Allen and Unwin.

23 Delamont, S. (1984) *Readings on Interaction in the Classroom* London: Methuen.

24 Hammersly, M. (1984) (Ed) *Controversies in Classroom Research* Milton Keynes: Open University.

25 Woods, P. (1986),*Inside Schools: Ethnography in Educational Research* London (Routledge and Kegan Paul.

26 Fetterman, D.M. (1989) *Ethnography Step by Step* Newbury Park: Saga Publications.

27 Schatzman, L. and Strauss, A. op.cit. p.18

28 Woods op.cit. p.49

29 Burgess op.cit., pp. 81-82.

30 Ibid p.28

# STRING TEACHING IN AUSTRALIA AND THE NEED FOR "WHOLE MUSIC EDUCATION"

**WILLIAM HOWARD**
**1994 Churchill Fellow in Music Education**

I am a music educator and professional musician, specialising in string music for primary and secondary students. I have played with many of the Australian orchestras (playing cello) - principally Adelaide Symphony Orchestra and Queensland Philharmonic Orchestra and have taught string music for the past 20 years. I am currently the Director of Music at St. Kevin's College, a Catholic Boys' school in Toorak, Melbourne that has 1200 students ranging in age from 7 to 19, at 2 campuses.

I am aiming, in this paper, to indicate patterns that emerged for me throughout the Churchill Fellowship tour, and to suggest to those who are in a position to influence our teachers, trainee teachers and tertiary students of music that there is a review of tertiary assessment requirements of our future teachers and professional performers so that they will graduate with greater expertise, consideration for Whole Music Education and greater global awareness.

From November 1993 to February 1994, I was privileged to tour some of the finest music teaching institutions in the world. I set out from Australia with many questions in my mind on the standards of string teaching here and how, for the sake of the future of music and culture in this country, we might be able to improve our methods and attitudes toward music education.

The original Churchill Fellowship brief was for:

An intense period of study and observation with the world leaders of music education in England and America in order to develop greater expertise in string music education, with particular reference to adolescents.

The Churchill Fellowship was awarded to observe the teaching of string instruments to adolescents, in Finland, UK and USA. I also travelled through Europe. The predominant features that were consistently obvious in music teaching in all countries were Accountability and the teaching of Music Literacy. I have called this "WHOLE MUSIC EDUCATION".

## Accountability

1. Teachers are accountable to their students for the expertise, comprehensive programme and professionalism that they offer.

2. Teachers and institutions are accountable to the world for the expertise, comprehensive programme and professionalism that they offer.

3. Students are accountable to themselves, their peers (locally and globally), teachers, patrons and their own future in the thoroughness of their study.

## Whole Music Education

This has five basic elements:

1. Ability to play one's instrument at the highest standard at a given level.

2. The teaching of Musical Literacy - musical vocabulary and essential musical terms of other languages; erudition and cognisance in musical word.

3. The teaching of Musical Fluency - As with one's native tongue - the ability to read (without the aid of a musical instrument), write, sing, perform, compose and interpret music of all standards, styles, media, keys, rhythms, structures and forms with an innate sense of music, similar to one's innate sense of language (eg. written, spoken, acted, read; poetry, essays, plays, fiction, non-fiction; modern, period).

4. Development of critical awareness of elements of music - An ability to understand the structure of music - pitch, tonality, rhythm, historic and cultural nuances, form, harmony, timbre, balance, difficulty, performance techniques, practice techniques.

5. Development of critical awareness of standards of performance - An ability to discern as performer or listener, the artistry of music, quality of performance, expression.

The principal intention of my tour was to find methods of retaining students' interest through adolescence in string music. From my experiences on this tour (and from my own teaching experience) I believe that we must address the problem of low retention and low general standards in music education at adolescence from the primary school age, with emphasis on Whole Music Education and Accountability. It is here at the early stages of Music Education that the basis for later development is moulded.

My study in the UK and Finland took me to many schools with many fine teachers and students. Accountability of the student, the teacher and the institution was paramount and obvious in all of my visits. At all times, students were being questioned through music as to their motives in preparation, practice, performance, theory work and aural skills. Teachers, too, were subject to constant assessment - by students, their patrons, colleagues, visiting musicians and other institutions.

In England, I visited the Purcell School, the Yehudi Menuhin School, the Guildhall School of Music, Chethams School, The Royal Northern College of Music at Manchester and Wells Cathedral School. In Finland, I spent two weeks at the East Helsinki Music Institute - the home of Colourstrings - with Csaba and Geza Szilvay. In the USA, I observed the teaching of music at the Lafayette school (a state secondary school in Brooklyn), the Harlem School of the Arts and string teaching with Irene Sharp in San Francisco.

I also heard a range of standards of orchestras, soloists and conductors. All the orchestras I witnessed are internationally respected - they included the London Symphony Orchestra, Finnish Radio Orchestra, Royal Philharmonic Orchestra, New York Philharmonic and Vienna State Opera, with conductors such as Previn, Hickox and Ozawa. The orchestra I heard most often was the London Symphony Orchestra, in my opinion the finest of the above list. Some of the soloists and chamber music I heard were most inspiring, in particular Itzhak Perlman, Steven Isserlis, the Kronos String Quartet and the Kandinsky piano quartet.

My respect for our own Melbourne Symphony Orchestra was upheld and I believe it is an orchestra of international class. Distinct advantages that the northern hemisphere orchestras have over ours in Australia are a larger choice of available conductors, competition from and close proximity to other world class orchestras and a far greater number of musicians wishing to audition for positions.

## Significant Schools Visited

At the Purcell School, north of London, the day begins with three short but intense music classes in singing, dictation and harmonic analysis. Thus the students are prepared musically for the day and are developing their musical fluency constantly - somewhat akin to beginning the day with reading, spelling and writing! Other classes throughout

the day include individual lessons, master classes, ensembles, orchestras, concerts, theory and analysis, history and appreciation, composition and musical criticism. This comprehensive list of musical subjects ensures that these highly talented children become "Whole Musicians" who, by year 12, are definitely on target to reach their musical potential.

At the Royal Northern College of Music, the young string players programme accepts children interested in learning string instruments without audition. This special project school is run outside normal school hours; children take individual lessons, group lessons, Dalcroze Eurhythmics, Kodaly singing class, Orff movement class, ensemble and orchestra. Teachers teach their principal subject of expertise but are usually relied upon to offer the school at least one other area of music education in which they have sufficient expertise. Situated in Manchester, its near neighbour is the highly competitive Chetham's School which, as well as having the best resources of any school that I visited, (three storeys of practice rooms, concert hall, many classrooms, full boarding facilities set in what was originally a medieval monastery in the centre of Manchester) has a similarly comprehensive music course to that of the Purcell School.

At the Saturday School of the Guildhall of Music in London, children of all ages from as far afield as Wales meet for a day of intense music tuition. They take individual lessons, ensemble, orchestra, harmony, Dalcroze Eurhythmics and performance. Students are selected by recommendation and audition. The Saturday School at the Victorian College of the Arts has a similar programme. Although both of these schools encourage the development of children to their potential, they do not really address the important issue of Whole Music Education and musical fluency.

Basic qualifications expected of all staff in all the schools that I visited were love of children, love of music, openness to criticism, a desire to continue self- education and openness to review of methodology.

At the East Helsinki Music Institute in Finland, a group of about 20 teachers, led by Csaba and Geza Szilvay and teaching after normal day school hours at 5 different campuses (all normal day schools that are hired out to them) has developed a comprehensive Whole Music Education course which is primarily string instrument based. All the components of the previously mentioned schools are present with the vital additional ingredient of all students, teachers and families sharing a strong sense of community.

As well as individual lessons (which invariably have an audience of fellow students, teachers or families), students study Kodaly singing and rhythm training, ensemble, orchestra and performance.

The Szilvay brothers have created a string system and text called Colourstrings, which successfully incorporates Kodaly singing and rhythmic training into a progressive string tutor that can be used from the earliest age and, with slight adaptation, used with older children. Through use of folk song (an enormous collection of songs from around the world has been gathered) and Solfege, children sight-sing and play melodies and exercises in many keys, fast developing an accurate ear and, in many cases, perfect pitch.

The students perform regularly together and are often at the school several nights per week. They and their families arrive early and stay well after their formal class times, with parents running a coffee and snack shop and also participating in the organisation of the school.

It was very pleasing to see that orchestral training is now being taken seriously at tertiary level in Britain and the United States. This has not been the case in Australia, where

string students are often trained as soloists, with token attention paid to orchestral experience.

The Guildhall School of Music in London now offers a course for special orchestral training in which the string section leaders of the Guildhall orchestra are given training in the London Symphony Orchestra, sitting on the front stand for some rehearsals and in the section for some concerts.

In New York City at the Manhattan School of Music an orchestral studies course with postgraduate status has just commenced, which involves tuition by members of the New York Philharmonic. These types of opportunities and proper training for young conductors are elements needing further development in Australia.

The most successful schools that I observed ran after normal school hours. They did not compete with day schools and were able to draw on a wider clientele. In a co-operative style of school (Royal Northern College, Colourstrings, Guildhall), each teacher contributed in his/her own method, but was subject to open criticism and review. A school can afford to have teachers of differing methodologies - this is already the case in our general education schools - and it, the staff and the students benefit from this diversity. This whole area of co-operative music schools I see as the future direction of music education in Australia - but that is a topic in itself.

If we train our teachers to teach music thoroughly at the early levels we will create students who are musically literate and who all have the chance, should they wish it, of pursuing music to any standard. With an increased number of students learning and higher standards being achieved through Whole Music Education, we will increase the popularity of string instruments and of learning music so that practical music enjoys a similar status in Australia as it does in many other western nations.

## Significant Questions

1. Are the standards of teaching music in Australia as advanced or as critical as they should be? Do we assess correctly what are applicable standards?

   This cannot receive a general answer, however patterns of learning do emerge from audition, competition and examination sessions. Students play their pieces well but are usually at a loss when required to sight -read, sing or converse musically. Although there are many examples of fine teaching and learning, there are many students who have no chance of succeeding or enjoying their music because they have only been taught one small element of music, ie. performance of set pieces and limited technique on their chosen instruments.

   The standards generally demanded by institutions emphasise the elements of playing the instrument. The AMEB asks for its Theory or Musicianship examinations to be sat as pre-requisites for the higher grades and the current VCE Music Performance course requires students to sit an "Aural" examination, however these have fundamental flaws in that none of these require the student to perform without the instrument. The basic literacy is tested, however there is no measure of innate musicality. This can result in, say, a student being able to harmonise a Bach chorale, being able to play a Mozart concerto, being able to discern between a perfect or plagal cadence but being unable to sight sing the simplest phrase.

   Were our institutions to insist upon thorough aural examinations to be taken at all levels,(in the same vein as one takes an aural examination in a foreign language - a comprehensive examination of levels of ability viva voce) then the students that will enrol in our tertiary institutions in the future will be of a higher and more consolidated musical level.

2. How can the general standard of string playing in Australia be improved such that it can compete in an international arena?

Were students to be given the benefits of Whole Music Education, preferably from primary school age, we would find standards increase. I strongly believe that we would find greater numbers continue with their tuition through adolescence, in that they would gain greater rounded skill and a deeper sense of having a talent that should be maintained. With more students learning, the competition is greater and the overall standards are increased.

Sport in this country is of an international standard - for examples, look only as far as the recent Commonwealth Games in Victoria, Canada and the World Swimming Championships in Rome - due to thoroughness of approach and technique of coaches and teachers from the most elementary to full professional level and, therefore, the huge numbers of children that participate, enjoy and benefit from this professionalism and accountability

3. Is literacy in music seen as an element as essential to music education?

Partial literacy only is demanded, ie. literacy to be able to perform through the chosen instrument, not total literacy and understanding of the musician because of an innate sense of musicality. This is inadequate if we are to take Music Education on a global scale seriously.

4. Do our new music teachers have the skills to converse musically and to impart genuine music learning?

My experience as the Director of Music of one of Melbourne's larger colleges with many student teachers is that many possess skills of classroom music and performance but as yet I have not met one student who can converse fluently in music. This is surely an indictment on our present systems of tertiary education and an indication of the low standards at which we allow students to graduate.

5. Through economic pressures, are we lowering our expectations of students and consequently forfeiting musical skills?

Decisions and change in this country are usually economically based. Standards required for passing examinations and for entering tertiary institutions seem to be secondary, as quotas and economic accountability through numbers appear to be growing in more importance than actual performance and musical skill levels of our students. Our colleges are taking students who are often not ready for tertiary study and who would not even pass a preliminary audition in colleges overseas. Our standards must reflect world standards and not be found wanting. Surely, educational integrity is at stake here.

It is far better to have half the number of students in colleges and universities without forsaking high standards than to be pursuing mediocrity. Some years of financial stress might occur if colleges were to adopt this educationally based philosophy. Students would then be forced to prepare properly for tertiary study perhaps by initially taking a year 13 and eventually working harder and being taught more thoroughly in earlier years. Australia as a nation will benefit. Such a move needs a strong united approach that would be subject to short term unfavourable ramifications but long term national benefits.

We would never move into only half built or badly built houses yet we feel that we can allow unprepared musicians to attempt to enter the work force. We would not

pass a student of languages if he/she were not able to converse fluently and coherently to a degree acceptable in the language's country of origin.

Australia is the most isolated continent on the Earth and this isolation creates a very strong feeling of independence. We have all heard the phrase "Global Village" and the sooner we are aware that we are as much a part of the world as any other country, big or small, and assume accountability, our creativity in all areas will increase.

6. Are there any peculiarities to Australia that contribute to the standard of string teaching?

We are often hampered in our quest for creating musicians by our underlying ethic of desire for recreation. While everyone must have some recreation, I would suggest that our stereotyped lifestyle promotes an attitude of "the less effort, the better" in our students.

(a) The main reason for this is our climate and latitude. With the amount of warm weather and year round sunshine that we receive, it is small wonder that people flock to the beaches or play sport all the year. While there is good sunny weather to be had, we seem reluctant to work and practise. This would be good were not for the fact that we rarely produce musicians of world standard. While I am not preaching work, work, work!, we must encourage dedication and the wish to achieve one's potential. We are wasting vital potential talent and expertise.

At the other end of the scale are countries like Finland that have very little daylight for half of the year and thus need indoor activities such as music. The strong cultural background of the European countries also acts favourably in the pursuit of artistic endeavour.

(b) Our geographic isolation creates a laissez-faire attitude. No matter where we are, be it the heart of New York, in the suburbs of Sydney or be it in a far-off little hamlet teaching in a tin shed, we are accountable for what we teach, for how we teach and for whom we teach on a global scale. The method, the care and the diligence must be always under review and we must always appraise our standards and our skills. The responsibility of teaching can never be overestimated.

Our isolation occurs not just on the international arena but also within our own shores. With major cities only easily accessible by aeroplane, there is little chance for sharing of ideas and skills nationally.

## Some basic tests to indicate some elementary musical fluency

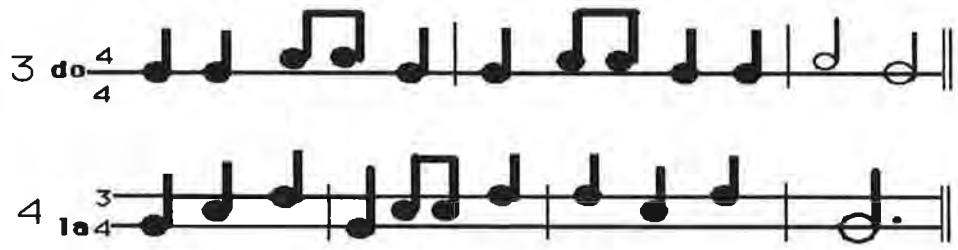
Take these two examples. Each has its own difficulties in sight singing - the first through use of the whole tone scale or, depending on harmonisation, modulation - the second through medium interval leaps. Both are composed of the same degree notes of scales using C as the tonic.

It is, for the average student, not a great task to perform these on an instrument. Do we expect that the same student should be able to sing both examples with as much ease?


Ability to interpret music fully only comes with a progressive course in musicianship similar to the early morning class at the Purcell School taught from the most elementary level. The Colourstrings method does this but also includes a progressive course in music literacy and fluency, beginning with one note and gradually expanding the range, intervals, tonality and keys.

To maintain interest, each small piece is harmonised and orchestrated such that a rich musical experience is gained by even the youngest student. Expression, dynamics and interpretation are insisted upon from the start. The student is guided but is free to experiment with individual interpretive ideas. By use of the diminished stave, modulation can be easily effected. Students must sing all pieces and find Do or La anywhere on the instrument. As with our familiarity with many words and grammatical cases from our earliest age, the young musician gains musical and rudimentary technical knowledge of the whole instrument

Such examples as the following two small pieces, when taught on the instrument and the voice in various keys and with expression, lay the solid foundation for Whole Music Education. **Do** (moveable) given as tonic indicates the piece has major tonality. La (moveable) given indicates minor.




In my own teaching, I insist that all primary students are exposed to comprehensive music education such that they can acquire fluency and literacy skills in music as well as learn an instrument (each student actually experiences 6 different instruments by grade 5 so that he/she and the teacher can make an educated choice of instrument). I have implemented a course of musicianship at my college, based on the Kodaly method and combining the early morning three intense but brief lessons of the Purcell School model with the gradual building of tonal knowledge of the Colourstrings scheme. Students thus acquire a rounded musical education - Whole Music Education is addressed in all its aspects.

A radical change in approach must be taken on by all if we are to encourage our students to achieve their potential levels as musicians (which, I daresay, is a much higher standard generally than what many of us consider possible), to enter the 21st Century and be counted amongst the progressive countries of the world.

We hear our national leaders referring to productivity and to world markets. We must realise that we, as Music Educators, are in a world market, and that we are fully accountable for what and how we teach. This can only be done through carefully planned teaching methods and commitment, not just of the student, but also of the family,

the teacher and the community. Students will suffer from the effect of peer group pressure and other non-musical influences. These all presently stand in the way of many children continuing their music tuition. The students', and indeed those of parents and teachers, perceptions and expectations of music study need to be changed. This change must start from the tertiary institutions with the careful and methodical training of our advanced musicians and future teachers. A rôle of tertiary music lecturers must be to encourage all new music teachers to be more wholly musically educated, be self-critical and desire to seek further self-education so that they will teach with more effect, success and global awareness.

If courses in Whole Music Education were presented to existing teachers as a part of ongoing training in practical methodology, then their abilities, expectations, attitudes and expertise would naturally improve. With better teaching and emphasis on the complete musical picture, the degree and quality of parental support and involvement will improve, perhaps not materially but definitely emotionally. Non-instrumental musical skills (eg. singing) can be shared by a whole family. This would assist in the integration of Whole Music Education into the community, as it has done already in Finland.

We have all had experience of the marvellous work that is being done in various centres throughout the world through the efforts of such bodies as AUSTA, by bringing eminent teachers and musicians to Australia. There are also many exceptionally fine teachers here who are producing excellent young musicians, and occasionally we are able to benefit directly from their work. We must work to the end that the overall standard of string teaching in Australia is very high, when compared with our colleagues overseas.

I feel that there is a lack of expertise in Australia for the general training of string musicians through secondary school ages. At the primary levels, string music education succeeds, however, the foundations are not securely in place for this to continue through the secondary years and beyond. The few highly talented young string players are catered for very well, but the core standard of string players at our tertiary institutions falls short of overseas. The amount of talent being shown by young children is not being developed to its potential. It is clearly obvious that we can produce excellent musicians, have done so and continue to do so. The result of tertiary institutions incorporating a Whole Music Education approach will be an increase in the number of young musicians who enjoy playing strings and, indeed, all instruments as well as a general increase in the standard of our graduates. At present, many students rely on further study overseas before becoming professional. This should rather be that they take advantage of post-graduate study overseas but, although highly recommended to seek further experience on the global scale, do not absolutely need it to reach their musical potential.

# TEACHING MUSIC K-6: CONFIDENCE AND THE PRESERVICE PRIMARY TEACHER

**NERYL JEANNERET**
**University of Newcastle**

## The Primary Generalist and Classroom Music: International Overview

While some education systems employ specialist music educators in the primary school, there are a large number of generalist primary teachers in Australia, the United States and Great Britain who have responsibility for teaching music in their classrooms. In New South Wales, for example, the generalist has responsibility for teaching all the arts in almost 2,000 government primary schools across the State. This translates into almost half a million students from K-6 receiving music instruction from the non-specialist (Management Information Services, 1989). In Arizona, 23% of primary teachers are responsible for music instruction, while another 18% teach music in cooperation with a music specialist (Arizona Commission of the Arts/Arizona Department of Education, 1988). In England, where over 70% of primary schools have a music specialist (DES, 1978), there are still 40% of the generalist teachers who opt to teach music (Department of Education and Science, 1985), and, according to Mills (1989), there exists a general drive towards the teaching of primary music by class teachers with the support of music consultants. In the past decade there have been no major initiatives in any of these locations that would significantly alter the percentage of non-specialists who are teaching music in primary schools.

The primary teacher is recognised as having the potential to affect their students' opinions about music and Asmus (1986), Price and Swanson (1990), Topp (1987), Bowles (1991) and Kritzmire (1991) suggest that the primary school years are significant in the development of life long attitudes about music. Kritzmire's (1991) study goes further to indicate that primary school teachers' own musical experiences frequently shape their attitude toward and confidence in teaching music.

