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The Professional Development of Music Educators

There are a number of continuing and emerging issues in teacher education at all levels that demand serious consideration. These include: the increasing emphasis on the use of information technology in education; increasing emphasis on quality assurance and attention to learning outcomes; continuing concerns about the entry criteria for preservice teacher education courses; and an increasing expectation that universities will work more closely with the profession and industry in designing courses.

The theme for this year's conference is relevant to everyone who is involved in the professional development of music teachers for the early childhood level, primary and secondary school environments, as well studio and community based settings.

Neryl Jeanneret
Nita Temmerman

AMEL participants 1995

CHURCH Terry
FARMER Belle
FORREST David
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WATSON Amanda
WEIDENBACH Vanda
WILKINS Phyllis
WILLIAMSON John

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Potential for partnerships: Community music and tertiary institutions

Belle Farmer
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> I prefer a few notes from an Egyptian pipe; he is part of the landscape and hears harmonies not mentioned in your treatises.
>
> (Debussy, in Musica Practica.)

Introduction

Community music making reflects the richness and diversity of music making activities at grass roots level. As an emergent field of study, community music is attracting the interest of researchers, policy makers, politicians, community leaders and tertiary music educators at national and international levels.

The purpose of this paper is to explore the nature of community music and the potential that exists for strengthening music education when community music groups and tertiary institutions establish strong partnerships.

A study of community music is an interesting one from a number of perspectives: musical, sociological, political and cultural to name just a few. Inevitably, as we endeavour to make sense of these perspectives we find new vocabulary to be explored - vocabulary that in general, music educators have not been required to address in conventional curriculum terms: community, culture, society, leisure, partnerships, amateur and ritual , for example. It is not that these words are new to us, but on the whole, music educators have placed more emphasis on words such as concept, learning, listening, curriculum, assessment, solfege, auditory discrimination, composing, playing and so on. These words have been, and still are of great significance to us in our work. Words such as 'community', 'society', and 'culture' are certainly in our professional vocabulary. We expertly refer to the 'school community' or being 'in the community' when we perform at a nearby nursing home or busk in the local Mall. We talk all the time about preparing children for 'society', that we live and work in a multicultural society and that 'the arts' are a part of our national culture, even though, at times, that doesn't seem to count for much with politicians. The need to address this vocabulary reflects the enormous societal changes that have occurred in the last 10 years, changes that have affected every facet of our daily lives and have been accepted as the norm for daily living.

Community music activity has new lessons to teach tertiary music educators as well as old lessons to reaffirm. This paper will explore the implications of selected vocabulary and discuss the nature of existing partnerships and the potential for future tertiary and community partnerships. The *nature* of 'community' needs a few words of explanation in order to better understand what is meant by community music.

Community - locality, relationships, and spirit!

The nature of community is "a concept of which there are many 'conceptions'" (Aspin, 1991). Many writers have explored these conceptions of community. From a sociological point of view it is useful to note that Worsley (1987) identified three overarching meanings of community: community as "locality", community as a "network of relationships" and community as "feeling" or "spirit". (Jary& Jary, 1991, p91) To a surprising degree, the majority of writers on community music support these three meanings. It is the last meaning that we will now explore.

The notion of a community "spirit", "sense of community" or community "feeling" is a popular one in the twentieth century and arises from a 19th century sociological tradition that believed community is "necessarily beneficial to human needs and social interaction" (Jary& Jary,1991, p97). A German sociologist , Tonnies (1887), employed two special words - *gemeinschaft* and *gesellschaft* - to describe community relationships and to provide insight into our understanding of community in general. Gemeinschaft, argued Tonnies, describes community relationships as lasting, sharing, intimate and based on a shared culture whilst Gesellschaft reflects community relationships which are "impersonal, fleeting and contractual ... competitive and often characterised by anonymity and alienation". (Jary& Jary,1991 p 97). Tonnies concern, of course, was that industrialisation and urbanisation would destroy the gemeinschaft community relationships. Interestingly, research

conducted by Young and Wilmot (1960) suggests that there is little connection between urbanisation and the destruction of gemeinschaft relationships in community.

Costello (1991) analysed the use of the word 'community' across twelve authors in a special edition of the Australian Journal of Music Education (1991) and concluded that the notion of community was thought by all writers to be relevant in some way to most music educators. He argued that the use of the word 'community' is now used to replace such expressions as 'residents', 'society', or even 'the public'. He found that the designation of the term 'community' not only imbues a group with an aura of respectability but also an "ability to suggest a bond between people" (Costello, 1991, p49).