Research and literature from Australia, the United States and Great Britain supports the notion that generalist primary teachers (preservice and inservice) lack the confidence to teach music in their classrooms (Calouste Gulbenkian Foundation, 1982; Gifford, 1991). Mills (1989) found that education students often lacked confidence in their ability to deliver music instruction. Her suggestions that the nonmusic students should be given more encouragement about their own abilities in music education courses is also supported by Kritzmire (1991). Mills also discovered the students in her study were less confident in music than in other subjects and that this lack of confidence in the ability to teach music frequently came from an overestimation of the musical skills needed by the generalist teacher. She concluded that teacher trainers, teachers and the students themselves should be much more optimistic about the potential of all teachers to teach music, implying that these three groups are not convinced from the outset that the generalist is able to teach classroom music.

In her study of primary teacher attitudes to teaching classroom music, Paterson (1992) found a significant relationship between their present confidence and confidence in teaching music at the end of preservice training. This would suggest that teachers do not develop their confidence to teach music once they are inservice. Added to this, the research of Perrott (1985) distinguished between teachers' actual lack of musical skills and their perceived lack of skills when she discovered teachers with high skill qualifications (for example, an AMusA) were still reluctant to teach music in the classroom. The author acknowledges being able to play an instrument does not

instantly supply a teacher with the skills required to implement a classroom music program. Many teachers believe, however, that lack of musical skills such as proficiency on a musical instrument directly restricts their ability to teach music in the classrooms.

**Studies Related to Instruction of Preservice Primary Teachers**

While there are a number of studies which have surveyed teacher attitudes to teaching music in the primary classroom, studies which focus on ways in which tertiary music curriculum might encourage the development of a positive attitude and confidence to teach music are very few. The studies which do exist have generally had as their focus the music methods class rather than the often prerequisite music fundamentals class (Mills, 1989; Lewis, 1991).

In her study, Lewis (1991) noted that although other studies had assessed the attitudes of preservice elementary teachers, they did not seek to determine if there were changes in attitudes. She examined the effect of instruction in music methods and materials on primary education majors' attitude toward music and music education in the elementary school. Through the pretest/posttest procedure, Lewis assessed whether there was a difference in students' level of comfort in directing various musical activities and the amount of importance they placed on the study of music. She concluded that the taking of a music methods course had a positive impact on undergraduates' views concerning music education. On the other hand, when Mills (1989) asked the students in a music methods course to rank the subjects they would teach as generalist teachers according to how confident they felt, she found that the subjects came out in precisely the same order for both the pretest and the posttest showing the course had had little effect on their confidence in music. In her discussion Mills points out the implications for music education of this low ranking. She acknowledges that everyone has a curriculum area in which they are least confident but points out that those student teachers with low confidence in music can avoid teaching it to an extent which would be impossible in other curriculum areas such as mathematics or language, for instance.

Other studies which have focused on modes of delivery have generally not examined the content of the curriculum nor issues of motivation and developing confidence, but rather musical achievement. Tunks (1976), however, recognised that one of the important goals of music courses for preservice primary teachers was the promotion of positive attitudes toward the value of music instruction in the education of young children. He identified two factors he considered important in the formation of these attitudes: (1) successful personal experience with music, and (2) viewing children engaged in successful musical experiences, and noted related research in support of the rationale that the elementary school teacher's attitudes toward the value of primary music are vital in shaping the attitudes of children. This study did not utilise a pre-posttest format so that a change in attitude might be measured. It simply compared the experimental and control groups, but achievement, not attitudes, was the focus of the measures and it was not shown to be significantly different. Slagle (1971) also explored the effectiveness of different methods of instruction in fundamentals music classes for elementary teachers through the measurement of achievement at the end of the courses. His study made no mention of attitudes to music nor the teaching of music. The underlying assumption by these researchers seems to be that achievement of musical literacy and skills will naturally lead these preservice teachers into implementing successful classroom music programs.

**The Research Procedure**

This study was designed to investigate whether a music fundamentals syllabus that directly addressed the issues of the development of self-confidence and a positive attitude to teaching music could affect these preservice teachers' attitudes to teaching music in their classrooms. A by-product of the study was the comparison of these students in an American and an Australian university.

The initial data collection took place with four classes and three lecturers at the University of Arizona in the spring semester of 1992 with a quasi experimental model. The "treatment" took the form of interactive teaching methodology as opposed to the traditional lecture mode of delivery. Although the course content was the same for all four classes, the mode of delivery was different for the "experimental" classes and included strategies for motivation and the development of a positive self-concept based largely on the work of Ames and Ames (1991) and Ames and Archer (1988). These teaching strategies were specifically aimed at the development of a positive music self-concept and included the setting of mastery goals, the use of praise, enhancement of motivation through efforts such as the reduction of social comparison, and a stress on learning as process oriented rather than product driven. The students were involved in performing, fundamental composing, aural and musicological activities which stressed musical process as a tool of learning and reduced the importance of musical product.

The measurement took the form of pre- and posttest surveys with the categories of demographic information (which included musical background), attitudes to music in the curriculum, perception of musical literacy, confidence in engaging students in a variety of musical activities, confidence rating of teaching primary school subjects, musical preferences, and listening habits and concert attendance. The basis of the surveys was the replication of some of the questions from the studies by Kritzmire (1991), Lewis (1991), and Mills, (1989) as well as the inclusion of researcher designed questions.

During semesters 1 and 2 in 1993 the same data collection took place with the three classes involved in the first year Expressive Arts subject in the Bachelor of Education (Primary) at the University of Newcastle. A similar curriculum model was used but the lecturer was not the researcher.

**Demographic and Background Data: A Comparison of Arizona and Newcastle**

Table 1 shows the frequency distributions of gender and age of the two groups which were similar in terms of their being many more females in the courses than males and the majority of the students falling into the 19-23 age group. The Arizona group contained about 10% more students who were older than 23 years.

TABLE 1: Frequency distributions of gender and age

| | ARIZONA | | NEWCASTLE | |
|---|---|---|---|---|
| | N | % | N | % |
| *Students* | 64 | 100.00 | 81 | 100.00 |
| Male | 6 | 9.38 | 15 | 18.75 |
| Female | 58 | 90.63 | 65 | 81.25 |
| *Age* | | | | |
| 19-23 | 46 | 71.88 | 66 | 82.50 |
| 24-27 | 7 | 10.94 | 5 | 6.25 |
| 28 + | 11 | 17.19 | 9 | 11.11 |

**Previous Music Experience, Instruction and Influences**

The two groups showed remarkable similarities in the area of previous musical background, approximately 70% of both the groups agreeing they had had some previous music instruction. Table 2 shows the response to the four questions relating to musical background. As anticipated, there were a number of students who were undecided as to whether they could actually play a musical instrument but over 70% in both groups agreed they had had some experience playing an instrument.

TABLE 2: Frequency distributions for previous music instruction/experience

1. I have had some music instruction.
2. I can play a musical instrument.
3. I have had some experience playing an instrument.
4. I have sung in a choir.

| | | ARIZONA | | NEWCASTLE | |
|---|---|---|---|---|---|
| | | N = 64 | % | N = 81 | % |
| 1. | Agree | 45 | 70.31 | 55 | 67.90 |
| | Undecided | 5 | 7.81 | 3 | 3.70 |
| | Disagree | 14 | 21.87 | 23 | 28.40 |
| 2. | Agree | 24 | 37.50 | 40 | 49.38 |
| | Undecided | 9 | 14.06 | 10 | 12.35 |
| | Disagree | 31 | 48.44 | 31 | 38.27 |
| 3. | Agree | 45 | 70.31 | 62 | 76.54 |
| | Undecided | 1 | 1.56 | 2 | 2.47 |
| | Disagree | 18 | 28.13 | 17 | 20.99 |
| 4. | Agree | 35 | 54.69 | 53 | 65.43 |
| | Undecided | 0 | 0 | 1 | 1.24 |
| | Disagree | 29 | 45.31 | 27 | 33.33 |

In the case of the Newcastle students, the type of previous music instruction was able to be ascertained. It is mandated in the New South Wales education system that all students complete 100 hours of music by the School Certificate in Year 10. This instruction generally takes place in Years 7 and 8 of junior high school. In addition to this mandatory course, three elective general music courses are available to students. The Additional music course is most frequently scheduled for Years 9 and 10. At a senior high school level, two Higher School Certificate music courses are on offer. Almost 30% of the students had studied the junior elective music course and 11% of the students had studied music at a senior level. These findings with the first semester Groups 1 and 2 did not account for the large difference between the number of students who stated they had had some previous music instruction and the break down of students who had studied elective music in high school. The survey given to the second semester Group 3 included the statement *I have studied an instrument through the AMEB system.*[1] In Group 3, 23.08% of the students had, indeed, studied music through this system, accounting for a least a part of the 69% who had agreed to having previous music instruction. Students may have also regarded the mandatory 100 hours of music in high school as "previous music instruction" but this instruction differs widely from school to school.

TABLE 3: Frequency distributions for previous music classes - Newcastle

1. I studied elective music in junior high school.
2. I studied 2 Unit One music for the HSC.
3. I studied 2/3 Unit Related music for the HSC.
4. I have studied an instrument through the AMEB system (Group 3 only).

| | GROUP 1 | | GROUP 2 | | GROUP 3 | | ALL GROUPS | |
|---|---|---|---|---|---|---|---|---|
| | N=26 | % | N=29 | % | N=26 | % | N=81 | % |
| 1. Agree | 6 | 23.08 | 10 | 34.48 | 8 | 30.77 | 24 | 29.63 |
| Undecided | 0 | 0 | 2 | 6.90 | 0 | 0 | 2 | 2.47 |
| Disagree | 20 | 76.92 | 17 | 58.62 | 18 | 69.23 | 55 | 67.90 |
| 2. Agree | 2 | 7.69 | 3 | 10.35 | 0 | 0 | 5 | 6.17 |
| Disagree | 24 | 92.31 | 26 | 89.66 | 26 | 100.00 | 76 | 93.83 |
| 3. Agree | 1 | 3.85 | 1 | 3.45 | 2 | 7.69 | 4 | 4.94 |
| Disagree | 25 | 96.15 | 18 | 62.07 | 24 | 92.31 | 77 | 95.06 |
| 4. Agree | | | | | 6 | 23.08 | | |
| Disagree | | | | | 20 | 76.92 | | |

## Parental Influence

In response to the item relating to parental influence on attitudes towards music, 46.88% of the Arizona students felt that their parents had a significant influence on their attitude to music, while 28.13% were undecided and 25.00% disagreed. Conclusions with this group should be guarded, though, because the item did not qualify the significance as negative or positive. For the Newcastle survey, an attempt was made to qualify parental influence by including the word "positive" in the statement *My parents/guardians had a positive influence on my attitude to music* rather than "significant" as with the Arizona survey. In response to this item, 56.79% of the students felt that their parents had a positive influence on their attitude to music, while 18.52% were undecided and 24.69% disagreed.

TABLE 5: Frequency distributions and percentages of parental influence

My parents/guardians had a significant influence on my attitude to music - Arizona
My parents/guardians had a positive influence on my attitude to music - Newcastle

| | ARIZONA | | NEWCASTLE | |
|---|---|---|---|---|
| | N=64 | % | N=81 | % |
| Agree | 30 | 46.88 | 46 | 56.79 |
| Undecided | 18 | 28.13 | 15 | 18.52 |
| Disagree | 16 | 25.00 | 20 | 24.69 |

## Attitudes to Previous and Recent Musical Experiences

A large number of the students felt their primary school musical experiences had been positive (Table 6). Fewer of the Arizona students felt that their general experiences with formal music, which would also include high school and college, had been positive. Similarly fewer of the Newcastle students felt that their high school experiences with music had been positive and of their overall experiences with formal music, only 40% of the students agreed these had been positive while 25.93% were undecided.

TABLE 6: Frequency distributions and percentages for elementary school experience

1. My elementary/primary school musical experiences were positive.
2. My high school musical experiences were positive - Newcastle only.
3. Most of my experiences with formal music classes have been positive.

| | ARIZONA | | NEWCASTLE | |
|---|---|---|---|---|
| | N=64 | % | N=81 | % |
| 1. Agree | 49 | 77.78 | 57 | 70.37 |
| Undecided | 10 | 14.29 | 15 | 18.52 |
| Disagree | 5 | 7.94 | 16 | 19.75 |
| 2. Agree | | | 38 | 46.91 |
| Undecided | | | 15 | 18.52 |
| Disagree | | | 28 | 34.57 |
| 3. Agree | 38 | 59.38 | 33 | 40.74 |
| Undecided | 16 | 25.00 | 21 | 25.93 |
| Disagree | 10 | 15.63 | 27 | 33.33 |

Table 7 from the posttest shows that 90.63% of the Arizona students felt their experience with the music fundamentals class had been positive and 70.31% felt the instructor had positively affected their attitude to music. Although the majority of subjects in Group A felt their experiences in this class had been positive, 70.59% disagreed that the instructor had positively affected their attitude. The reasons for this distinction are unknown. Group B had 100% agreement on both items, while Group C had 95.65% and 86.96% respectively. Although a common achievement test given at the end of the semester[3] and discussion amongst the instructors revealed each groups' achievement level to be similar, the students in Groups B and C perceived themselves as more musically literate than those in Group A.

TABLE 7: Frequency distributions and percentages for this class experience - Arizona

1. My experiences in this music class have been positive.
2. My lecturer has positively affected my attitude to music.

| | LECTURE METHOD | | INTERACTIVE METHOD | | | | | |
|---|---|---|---|---|---|---|---|---|
| | GROUP A | | GROUP B | | GROUP C | | ALL GROUPS | |
| | N=17 | % | N=24 | % | N=23 | % | N=64 | % |
| 1. Agree | 12 | 70.59 | 24 | 100 | 22 | 95.65 | 58 | 90.63 |
| Undecided | 1 | 5.89 | 0 | 0 | 0 | 0 | 1 | 1.56 |
| Disagree | 4 | 23.53 | 0 | 0 | 1 | 4.35 | 5 | 7.81 |
| 2. Agree | 1 | 5.89 | 24 | 100 | 20 | 86.96 | 45 | 70.31 |
| Undecided | 4 | 23.53 | 0 | 0 | 2 | 8.70 | 6 | 9.38 |
| Disagree | 12 | 70.59 | 0 | 0 | 1 | 4.35 | 13 | 20.31 |

Table 8 from the posttest shows that 96.30% of the Newcastle students also felt their experiences in the music fundamentals class had been positive and 95.06% felt the instructor had positively affected their attitude to music. This table also includes the Arizona results from the interactive teaching method.

TABLE 8: Frequency distributions and percentages for this class experience

| | ARIZONA INTERACTIVE METHOD | | NEWCASTLE | |
|---|---|---|---|---|
| | N=47 | % | N=81 | % |
| 1. Agree | 46 | 97.87 | 78 | 96.30 |
| Undecided | 0 | 0 | 3 | 3.70 |
| Disagree | 1 | 2.13 | 0 | 0 |
| 2. Agree | 44 | 93.61 | 77 | 95.06 |
| Undecided | 2 | 4.26 | 4 | 4.94 |
| Disagree | 1 | 2.13 | 0 | 0 |

**Perception of Musical Literacy**

As was expected, there was a significant difference between pre- and posttest musical literacy. The six questions[2] relating to musical literacy were collapsed and a two tailed paired *t*-test administered, the results of which are displayed in Table 9. It should be noted that the scale is reversed giving lower posttest scores than the pretest scores. The overall *t* value for all the Arizona groups was 5.99 ($p = .0019$). Group A showed a significant posttest gain ($t = 7.45$, $p = .0017$), Group C showed a smaller gain ($t = 5.72$, $p = .0023$), and Group B showed the most significant gain ($t = 8.87$, $p = .0003$), where the students were more inclined to 'strongly agree' rather than simply 'agree' on the posttest items, displaying greater confidence in their musical literacy. The overall *t* value for all the Newcastle groups was 15.12 ($p = .0001$). Group 1 showed a significant posttest gain ($t = 7.85$, $p = .0005$), Group 3 showed a smaller gain ($t = 4.82$, $p = .0048$), and Group 2 showed the most significant gain ($t = 15.54$, $p = .0001$), where the students were again more inclined to 'strongly agree' rather than simply 'agree' on the posttest items.

TABLE 9: Perception of musical literacy
(Pre and posttest means, standard deviations, and t values)

Arizona

| | GROUP A | | | | GROUP B | | | | GROUP C | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Mean | SD | *t* | *p* | Mean | SD | *t* | *p* | Mean | SD | *t* | *p* |
| PRE | 53.87 | 7.03 | | | 78.83 | 9.33 | | | 72.83 | 8.92 | | |
| PST | 34.33 | 3.27 | *7.45* | *.0017* | 45.33 | 8.90 | *8.87* | *.0003* | 41.17 | 2.23 | *5.72* | *.0023* |

Newcastle

| | GROUP A | | | | GROUP B | | | | GROUP C | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Mean | SD | *t* | *p* | Mean | SD | *t* | *p* | Mean | SD | *t* | *p* |
| PRE | 73.17 | 8.73 | | | 87.83 | 11.53 | | | 72.00 | 10.55 | | |
| PST | 49.33 | 7.55 | *7.85* | *.0005* | 58.17 | 10.46 | *15.54* | *.0001* | 55.00 | 7.85 | *4.82* | *.0048* |

There was a significant gain across all the Arizona groups on the item, *I can play a musical instrument* showing that the students that had not previously played an instrument now perceived they could despite the fundamental nature of and the time constraints related to the recorder and guitar tuition they received The mean difference in Group B was slightly larger than that of the other two groups (Table 10).

TABLE 10: I can play a musical instrument - Arizona
(Pre and posttest means, standard deviations, and t values)

| TEST | GROUP A | | | GROUP B | | | GROUP C | | | ALL GROUPS | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Mean | SD | *t*<br>*p* | Mean | SD | *t*<br>*p* | Mean | SD | *t*<br>*p* | Mean | SD | *t*<br>*p* |
| PRE | 3.12 | 1.41 | *3.92* | 3.33 | 1.63 | *4.58* | 3.22 | 1.38 | *5.11* | 3.12 | 1.47 | *7.92* |
| PST | 1.88 | .49 | *.0012* | 1.88 | .90 | *.0001* | 1.87 | .76 | *.0001* | 1.88 | .75 | *.0001* |

The Newcastle groups also showed significant gains on the item, *I can play a musical instrument*. It is interesting that Group 3, while showing a small gain, did not show the significant gain of the other groups (Table 11).

TABLE 11: I can play a musical instrument - Newcastle
(Pre and posttest means, standard deviations, and t values)

| TEST | GROUP 1 | | | GROUP 2 | | | GROUP 3 | | | ALL GROUPS | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Mean | SD | *t*<br>*p* | Mean | SD | *t*<br>*p* | Mean | SD | *t*<br>*p* | Mean | SD | *t*<br>*p* |
| PRE | 3.08 | 1.55 | *4.89* | 3.00 | 1.63 | *4.65* | 2.50 | 1.42 | *1.96* | 2.86 | 1.54 | *6.55* |
| PST | 1.69 | .79 | *.0001* | 2.03 | .87 | *.0001* | 2.08 | 1.06 | *.062* | 1.94 | .91 | *.0001* |

**Future Music Study**

Although the figures in Table 12 show that the subjects generally agreed that they wished to know more about music, the strength of the agreement dropped slightly from pretest to posttest. This is consistent with the fact that the students indicated that they learned something from the course, and perhaps there was a ceiling on what they wanted to know about music.

TABLE 12: I would like to know more about music - Arizona
(Pre- and posttest means, standard deviations, and t values)

| TEST | GROUP A | | | | GROUP B | | | | GROUP C | | | | ALL GROUPS | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Mean | SD | *t* | *p* | Mean | SD | *t* | *p* | Mean | SD | *t* | *p* | Mean | SD | *t* | *p* |
| PRE | 1.53 | .51 | | | 1.42 | .58 | | | 1.7 | .56 | | | 1.55 | .56 | | |
| PST | 1.59 | .51 | *-.37* | *.72* | 1.71 | .96 | *-1.66* | *.11* | 1.83 | .65 | *-1.00* | *.33* | 1.72 | .75 | *-1.90* | *.06* |

The Newcastle students agreed that they wished to know more about music and this strength of the agreement also dropped slightly from pretest to posttest (Table 13). This is of some concern because these students will have another three semesters of music before the end of their course.

TABLE 13: I would like to know more about music - Newcastle
(Pre and posttest means, standard deviations, and t values)

| TEST | GROUP 1 | | | GROUP 2 | | | GROUP 3 | | | ALL GROUPS | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Mean | SD | *t*<br>*p* | Mean | SD | *t*<br>*p* | Mean | SD | *t*<br>*p* | Mean | SD | *t*<br>*p* |
| PRE | 1.65 | .63 | *-1.22* | 1.72 | .75 | *-1.44* | 1.92 | .74 | *.768* | 1.77 | .71 | *-.95* |
| PST | 1.85 | .68 | *.23* | 1.86 | .69 | *.16* | 1.81 | .57 | *.45* | 1.84 | .64 | *.35* |

**Attitudes to and Beliefs and Values About the Importance of Music in the Curriculum**

Although there is a slight gain in the overall group mean and the means for Groups A and B, there was little change in the Arizona students' attitude to the importance of music in the curriculum when the seven items in this category were collapsed (Table 14).

TABLE 14: Place of music in the curriculum - Arizona
(Pre- and posttest means, standard deviations, and t values)

| TEST | GROUP A | | | | GROUP B | | | | GROUP C | | | | ALL GROUPS | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Mean | SD | *t* | *p* | Mean | SD | *t* | *p* | Mean | SD | *t* | *p* | Mean | SD | *t* | *p* |
| PRE | 33.63 | 10.80 | | | 45.00 | 11.06 | | | 46.38 | 13.05 | | | 40.67 | 11.21 | | |
| PST | 30.25 | 7.67 | *2.2* | *.06* | 41.63 | 6.26 | *1.24* | *.26* | 46.75 | 13.42 | *-.53* | *.61* | 39.00 | 7.57 | *.91* | *.39* |

It should be noted, however, that there was a 'ceiling effect' evident in the pretest. In the raw data the students displayed an overall positive attitude to the place of music in the curriculum at the beginning of the course. For the Newcastle groups on the same item, there was a significant gain in the overall group mean and the means for Groups 2 and 3, there was little change in the Group 1 subjects' attitude to the place of music in the curriculum when the seven items in this category were collapsed (Table 15).

TABLE 15: Place of music in the curriculum - Newcastle
(Pre and posttest means, standard deviations, and t values)

| TEST | GROUP 1 | | | GROUP 2 | | | GROUP 3 | | | ALL GROUPS | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Mean | SD | *t*<br>*p* | Mean | SD | *t*<br>*p* | Mean | SD | *t*<br>*p* | Mean | SD | *t*<br>*p* |
| PRE | 48.00 | 13.98 | *1.77* | 55.71 | 10.58 | *3.24* | 51.57 | 11.56 | *2.42* | 155.71 | 34.45 | *4.04* |
| PST | 43.86 | 10.79 | *.1276* | 49.71 | 12.12 | *.0177* | 46.71 | 7.59 | *.0517* | 139.86 | 28.13 | *.0068* |

Again, the 'ceiling effect' was evident in the pretest with students displaying a positive attitude to the place of music in the curriculum at the beginning of the course.

**Relative Confidence in Teaching Music and Various Other Primary School Subjects**

In Table 16 teaching subjects are ranked 1-9 according to the subjects' confidence about teaching them in the primary school, '1' indicating the subject that the student felt most confident about. Thus, in the pretest and over all the sections, art was ranked at an average of 5.03, that is, it was rated most frequently between '5' and '6' but more likely '5'. Music changed significantly in both the Arizona and Newcastle groups, indicating that the students felt more confident about teaching music after this music fundamentals course. In the Arizona group, drama, in contrast, was ranked lower in the posttest and for the Newcastle group, social science ranked lower in the posttest. Mills (1989) noted in her study of a music methods class in England, that when she ranked the eight (in her case) subjects according to the number of students who claimed the least confidence in them the subjects came out in precisely the same order from the pre- and posttest. Although the same is not true for the data in this study, in the Arizona groups the 'core' subject means remained relatively stable in comparison to the arts.

TABLE 17: Relative confidence in teaching music and various other primary school subjects - Arizona

| RANK | GROUP A | | GROUP B | | GROUP C | | ALL GROUPS | |
|---|---|---|---|---|---|---|---|---|
| | Pre | Post | Pre | Post | Pre | Post | Pre | Post |
| 1 | LANGUAGE 119 | MATH 116 | MATH 168 | SOCIAL SCIENCE 231 | LANGUAGE 175 | LANGUAGE 170 | LANGUAGE 447 | MATH LANGUAGE 441 |
| 2 | SOCIAL SCIENCE 114 | LANGUAGE 115 | LANGUAGE 153 | MATH 171 | MATH 165 | MATH 151 | MATH 446 | - 449 |
| 3 | MATH 113 | SOCIAL SCIENCE 102 | SCIENCE 146 | LANGUAGE 153 | SOCIAL SCIENCE 136 | MUSIC 141 | SOCIAL SCIENCE 391 | SOCIAL SCIENCE MATH 390 |
| 4 | SCIENCE 99 | MUSIC 97 | SOCIAL SCIENCE 141 | MUSIC 141 | ART 130 | SCIENCE SOCIAL SCIENCE 125 | SCIENCE 362 | - |
| 5 | PE 95 | PE 95 | PE ART 117 | SCIENCE 126 | MUSIC 123 | - | PE 334 | PE 356 |
| 6 | MUSIC 77 | SCIENCE 90 | - | PE 122 | PE 122 | ART 118 | ART 318 | SCIENCE 353 |
| 7 | ART 71 | ART 66 | MUSIC 107 | ART 111 | SCIENCE 117 | PE 106 | MUSIC 307 | ART 309 |
| 8 | DANCE 61 | DANCE 57 | DRAMA 90 | DANCE 82 | DRAMA 83 | DRAMA 70 | DRAMA 233 | DANCE 207 |
| 9 | DRAMA 58 | DRAMA 39 | DANCE 84 | DRAMA 56 | DANCE 67 | DANCE 67 | DANCE 212 | DRAMA 168 |

In Group 1, music moved from a place of '8' to '3' while in Group 2, it moved six places from '7' to '1', and in Group 3 it moved from '7' to '3'. It was in this area of ranking that the Newcastle group was quite different to that of Arizona (Table 18).

TABLE 18: Relative confidence in teaching music and various other primary school subjects - Newcastle

| RANK | GROUP 1 | | GROUP 2 | | GROUP 3 | | ALL GROUPS | |
|---|---|---|---|---|---|---|---|---|
| | Pre | Post | Pre | Post | Pre | Post | Pre | Post |
| 1 | MATHS 160 | MATHS 160 | SOCIAL SCIENCE 189 | MUSIC 183 | MATHS 163 | DRAMA 171 | SOCIAL SCIENCE 498 | MUSIC 474 |
| 2 | SOCIAL SCIENCE PE 152 | PE 148 | PE 165 | PE 174 | SOCIAL SCIENCE 157 | MUSIC 144 | MATHS 485 | PE 449 |
| 3 | | MUSIC 147 | MATHS 162 | SOCIAL SCIENCE 173 | DRAMA 149 | ART 136 | PE 445 | SOCIAL SCIENCE 442 |
| 4 | LANGUAGE 138 | SOCIAL SCIENCE 139 | ART LANGUAGE 155 | LANGUAGE 160 | ART 135 | PE MATHS 127 | LANGUAGE 425 | MATHS 437 |
| 5 | SCIENCE 133 | DRAMA 135 | | MATHS 158 | LANGUAGE 132 | | DRAMA 409 | DRAMA 435 |
| 6 | DRAMA 122 | ART 129 | DANCE 139 | ART 142 | PE 128 | SOCIAL SCIENCE 121 | ART 404 | ART 407 |
| 7 | ART 115 | DANCE 112 | DRAMA 138 | DANCE 127 | SCIENCE 119 | SCIENCE 119 | SCIENCE 372 | LANGUAGE 369 |
| 8 | MUSIC 109 | LANGUAGE 110 | MUSIC 126 | DRAMA 120 | MUSIC 106 | DANCE 112 | MUSIC 350 | DANCE 351 |
| 9 | DANCE 88 | SCIENCE 103 | SCIENCE 120 | SCIENCE 103 | DANCE 86 | LANGUAGE 106 | DANCE 297 | SCIENCE 325 |

When the whole group rankings were calculated, music ranked number one on the posttest. PE and drama were ranked higher in the Newcastle groups while science was ranked considerably lower than the Arizona group. Great importance cannot be attached to the rankings other than music as there are too many variables which may have influenced choices. The researcher, however, became curious as to how the students would rank the same subjects not as potential teachers but as participants. Group 3 from Newcastle was asked to rank the same subjects according to how much they enjoyed being a participant and in both the pretest and the posttest, drama, music and art consistently ranked as the top three respectively (Table 19).

TABLE 19: Pre and posttest Group 3 rankings' of subjects according confidence in teaching and enjoyment as a participant.

| RANK | PRETEST | | POSTTEST | |
|---|---|---|---|---|
| | As Teacher | As Participant | As Teacher | As Participant |
| 1 | MATHS 163 | DRAMA 175 | DRAMA 171 | DRAMA 180 |
| 2 | SOCIAL SCIENCE 157 | MUSIC 160 | ART 136 | MUSIC 164 |
| 3 | DRAMA 149 | ART 143 | MUSIC 144 | ART 153 |
| 4 | ART 135 | PE 134 | PE MATHS 127 | SCIENCE 115 |
| 5 | LANGUAGE 132 | SOCIAL SCIENCE 129 | | SOCIAL SCIENCE 112 |
| 6 | PE 128 | LANGUAGE 120 | SOCIAL SCIENCE 121 | PE 111 |
| 7 | SCIENCE 119 | DANCE 118 | SCIENCE 119 | DANCE 110 |
| 8 | MUSIC 106 | MATHS 99 | DANCE 112 | LANGUAGE 109 |
| 9 | DANCE 86 | SCIENCE 93 | LANGUAGE 106 | MATHS 95 |

## Conclusion

From the comparison of the Arizona and Newcastle data it would seem that there are a great many more similarities than differences between the two groups of students. Despite differences in educational and cultural background, both groups responded positively to the content of the interactive curriculum with its philosophical base in the New South Wales senior high school music syllabuses.

In general, the findings in this study appear to support the use of this curriculum with a focus on motivation and development of confidence to increase preservice teachers' confidence to teach music. Whether this confidence is maintained throughout the teacher education course will require continued monitoring of these students. The subjects from the Newcastle study will be surveyed at the beginning of 1995 in their third year of the course and again in 1996 in the one semester music methods course. Continued tracking into their first years of teaching will hopefully reveal how many of these teachers actually implement classroom music programs and whether there is a strong relationship between the attitudes expressed during the students' preservice program and their classroom practices.

**References**

Ames, R. and Ames, C. (1991) Motivation and effective teaching. In Idol, L. and Jones, B.F. (Eds) *Educational Values and Cognitive Instruction: Implications for Reform,* 247-271.

Ames, C., and Archer, J. (1988) Achievement goals in the classroom: Student learning trategies and achievement motivation. *Journal of Educational Psychology, 76*, 535- 556.

Arizona Commission on the Arts/Arizona Department of Education (1988) *The Final Report: Findings of the First Statewide Survey on the Status of Arts Education in Arizona Public Schools*. Phoenix, AZ: Palo Verde Research Associates.

Asmus, E. (1986) Student beliefs about the causes of success and failure in music: A study of achievement motivation. *Journal of Research in Music Education, 34* (4), 262-275.

Bowles, C.L. (1991) Self-expressed adult music education interests and music experiences. *Journal of Research in Music Education, 39*, (3), 191-204.

Calouste Gulbenkian Foundation. (1982) *The Arts in Schools*. London: Gulbenkian.

Curriculum Development Centre (1985) *Advocating the Arts*. Canberra, Australia.

Department of Education and Science (1978) *Primary Education in England: A Survey by HM Inspectors of Schools*. London: HMSO.

Department of Education and Science (1985) *Better Schools*. London: HMSO.

Gifford, E. (1991) An investigation into factors affecting the quality of music education in pre-service teacher training. Unpublished doctoral dissertation, University of London.

Greenberg, M. (1976) Critique of dissertation. Thomas Wayne Tunks: Attitudes of elementary classroom teachers toward elementary general music: The effects of certain aspects of pre-service training. *Council for Research in Music Education, 4,* 51-60.

Kritzmire, J. (1991) Elementary general music: what difference does it make? Paper presented at the Symposium on Research in General Music, University of Arizona, Tucson, AZ.

Lewis, B. (1991) The effects of a music methods course on elementary education majors' attitude toward the teaching of music in the elementary school. Paper presented at *Southeastern Music Education Symposium*, May 1991.

Mills, J. (1989) The generalist primary teacher of music: a problem of confidence. *British Journal of Music Education, 6* (2), 125-138.

New South Wales Department of Education. (1989) *In Brief.* Sydney: Management Information Services.

Paterson, D. (1992) Implementing the K-6 music curriculum: primary teacher attitudes towards the curriculum and classroom music teaching. Unpublished masters thesis, University of Newcastle.

Perrott, C. (1985) *Report of an Evaluation of One Day Inservice Courses Held in N.W. Region to Introduce the Music K-6 Curriculum.* Unpublished manuscript, Armidale College of Advanced Education, Armidale, New South Wales.

Slagle, H.C. (1971) An investigation of the effect of seven methods of instruction on the musical achievement of elementary education majors. A critique by W.T. Young in *Council for Research in Music Education, 23,* 20-28.

Topp, D. (1987) It's never too late to sing! *Music Educators Journal, 74* (2), 49-52.

Tunks, T.W. (1973) Attitudes of elementary classroom teachers toward elementary general music: The effects of certain aspects of pre-service training. *Dissertation Abstracts International*, 30/09, 6030A.

# VARIATION AND TRANSMISSION PRACTICES IN AUSTRALIAN CHILDREN'S PLAYGROUND SINGING GAMES: A PERSPECTIVE

**KATHRYN MARSH**
**Lecturer, Faculty of Education, University of Western Sydney, Macarthur**

Several major contemporary approaches to classroom music education are based on assumptions regarding the nature of children's playlore, the folkloric tradition of children's play which encompasses a range of play genres, including games, chants, insults, jokes and riddles. This paper addresses issues relating to children's playlore in Australia. [Show Video example 1: *My boyfriend* (MB 11 SH 93 V)]

The apparently contradictory aspects of stability and change in children's playlore have long been a source of interest to researchers in this field (Knapp and Knapp, 1976; Turner, 1969; Opie and Opie, 1988; Factor, 1988; Merrill-Mirsky, 1988; Riddell, 1990; Harwood, 1994). Stability is required for enculturation, the process by which definitive aspects of playlore are instilled in the children who perform it. In this process, children act as arbiters of appropriate practice, ensuring the maintenance of tradition (Riddell, 1990). Games, for example, may be preserved for an extensive period of time, in some cases over several centuries. These games, however, are rarely preserved intact. Change frequently occurs through the process of transmission or as the result of deliberate processes of innovation.

It is my intention in this paper to examine these processes in relation to Australian children's playground singing games with specific reference to clapping games and to compare the performance of these games in the playground with classroom practice. This discussion is based on my study of 276 examples of children's playground singing games video- and audiotaped in an inner city Sydney school over a period of three years from 1990 to 1993.[1]

Changes which occur through the process of transmission affect the three integral elements of children's playground singing games: music, text and movement. Variants may occur as the result of misunderstandings of the text by new performers who may, for example, rationalise misunderstood text, particularly where the text consists of words with unknown semantic content. In the clapping game *Down down baby*, for example, "shimmy" was performed as "Jimmy" and "chilly" by different groups of children recorded in 1990. This example also demonstrates new performers' tendency to substitute words or phrases which are phonetically similar to misunderstood or misheard text.[2]

Merrill-Mirsky (1988) attributes a greater degree of textual misunderstanding and concomitant variation to bilingual performers whose comprehension of English is still developing. Certainly the omissions from the text of *Marble Street* (MM 5 SH 93 A) by the bilingual performer in the example below support this view (Figure 1).

---

1 This paper is based on doctoral research commenced at the University of Sydney in 1990.

2 Such variants are apparently common outcomes of oral transmission (Abrahams and Foss, 1968).

FIGURE 1: Comparison of recited texts of Marble Street by monolingual and bilingual playmates (recitation elicited after performance of game)

| **Carolyn (monolingual Anglo-Australian)** | **Jenny (bilingual Chinese-Australian)** |
|---|---|
| My mother your mother lives down the street | Mother..your..rotten..girl..sexy..made out of |
| Eighteen nineteen Marble Street | Down the street |
| And every time they had a fight | Eighteen nineteen Marble Street |
| And this is what they told me. | And every time had a fight |
| Boys are rotten made out of cotton | And this is what they told me |
| Girls sexy made out of Pepsi | Boys are rotten |
| Insy winsy lollipop insy winsy woo | Girls are sexy made out of Pepsi |
| Insy winsy lollipop boys love you | Sinny sin lollipop |
| And that's not true. | Sinny sinny lollipop boys love you |
| | That's not true. |

It is possible, however, that bilingual children, in the process of learning a second language, may develop highly sophisticated listening skills which enable more accurate oral transmission of text. For example, in the case of one performance of *Down down baby* recorded in 1993 (Video Example 2: DDB 20 SH 93 AV), the text was misunderstood by a monolingual Anglo-Australian performer and explained by her bilingual playmates.

Variation also results from a process of accommodation of performers with varying levels of musical and kinaesthetic competence. Video example 3 (DBB 8 SH 93 AV) demonstrates an accomplished performance of *Down by the banks* by two seven year old girls. In the following example (Video example 4: DBB 9 SH 93 AV), the same performers slowed the tempo in order to teach the game to a playmate. This is a standard "teaching" device employed by Sydney children in the transmission of these games.

These transmission practices seem to differ from those observed in Los Angeles by Riddell (1990), who noted that, in contrast to classroom teachers, children in the playground did not change the tempo or simplify games for learning purposes. Riddell also indicated that variation was not tolerated within a group of performers, stating that "The group...serves to criticise those who aren't faithful to the correct way of playing" (1990, p. 354). In Australian playgrounds, however, individuals or pairs of participants within a group of children frequently perform synchronous variants of text, music or movements without comment or dissension as can be seen in a performance of *Da da dexi*, recorded in 1990 (Video example 5: SH 90 15 AV). Disagreements mainly occur when variation interferes with synchronisation of game elements, especially movement.

Social processes appear to exert a considerable influence on the development of playlore variation in Australia. The need to be inclusive of all group members is reflected in variants which are consciously made to accommodate the differing performance practices of single members of a group.[3] I observed one such group adding a new opening formula to a variant of *Down down baby* because one participant preferred to begin the game with a sequence learnt from the film, *Big* (Video example 6: DDB 22 SH 93 AV). This group also varied the usual practice in *Sar macka dora*, a game where players are progressively eliminated from the group. On elimination, each player in this group joined a sub-group, thus minimising any feelings of exclusion for individual participants.

Russell (1986) and Cruickshank (1991) comment on the lessening importance of text and corresponding increase in the importance of movement in the performance of

---

[3] Such practices of accommodation have been reported in relation to other oral traditions, for example, the maggio, an Italian theatrical performance tradition (Barwick and Page, 1993).

playground games involving participants from a minority bilingual culture and majority Anglo-Australian culture. This is attributed to the Anglo-Australian children's suspicion and non-acceptance of texts in languages other than English. Clark (1981) maintains that it is only when there is a dominant minority group that transmission of non-English texts appears to take place.

It is possible, however, that it is the absence of a dominant majority of Anglo-Australian children which is the condition required for the transmission of non-English texts. Video example 7 (OTT 4, 5, 6 SH 93 AV) shows several bilingual versions of *One two three*, a game introduced to this group by Coral, an Anglo-Australian girl who had learnt the Greek/English version at her previous school, which had a large Greek-Australian population. Following the Greek/English performance of the game, the members of this predominantly bilingual group (which included Chinese-, Tongan-, Rumanian- and Anglo-Australians) spontaneously generated new versions in their first languages which were then learnt by other members of the group.

In general, though, movement formulae appear to be more readily transmitted between ethnic groups than textual formulae (Russell, 1986; Cruickshank, 1991). In Australia, as in the USA, African-American movement patterns have had a pervasive influence on Anglo performance styles (Merrill-Mirsky, 1988). The two most popular games recorded in this study, *Down down baby* and *Down by the banks* derive their movement formulae from African-American games (*Shimmy shimmy ko-ko pop* and *Dr Pepper* as described by Riddell, 1990 and Merrill-Mirsky, 1988).

The process of transmission of African-American movement patterns to Australian children appears to function through audiovisual media. A complex interplay between the media and the generation and transmission of game material has been documented in England and the USA by a number of researchers (Opie, 1988 and Harwood, 1994). In Australia, several children reported that they learnt *Down down baby* from the *Sesame Street* children's program which is broadcast regularly on the national Australian television network (ABC). Other American television programs (for example, *Punky Brewster*) and films (for example, *Big*) were also cited by children as sources of movement games.

The 3 beat movement pattern designated as African-American in origin by Merrill-Mirsky characterises the performance of the majority of clapping games observed in this Australian playground. This movement pattern can be clearly seen in the two performances of *Miss Mary Mac* by a group of six and seven year old children recorded in 1993. These performances also reflect a varying consciousness of change on the part of the performers. In the first performance, which demonstrates the more usual practice of this group (Video example 8: MMM 6 SH 93 AV), an 8 beat textual and melodic cell in duple metre is performed with a 3 beat clapping cell in triple metre, creating a polymetric relationship between text/melody and movement which can be seen in Figure 2.

FIGURE 2: Relationship of textual/melodic patterns and clapping patterns in one performance of Miss Mary Mac (MMM 6 SH 93 AV)[4]

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 8 beat text cycle | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Clapping pattern | 3/4 | | | | \| | | | \| | |
| Text line 1 | 4/4 | Miss | Ma- | ry | Mac | | Mac | | Mac |
| Clapping pattern | | | \| | | | \| | | | \| |
| Text line 2 | | All | dressed | in | black | | black | | black |
| Clapping pattern | | | | \| | | | \| | | | \| |
| Text line 3 | | With | sil- | ver | but-tons | | buttons | | buttons |
| Clapping pattern | | | | | \| | | | \| | |
| Text line 4 | | All | down | her | back | | back | | back |

The textual/melodic cell only coincides with the clapping cell every three lines or 24 beats (see Figure 2 above).