Polack (1991), Harris (1991) and Bandt (1991) each address the concept of community as reflected in interactive grass roots music making which employs a variety of sources, such as technology, community created sound sculptures, the sounds of the bush and the artistic richness of various ethnic groups.

A Definition of Community Music

What is meant by community music? Few writers seem to be willing or able to provide a clear, operational definition of the term. Most writers provide a cautiously worded, qualified and limited description. One such attempt to convey the meaning of community music, I suspect from a marketing perspective, is headed

> Amazing facts about community music...:
> • includes diverse cultural groups, all ages and all levels of ability.
> • fights for the right of all people to be musical.
> • prepares young musicians for professional careers.
> • brings music into the lives of isolated groups.
> • inspires Australian composers and keeps our music alive!
>
> (*Shout*, August 1995, p 16)

Undoubtedly, these 'amazing facts' do capture much of the spirit and activity of community music making, but inevitably reads more like a union ambit claim to an unsympathetic management team rather than a considered, factual statement to guide our thinking.

In 1988 the International Society for Music Education (ISME) Commission for Community Music Activity also addressed the need for a definition of community music. Its response, although somewhat similar, is more a set of guidelines or principles as an operating base for their work:

> - Music is a basic means for human expression and communication;
> - Music is one of the factors that creates social and cultural identity;
> - Music activity is in itself educational in the sense that it leads to personal and social development and self-realization (ISME, 1988, p 50).

Whilst this statement contain some laudable beliefs, the statement is still vague and inconclusive. We need more direction.

The next definition is worthy of more careful consideration. Note the specific vocabulary in this statement: jobs, access, cultural tourism, recreation, cultural identity.

> Community music is partnerships such as those between musicians, professional music administrators and music practitioners. Community music is about the issues of access, excellence and education at the grass roots level. It is also about issues such as cultural tourism, jobs, recreation and building a cultural identity locally and nationally. Community music is the integration of live music into the lifestyle of a community with performances at celebrations, markets, weddings, funerals, art exhibitions, sporting events and civic ceremonies (McAlister, 1994).

To this definition it would also be appropriate to add that community music also exists for the disenfranchised person seeking personal empowerment, the disabled, the alienated and those who live in poverty.

McAlister's definition is quite remarkable in that it embraces all those areas identified earlier: sociological, political, cultural, leisure, amateur and professional music making, education, and partnerships with the end result that we have a far more detailed and exciting view of a more realistic community artistic life.

One final definition should be considered. The 1994 ISME Commission for Community Music Activity described community music as "always contemporary, music of the here and now, a statement by a community about its place in the present, its past and its future" (ISME , 1994). This seems to be a far more precise and provocative definition than that provided by the 1988 Commission. The claim that community music is always contemporary may suggest that community music is primarily the arena of the composer, and that past and future traditions are authenticated only by translation into the present, should be subjected to greater scrutiny. Alternatively, we may interpret the statement as suggesting that the community musician is 'free' to interpret whatever musical traditions and styles through contemporary eyes.

The question we must ask ourselves is: why is it so difficult to establish a definition of community music? At least four reasons seem likely. Firstly, community music is unmistakably a dynamic, fluid, shifting phenomenon. Just as we seem to get 'a handle on it', it takes on another shape, another life - not only across communities but also within them. Music making varies and changes, according to musical preferences, as well as sociological, cultural and other demands and pressures.

Secondly, community music making is a socially-based activity, mostly dependent on interaction with other performers as well as with differing audience needs and demands. It is true, of course, that individual performers are a significant presence in both performance quality and ardour, but for the most part community music makers are generally in small or large groups that are unique, and often transitory and volatile. For example, the vocal group M.O.O.N. (Mothers Out of Nowhere) arose from the socialising of three women, who subsequently canvassed the local school carpark for more members! Many small groups emerge and disappear according to the availability of performers - the demands of children, further study, and lack of financial support are just three reasons why groups might 'fold'.

A third reason why it is difficult to define community music also concerns interaction - but of a different sort. It is tempting to assume that community music is the arena of the amateur - the grass-roots music makers. This is not necessarily so, however. Time and time again we find that when amateurs and professionals interact it is of benefit to all. In many different areas of community music, professionals feed into the community groups with support and nurture of the young and the adult amateurs of all levels .