In the second example, the children made a conscious decision to vary the text and melody by performing them "without the echoes", that is, truncating the textual/ melodic cell by removing the reiterated words at the end of each text line. This was apparently a practice necessitated by the impending presence of a teacher, which curtailed the game, usually played by the children waiting "in lines" before going inside the classroom. This conscious variation led to an unconscious "destabilisation" of the rhythm of the textual/melodic cell and an equally unconscious "restabilisation" by delaying the beginnings of text lines to coincide with the clapping pattern as can be seen in Video example 9: MMM 8 SH 93 AV.

In summary, variation in Australian children's playground singing games is produced by both deliberate and unconscious processes of change. Not surprisingly, innovative processes used in children's playground singing games appear to have much in common with the formulaic characteristics of other oral song traditions. Such processes include re-organisation of formulae; elaboration through the addition of new material or expansion of known material; condensation through omission or contraction of formulae and recasting of material (Barwick, in press; Merrill-Mirsky, 1988). Table 1 gives examples of each of these processes as they apply to the three integral elements of music, text and movement.

---

4 The three movements which comprise the clapping patter are: (a) right hand claps down while left hand claps up (hands horizontal); (b) clap partner's hands (hands vertical); (c) clap own hands together.

TABLE 1: Innovative processes in Sydney children's playground singing games

**Re-organisation of formulae**
Synthesis of textual or melodic formulae derived from several sources
Re-ordering of formulae

**Elaboration through addition of new material or expansion of known material**
Addition of new text:
- individual words
- individual lines
- stanzas
- additive closing formulae

Addition of words or phrases to ensure consistency of phrase lengths of stanzas
Addition of "scat" syllables to denote movement or extra-performance elements

**Condensation through omission or contraction of formulae**
Truncation of line endings
Extraction of textual or melodic formulae from larger constructions
Truncation of closing formulae
Omission of movements

**Recasting of material**
Variation in relationship of text and music to movement
Substitution of different movements
Use of different body parts
Exaggeration of movements
Substitution of movement for text
Changes to spatial relationship of performers
Addition of movement formulae to texts or music derived from adult sources (eg. written, audiovisual, teacher)
Addition of movement formulae to newly-created texts or melodies
Change of movement genre (eg from skipping to clapping game)
Changes to melodic contour
Word substitution, including localisation of text
Translation of text from one language to another

Given the importance of variation and change to children's playground singing games in Australia, it would be appropriate to apply to this genre Barwick's (in press) description of another oral song tradition as "a temporal process, whose realisation is contingent upon the conditions of its performance". One must question, then, the conditions of performance when this playlore is transplanted to the classroom for pedagogical use.

Within a classroom context, playlore is temporarily suspended from the living tradition of the playground. Text, music and movement patterns become fixed both by a pedagogical insistence on the standardised and polished performance characteristic of art music and the prevailing method of literate rather than oral transmission. For most teachers, sources of teaching material (even if originally derived from playlore) are text and notation based. Literate transmission is accompanied by a sense of completion (Ong, 1982) as opposed to the recombinative and "recursive" (Waterman, 1991, p. 51) properties of oral transmission. What results, then, are versions of playlore which are "fossilised" for pedagogical purposes.

The failure to acknowledge the importance of change in the classroom use of children's playlore is compounded by other factors which have formed the basis of critiques by a number of researchers from various disciplines. McAllester (1966), Michel (1974), Basic (1986), Merrill-Mirsky (1988) and Riddell (1990) have criticised the tendency to oversimplify classroom versions of the playlore and to disregard the relative complexity both of children's performance practice and the contemporary musical environment provided by mass media when formulating classroom music programs.

Such oversimplifications might be seen as an extension of the simplistic "child as primitive" paradigm expounded in the discredited "recapitulation" theory of G. S. Hall (1920) (Rubin, 1982; Takhvar, 1988), in which the philosophy of Orff-Schulwerk is grounded (Michel, 1974; Marsh, 1974). They may also emanate from the desire to teach notation in a progression which owes more to mathematical than musical logic. This "notation-driven" pedagogy emphasises product (musical literacy) at the expense of the process which characterises children's own ways of teaching, learning and performing.

Implications for the music educator have been discussed by Michel (1974) and Riddell (1990). Michel advocates the introduction of greater musical complexity into the curriculum, reflecting the complex characteristics of children's extra-curricular music. Teachers might, for example, approach the teaching of syncopation and polymetres, both of which are features of Australian children's clapping games, through enabling children to perform and actively explore these games in the classroom. Riddell, however, alerts educators to the dilemma facing teachers who wish to implement a "child-centred" music curriculum:

> It would be of questionable value to formulate a curriculum upon playground music, thus destroying its spontaneity, identity and ownership. On the other hand, to continue to force-feed a curriculum that seems boring to children, and which may cause a lack of participation and an indifference to (or intolerance for) music is also unacceptable. (1990, p. 394)

Perhaps a partial solution to this dilemma can be found in children's own tendency to reclaim and regenerate playground material from adult sources such as the classroom, written and audiovisual media (Russell, 1986; H. Hall, 1992; Opie and Opie, 1988; Merrill-Mirsky, 1988; Riddell, 1990; Harwood, 1994). During a period of field recording in December 1993, I observed children creating and recreating games from Christmas songs taught in the classroom; from the texts and melodies of advertisements, popular songs and theme songs of movies and television programs; from published versions of children's playlore[5] and even from my own text transcriptions of games recorded several years previously. Throughout this conscious production of new material, the children were displaying their customary inventiveness.

If children were encouraged to exercise their considerable creative skills in the classroom by innovating on texts and melodies and formulating their own multidimensional performances without the constraints of simplistic rhythmic patterns and limited pitch contours; if they were encouraged to extend their classroom repertoire by improvisation and variation, rather than constantly practising known material, then the dichotomy between the classroom and the playground would be much less apparent. More importantly, children would be gaining greater control of their own learning inside the classroom. It would seem that the teaching and learning of music in the classroom might well benefit from the creative and democratic processes to be found in the playground.

---

5 These publications (Factor, 1983, 1985, 1986; Russell, 1990) have become very popular reading material for primary school children in Australia.

**References**

Abrahams, R.D. and Foss, G. (1968) The cycle of oral transmission and composition. In *Anglo-American Folksong Style* (pp. 12-36). Englewood Cliffs: Prentice-Hall.

Barwick, L. (in press) Variation or 'contamination'? Narrative instability in the Italian song tradition of Donna lombarda, 1840-1980. In D. Stockman (Ed.), *Epic and Narrative Song: Proceedings of the ICTM Study Group on Historical Sources for Traditional Music*. Goettingen: Editions RE.

Barwick, L. and Page, J. (1993) Performance spaces/imaginary places of the Tuscan Maggio in Italy and Australia. Paper presented at the World Congress of the International Council for Traditional Music, Berlin, 16 June 1993.

Basic, E. (1986) Differences in the Authenticity of Children's Expression and the Viewing Angle of the Adults (II). In I. Ivic and A. Marjanovic (Eds.), *Traditional Games and Children of Today: Belgrade: OMEP Traditional Games Project* (pp. 129-134). Belgrade: OMEP.

Clark, M. (1981) *Ethnic Playrhymes as a Source of Natural Cross-cultural Learning Materials for a Multicultural Program.* Unpublished B.A. (hons.) thesis, Deakin University, Geelong.

Cruickshank, K. (1991) *A Study on the Playground Lore of Bilingual Children.* Unpublished Master's thesis, University of Sydney, Sydney.

Factor, J. (1983) *Far Out, Brussel Sprout!* Melbourne: Oxford University Press.

Factor, J. (1985) *All Right, Vegemite.* Melbourne: Oxford University Press.

Factor, J. (1986) *Unreal, Banana Peel!* Melbourne: Oxford University Press.

Factor, J. (1988) *Captain Cook Chased a Chook: Children's Folklore in Australia.* Ringwood, Victoria: Penguin Books.

Hall, G.S. (1920) *Youth.* New York: D. Appleton.

Hall, H. (1992) Interview with author, 10 October, Sydney.

Harwood, E. (1994) Miss Lucy meets Dr Pepper: mass media and children's traditional playground song and chant. Paper presented at the 21st ISME World Conference, Tampa, Florida, 23 July 1994.

Knapp, M. and Knapp, H. (1976) *One Potato, Two Potato...: The Folklore of American Children.* New York: W.W. Norton.

McAllester, D.P. (1966) Teaching the Music Teacher to Use the Music of His Own Culture. *International Seminar on Teacher Education.* Ann Arbor, August, 1966.

Marsh, K. (1974) *The Origin and Development of Orff-Schulwerk and its Application in Australian Schools.* Unpublished B.A. thesis, University of Sydney.

Merrill-Mirsky, C. (1988) *Eeny meeny pepsadeeny: Ethnicity and gender in children's musical play.* Unpublished doctoral dissertation, University of California, Los Angeles.

Michel, P. (1974) The Need for Close Interdisciplinary Co-operation between Music Education and Psychology. In *Challenges in Music Education: Proceedings of the XI International Conference of the International Society for Music Education* (pp. 98-105). Perth: 1974.

Ong, W. (1982) *Orality and Literacy: The Technologizing of the Word.* London: Methuen.

Opie, I. and Opie, P. (1988) *The Singing Game.* Oxford: Oxford University Press.

Riddell, C. (1990) *Traditional singing games of elementary school children in Los Angeles.* Unpublished doctoral dissertation, University of California, Los Angeles.

Rubin, K.H. (1982) Early Play Theories Revisited: Contributions to Contemporary Research and Theory. In D. H. Pepler and K. H. Rubin (Eds.), *The Play of Children: Current Theory and Research* (pp. 4-14). Contributions to Human Development Series. Basel: S. Karger.

Russell, H. (1986) *Play and Friendships in a Multicultural Playground.* Melbourne: Australian Children's Folklore Publications.

Russell, H. (1990) *Toodaloo Kangaroo.* Sydney: Hodder and Stoughton.

Takhvar, M. (1988) Play and theories of play: A review of the literature. *Early Child Development and Care*, 39, 221-244.

Turner, I. (1969) *Cinderella Dressed in Yella.* Melbourne: Heinemann.

Waterman, C.A. (1991) Juju History: Toward a Theory of Sociomusical Practice. In S. Blum, P. Bohlman and D.M. Neuman (Eds.), *Ethnomusicology and Modern Music History* (pp. 49-67). Chicago: University of Illinois Press.

# MAKING CONNECTIONS BETWEEN THE ARTS

**DR DEIRDRE RUSSELL-BOWIE**
**Senior Lecturer, University of Western Sydney, (Macarthur)**

## Background to Project

The NSW Ministry of Education has categorised primary school subjects into six Key Learning Areas (KLAs); this categorisation has also been adopted by the Faculty of Education in its Bachelor of Teaching and Bachelor of Education courses. In these new courses, Faculty staff are also being encouraged to diversify from their original areas of teaching expertise and be involved in teaching other KLAs using an integrated team approach.

The Creative Arts KLA includes Music, Dance, Drama and Visual Arts. Many primary school teachers perceive that their skills in this area are minimal as under-graduate teacher education courses often give low priority to these areas. As a result of teachers' perceived lack of confidence and expertise, these subjects, so important to a child's self-esteem, creativity and self-expression, are often omitted from the primary program or only treated in a cursory manner.

To address some of these problems and concerns, UWS Macarthur, within the Faculty of Education, has developed a Bachelor of Education (Primary: Creative Arts) course which commenced Autumn 1994. This course seeks to prepare post-graduate students to implement the Creative Arts subjects in their classrooms more effectively. However, at present, the limited numbers of Creative Arts staff within the Faculty cannot cover the appropriate and diverse range of skills, knowledge and abilities necessary to provide high quality, professional, integrated arts workshops for the students, especially in the areas of Computers and Music, Dance and Drama.

Given the small staff and limited resources available there is also an urgent need to expand and develop our staff's skills and expertise. This project sought to address this need by providing a series of integrated arts workshops for the students which served also as professional development for Faculty staff so that in future subjects, they can provide more input to the students. Evaluations from the project will also be used to provide information and recommendations for the budgeting, staffing and planning of the course over the next few years.

## Project Description

The project was designed to be an experimental, pilot course to ascertain whether or not this type of learning experience is an effective approach to teaching the arts, both in post graduate study as well as in the classroom. As the results were positive, recommendations will be made to the Faculty and/or the Fine Arts Resource Centre to allow for similar resources to be allocated to the subject in future years.

The project ensured that initially students were exposed to and could work with professional artistes as expert role models. It ensured that an educationally sound and artistically balanced program was offered and provided essential data on which to base future planning. With topics as diverse as drama and dance, computers and music, and visual arts and craft, current Faculty staff expertise would only allow basic skills and concepts to be covered. The project provided for both students and Faculty staff learning experiences which expanded and developed the necessary skills for all parties.

**Anticipated Outcomes**
It was anticipated that as a result of the project, *students* would:

- have experienced and evaluated a series of integrated arts workshops, specifically in the areas of drama, visual arts, dance and music;
- gained a repertoire of activities and classroom learning experiences relevant for their teaching situation;
- have developed their attitudes, skills, concepts and understandings in each of the arts subjects within the Creative Arts KLA;
- have developed their personal and professional confidence in each of these subjects;
- used these skills, concepts and understandings in developing, with the pupils in their classes, a similar type of integrated arts workshop which will be designed to teach selected concepts to another group of children;
- have reflected on the different approaches to teaching the arts and how their reflections and experiences have changed their teaching practices.

It was anticipated that as a result of the project, the Creative Arts **staff** would:

- have experienced and evaluated a series of integrated arts workshops specifically in the areas of drama, visual arts, dance and music;
- have further developed their skills and understandings in the areas of the Creative Arts with which they feel less confident;
- have gained professional development in relation to the teaching of these areas through integrated arts workshops;
- have evaluated the project in relation to its effectiveness in achieving the set outcomes;
- make recommendations to the Faculty and to the Fine Arts Resource Centre in regard to the effectiveness of the project in relation to future funding, planning and staffing for the BEd (Creative Arts) Course.

**Methodology**
One of the subjects of the BEd (Creative Arts) course is entitled *Extending the Creative Arts in the Classroom* and is offered once every two years. It is within this subject that the project was placed. Thirty five students enrolled in the subjects most of whom are currently practising teachers and have their own classes. Very few of the students have had any kind of in-depth course work in any of the arts areas in their undergraduate training and many of them felt lacking in personal and professional confidence in these areas.

The subject was be divided into two sections, the first being eight weeks duration for two hours each week and the second being five weeks duration. The first section of the subject involved students and Faculty staff in integrated arts workshops to develop their skills, concepts and understandings and to evaluate the workshops in relation to their particular teaching situation, and the second enabled them to develop a similar type of integrated arts teaching workshop with their students to be presented to another group of children.

At the end of the semester students evaluated the project in terms of their own personal learning experiences and those of their pupils and reflected on the effective teaching and arts skills they had learned. A process logbook was required of each student which included how their class's workshop evolved, the processes undertaken, the content of the workshop and an evaluation of the process and product.

All Faculty staff were invited to become involved in order to develop their expertise in the Creative Arts. With the reality of timetabling, research and personal commitments only three staff actually attended some of the workshops, although five others expressed

a firm interest had the workshops been timetabled for another evening. The staff who attended participated throughout each workshop and evaluated the workshops both formally and informally.

**Implications for Teaching and Learning**

Many learning theories espouse the notion that practical, experiential learning experiences are very effective in producing understandings and skills in the subject area in which they are utilised. This innovative project was based on this philosophy as it allowed students to experience first hand, from professional artistes, important content in each of the arts areas as well as effective teaching techniques to be used in the classroom. All artistes had been approved by the NSW Department of Education to run similar workshops in schools so there was no doubt about their quality, in terms of skills, content and teaching ability.

As well as benefiting personally from these workshops, it was anticipated that staff and students would develop positive attitudes, ideas, skills, techniques, activities and resources which would enable them to be more effective Creative Arts teachers within their respective teaching situations. They were required to spend time analysing which teaching and learning experiences were more beneficial to them and to their pupils/students throughout the semester. Their conclusions, along with discussions involving the remainder of the class about these issues, were presented in an evaluation session, which, it was anticipated, would act as a springboard for the development of further effective teaching experiences by the students.

**Project Monitoring and Evaluation**

***Students***

An initial survey was completed by students to ascertain their entering practices, perceptions, skills, knowledge and attitudes in relation to teaching the creative arts in the primary classroom. This was also given at the end of the semester to ascertain if and how these skills, knowledge and attitudes had changed throughout the project. The survey asked the following questions:

- How often do you teach music/visual arts/dance/drama to your class?
- What are the obstacles to teaching music/visual arts/dance/drama to your class?
- What are the advantages to teaching music/visual arts/dance/drama to your class?
- Do you enjoy teaching music/visual arts/dance/drama?
- What attitudes do you aim to teach your class in music/visual arts/dance/drama?
- What skills do you aim to teach your class in music/visual arts/dance/drama?
- What knowledge do you aim to teach your class in music/visual arts/dance/drama?

After each three workshops students were asked to evaluate them in relation to their own learning and to their applicability to the classroom as well as to the techniques, skills, content, resources, etc used.

Students were then asked to develop, with their class, an integrated arts workshop designed to teach some part of one or more arts areas to another group of children. This was accompanied by a process logbook which detailed the processes undertaken throughout the development of this presentation. The logbook was also used to evaluate the project and its effectiveness as the students related what they had learned in the initial workshops and how they had used this for their presentations.

The final lecture time of the subject was planned for informal and formal evaluations of the project based on the proposed outcomes. The final survey, similar to the initial survey, was completed by the students to ascertain their development in the areas of skills, knowledge and attitudes throughout the project. During this time students also presented a five minute précis explaining the processes undertaken and the content of

their workshop/presentation with their class as well as how their teaching has developed as a result of the series of workshops. This will allow them to share their ideas with their peers as well as obtaining feedback on their processes undertaken and on the final presentation. A video of the presentation and the process logbook was submitted to the lecturer as an assessment item.

***Staff***

Staff completed an evaluation form on each workshop in which they participated and then met informally during the semester with myself to discuss and evaluate the workshops, to share their comments and resources and to analyse their own personal development in confidence and skills during the semester.

TABLE 1: *Extending the Creative Arts in the Classroom*
Timetable for Subject

| WEEK BEGINNING | WEEK | CONTENT |
|---|---|---|
| 14 February | | Confirm possible workshop presenters<br>Advertise project to Faculty staff<br>Subject outline typed and sent to Print Shop |
| 21 February | | Workshop details finalised with presenters<br>Faculty staff encouraged to participate in project |
| 28 February | 1 | Introduction to subject<br>Integrated Arts Classroom Activities<br>Initial survey : skills, knowledge and attitudes<br>Meeting with staff involved to discuss contract |
| | | **Drama/Visual Arts Workshops** |
| 7 March | 2 | *Dance* |
| 14 March | 3 | *Drama and Masks* |
| | | **Dance Workshops** |
| 21 March | 4 | *Puppets and Theatre*<br>Evaluation and Reflection |
| 28 March | 5 | *Multicultural Dances* |
| | | **EASTER BREAK** |
| | | **Music and Computer Workshops** |
| 18 April | 6 | Amazing Music: Sam Saad |
| 25 April | 7 | Computers and Music<br>Evaluation and Reflection |
| 2 May | 8 | Plenary Evaluation of Workshops<br>Planning for own workshop |
| 9 May | 9 | Student consultation |
| 16 May | 10 | Planning, implementing, videoing and |
| 23 May | 11 | evaluating students' own presentation and workshop with class |
| 30 May | 12 | Writing up processes undertaken and evaluations of the project in process logbook |
| 6 June | 13 | Class evaluation of project<br>Mini presentations of project<br>Submission of assignment (video and logbook)<br>Final survey re skills, knowledge and attitudes |

**Entering and Exiting Surveys: Results**

Thirty five students and four staff members (covering the areas of drama, music, physical education and visual arts) were involved in the initial series of workshops which covered the areas of drama, visual arts, music, computers, dance and theatre. Few significant differences were apparent between the results of the entering survey and those of the exiting survey, partly due to the length of time students took in completing each survey : students tended to spend more time and thought in completing the entering survey and much less time completing the exiting survey, thus there were more comprehensive answers for the first survey and much fewer, more brief responses to the second survey. Superficially, it would seem that students' attitudes, skills and knowledge had actually decreased over the semester, however, as the time taken to complete the form was perceived to be a significant factor in the quality and quantity of responses, no firm conclusions can be drawn about how much or little students' attitudes, skills and knowledge had improved.

Overall, the results indicated very clearly that the most serious obstacle to teaching each of the four subjects, music, visual arts, dance and drama, was the lack of time in the school week. All the other obstacles, such as lack of confidence, low priority given by the school and by the individual teacher to the arts, lack of adequate resources and facilities, were significantly lower in both frequency and ranking than was the obstacle of time. This result concurs closely with the results of previous research undertaken by the author (Russell-Bowie, 1993).

The responses to the questions relating to the advantages in teaching each of the arts areas indicated that teachers had benefited from the semester's work, in that their comments in the exiting survey included the following:

- Children have become more confident
- Children enjoy it more
- I enjoy it more
- I'm more confident
- I've gained more ideas
- I know some new activities
- I'm better organised

Informal discussions with individual students also confirmed that they had received new ideas and practical activities from the workshops and that they and their children had increased in confidence as a result of the students attending the workshops.

**Workshops**

The workshops were evaluated by all students, both through an open-ended evaluation questionnaire, and through their assignment where they had to describe and evaluate the workshops and report on how relevant they were to their own classroom situation. Overall the responses were positive, with some presenters being appreciated more than others, depending on their topic and the activities presented, and the actual teaching situation of the students. Comments from the evaluations include:

1. ***Chris Jannides: Dance***
   - I found this workshop very useful because it involved lots of basic movement and ideas that could be expanded upon. Teacher gave time to record notes directly after practical activities - useful ideas.
   - Excellent. Worthwhile. Chris took his work very seriously, and therefore made us feel as if it was a serious, worthwhile activity.
   - Excellent! Fantastic creative ideas. Perfect for classroom use. The whole 2 hours were interesting and motivating. Easily adaptable.

- A wonderful workshop! He was great! Very creative and I have got lots of good ideas how to "break" children into dance. I was amazed how easy it was to implement. I am confident in teaching dance after studying for 7 years, but he opened up a whole new way to look at expressive dance.

2. ***Kris Newland: Masks and Drama***
   - This was interesting because I had not thought about the possibilities of mask and movement. In many of my 'dance' situations, students are inhibited to move and I would like to explore the use of masks to overcome this inhibition and encourage the students to move.
   - This workshop was very interesting however most of the masks cannot be applied to the classroom as they are too hard to make and too expensive.
   - The masks were great, and the presentation was well presented by Kris Newland. Perhaps more information could have been provided about how to make simple masks. Otherwise a good presentation.
   - Very good! I gained a lot of ideas for implementing drama in the classroom and broadening the school's resources. The workshop was also very enjoyable and easy to get involved in.

3. ***Jonquil Temple: Theatre and Puppet Workshop***
   - What a fabulous visitor. Jonquil gave me the inspiration to try puppetry with the children. I appreciated her statement about using unknown masks with children.
   - Showed us a great variety of uses for puppets. I found the hand puppets of most benefit for me as a primary teacher. The rest I found interesting but not practical for me.
   - Good handouts - UNREAL workshop, very captivating.
   - A wide variety of materials available at the presentation. Jonquil appears to be very talented and presented a number of interesting ideas related to puppetry and mask. Jonquil provided a good description, concerning what puppetry really involves.

4. ***Gary and Carol Crees : Dance Workshop***
   - Excellent - great dances, fun to do. Little resources required except for music. Good multicultural aspect - can incorporate children's cultures in the class. Dances involved simple steps and all chn. can be involved.
   - I enjoyed this workshop thoroughly. The dances were great - easy and yet able to be extended.
   - Brilliant! Gary and Carol shared their wealth of experience in multicultural dances which were extremely simple and easily adaptable to any classroom. They were enthusiastic and presented a brilliant workshop.
   - I enjoyed this workshop. Worthwhile!! I learnt a lot about different cultures and children would find these interesting.

5. ***Sam Saad : Music K-6 Workshop***
   - Excellent - great musical activities involving a variety of concepts and activity areas. Good, simple, easily accessible resources -> bean bags, hoops, balls, instruments. Enjoyable games, some unfamiliar and others familiar but with variations. Very beneficial and enjoyable.
   - Excellent! Lots of wonderful ideas to use in the classroom. Practical and appropriate ideas with simple and easy to find equipment. Have used some ideas already. FANTASTIC!
   - Excellent, made me feel a lot more confident in teaching music. It was really good that we were able to purchase his book.

- Brilliant! Great ideas, which were practical and I loved his method of classroom management - "the hoops". I enjoyed listening to a *teacher* who shared his ideas, talked about his success and failures and things which we could all relate to.
- Absolutely fabulous workshop. Resources were appropriate and suited to K-6. Book fabulous - full of ideas. EXCEPT I didn't get one. Very enthusiastic presenter which rubbed off on me. New and interesting ideas presented.
- Sam Saad had a lot of musical ideas to cover and present to the class. His ideas were creative and covered various musical concepts. Another important aspect was the other areas that he covered within the workshop such as classroom management, equipment and instruments available, and the various games that can be undertaken in a classroom.

6. ***Bill Neilson: Music and Computers***
   - Generally less motivational than the other workshops. Good introduction to music and computers but would need to do more in this area before taking back to the classroom.
   - A good workshop but not practical if the computer equipment isn't available in schools ie. keyboard, sound module... However, if the equipment is available the program was absolutely brilliant.
   - Great program but not appropriate to my grade level or my school's resources. We only have Apple II and Apple IIgs.
   - The music and computers workshop was interesting, but a little confusing, perhaps as a result of my lack of musical experience. Bill Neilsen was enthusiastic, and presented us with various musical ideas.

**Integrated Arts Program, Presentation and Teaching Experience**

In the second half of the semester each student developed an integrated arts program which culminated in an integrated arts presentation. Part of this was also designed to teach some part of one or more arts areas to another group of children.

Presentations included a variety of ideas and all were videoed so the lecturer could assess them. Some of the presentations included the following:

- Time Machine, visiting the Aborigines, Convict then a multicultural classroom
- Singing a song about body parts, adding actions and playing instruments
- This is Your Life, Humpty Dumpty
- Monster Mash Play
- Machines and Robots
- Dramatising Old MacDonald with puppets
- Under the Sea
- Dramatising a book with songs and costumes
- Readers' Theatre to *Crocodile Beat*
- Carnival of the Animals
- Creative Dance based on a Space Theme
- Dramatisation of the story about *Tiddalik the Frog*

Students met each fortnight with the lecturer to discuss their progress, problems arising and other issues. These regular meetings helped to ensure that students kept on task and on track. Either in the lead up to the final production or after it, each class of children then had to select one aspect of an arts areas related to the production and teach it to another group of children, either peers, or younger/older children. This involved the children selecting an activity, learning it thoroughly themselves then teaching it, either individually on a one-to-one basis or team teaching in a class situation. Activities chosen included teaching a song, dance steps or a percussion accompaniment, making

props, costumes or related art object, moving like a character in the production, or creating a song based on the production. The students all reported that their children thoroughly enjoyed this activity - they learned what it was like to be a 'teacher' as well as developing and refining their personal skills in the selected activity or arts area.

The final presentations were creative, innovative and enthusiastically produced, with many, many hours being spent in preparing for all the aspects of the presentation, whether it be painting the backdrops, designing and making the costumes and props, composing and playing the music, choreographing the dances, writing and practising the script, organising lighting and publicity, preparing for and videoing the dress rehearsal and presenting and videoing the final production. Although every student felt that it had been a challenging assignment, they all concurred that both they and their children had developed significantly in a wide variety of skills and confidence throughout the project and that it had been one of the most rewarding and valuable assignments of their whole course.

In the final seminar period, students were asked to share with the rest of the class their experiences and productions in which they had been involved. Each student was allocated only five minutes so their mini-presentations were carefully thought out with video clips to illustrate the points their were making about the development of their production. This activity was perceived to develop very positive and supportive group dynamics as each student received much positive feedback for their mini-presentation and all students were interested in each other's experiences. It provided a very satisfying and rewarding culmination to the subject.

**Final Subject Evaluation: Results**

Also in the last seminar period, the students were asked to complete a 'Final Subject Evaluation Form' (as well as the Exiting Survey) which listed the objectives of the project. Students were requested to indicate how much they perceived the subject to have achieved its objectives then to rate their perceptions of the relevance and value of each of the workshops.

These results indicate clearly that the objectives for the subject were achieved to varying degrees, depending on the previous expertise and experience of the students. All the students agreed that they had experienced and evaluated a series of integrated arts workshops, specifically in the areas of drama, visual arts, dance and music, had gained a repertoire of activities and classroom learning experiences relevant for their teaching situation and had used these skills, concepts and understandings in developing, with the pupils in their classes, a similar type of integrated arts workshop which was designed to teach selected concepts to another group of children.

TABLE 2: *Extending the Creative Arts in the Classroom*
Final Subject Evaluation: Students

NA = Not at All; NM = Not Much; M = To a Moderate degree; VM = Very Much

| To what extent have you: | NA | NM | M | VM |
|---|---|---|---|---|
| • experienced and evaluated a series of integrated arts workshops, specifically in the areas of drama, visual arts, dance and music | | | 43% | 57% |
| • gained a repertoire of activities and classroom learning experiences relevant for your teaching situation | | | 52% | 48% |
| • developed your attitudes, skills, concepts and understandings in each of the arts subjects within the Creative Arts KLA | | 8% | 60% | 32% |
| • developed your personal and professional confidence in each of these subjects | | 13% | 65% | 22% |
| • used these skills, concepts and understandings in developing, with the pupils in your class, a similar type of integrated arts workshop which was designed to teach selected concepts to another group of children | | | 60% | 40% |
| • reflected on the different approaches to teaching the arts and how your reflections and experiences have changed your teaching practices. | | 30% | 52% | 18% |

**Please rate the on-campus Workshops in relation to their relevance and value to your particular situation - both personal and work (1 = no relevance or value at all; 5 = excellent)**

| | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
| • Dance | | 4% | 8% | 22% | 66% |
| • Drama and Masks | 4% | 13% | 44% | 30% | 9% |
| • Puppets / Theatre | 17% | 26% | 44% | 9% | 4% |
| • Multicultural dances | | 4% | 22% | 52% | 22% |
| • Music K-6 | | | 4% | 17% | 79% |
| • Computers and Music | 47% | 13% | 26% | 9% | 4% |

Only a few students (8%),felt that they had not developed their attitudes, skills, concepts and understandings much in each of the arts subjects within the Creative Arts KLA, 13% felt that they had not developed their personal and professional confidence much in each of these subjects and quite a significance percentage (30%) indicated that they had not reflected much on the different approaches to teaching the arts and how their reflections and experiences had changed their teaching practices, even though this was a part of two of the assignments. All the other students indicated that they had gained much from the subject in relation to each of these indicators.

It seemed clear from the evaluations that the Dance and Music workshops were felt to be the most relevant and practical (66% indicated that they felt the Dance workshop was excellent and 79% indicated that the Music workshop was excellent) and that the Computers and Music workshop , and the Puppets workshop were considered to be the least relevant and practical, with 47% indicating that they felt that Computers and Music has no relevance or value to their situation and 17% perceiving that the puppets workshop was not relevant to their situation.

**Staff Evaluations**

- These three workshops have been very enjoyable and stimulating. They have provided me with some ideas for my own KLA (PD/H/PE) and it has been interesting to see how the students have worked and accepted some of the ideas. Keep up the good work!
- Thank you for opening the subject to staff. I do not think enough internal inservicing goes on. I have had quite a lot of experience with integrated arts workshops, but it is always refreshing and stimulating to see and be involved with different perspectives.
- I chose the dance in particular because it is/has never been a high skill of mine.

Students were then asked to make general comments about the overall subject. These included the following :

- I thought the reflections section was a good idea because it honestly did make you reflect.
- The workshops were excellent, also the final assignment was very time consuming but very worthwhile and a good experience
- The workshops were presented by 'professional' artistes who knew exactly what they were talking about, since it was their field of expertise. Also, the structure of the entire subject, ie. workshops and interviews worked well. I thoroughly enjoyed the course!
- A brilliant mode of learning. The workshops are a wonderful idea!!
- The workshops have been very worthwhile, enjoyable and informative.
- A great mode of learning, the differing workshops are of an extremely worthwhile experience. I'm thoroughly enjoying this course!
- All the workshops were of educational value and enjoyment as a teacher, with ideas that could be implemented in a classroom situation.
- The workshops have been very helpful, informative and practical. A thoroughly worthwhile experience.
- So far these workshops have given me some practical ideas to take back to the classroom.
- Great to be given so many ideas on different areas of the Arts. Look forward to attending tutorials due to the range in activities.
- This is probably the most versatile course we have ever done. The model of the course is great, and it's a brilliant practical experience for me. Thanks so much.
- Good to see a variety of artists with great expertise. It's very interesting. They've been great so far.
- This is the most worthwhile and rewarding mode of learning. The hands-on experience is BRILLIANT, PRACTICAL AND INSPIRING

It is clear from these open-ended evaluations that, overall, the project was seen to be valuable and worthwhile in developing the students' personal and professional confidence in each of the arts subjects and giving them a repertoire of classroom learning experiences relevant for their teaching situation. It can only be hoped that in future years adequate funding can be made available again to provide the staff and students with such a variety of high quality practical workshops.

# ALEXANDER CLARK: SOUTH AUSTRALIAN MUSIC EDUCATOR AND ADVOCATE

**JANE SOUTHCOTT**
**Gippsland School of Education, Monash University**

Alexander Clark, a trained tonic sol-faist, became an Inspector of South Australian schools in 1884. Under his guidance music secured its place in state-supported schooling. Clark was an enthusiastic, committed educator who lead by example and encouragement. He was warmly regarded and respected by his peers, teachers and school pupils. He championed the cause of music, pushed for teacher training in the subject, and was its strongest advocate in the public domain. Under his guidance the 'Thousand Voices Choir' was established. Despite retrenchment from the inspectorate he continued his fight for music and was still teaching and conducting at the time of his death in 1913.

This paper seeks to outline his career and contribution to the development of music in state schooling in South Australia. Many of the arguments Clark advanced for music's inclusion are cited today. The core of the curriculum he put into place in South Australia did not markedly change until the 1960s. Effectively, Clark established the content and delivery practices of music in South Australian schools. Further, this paper considers the importance of personality in advocacy for a marginalised subject.

Clark's efforts on behalf of the discipline were tireless and his approaches converted many. His contribution and influence should be documented and acknowledged.

* * * * * * * * *

Alexander Clark was born in Dundee, Scotland, on June 10, 1843.[1] He was educated in England, at Swindon in Wiltshire.[2] At the age of thirteen[3] he was apprenticed as a pupil teacher in the Great Western Railway schools at New Swindon.[4] During 1863 and 1864, he held a two-year scholarship at the Highbury Training College, where he graduated with a first-class certificate from the English Council of Education.[5] Lewis George Madley was also a student there.[6] The association between Clark and Madley was to be significant.

During Clark's second year of teacher training a tonic sol-fa teacher, W.P. Ball, introduced the method. Ball stated that the students "now think well of Sol-fa, though at first many knew nothing about it and others ridiculed it."[7] Ball considered Clark a promising, able tonic sol-faist.[8] Clark was convinced of the efficacy of the method and pursued it with enthusiasm. From this conversion, he remained faithful, fulfilling Ball's expectation that those who gained qualifications during training would spread the method widely in their future careers.

In 1867 Clark accepted a position in New South Wales as Headmaster of St Andrew's Cathedral School, Sydney. Madley had also accepted a position in Sydney, at St. James's School.[9] Clark was obviously familiar with the teaching at St. James's School - he married Madley's co-teacher, Miss Viles, in early 1869.[10] In Sydney, Clark established the St. Andrew's Tonic Sol-fa Singing Class which presented him with an "handsome black marble 21-day time-piece as a testimonial."[11] When Madley removed to Adelaide in December, 1873 to become the first head master of the Grote Street Model Schools[12] Clark was appointed headmaster of St. James's School.[13] Overall, Clark taught for seven years at St. Andrew's Cathedral School and for two years at St. James's School.[14]

In 1876, Madley became the principal of the new Training College.[15] Clark came to Adelaide to succeed Madley as the headmaster of the Grote Street Model Schools. Despite the constant interruptions, caused by observational visits and student teacher placements, Clark was pleased with the achievements of his school, where places were in high demand and attendance was very regular.[16] The Grote Street site became overcrowded and on June 4, 1883, Clark personally led the 800 children as they marched to the strains of the school drum and fife band to the newly completed City Model School in Sturt Street.[17]

When Clark arrived in Adelaide in 1876, John Anderson Hartley was at the educational helm as the President of the Council of Education. Hartley was an energetic, forceful leader who kept a tight rein on the teachers under his aegis. Clark later said that "Hartley ... was no musician," but that he recognised the appeal and effectiveness of the tonic sol-fa method, and had no hesitation in adopting the method for use in the schools, and expecting teachers to qualify to teach it.[18] Clark may have been speaking with the gift of hindsight, but certainly Hartley saw a place for music in schooling and he supported Clark in his efforts. Between 1881 and 1883 there was a royal commission to inquire into the working of the Education Acts.[19] During the inquiry Hartley was questioned and, already, he was citing Clark as an acknowledged authority on school music.[20] Clark, called as a representatives of the headmasters, was described by a peer as "one of the most independent men amongst us."[21]

Despite his outspoken opinions, Clark was appointed an Inspector of Schools for the Northern District in 1884.[22] Clark later described his district and his duties:

> In 1889 there were '105 schools in operation' ... 'a remarkable increase upon the number open when I took charge here six years ago; it was then only sixty-eight. As all but a few of these have to be visited twice a year, once for inspection and once for a thorough individual examination, and as they are scattered over the country extending from Spencer's Gulf to the border and from Petersburg to the Peake, it will be seen that the task set the local Inspector is one which taxes to the uttermost his time and powers of arrangement. It is also necessary that he should be almost constantly from home, and that for periods of two, three, and four weeks at a time.[23]

Clark remained an inspector for eighteen years.[24] During that time, his activity on behalf of school music was tireless and was in addition to his primary duties as an inspector. Eventually some consideration was given for his role as the musical examiner and as the conductor of the massed choral festivals.[25] Later, towards the end of his career, Clark spoke about the role of an inspector: "perhaps ... the authorities should consider whether their inspectors were not over-worked." To complete their allotted tasks "meant constant and unremitting effort, the expenditure of the very best that was in them, long hours in school, lengthy and carefully-digested reports, the discomforts of travelling, and long absences from home."[26]

In 1879 Clark was a foundation member of the Public Schools' Floral Society,[27] and, in 1891, he was also foundation member of the Public Schools' Decoration Society, whose concerts he conducted between 1891 and 1912. In May 1892 Clark acquired further Tonic Sol-fa certificates that qualified him as an examiner.[28] In September, 1896 Hartley died suddenly. Rather than appoint an individual successor, a Board of three Inspectors, with one elected as chair, became responsible for the general management of the department,[29] but did little beyond maintaining Hartley's system.[30] In 1902, economic conditions in the State were very difficult, even "near desperation," with all salaries reduced proportionately and other cutbacks introduced.[31] As part of the reshuffle, Clark was retrenched as an Inspector.[32] He was appointed as the head teacher of Walkerville School, a Class VI school, from June 29, 1902. (The lowest class was XII.)[33] He was 59 years old. Two months later, Clark was appointed head teacher of

Brompton School, (Class IV).[34] Gradually, economic conditions improved and, in 1905, Clark was appointed headmaster of Sturt Street School (Class I).[35] He had returned to the school he had left to become an inspector.

Clark remained at Sturt Street School until the end of his career.[36] In his seventieth year he was given permission under the Septuagenarian Act to teach until just after his seventy-first birthday.[37] Unfortunately, on the morning of Saturday, March 15, 1913, while preparing to go on a school picnic in the Adelaide Hills, he suffered an apoplectic stroke, and died the following day.[38] The Sturt Street School journal recorded that there was "general grief manifest throughout the school. Teachers and children little prepared to pursue usual routine." The school was closed for his funeral.[39]

When Clark arrived in South Australia the place of music in schooling, in the form of class singing, was uncertain. His advocacy statements used the conventional, contemporary arguments for its inclusion, all of which were pragmatically based, and addressed the uses of music. Clark argued that music contributed to the refinement and elevation of the sensibilities of school children.[40] Singing contributed to the order, discipline and tone of a school, particularly via the school drum and fife band. Headmaster Clark reported that in the City Model Schools 'marches are played as the classes pass in and out; the result is regularity and uniformity of step, and a marked improvement in the carriage of the scholars."[41] Music was always at the forefront of school self-promotion. Inspector Clark stated that "singing popularises the school - everyone loves music."[42] Music also had a role in fundraising - possibly the most telling argument for its inclusion with educational bureaucracies. In his school report in 1877, Clark stated that a "series of concerts, given by the girls, proved such a financial success, that, after paying expenses and devoting £80 to charities, a grand piano was purchased for the use of the girls' department."[43] Later, Inspector Clark stated that "not only is school singing common, but school concerts are too." Many of them resulted in profits, which were used to buy "educational apparatus and tastefully decorated walls."[44] Music was very much perceived as a break between other subjects that would relieve the monotony of the school day. Clark made repeated statements on this theme, for example, he wrote that "songs at various intervals during the day break the monotony of the ordinary routine,"[45] that "it relieves the tedium of the ordinary round of study," and was beneficial physical training[46] which could prevent pulmonary and other complaints. Clark cited the medical journal, the *Lancet*, as his authority.[47] He also argued that learning music at school might lead to a future career as a musician.[48]

By the time of Clark's arrival in South Australia in 1876, the tonic sol-fa system was already present in state-supported schools, despite later attribution of its introduction to Clark and Madley.[49] A teacher, James Cater, was using the tonic sol-fa system in schools in Adelaide as early as 1867. In 1870 the South Australian Education Board stated that the introduction of the tonic sol-fa method had "effected great improvement in that useful branch of instruction. We regret that it is not more generally adopted."[50] There is no identifiable direct source of this impetus.