This interaction of professional and amateur performers leads us to the fourth and final reason why it is difficult to define community music: how do we decide who and what belongs to grass-roots community music rather than mainstream high culture arena? At what point do we say that someone or some music activity does not 'fit' into the beliefs and practices of grass-roots music making? High/popular culture, and the notions of excellence, access and equity bring community music right into the political arena.

Defining community music is important for tertiary music educators as it enables them to make sense of the diverse and colourful influences that affect the students, influences which they bring with them into the courses we offer and which will affect the way in which they will give back to the community.

Community Music Activities - diversity and partnerships.

Community music activity in Victoria has been shaped by Community Music Victoria Inc (C.M.V.). This organisation emerged from a Community Music Committee of the Community Arts Victoria. Subsequently, in 1994, this committee became Community Music Victoria, with a fulltime Manager and a Committee of ten community music practitioners - composers, community music leaders, tertiary music staff, for example. The organisation, funded by Arts Victoria and Vic Health, has a membership of 150 groups and 55 individuals. In October, 1994, as an inaugural event, C.M.V. staged "Great Southern Sounds"- a weekend festival of community music making set in and around the precincts of the Victorian National Arts Gallery. Non-stop community music activities were performed in the Great Hall, the internal courtyard, and in front of the gallery: solo artists and groups, jazz, marimbas, Celtic harp, recorder orchestra, children's and adult choirs, electronic music to name just a few. Much of the music was original material.

This festival demonstrated not only the diversity of community music activity but also the importance of partnerships in maximising the opportunities for music making.

Partnerships - 'the ripple effect': a case study.

The major thrust of this paper is 'potential for partnerships'. Now a partner, as we are all aware, is a sharer, a person who engages with another. In this case study below, Janice Corbett- Connell (1995) describes the partnerships established in the case study as the "ripple" effect.

The case study concerns the establishment of partnerships between a small Catholic school at Belgrave in the Victorian Dandenong Ranges, close to Melbourne, and an Aboriginal/multicultural school in Broome (St Mary's Catholic school) between a young blind musician in Melbourne and an Aboriginal musician Stephen Albert; between the children of St Mary's and the people of Melbourne and between Deakin University and countless arenas of involvement.

Janice Corbett-Connell, a Graduate Diploma of Music student at Deakin University (Burwood) became part of this network of partnerships when she met Sam Derrick, a blind musician, Bev McAlister - a community music coordinator (Dandenong Ranges Music Council) and Chair of Community Music Victoria, and Joan Zavan, community musician and Council member of the Dandenong Ranges Music Council when they visited a Graduate Diploma class a short time ago.

The Process

Corbett-Connell (1995) describes the process in her own words:

> Early in Semester 2, members of the Dandenong Ranges Music Council attended Deakin University. Bev McAlister, the Co-Ordinator, Sam Derrick (musician) and Joan Zavan (member of the Council) shared with us their recent experiences in Broome. Joan Zavan has a son working as a mechanic with the aboriginal community at Djarindgin which is north of Broome. When she visited him some time after his appointment she was introduced to the music from 'Bran Nue Day' (BND). She loved the music so much she brought back a copy of the C.D. for Sam.
>
> Sam Derrick, who is blind, loved the music and learnt all the songs from the CD. He later travelled to Broome and by coincidence met Stephen Albert at a Hotel where he was staying. Stephen Albert co-wrote Bran Nue Day and also performed the part of Uncle Tadpole in the musical. Stephen Albert was impressed with Sam's musical ability and love of the music and they now share a warm relationship.
>
> Stephen Albert is quite an influential member of the aboriginal community in Broome. He is a member of the Board of Mugabala books; he was the first aboriginal on the federal government's education commission in the early 1980s; he lectures at the Notre Dame University in Broome; he also spends a lot of time in the Catholic schools in the Broome area teaching contemporary aboriginal music as well as telling stories from the Dreamtime; he is an actor and is currently on tour on the west coast of WA.
>
> Bev McAlister recently travelled to Broome with Joan to survey the music scene in Broome and to come to some understanding of what aboriginal music is. What she discovered was that 'real' aboriginal music would never be heard by white people as it is an integral part of their sacred ritual and lore. The contemporary music that the townsfolk performed in the pubs and what was being taught in the schools of Broome interested her greatly. Broome in many ways represents a microcosm of the ethnicity of Australian Society. This is what is reflected in the music of BND. Stephen Albert took Joan and Bev to St. Mary's Catholic College in Broome. This particular day he was actually teaching songs from BND to the students as well as telling stories.
>
> Since coming back from Broome, Bev floated the idea that the music being composed in Broome could, essentially, be described as Australian as it reflects all different ethnic groups as well as aboriginal. The problem was where would she go from here.
>
> A few days later I approached Joan and asked if she and Sam would workshop the Choir at the school where I teach. The school is a small Catholic school in the Dandenong Ranges at Belgrave. The choir were preparing for the outer Eastern Region Catholic Schools Choral Festival. Joan agreed as it would be a good opportunity for Sam as he is trying to establish himself as a musician available to community groups in the area.