When Clark arrived in Adelaide music was not a compulsory part of schooling. Teachers were "strongly urged" to introduce singing.[51] Across the colony 37% of children attending licensed schools learnt singing (ie by ear) and 5% learnt music (ie methodically with some form of notation reading included).[52] The Board of Education made annual, optimistic statements about its inclusion and the spread of the tonic sol-fa method, however, singing remained only recommended.[53] Singing via the tonic sol-fa system was included in the syllabus of the Grote Street Model Schools[54] but that was not the same as including it in the general *Course of Instruction*. Five years later the number of children learning singing had nearly doubled to 68.3% but those learning music had decreased to 1.4%.[55] Possibly, teachers had already been teaching singing but only now listed in their returns. When, in 1884, Clark was appointed an Inspector

of Schools he was able to promote music in schools on a wider scale. On beginning his inspectoral duties he found that in only a few schools singing was taught by a notation, in the rest, if it was taught, it was taught by ear.[56]

In 1885 new Education Regulations were enacted.[57] Singing and music were almost omitted - singing only contributed an additional but not mandatory 1% to a school's overall assessment.[58] However, singing was included in the assessable subjects for the infant schools.[59] Clark acknowledged that some teachers had no natural aptitude for teaching singing and avoided it but that, even more worryingly, others who could teach the subject reached the "mercenary conclusion that it doesn't pay and is not compulsory, ignore it."[60] In 1890 the percentage of the grade obtainable for music was increased to 5% of the total marks obtainable on individual examination.[61] In 1889 the percentage of public schools in each district that received a grade for singing varied between 48.7% and 88.5%. The highest proportion being in the Northern district[62] where possibly Clark's promotion of the subject had some effect.

In 1891 a draft school music syllabus was published. Clark had overseen its development and the requirements were solidly tonic sol-fa.[63] In 1892 in revised *Regulations* singing was now "required,"[64] and music gained a minor place in teacher qualifications.[65] After two years of trailing the draft syllabus Clark published a modified program and invited comment.[66] He expected that the majority of schools would consider it too difficult but that it should be remembered that the work was for collective rather than individual testing. Clark suggested that some schools would not find it difficult.[67] The standard was designed so that the lower classes were at the level of the Tonic Sol-fa Junior Certificate and the upper classes the Elementary Certificate. Clark suggested that the standard was to be considered the minimum and that schools should work to extend it.[68] Clark wryly noted that, as the subject was now awarded a larger percentage of the marks in the annual examination it had received more attention from teachers, of whom "quite a large number who previously "couldn't sing," and therefore "couldn't teach music, have discovered a talent hidden away in some sly corner of their cerebrum."[69] In 1902 singing in all classes was allocated 6% of the total marks obtainable on individual examination.[70] During his lifetime, the curriculum Clark had instigated remained effectively unchanged,[71] and did so until the revision of 1916, and even then the essentials remained.[72]

Throughout Clark's time as an inspector he used his annual reports to chronicle the progress that was made towards achieving his goals. His first music objective was that all children should sing in school, at least by ear. In 1895, Clark stated that "in nearly every school singing is now heard."[73] In 1900 Clark reported that:

> The school where singing is not taught is a rarity ... it is natural for children to sing, even if the teacher cannot teach a notation. Singing by ear is infinitely better than nothing. I regret that one or two non-singing teachers had stopped singing in their schools. They were newly appointed, and because they could not sing themselves had altered the time-table and struck out music ... Was there ever such folly?[74]

Clark had nearly achieved his first objective.

Gradually Clark felt that singing in some form was becoming the norm and he began to focus his inspectoral comments on the importance of teaching methodically, particularly by the tonic sol-fa system which he considered "the best yet invented, being scientifically true, extremely simple, and easily learnt."[75] Clark expected that children would begin to understand musical notation, extend their vocal training to include part singing, and develop the ability to complete simple musical dictation.[76] They should have voice, breathing, and enunciation exercises; modulator practice, sight-singing, time and ear tests.[77] In 1895, Clark optimistically asserted that: "the time is not far distant when singing at sight from the Tonic Sol Fa music will be very

common in our schools."[78] Clark argued that it would be beneficial for children to take the Tonic Sol-fa certificate examinations.[79]

Clark also began a crusade to improve the children's vocal tone. In 1889 he recommended that all teachers were to discourage "loud, harsh, or strained singing."[80] Nine years later he confidently stated that: "shouting, coarse, harsh, strident tone has everywhere disappeared, and we have in its place clear sweet tones, easily produced and sustained with a minimum of effort. Enunciation during singing is, I think, wonderfully good."[81] A visiting Victorian expert, Dr. Samuel McBurney, was particularly impressed by the "soft, sweet singing" of the South Australian children and he published his favourable report internationally. Clark was pleased.[82] With improvement in the vocal tone Clark set his sights on the teachers' management of the children's vocal development. He was concerned that no boy should not be expected to sing "after his voice has commenced to 'break' " as the resulting injury was "irremediable."[83] He was also worried that children were too often allowed to strain their voices by being allocated to inappropriate parts. Too often girls were "injudiciously set to sing *firsts*, irrespective of the fact that many of them "have naturally contralto voices ... and the boys just as unwisely are set to growl at seconds, spoiling, maybe irredeemably, beautiful soprano voices."[84]

In 1892, Clark stated his fourth objective - he wished children to become independent music readers, "so that when our scholars leave school to mix in the world they will not have to drop *music*, but still continue to improve by the strength given them to help themselves."[85] Clark wanted the children to be competent sight-singers in both tonic sol-fa and traditional notation, for he was concerned that, without a familiarity with traditional notation, children leaving school and fond of singing might be disadvantaged when trying to pursue their musical interests in amateur groups.[86] Clark's music syllabus had always recommended that children in the upper grades should be taught to read staff notation, but many teachers considered themselves unable to teach it, baffled by what Clark termed the notational "hieroglyphics," and the unscientific, fixed-doh treatment.[87] Clark published articles and presented inservices on the topic which stressed the ease with which the transition could be accomplished. He felt that, by approaching the staff from a tonic sol-fa, or movable-doh, perspective the "difficulties disappear like mists before the morning sun."[88] In 1901 the introduction of staff notation to the upper classes became mandatory[89] and Clark reported that "not a few schools now teach the staff notation and how to read it on tonic sol-fa principles."[90]

Repertoire was inextricably linked to method advocated, particularly in the case of the tonic sol-fa system, where there was a specialised notation. When Clark first arrived in South Australia, school songs were selected from what was available. One inspector complained that many teachers were presenting mundane hymn tunes from American collections such as Sankey and Moody "sung in wretched tune and time."[91] Clark, who believed that any music was better than none, was more encouraging, suggesting that national songs, "many of the christy minstrel songs," and even some of Moody and Sankey's were suitable. However, this recommendation seems to have produced an unexpected result, as Clark described:

> I had been urging the practice of songs ... in fact anything the teacher of children knew that would be in place in a school Judge of my surprise on visiting a school ... a few months afterwards to hear the following chorus led by a lusty voice with a decided Hibernian flavour, "Has e'er a bonny lass in the east of Downpatrick seen poor Jimmy Murphy? Whack, fal-de-ral, fal-de-ral, riddy-tum-ti, ri-toorai-i-toorai-i-tay." There has been no singing in that school since.[92]

The introduction of a music syllabus was not enough to ensure its effective implementation. Music had to gain a place in teacher training. In 1876, when Madley became the first principal of the new Training College[93] singing, although not officially

part of the regulations, was taught there. Madley considered music essential in infant schools, extremely desirable in all schools, and, overall, a "great auxiliary to education."[94] In 1881 the published syllabus of the Training College included music by the tonic sol-fa method[95] which was probably taught by Clark. In 1897 all the Training College students successfully completed the elementary practical sol-fa certificate examination.[96] Clark was their examiner.[97] However, a large proportion of teachers never attended the Training College. The four year apprenticeship system for pupil teachers continued.[98] At the end of their indenture some of the pupil teachers did gain entry in the Training College, but others were appointed directly to schools. Some continuing education was offered to the pupil teachers nearer to Adelaide by Madley, Clark and others who gave Saturday morning classes.[99] In 1900, the entrance examination for pupil teachers included music,[100] and it was formally listed as one of the subjects of study in the Pupil Teachers' School.[101] Music thus moved into preservice teacher training, to some degree, however, many teachers already in schools needed an incentive to address the subject. The only way that this could be done was by making music part of the system of teacher promotional qualifications. In 1892, music gained a place as one of the four optional subjects which could be used in teacher classifications.[102] So, although the regulations stipulated that singing was required, all teachers did not have to be able to teach it.

There was an awareness on the part of the educational authorities that, regardless of the development of programs for teacher trainees, established teachers needed to be inserviced to implement change. One solution to this was the establishment of Teachers' Associations in each of the inspectorial districts in 1885. Saturday meetings were intended to provide professional support and collegiality,[103] and were also a means of inservicing curriculum developments.[104] From the outset, Clark enthusiastically used these Associations to encourage and inservice the teaching of music,[105] and to enthuse teachers to return to "their respective schools encouraged to make fresh efforts."[106] The carrot of better results in school examinations was proffered. The president of the South Australian Teachers' Association, stressed just this when he stated that:

> he had been much interested in learning from Inspector Clark how much useful work had been done by the Northern Associations ... As a proof of the benefits derived, he had learned that all the schools examined this year by Mr. Clark had gained more that 70 per cent., whereas better qualified teachers near Adelaide had obtained much lower results, owing, he believed, to the want of mutual intercourse. [107]

Additional marks could be gained by the systematic teaching of music. Reportage of the Teachers' Associations' activities in the *Education Gazette* reinforced creditable practice.[108] Often the outcome of a demonstration lesson was the formation of a special interest group taught by a local enthusiast.

Throughout his inspectorship, Clark gave talks and demonstrations to various Teachers' Associations, and gradually he included testing for tonic sol-fa certificates.[109] A typical program was given at the Balaklava Teachers' Association meeting in 1894, when Clark examined scholars for the junior certificate, gave a talk on the advantages of the tonic sol-fa system, and gave a demonstration lesson with about forty children in which he incorporated breathing and voice tone exercises, singing from the modulator and hand signs, and time exercises. Later that day Clark examined three teachers and one scholar individually for the elementary certificate.[110] In 1902, Inspector Maughan recorded his "obligation to Mr. Clark for the instruction in the teaching of singing that he gave to gatherings of teachers on every Saturday that he spent in the North."[111] The other inspectors were well aware of Clark's abilities. Inspector Plummer offered that if Clark could tour the district it would give impetus to the teaching of music and he would be willing to make the exchange for the time spent.[112] In 1901 Inspector Neale stated that:

> With only such aid as Inspector Clark has been able to give at meetings and conferences, the teachers have continued to develop the teaching of music. After each of Mr. Clark's lectures and illustrative lessons at the Adelaide conference, I have found the teachers making improvements. Everywhere the old harsh and loud singing has given place to sweetness. In view of the potency of music ... I should be glad if the work done by Mr. Clark's self-denying enthusiasm could be supplemented with more of his official time. If he, or some similarly qualified expert, could visit all the schools at intervals the benefit to the State would much outweigh the added expense.[113]

Unfortunately, Clark was about to be retrenched, the benefits did not outweigh the expense. Despite this he continued to give presentations to the Teachers' Associations.[114] He was always a welcome lecturer, whose demonstrations were considered a treat by children and teachers alike.[115] If anything, the terms in which he was described became warmer. On one occasion it was reported that: "Mr. Clark is so enthusiastic in his subject that the feeling becomes contagious to all his hearers, and however poor one's voice and ear are, the desire is irresistible to make such a subject an important item in the curriculum."[116]

In 1898 Clark addressed the third annual conference of the South Australian Public School Teachers on singing and gave a demonstration with the Rose Park School Choir, who were described as "the best school sight-singing choir in South Australia."[117] The children's performance was "loudly applauded," and the visiting President of the Victorian Teachers' Association, " said it was also a revelation to him. Such good singing, such pure tone, and such good behaviour, came as a surprise to him."[118] The audience cheered.

The *Education Gazette* was first published in 1885 at the instigation of Inspector-General Hartley.[119] Clark took advantage of the publication to advance the cause of music and the tonic sol-fa method. He had lengthy articles on the topic from other journals published,[120] as well as his own articles and correspondence received from teachers that confirmed his statements and recorded singing successes.[121] In 1891 the publication of the names of teachers who had acquired Tonic Sol-fa Certificates began in the *Education Gazette*.[122] During the following year, the lists became more extensive.[123] According to the register begun by Clark in 1892, in the years up to his death in 1913, 1,182 Tonic Sol-fa Certificates were awarded in South Australia.[124] Clark publicly encouraged teachers to persevere with their studies, suggesting that "teachers who had obtained their T.S. certificate with the greatest labour, and after repeated trials, produced most satisfactory results.[125] From 1894, the standing of each successful candidate was given, and included students, provisional teachers, assistants, head teachers and the occasional inspector.[126] Clark was concerned to make the system self-supporting. Initially, Clark was the examiner in "nearly every case," which entailed travelling widely throughout the colony.[127] Clark argued that others should be appointed as examiners.[128]

In March, 1889 the first issue of *The Children's Hour* was published. This monthly journal was initially intended to provide additional reading material for school children,[129] but it soon included articles on most areas of the school curriculum, correspondence from children, photographs of school groups and events, songs and so forth. Clark soon took advantage of the publication as a means of providing singing material for schools. In 1890, the second year of its publication, four songs were included, all in tonic sol-fa notation.[130] Clark provided detailed notes for their teaching in the *Education Gazette*.[131] Often, the songs published in *The Children's Hour* were those selected for massed choral performance at the Public Schools' Floral and Industrial Society exhibitions and concerts.

The Public Schools' Floral Society was established in 1879 by a group of teachers who wished to encourage the cultivation of flowers, taste and skill amongst public school

pupils. On the evening of the first exhibition a promenade concert was given by approximately 250 children from the Grote Street Model School conducted by Clark. The attendance outstripped the accommodation, and the exhibition and concert were both a fiscal and public relations success. The exhibitions and concerts became an annual event. In 1892 the name of the organisations was altered to the Public Schools' Floral and Industrial Society, to represent more accurately the nature and growing prestige of the exhibition which was now held over two days.[132]

In 1884, Clark, now based in the Northern district, attested to the "usefulness and influence of Public Schools' Floral and Industrial Society," but noted that the distance prevented the schools in his district from competing effectively. As a result he established a local society with similar aims and procedures to the original body.[133] In 1886 there was no Adelaide Public Schools' Floral and Industrial Society exhibition but an exhibition was organised by the Northern Society at Gladstone. The show was judged an educational and financial success and the president, Clark, deemed the results "highly creditable." The children of Gladstone school gave two concerts, one on each of the two exhibition days.[134] The Northern society's exhibitions and concerts continued throughout Clark's inspectorate.[135]

In 1887 the Adelaide exhibitions resumed.[136] In 1891 the Public Schools' Decoration Society concert included performances from individual school choirs and, for the first time, massed choral items. Clark was appointed conductor of the concerts which involved a maximum number of one thousand children who could be accommodated on the specially erected stage. The selected singers were drawn from the larger city and metropolitan schools.[137] Between the massed choir and the specialty items, 1200 children performed for an estimated audience of 4000 over the two evenings. Clark's evaluation of the event argued for further systematic teaching of music in schools by the Tonic Sol-fa method. He hoped that future concerts would be easier to bring to fruition. In this first concert :

> Many of the 1,200 were comparatively untrained novices. Their capability at the initial practice could not be much more than guessed at. All this would be avoided, and we should have a sure foundation on which to build if the children were certificated. The requirements of the junior certificate are very modest, but even their possession would be a decided step in advance. We should know for certain by *individual examination* the quality and capability of each child's voice, and would be sure of certain, even if limited, power of reading in time and tune.[138]

In 1892, the size of the choir remained the same but singers were to be drawn from two additional schools.[139] The concerts were considered "even more successful than last year." Clark conducted the massed ensemble with his "usual skill and precision."[140] Clark commented that the concerts had had "a very elevating and stimulating influence upon school singing."[141]

In 1897, the massed choir was selected from an even wider number of schools than before which created additional problems in blending the choirs who were trained by different teachers in their respective schools, but "the consensus of opinion expressed by the Press and competent critics was that the music was 'better than ever.' " Clark felt that this was mainly due to the increased attention given to voice training. Also an orchestra was introduced to the proceedings, and, although an expensive addition, Clark felt it was worth doing and hoped that it would become the norm.[142] Clark's accomplishments as a conductor were frequently lauded. In 1897, according to the local press, he "again displayed admirable command over his mammoth chorus, whose singing was at least remarkable for two things ie:- distinct enunciation and purity of tone."[143] In 1905, the annual concert was "as usual, a conspicuous success," and Clark

"once more gave evidence of his skill as a conductor."[144] The Society, well aware of its debt to Clark who had been its honorary conductor since its inception, publicly acknowledged his efforts in 1911:

> it is fitting that first mention should be made of the veteran conductor of the concerts that yearly charm so many, and whose name is a synonym for success. Mr. Clark this year conducted his twenty-first concert, and the occasion was marked by a spontaneous outburst of respect and affectionate appreciation from the thousand children assembled at the final rehearsal, and from them and their parents at the concerts. We are so accustomed to the quiet, yet firm, grip Mr. Clark has upon the immense choir, that we are apt to forget the marvel of it.[145]

Clark had four major objectives concerning the inclusion of music in schooling. His first objective was that all children should sing. As best as can be ascertained, this was accomplished during his time as an head teacher and inspector. In the official regulations, music moved from being "strongly urged" to "required". Clark, despite being the eternal optimist who encouragingly reported progress every year, also exhorted teachers to continued effort. He hoped that teachers would not "rest satisfied."[146] He was pragmatic in his realisation that all was not ideal. In 1901, he stated that he was: "sorry to hear that in the remoter parts of the State the music is of very little artistic value. One or two singing lessons should be given every week, and songs should be heard daily, and frequently every day, in every school in the State."[147] But, even if it was of little artistic value, music was present in schooling. Clark's second objective was that music should be taught systematically by the tonic sol-fa method. By making the music requirements as solidly tonic sol-fa as he did, Clark effectively enforced that this should be the case. The introduction of the method into teacher training and Clark's tireless inservicing of teachers already in the field reinforced that this should be so. He could do no more. In fact, the syllabus he established remained unaltered until three years after his death, and effectively the music curriculum in South Australia remained tonic sol-fa at its core at least until the 1960s.[148] Clark had less success in ensuring that the reading of staff notation was taught to the upper classes. Many teachers continued to be baffled by the notation and avoided addressing it. This continued to be the case in South Australia. When demonstration primary music specialists were appointed in 1949 one of their tasks was to instruct teachers in the transition from tonic sol-fa to staff notation.[149] Clark's fourth objective was to improve the children's vocal tone and in this he was patently successful. Reports in the popular press often noted the softness and purity of the children's singing in public concerts. By 1893, Clark could state that "shouting and coarse strident tone have disappeared from all the schools concerned in the decoration concerts, and from scores of others; and beautiful, soft, sweet tone without breathiness is now met with on every hand."[150]

As the foundation conductor of the Public Schools' Decoration Society concerts, Clark influenced children, teachers, and the general public. He established the format and style of the massed choral events and imposed his genial leadership on all involved. The concerts came to be important celebratory events of the State school system. Upon his death, the Society recorded its regret: "From the musical aspect, Mr. Clark was the inspiring influence, the wonderful instructor, and indeed the life and soul of the society, and a great responsibility rests upon his successors to build wisely and well upon the magnificent foundation which he has laid."[151]

Much of Clark's influence was gained by the affection with which he was regarded. Throughout his career he was considered to be very supportive of the children and teachers under his care. When first appointed an inspector he was clearly criticised for being too generous in his marking, so much so that his first report contained a disclaimer. Clark acknowledged that the results were higher in his district than in other areas. He noted the importance of the teachers' associations, but continued to state:

> I must frankly admit that, having been so recently a teacher, and having had so frequently to go through the ordeal of an inspection myself, my sympathies may have leaned somewhat to the side of the scholars and teachers, and as many of the public teachers know my methods of working, they may, to some extent, have been able to anticipate the style of the examination.[152]

His obituary, published in the *Education Gazette,* admitted the importance of his personality:

> There was a charm about the man which made friends for him in every circle. He was possessed of a keen intellect and blessed with a vein of playful humour that placed him *en rapport* with all. Possibly everyone loved him the more because while he was willing to do everything he could for another he was sufficiently human to have the foible of being easy-going, and so allowed his friends the opportunity of repaying his goodness by looking after the little things he left behind him when he paid his visits. His books, spectacles, &c., always reached him, and he enjoyed the care thus bestowed upon him as much as they who gave it from pure love of the man.[153]

It is not surprising that, a teacher regarded with such affection, was able to advance the cause that he was converted to at the age of twenty-one. During the time that he held influence school music moved from the uncertain margins to become an expected part of schooling, and the responsibility of all generalist classroom teachers. The obvious benefits of its inclusion had been made clear to all, and the public face of schooling frequently featured music.

Clark realised, to a considerable extent, the objectives he set for himself in music education. He established a school music program that set the pattern for at least the next fifty years. He ensured that the syllabus was one that generalist teachers, with adequate support, could implement. His personal popularity meant that teachers were happy to listen to what he had to say and willing to try to emulate his example. Once removed from the inspectorate his influence continued to be felt through the annual massed concerts that he presided over. In 1913, his was the only photograph published in the program for the Decoration Society's concert, the proceeds of which were used to found a scholarship in his name at the Elder Conservatorium of Music, and the hymn *Now the Labourer's Task is O'er* was sung in his honour.[154]

---

1 Obituary: Death of Mr. Alexander Clark' 1913 in *Chronicle,* March 22, p. 43.

2 His father was employed by the Great Western Railway Company. 'In Memoriam: The Late Alexander Clark' 1913, *Education Gazette, South Australia (EGSA),* no. 320, May 14, p. 251.

3 In 1906 Clark stated that 'he had been teaching fifty years.' EGSA 1906, vol. XXI, no. 237, July, p. 166.

4 Veteran Teacher: Death of Mr. A. Clark' 1913 in *The Observer*, March 22, p.41. At the completion of his term, he was impressively placed thirteenth in the first class of the 550 successful candidates.

5 SAPP 1881, *Progress Report of the select committee of the House of Assembly on Education,* paper no. 122, p. 82.

6 Veteran Teacher,' op. cit.

7 *Tonic Sol-fa Reporter* 1864, no. 143, October, pp. 333-334.

8 Clark gained two certificates and was expected to take the Advanced Certificate shortly. *Tonic Sol-fa Reporter* 1864, no. 144, November, p. 348.

9 *The Australian Churchman* 1869, February 6, p. 139.

10 Marriage Certificate of Susan Emma Viles and Alexander Clark, March 30, 1869, New South Wales Government Registry of Births, Deaths and Marriages.

11 *Tonic Sol-fa Reporter* 1870, August 1, p. 427.

12 Notable South Australians at different periods of their lives,' 1898, *Quiz and Lantern*, April 7, p. 4. Thiele, C. 1975, *Grains of Mustard Seed*, Netley, South Australia: Education Department, South Australia, p. 23.
13 'Obituary', op. cit.
14 South Australian Parliamentary Papers (SAPP) 1881, *Progress Report of the select committee of the House of Assembly on Education*, paper no. 122, p. 85.
15 'In Memoriam,' op. cit.
16 SAPP 1877, *Report of Council of Education*, paper no. 34, p. 26.
17 Faull , J. 1983, *Sturt Street School: A Centenary History 1883-1983*, Adelaide: Sturt Street School Council, p. 1.
18 EGSA 1898, vol. XIV, no. 144, October, pp. 140-141.
19 SAPP 1883-1884, *Final Report of the commission on the working of the Education Acts*, paper no. 27A.
20 SAPP 1882, *Progress Report of the commission on the working of the Education Acts*, paper no. 27, p. 196.
21 ibid., pp. 98 & 108.
22 SAPP 1884, *Report of Inspector-General of Schools*, paper no. 44, p. 1.
23 SAPP 1890, *Report of the Minister controlling Education*, paper no. 44, p. 11.
24 Obituary' op. cit.
25 EGSA 1899, vol. XV, no. 151, May, p. 80.
26 EGSA 1906, vol. XXI, no. 237, July, p. 167.
27 Eckerman, A. H. & Donaldson, G. R. 1991, *A Century of Children and Music: The History of the South Australian Public (Primary) Schools Music Society*, Adelaide: South Australian Public (Primary) School Music Society Inc., p. 71.
28 EGSA 1892, vol. VIII, no. 67, May, p. 75. Clark now held the Elementary, Intermediate, Matriculation, Elementary Theory, and Intermediate Theory certificates. All the written work for the certificates had been examined by the Tonic Sol-fa College, London.
29 SAGG 1896, December 31, p. 1490.
30 Saunders, G.E. 1972, 'J.A. Hartley and the Foundation of the Public School System in South Australia' in Turney, C. (ed.), *Pioneers of Australian Education*, vol. 2, Sydney: Sydney University Press, p. 179.
31 Thiele, C.M. 1975, op. cit., p. 62.
32 Jones, A.W. 1991, 'Alexander Clark' in *Unicorn*, vol. 17, no. 3, August, p. 186.
33 EGSA 1902, vol. XVIII, no. 189, July, p. 90.
34 August 31, 1902. EGSA 1902, vol. XVIII, no. 191, September, p. 117.
35 July 2, 1905. EGSA 1905, vol. XXI, no. 225, July, p. 101.
36 Faull, J. 1983, op. cit., p. 17.
37 EGSA 1913, vol. XXIX, no. 317, March 18, p. 92.
38 Obituary in EGSA 1913, vol. XXIX, no. 320, May 14, p. 251.
39 Sturt Street School journals 1911-1913, GRG 18, no. 305, State Records Office, South Australia.
40 Inspector Clark stated that the 'refining and elevating influence of song is acknowledged on all hands.' SAPP 1885, *Report of the Minister controlling Education*, paper no. 44, pp. 24-25.
41 SAPP 1878, *Report of Council of Education*, paper no. 40, p. 34.
42 Clark, A. 1889, 'Singing in Schools' in *EGSA*, vol. V, no. 37, March, p. 17.
43 SAPP 1878, *Report of Council of Education*, paper no. 40, p. 34.
44 Clark, A. 1889, op. cit., p. 17.
45 SAPP 1878, *Report of Council of Education*, paper no. 40, p. 34.
46 SAPP 1887, *Report of the Minister controlling Education*, paper no. 44, pp. 24-26.
47 Clark, A. 1889, op. cit., p. 17.
48 Clark stated that 'Learning to play on the tin whistle has often been the initial step towards forming a capable musician.' SAPP 1887, *Report of the Minister controlling Education*, paper no. 44, p. 26.
49 In Memoriam,' op. cit.
50 SAPP 1870-71, *Report of Education Board*, paper no. 18, p. 8.

51 SAPP 1876, *Education Regulations*, paper no. 21, pp. 5-6.
52 SAPP 1877, *Statistical Register of South Australia*, paper no. 3, p. 251.
53 SAPP 1872, *Report of Education Board*, paper no. 73, p. 10; SAPP 1873, *Report of Education Board*, paper no. 37, p. 8; SAPP 1874, *Report of Education Board*, paper no. 24, p. 7.
54 SAPP 1874, *Report of Education Board*, paper no. 24, p. 24.
55 SAPP 1882, *Statistical Register of South Australia*, paper no. 3, part VI, p. 19
56 SAPP 1885, *Report of the Minister controlling Education*, paper no. 44, pp. 24-25.
57 SAPP 1885, *Education Regulations, 1885*, paper no. 34, pp. 4-7.
58 SAPP 1886, *Report of the Minister controlling Education*, paper no. 44, p. xiv.
59 SAPP 1885, *Education Regulations*, paper no. 34, 4-7. An infant school was a department of a public school which catered for children under the age of seven years.
60 Clark, A. 1889, 'op. cit., p. 17.
61 This was allowed for each of seven subjects, one of which was singing. SAPP 1890, *Education Regulations*, paper no. 75, p. 5.
62 SAPP 1890, *Report of the Minister controlling Education*, paper no. 44, pp. 3, 8, 10, 12, & 17.
63 Mueller, A.E. 1891, 'Sol-fa Teaching, no. 1' in *EGSA*, no. 60, September, pp. 96-97.
64 SAPP 1892, *Education Regulations*, paper no. 51, p. 9.
65 EGSA 1892, vol. VIII, no. 67, May, p. 72.
66 A few comments were made. EGSA 1893, vol. IX, no. 78, April, p. 52, and no. 79, May, p. 76.
67 EGSA 1893, vol. IX, no. 77, March, p. 41.
68 EGSA 1896, vol. XII, no. 112, February, p. 34.
69 EGSA 1893, vol. IX, no. 78, April, p. 52.
70 EGSA 1901, no. 17, April 3, p. 822.
71 EGSA 1913, vol. XXIX, no. 318, April 16, pp. 153-154.
72 EGSA 1916, vol. XXXII, no. 355, February, pp. 176-178.
73 SAPP 1896, *Report of the Minister controlling Education*, paper no. 44, p. 14.
74 SAPP 1901, *Report of the Minister controlling Education*, paper no. 44, p. 17.
75 EGSA 1897, vol. XIII, no. 127, May, pp. 71-72.
76 EGSA 1892, vol. VIII, no. 73, November, p. 142.
77 SAPP 1901, *Report of Council of Education*, paper no. 40, p. 17.
78 EGSA 1895, vol. XI, no. 103, May, p. 59.
79 SAPP 1901, *Report of Council of Education*, paper no. 40, p. 17.
80 Clark, A. 1889, op. cit., p. 18.
81 SAPP 1899, *Report of the Minister controlling Education*, paper no. 44, p. 14.
82 SAPP 1900, *Report of the Minister controlling Education*, paper no. 44, p. 13.
83 Clark, A. 1889, op. cit., p. 18.
84 EGSA 1896, vol. XII, no. 117, July, p. 82.
85 EGSA 1893, vol. IX, no. 78, April, p. 52.
86 SAPP 1897, *Report of the Minister controlling Education*, paper no. 44, p. 14.
87 EGSA 1897, vol. XIII, no. 127, May, pp. 71-72.
88 EGSA 1897, vol. XIII, no. 127, May, pp. 71-72.
89 EGSA 1901, vol. XVII, no. 177, July, p. 96.
90 SAPP 1902, *Report of the Minister controlling Education*, paper no. 44, p. 15.
91 SAPP 1878, *Report of Council of Education*, paper no. 40, p. 26.
92 Clark, A. 1889, op. cit., p. 17.
93 Initially the thirty students took a six-month course, which was extended the following year to a minimum of twelve months. Minutes of the Council of Education, May 21, 1876, p. 218, GRG 50/1, vol. 8.
94 SAPP 1881, *Progress Report of the Select Committee of the House of Assembly on Education*, paper no. 122, p. 78.
95 ibid., p. 81.
96 SAPP 1899, *Report of the Minister controlling Education*, paper no. 44, p. 29.
97 SAPP 1900, *Report of the Minister controlling Education*, paper no. 44, p. 13.

98 Brice, I.D. 1978, op. cit., p. 10.
99 SAPP 1877, *Report of Council of Education*, paper no. 34, p. 6.
100 EGSA 1900, *Education Regulations*, no. 13, March 15, p. 613.
101 SAPP 1901, *Education Regulations, 1900*, paper no. 37, p. 10.
102 SAPP 1892, *Education Regulations*, paper no. 51, p. 11.
103 Whitehead, K. 1994, 'Career Paths for Provisional School Teachers in South Australia, 1875-1915' in *History of Education Review*, vol. 23, no. 1, p. 55.
104 It must be acknowledged that Clark used the teachers' meetings to instruct in other curriculum areas and other inspectors also addressed music, but less frequently.
105 The first recorded singing demonstration was given at the Gladstone Teachers' Association, March 5, 1887. EGSA 1887, *Teachers' Associations*, vol. III, no. 21, May, p. 32.
106 SAPP 1887, *Report of the Minister controlling Education*, paper no. 44, p. 26.
107 EGSA 1886, vol. II, no. 13, June, p. 40.
108 EGSA 1886, vol. II, no. 14, July, p. 52, no. 15, September, p. 60 & 1888, vol. IV, no. 34, October, p. 79.
109 EGSA 1892, vol. VIII, no. 65, March, p. 51; no. 66, April, p. 63; no. 68, June, p. 86, 1892, no. 69, July, p. 100; 1894, vol. X, no. 87, January, p. 20; no. 89, March, p. 42; no. 91, May, p. 68; no. 92, June, p. 75; no. 93, July, p. 88; 1895, vol. XI, no. 101, March, p. 40; no. 104, June, p. 75; no. 107, September, p. 106; 1896; vol. XII, no. 118, August, p. 97; 1899, vol. XV, no. 152, June, p. 98; 1900, vol. XVI, no. 163, May, p. 78; 1902, vol. XVIII, no. 187, May, p. 80.
110 EGSA 1894, vol. X, no. 97, November, p. 132.
111 EGSA 1903, vol. XIX, no. 206, December, p. 160.
112 SAPP 1901, *Report of Minister controlling Education*, paper no. 44, p. 22.
113 SAPP 1902, *Report of the Minister controlling Education*, paper no. 44, p. 20.
114 EGSA 1902, vol. XVIII, no. 200, December, p. 156.
115 EGSA 1903, vol. XIX, no. 206, December, p. 163.
116 EGSA 1905, vol. XXI, no. 224, June, p. 99.
117 *The Children's Hour* 1899, Class 4, vol. XI, no. 112, April, p. 57.
118 EGSA 1898, vol. XIV, no. 144, October, pp. 140-141.
119 SAPP 1886, *Report of the Minister controlling Education*, paper no. 44, p. xiv.
120 Curwen, J.S. 1891, 'Jubilee of the Tonic Solfa system,' from the *Contemporary Review*, July, 1891, reprinted in the *EGSA*, vol. VII, no. 62, pp. 129-132, & 'Training of a Board School Choir' reprinted from the *Musical Herald* in EGSA 1893, vol. IX, no. 80, June, pp. 86-87.
121 EGSA 1893, vol. IX, no. 82, August, p. 107.
122 EGSA 1891, vol. VII, no. 62, December, p. 122.
123 EGSA 1892, vol. VIII, no. 65, March, p. 46; no. 66, April, p. 55; no. 67, May, p. ?; no. 68, June, p. 80; no. 69, July, p. 91; no. 70, August, p. 102; no. 71, September, p. 114; no. 73, November, p. 138; no. 74, December, p. 150.
124 781 Elementary and 135 Intermediate Tonic Sol-fa Certificates, 166 Elementary Theory and 60 Intermediate Theory Certificates, 21 Choir Training and 19 Harmonic Analysis Certificates. Register of Tonic Sol-fa Certificates, GRG 18/11, State Records Office of South Australia, passim.
125 EGSA 1893, vol. IX, no. 81, July, p. 91.
126 EGSA 1894, vol. X, no. 87, January, p. 19 & no. 95, September, p. 102.
127 EGSA 1893, vol. IX, no. 78, April, p. 52.
128 SAPP 1901, *Report of Council of Education*, paper no. 40, p. 17.
129 Bonnin, H. 1987, *Hours to Remember: Reflections on life in South Australia, 1889-1929 from The Children's Hour*, Adelaide: South Australian Government Printer, p. 9.
130 *The Children's Hour* 1890: 'The Summer Days are Coming,' 'The Golden Rule,' 'The Silent Angels,' 'Happy New Year,' Class IV, vol. 2, no. 13, p. 37, no. 14, p. 46, no. 15, p. 55 & no. 16, p. 62, respectively.
131 Clark, A. 1890, 'School Songs' in *EGSA*, vol. VI, no. 50, p. 76.
132 Eckermann, A.H. & Donaldson, G.R. 1991, op. cit., pp. 11-14.
133 SAPP 1885, *Report of the Minister controlling Education*, paper no. 44, p. 25.
134 EGSA 1886, vol. II, no. 16, October, pp. 67-68.

135 EGSA 1895, vol. XI, no. 108, October, p. 113; 1894, vol. X, no. 93, July, p. 80.
136 Eckermann, A.H. & Donaldson, G.R. 1991, op. cit., pp. 16-17.
137 EGSA 1891, vol. VII, no. 60, September, p. 99.
138 EGSA 1891, vol. VII, no. 61, October, pp. 111-112.
139 EGSA 1892, vol. VIII, no. 71, September, p. 121.
140 EGSA 1892, vol. VIII, no. 72, October, p. 131.
141 EGSA 1892, vol. VIII, no. 73, November, p. 142.
142 SAPP 1898, *Report of the Minister controlling Education*, paper no. 44, p. 13.
143 *Music* 1897, vol. I, no. 12, October, p. 2.
144 EGSA 1906, vol. XXI, no. 235, May, p. 121.
145 EGSA 1912, vol. XXVIII, no. 307, May, p. 126.
146 EGSA 1898, vol. XIV, no. 137, March, p. 48.
147 SAPP 1902, *Report of the Minister controlling Education*, paper no. 44, p. 15.
148 Education Department of South Australia 1963, *Course of Instruction for Primary Schools Music*.
149 Oral history interview with P.L. Holmes, 18.12.1992.
150 SAPP 1897, *Report of the Minister controlling Education*, paper no. 44, p. 14.
151 EGSA 1913, vol. XXIX, no. 320, May, p. 257.
152 SAPP 1885, *Report of the Minister controlling Education*, paper no. 44, p. 23.
153 In Memoriam,' op. cit.
154 Public Schools' Floral and Decoration Society 1913, *Song Book*, pp. 1 & 14-15; *Progress in Australia* 1937, 'The Thousand Voices Concert,' vol. VII, nol 10, March, p. 19.

# VARIABLES AFFECTING LEARNING AND STUDENT ATTITUDES IN A MICROTECHNOLOGY MUSIC TEACHING ENVIRONMENT

**VANDA WEIDENBACH**
**Faculty of Education, The University of Sydney**

> "Flexibility is the hallmark of a good teacher; so also is an open mind, and the desire to keep learning and growing. We must be grateful to those great teachers of the past who have shown us ways to move music education forward; it is our business to see that it does not stagnate and perish because of obstinate and unthinking adherence to procedures which may have worked well in other places or at other times, but which now need to be revised" (Bridges, 1984, 37)

## Introduction

This paper reports on a study which investigated the responses of a group of students who were taught keyboard performance skills in an interactive computer-based keyboard laboratory, and it identified some of the difficulties in providing individualised instruction within a group teaching mode from both the perspective of the teacher and the learners. It is part of a wider study which was prompted by three current forces within the delivery of educational programs. Firstly, there are monetary forces which are impelling educators to devise economically viable programs within tertiary institutions; secondly, computer technology is gradually impacting on many disciplines and, because music technology has become quite sophisticated due to commercial forces, there is the incentive to take advantage of it in music education; and thirdly, with the recognition of the need for lifelong learning, there is an need to encourage students to take greater responsibility for their own learning and evaluation of their progress. These all appear to be valid reasons for investigating the effectiveness of the new technology.

Providing piano skills instruction to primary school teachers in training has been long accepted as an appropriate component of their music education. The practicalities of being able to play piano in the primary school are self-evident but of more significance, pedagogically, is the belief that piano instruction provides an effective means of learning functional musical skills in a practical way. Skills in music reading, knowledge of musical structure and theory, and experience in instrumental performance are skills which have the potential for generalisation to the broader music practices in the classroom. Whilst learning to play piano outside educational institutions is commonly conducted in a 1:1 mode, providing individual tuition to these student teachers is not viable so alternative means have to be adopted which lead one to consider group teaching.

Group piano teaching has a long history dating back to the early 1800s when Logier reportedly taught up to forty students simultaneously, each playing on pianos of various shapes and sizes ( Rainbow, 1990), the prospect of which appears quite daunting today. During the later 1800s, class piano teaching in the USA became an important aspect of music education for young children, a practice which continued until its height in the 1920s and 1930s. Children practised on various forms of "dummy" keyboards, without sound, taking turns to play on the teacher's piano. Later keyboards did produce sounds and had key action. So popular was piano as a household instrument then it was reported that between 1895 and 1912 there were more player pianos in the USA than bathtubs (Hitchcock, 1969, 119). This widespread teaching of piano prompted the writing of a wide range of piano methods, some of which are still in use today. Tutors for young adult learners began to appear in the light of education philosophy of the 1940s and were used in methods courses for trainee teachers.

The acoustic piano had been used for group piano instruction until the late 1950s when the electronic piano emerged. The first of these instruments produced sounds by striking, with hammers, metal bars which were electronically amplified and, despite their un-piano-like sounds, they offered other advantages which led to the establishment of keyboard laboratories thereby facilitating group instruction. Students were connected to a central teaching console via headphones which allowed flexibility in group teaching and permitted individualised instruction within a group learning environment, theoretically at least. Group teaching became widespread in the USA in colleges and universities which offered courses in class and group piano pedagogy. This practice eventually filtered through to some institutions in Australia.

Unfortunately most teachers had not been trained in class piano pedagogy and as a consequence, the actual teaching varied little from individual lessons and all pupils were taught at the same level, not-withstanding their different levels of achievement and rates of learning. Detractors of electronic keyboards who drew attention to the poor sound of these early instruments and their un-piano-like touch, inhibited the growth of teaching laboratories, giving high cost and un-aesthetic appeal of the instruments as the reasons for rejection so a decline followed.

Perhaps this decline would have brought to an end this long tradition of class piano teaching had it not been for the changes prompted by microcomputer technology. In the 1980s, the development of the Musical Instrument Digital Interface (MIDI), broadened the quality of the instrumental sound and increased the scope of keyboard capabilities by enabling them to be interfaced with computers.

The new synthesiser could therefore claim capabilities beyond the piano. Being able to produce sounds of any frequency and timbre, simulate both instrumental and environmental sounds and be interactive with a range of software produced considerable versatility. Outside education, synthesisers held a high profile. Appleton described them as "folk instruments of our time" and by the mid 1980s they were out-selling pianos at a ratio of 25 :1 (1987, 14). Some individuals dismissed these new keyboards as gimmicky, saying their unreal sounds and different touch would result in poor piano technique. However, just as the piano was different in both these aspects from the harpsichord, subsequently seen to have a different function so might the synthesiser be considered as different from the piano but nevertheless an instrument in its own right.

Synthesisers are relatively inexpensive, portable, never need tuning, and their close association with modern popular performance makes them highly motivating to many young people. The better quality sequencers have touch sensitive keys, pedals, and sounds which may not be the same as the acoustic piano, but are not unpleasant to the ear.

It has been suggested that the most promising aspect of these technological tools has less to do with the technique of keyboard performance and more to do with exploring, composing, and unlocking structures of music. By using synthesisers, students can acquire greater musical understanding and musicianship through creative endeavours. One of their most significant features is the potential to be interactive with microcomputers giving students access to software which will enable them to compose and publish compositions, and to become independent learners. Clearly there is a need to re-think this new tool and consider seriously its potential to contribute to music education across all levels of schooling.

In addition to using keyboard/ synthesiser performance training as a means of providing trainee teachers with a broad range of music skills, there is a further factor to be considered. Currently primary school children use computers for process writing and mathematics, and in the same way, by connecting the synthesiser to the computer,

children could be given opportunities for creative music activities as well as for didactic purposes. Programs for exploring the elements of music, listening repertoire, composition and music publishing, musical games and for hypermedia programs ought to be available to young children.

As a means of enriching children's exposure to timbre, the synthesiser is unique. Young students can listen to as many as 350 different sounds via a sequencer sound module, sounds previously rarely heard in a classroom including instruments from other cultures and environmental sounds, which may be incorporated into class compositions. Compositions can be recorded and saved, manipulated, and printed by the children who might use the computer in a similar manner for process writing. In the classroom, teachers can pre-record music to accompany class singing and moving, leaving the teacher free to concentrate on the children.

Changing educational philosophy and shifts in learning theory have prompted educators to consider problem based learning as an alternative mode of delivery. Using computer programs is one possibility for this style of teaching, and synthesisers, sequencers and computer music programs can facilitate it. However, if teachers are to be able to use them, they need instruction themselves during pre-service education.

Technology of the 1990s has seen the development of a plethora of interfaces to enhance and provide more sophisticated forms of music learning. The master teaching consoles, such as the Roland TL16, provide various configurations for interaction between teacher and individual or groups of students, or between various groups of students working at different levels. Synthesisers, which can be inter-connected with the TL16, vary from "null" keyboards to highly sophisticated instruments capable of being programmed by the user. The development of Sound Modules such as the MT100/200 has further extended the range of timbres available to tickle the ears of the performer and listener alike. Additionally, they provide other enhancements. Of particular relevance to the keyboard teacher and learner is the capability of the sequencer to record student performance for personal feedback and analysis, or for it to be saved to disk for teacher assessment after the instructional period. Recently developed software for the sequencer can provide students with a demonstration of the compositions to be learned as well as orchestral accompaniments.

If instrumental students are to take advantage of this new technology and thus make maximum gains in their keyboard performance studies, there is a need to understand how students respond to this learning environment and how they learn to use it effectively.

**Purpose of the study**

Although the motivation of human interaction between teacher and pupil has been well documented, particularly in instrumental learning, many instrumentalists have become expert performers without being taught formally. If it were possible to provide an environment in which students have some contact with the instructor yet also be provided with the technical means by which independent learning can take place, a radical shift in current pedagogy on instrumental teaching and learning might result.

On a different level, sociologically speaking, musical instruments have undergone radical changes in the past thirty years, and for a sector of the population, traditional acoustic instruments have little relevance. Music is performed on a variety of music computers whose sounds are very familiar to young people. The tunable and non-tunable percussion instruments still found in contemporary classrooms could be described as anachronistic since they date from several generations ago and are limited in their application. They have also become prohibitively expensive for some schools. Perhaps it is time to instigate new methods with trainee teachers to ensure they enter the classroom with knowledge and understanding of instruments more likely to be used in the twenty first century than those prevalent this century.

In the keyboard laboratory students can acquire keyboard skills, knowledge of music fundamentals and an understanding of the application of computer technology across music education. But its optimum use requires an understanding of how the keyboard laboratory is viewed and used by students, and how educators can develop their own skills to facilitate learning in this environment.

The purpose of this study was, therefore, to identify the factors which might be critical in the teaching of keyboard instrumental music skills under conditions of group instruction with students of mixed musical ability and a range of prior musical achievement. Since the instruction took place within a micro technology-based learning environment, issues related to the technology, its reliability and impact on students, were also investigated.

**Special features of computer enhanced instruments**

Playing any musical instrument is a complex process involving several skills. Traditionally students have been taught to decipher music notation and transfer this information to the instrument to reproduce the correct sounds. A heavy reliance therefore has been placed on music reading and there exists today a variety of interactive programs which students can use to develop music reading skills.

However, in the past ten years, shifts in pedagogy have suggested that music performers should consider how language is used and developed, and adopt some of the principles which enable a person to speak without necessarily reading the words. Music is essentially an auditory art and there are arguably few other disciplines which have been more affected by computer technology than music because of its sound producing capabilities. An increased focus on the aural stimuli in instrumental learning is therefore suggested.

The computer can provide a demonstration model of a musical composition in auditory form just as an instrumental teacher using conventional methods might do. It can record the student's performance for playback to provide opportunities for self analysis. It will allow the student to perform simultaneously with the model to determine the accuracy of the performance. Unlike an audio tape recording model, the benefits of which have been reinforced in recent years by students preparing for examination held by the Australian Music Examination Board, the computer model is able to be modified in tempo without altering the pitch level. It can also call up the demonstration playing hands separately to assist further the beginner student. Other features of computer music teaching include the capability of the computer to provide sound simultaneously with the written music, enabling the student to follow the music score.

Many musicians who are expert performers have never mastered the skill of music reading, and it has been suggested that many novice instrumental players discontinue their studies prematurely because of their inability to read notation. Being able to perform is the primary aim of most instrumentalists and as soon as they have learned a composition from the music, many perform from memory. This suggests that, at least for some students, there is a more concentrated reliance on the auditory input than the visual. This applies to students learning via individual tuition as well as those learning in group environments.

The facility of sequencers to provide an auditory model of a composition has the potential to assist both the visually oriented music reading student as well as the auditory focused student. The music reader is able to follow the score and listen to gain a "feel" for the music, to play with the demonstration model, or to record his/her performance and compare it with the master model.

The student for whom learning to read the music is problematic and whose listening skills are relatively well developed, can learn to play without reference to the score. This is not to suggest that learning to read music should be dispensed with but rather

the computer should be used to assist the student who might otherwise discontinue lessons from lack of score reading facility, and to further enhance the reading skills of other students.

Recent studies have suggested that students learn most effectively when they are encouraged to use their visual, aural, and creative skills in order that they "think in sound" and are able to perform in a variety of ways (McPherson, 1993). The new music technology has the potential to assist all students in adopting this broader based approach to instrumental learning.

The present study was conducted as a pilot for a broader study to investigate the means by which novice instrumental students in a keyboard learning environment learned to play, whether and how they used the available technology, which teaching strategies were the most effective, and to what extent the equipment proved reliable. A further issue was whether any pre-existing attitudes and abilities or prior musical experiences might impinge on the outcomes.

**Review of the Literature**

Evidence of the practice of group teaching has been recorded since the early 1800s (Logier, 1816; Burrowes, 1818; Giddings and Gilman, 1919; Burrows and Ahearn, 1941, 1945; cited in Uszler, 1992), and Rainbow (1990). Recent studies by Burkett (1982) and Thompson (1983) investigating group interaction highlighted also the benefits of efficiency in group teaching. Group security was investigated by Duckworth (1968) and Barton (1987) while interactive group learning, (Hollander, 1981), peer support (Clinch, 1983), and student motivation (Burkett, 1982) have all produced results demonstrating the additional advantages group teaching offers.

The literature is beginning to reflect changing views on the application of computer technology in the primary music curriculum. Reports of the use of keyboards, synthesisers and sequencers in classes from Kindergarten are appearing with increasing frequency (Walczyk, 1991; Ely, 1992; Wiggins, 1993).

Steven's (1987) investigation of the interactional processes occurring in group piano teaching contrasted the closed format of individualised instruction with the more open-ended approach evident in successful group teaching. She identified three major advantages; enhanced degree and amount of interaction, the potential for incorporating different teaching styles, and the socio-psychological aspects which led to enhanced learning. Stevens attributed the reluctance of teachers to accept group teaching, despite its obvious advantages, to "established biases and traditions" which impeded acknowledgement of the potential of this mode of learning (Stevens, 1987: 72).

The success of group piano teaching in tertiary institutions in the USA was well documented by Uszler (in Colwell, 1992) while Hofstetter (1990: 3) asserted "as music technology becomes more widespread throughout society, ...., it will raise the level of music literacy...". He further suggested that it is a 'crime' not to be graduating music students "well versed in today's technology". Anecdotal reports abound in the literature claiming that students learn faster in keyboard laboratories but these are unsupported empirically.

Uszler, Gordon and Mach (1991) acknowledged the advantages technology offers group teaching despite the fact that "serious musicians often dismiss keyboards for their undistinguished sound and mechanical 'auto-play' features" (Uszler et al, 1991: 389). She suggested that "the applications of technological tools in piano teaching....have less to do with the mechanics of playing and more to do with exploring, composing, and unlocking the structure of music" (Uszler et al, 1991: 394). These latter topics have been the subject of recent research while investigations into the use of keyboard laboratories, particularly in regard to how students respond to them and whether they benefit from them, has been ignored. "How to evaluate the educational implications of

this technology beyond seeing the new tools as the ultimate drill-masters, record keepers, and providers of enhanced backgrounds" is unknown (Uszler, 1992: 589).

Whether students can be taught to use the laboratory, with its various peripherals, and to engage in effective independent learning is as yet unexplored. Before this can be undertaken, discovering how students respond to the music technology environment, and whether prior experiences or specific personal predispositions impinge on students' ability to learn in such an environment, warrant investigation.

## Design and Methodology

### *Subjects*

Twenty-six tertiary students (19 female) in their second year of the Bachelor of Education (Primary) Program elected to take level two of the Creative Arts strand, having previously completed a twelve hour compulsory music subject in first year. Students within the group were diverse in musical background and instrumental experience. The common feature of the group was the desire to acquire music skills to enhance their professional development.

### *Equipment*

During one hour of this three hour per week subject, students were taught keyboard skills in the Micro Technology Keyboard Laboratory in which 16 Roland Keyboards, with headphones, were connected to the instructor's master console. The system was flexible providing individual and group practice with the instructor, group ensemble performance, and private practice.

Each station had attached a Roland MT100, a sound module sequencer which provided students with several facilities. In addition to being able to change the timbre on the synthesiser, students could also access MT100 sounds through MIDI channels including a complete range of orchestral and percussion sounds as well as sounds of non-western musical instruments. Students were able to access a demonstration model of the compositions from the basic keyboard music text. The model provided keyboard only performance or keyboard with orchestral accompaniment with which the students could play simultaneously. In addition, the instructor could record on the sequencer any other compositions selected by individual students thereby providing them with a demonstration model of the composition for repeated practice. The sequencer provided a recording facility to provide students with feedback and for subsequent teacher analysis.

Students were provided with a main text (that is, a music tutor), alternative tutors and sheet music as well as being encouraged to bring their own music. Additional texts were accompanied by software providing demonstration models and enhanced backgrounds.

### *Subjects' background*

Students entered the subject with a variety of musical experiences, achievement and ability. Nine of the twenty six students had not previously learned a musical instrument, and only two had taken music at the upper secondary school level. Of the remainder, some had taken formal examinations with the Australian Music Examinations Board, one had an A.Mus.A. in singing and had passed Eighth grade piano, one had completed Sixth grade piano, another Fifth grade violin, and one guitarist had achieved Fifth grade.

### *Motivation for taking the subject*

Eighteen of the students elected the subject for the purpose of developing both instrumental music skills and music skills appropriate for the classroom while the remainder were primarily concerned with developing classroom techniques. The ten students with no prior instrumental skills elected the subject to develop both areas of

musical skills and classroom knowledge while of the sixteen students with prior instrumental skills, six selected the subject for developing classroom techniques only and the remaining ten students sought to develop both personal and professional music education skills.

***Procedure***

Twenty six students were divided according to their musical background into a beginner group and an advanced group, each being taught in separate sessions. This division was somewhat arbitrary since more than half the subjects had some instrumental experience but generally speaking the students in the former group had less background than those in the latter. One hour per week was given to the teaching of keyboard theory and performance practice, and the study was conducted over a fourteen week period.

**Measures used in the study**

Students entered this study with such diverse backgrounds that pre and post performance assessment would have been inappropriate. Rather the process of learning was the focus of the study. How would the students respond to a technology based teaching approach? Would other aspects of their background, experience and ability affect their attitudes?

Data were collected by the administration of an initial aural skills test, a questionnaire at the end of the study, recorded interviews, and student journals. An instructor's log documented relevant issues which had the potential to impact on student learning and attitudes. Student performances were recorded and evaluated weekly and written analyses provided to the students on their progress. Students completed a weekly evaluation of the content and delivery of instruction providing feedback to the instructor.

***Aural Skills Test***

Since music is primarily an aural experience, it was appropriate to measure student listening skills. Students were given the Australian Test of Musical Achievement (ATAMS), Part 1, which measured Tonal and Rhythm Memory and Musical Perception. (The ATAMS is usually administered to students entering tertiary music programs, and therefore has an emphasis on musical achievement, particularly in Parts 2 and 3 which assess Aural/Visual Discrimination, Score Reading, and Understanding Notation, Comprehension and Application of Learned Musical Material. Part 1 was therefore the most appropriate test for students with limited background in music).

***Questionnaire***

A 30 item questionnaire which sought information on prior musical experiences, confidence in musical ability, and preference for using computers was also administered. Two scales were used to measure attitudes which developed as a result of learning keyboard in the laboratory. One measured students' preference for lecturer input and feedback (2 items) ; the other measured preference for using computers (5 items).

***Interview***

A short recorded interview was also conducted. Students were invited to attend alone or in pairs to discuss various issues related to their prior musical experiences, general attitudes towards music education, and responses to learning keyboard in a group teaching environment.

***Student Journals***

During the course of the fourteen weeks, students kept an open diary (handed in after their examination) in which they were encouraged to be forthright about the operation of the laboratory, the delivery of instruction, and their progress including any difficulties they experienced. In addition, at the conclusion of each teaching session,

they completed an evaluation of teaching procedures and lesson content which were analysed weekly. Students were informed of the nature and reasons for the study and encouraged to assist the instructor by giving this feedback so that ongoing adjustments could be made during the fourteen week period.

***Instructor's Log***
The instructor kept a log of relevant issues which had the potential to impact on student learning and attitudes.

***Performance Feedback to Students***
Providing personalised feedback and positive reinforcement is an essential part of instrumental teaching, a major justification for piano generally being taught individually. To provide instruction to a group of students of mixed ability took the majority of time during the keyboard sessions and although individual contact occurred regularly with students via the system, it was not possible to hear lengthy performances from every student. Therefore, students were required to record their practice, saving to disk for instructor analysis after the teaching session.

Individualised written feedback was given to each student at subsequent teaching sessions together with group discussion concerning items of common interest. Initially, these were comments on accuracy of performance and suggestions for improving technique but in the latter part of the semester, a scale of performance accuracy was included with the comments.

***Performance Feedback to Instructor***
At the conclusion of each keyboard session, students completed an evaluation of the teaching which had occurred, their progress and the use of the technology. They also recorded their performance practice for teacher evaluation.

## Findings

***Prior musical achievement and abilities***
Evaluating the level of aural skills of the students was important since hearing one's performance and being able to discriminate pitch and rhythmic accuracy is essential for the development of instrumental proficiency. However, many students found the test so difficult they felt demoralised. For the 30 item ATAMS Test, the mean score was 16.2, standard deviation 6.2 indicating a wide spread of ability. From an unpaired t-test, students who were more experienced in music demonstrated a higher level of aural skills suggesting that interactions with music develop and refine musical auditory skills ($t = 2.1$; $df = 24$; $p < .05$).

From the outset of the study, it was clear that the students were diverse in their levels of musical knowledge and performance achievement. However, common to all the students was their expressed view that interactions with music were important in the general development of young children and each professed a commitment to teaching music once in the classroom.

***Attitude development during the study***
Students who had taken individual instrumental lessons prior to the study displayed several characteristics different from the other students. Those who had not learned piano previously were not affected by the different touch and sound produced by the keyboards whereas of those who had learned on an acoustic instrument, some stated they had to adjust their finger touch between home and the laboratory while a few said they did not enjoy and could not adjust to the synthesiser either by sound or touch.

Many students who had previously learned a musical instrument preferred to practise privately in the laboratory, seeking teacher input only when needed, whereas novice instrumentalists preferred teacher input. In a comparison of subjects with prior musical

experience, students with more musical experiences required less teacher input and preferred to work on their own ($t = 2.1$; $df = 24$; $p < .05$). Students who had previously learned keyboard stated on their weekly lesson evaluations that having time set aside for keyboard lessons in the laboratory enabled them to continue to independently develop their skills.

Some group activities were included in each session through ensemble work in which the more advanced students played the more complex music, so questions were asked concerning student preference for performing in a large group, small group or individually. From the weekly student evaluations of the lessons, 16 students indicated an overall preference for individual playing, 4 preferred group work, while the remaining 6 stated a desire for a combination of the two forms of teaching and performing.

One aspect of the teaching/learning process which was of primary importance to all the students was feedback. Without exception students commented on both the quality and quantity of the feedback they received. Verbal feedback was preferred in the ratio of 3.5:1 to other forms delivered during the study, and the majority of students indicated they would have preferred a higher schedule of feedback. This was despite the written analyses they received at the beginning of each session, which detailed accuracy of performance and suggestions for improvement, the verbal comments, which accompanied the written form, general comments of common significance to the group, and individual and group feedback given during laboratory practice.

***Use of the Micro Technology***

Data were collected on student attitude to and use of the technology during the study. The majority of students used the facility of the synthesiser to change instrumental timbre and even those with piano experience who had indicated a strong preference for the acoustic piano found the harpsichord sound particularly appropriate for specific compositions. The keyboards offered 10 different timbres and, additionally, the students could access 128 different sounds through the MT100 Sound Module Sequencer comprising traditional orchestral instruments, non-western musical instruments and non-musical sound effects. These were used in varying degrees by all the students.

During group performance activities, the teacher demonstrated new compositions using piano sound only, after which were added the orchestral accompaniments. Those students having more advanced piano skills were generally less enthusiastic about this enhancement than the novice keyboardists for whom the accompaniments added a welcome dimension to their performances making them sound more "advanced" than they really were and providing motivation for repeated practice on otherwise repetitive exercises. During the private practice segment of the laboratory lesson, students were able to access either piano model or piano with orchestral accompaniment.

Since the incorporation of computers was integral to this study, a measure of attitude to computers in music learning was taken on a 5 item scale which ranged from 'disagree strongly' to 'agree strongly'. There was a general agreement among students on a scale from 1 to 5, that using computers with music was effective (mean = 3.8, sd = 0.8)**. Some students took considerably longer to learn how to use the MT100 despite having written directions and regular demonstrations. However, once they began to record and save to disk their weekly performances for instructor analysis, many became more regular users of the demonstration models for both listening and performing. According to their diaries and weekly evaluations, when students were unable to access the teacher, they "resorted" to the demonstration model while others found that being able to record their own performances provided essential feedback for self-analysis.

Initially, students were taught to record their practice sessions each week for teacher analysis. How to access a demonstration of the compositions during private practice

was also taught together with the means by which they could mute the orchestral accompaniment if keyboard alone was required. Being able to change the tempo of the pieces with which students could practise was another useful facility taught. Data taken across the study depicted the use of the MT100 for recording purposes in comparison with its use as a model was about 7:5 which is not surprising since recording was mandatory but it does show that the demonstration was also accessed frequently. As the semester progressed, increasingly students used the demonstration for both listening to the model and to play with simultaneously. Towards the conclusion of the study, as assessment time came closer, students practised increasingly with the model commenting that this led to greater accuracy of rhythmic elements of the music.

***Technological issues***

During the first few weeks of the study there were some technical difficulties with the system, mainly due to installation and the particular configuration of the cabling. Intermittent disconnection of students from the Master Console, sound "bleeding" between units in which one student could hear another, and electrical interference which produced a disruptive background hum, together with student-created malfunctions, were evidenced. These initial problems were readily rectified. On other occasions, there were recurring malfunctions with both the synthesisers and the Sound Modules which required prompt repairs. These were all disrupting to the students and in some instances, disconcerting to those less experienced with computers.

Some discomfort was also experienced with headphones, particularly the older, heavier units, but this was minimised by conducting some group work live so that students did not wear headphones continuously. The software performed in an exemplary manner, at no time presenting difficulties.

***Summary***

Incoming auditory skills, confidence in musical ability, preference for teacher input, and perception of the benefits of computer use in the development of performance skills were key variables in this study. Some conclusions were drawn from correlations among these variables. Firstly, those students who scored higher on the auditory skills assessment (ATAMS) showed a preference for less teacher input and more opportunity to practise alone, seeking teacher assistance only as required. This variable was also related to the perception that the computer was less helpful to these subjects. Student confidence was not related to the ATAMS score, nor was confidence related to a preference for teacher input or attitude to computers in music learning. As previously stated, students who scored lower on the auditory skills test were those whose musical experiences were fewer, and they preferred greater teacher input finding the assistance of the computer beneficial to the acquisition of keyboard skills.

This study was conducted as a pilot, and the findings are preliminary. However, the issues identified suggest the need to continue to investigate the use of computers in group keyboard instruction. For the subjects in this study, prior experience of individualised instrumental instruction set a model of learning which inhibited the use of a different mode of teaching. The touch and sound of the acoustic piano was seen by some students to be superior to that of the synthesiser, despite the weighted keys and generally improved sound but

It takes time to overcome the bias towards traditional forms of feedback although when personalised demonstration of the music was unavailable, students did use that provided by the computer. Few students were not motivated by the enhanced backgrounds and many indicated that being able to record one's own performance was a valuable learning strategy.

Uszler, M., Gordon, S. and Mach, E. (1991) *The well tempered keyboard teacher*. New York: Schirmer.

Walczyk, E.B. (1991) Kids on keyboards. *M.E.J.*, October, 40-43.

Wiggins, J. (1993) Elementary music with synthesisers. *M.E.J.*, May, 25-30.