> The children were prepared and given a brief history of Broome and we also touched briefly on the Catholic Church's involvement in aboriginal communities. The choir consists of children from grades 3 to six. We do not audition for the choir and across four classes we have approx. 40 children.
>
> At the workshop the children sat spellbound for 1 hour and 10 mins. Their response to Sam and the picture Joan described for them of Broome was fabulous. The children learnt, almost intuitively, the entire repertoire for the festival. Sam and Joan agreed to accompany us to the festival.

And the ripple effect continues:

> The St Thomas School religious education co-ordinator has become interested in the process. We decided to ask Brother Kevin, Principal of St. Mary's in Broome, to explore the possibility of developing a partnership with the school based on music. With the Christmas season approaching we have suggested that we share ideas on how we will celebrate the season. We have also asked that they share with us any distinctive music that they use in their liturgies.
>
> Alongside this, Bev McAlister and Stephen Costello from Community Victoria have submitted an 'Expression of Interest" paper to the Australian Cultural Foundation detailing what has happened. The submission is titled "Growing up friends". Hopefully a full submission will result which will facilitate partnerships between schools like St. Thomas' in Belgrave and St. Mary's in Broome which are based on music rather than reconciliation. This partnership suggests one of equality rather than one of patronage. Bev sees such relationships as having long term benefits for future generations and how barriers can be broken down between different ethnic groups through musical relationships. (Corbett-Connell, 1995)

Corbett-Connell argues that it is the school-based music educator who gives 'meaning to music education' when community groups are invited to share in the music program of the school, and when schools take their music back out into the community. This partnership between school and community is further exacerbated when the tertiary institutions challenge "existing methods of music education and provide a forum to facilitate and nurture ideas" (Corbett-Connell, 1995).

There are, of course, many other examples of exciting partnerships at work - the Dandenong Ranges Music Council, for example, has established wide flung partnerships between schools and community through its Community Music School and the provision of a large and varied collection of music groups for children and adults. Indeed, Bev McAlister is often heard to say that community music is only as good as its schools' music education programs.

Tertiary Music Courses: Music Education and Community

Polack (1991) argues strongly for a 'new approach' to music education, one where people may be creators of their own music, and where students may be exposed to all the diversity of traditions within their community.

But how can this happen? Recent national and state initiatives in curriculum planning have shown and/or re-inforced new emphases in a number of major areas such as composing. The CalArts School of Music, Valencia, California , for example, has tried to address this issue. A short statement of their intent reads as follows:

> Music in the 21st Century will be characterised by increasing diversity of styles, ensembles, performance venues and new media. To be successful, musicians of the future will need flexible skills with a variety of conventional and new technological instruments, respect for and knowledge of musical traditions, a global multicultural understanding of music making, and strong insight into the nature of musical languages. (CalArts School of Music, 1995)

Thus, the Core Curriculum (undergraduate courses) and the Music programs focus strongly on skills and understandings that underpin composition, performance and literature. As well, a 'Musical Arts Program' includes music cultures of the world, music perception and cognition, music critics, influence of popular and high-art cultures, music technology and new media, interdisciplinary musical literature, history, and theory studies, and fundamental skills in musicianship.

The CalArts students also have the opportunity to participate in The Community Arts Partnership, in which they become actively involved in the artistic life of the Los Angeles community by teaching and performing in high schools, junior high school and community arts centres.

At Deakin, the Graduate Diploma of Music has begun to develop units that will be appropriate for both teachers and/or community arts workers. Core units include Music and Technology, Performance Studies A and B, Music Literature, Musicianship Studies and Issues in Music - a study of the broad issues in the arts that underpin, encourage and/or constrain the development of the arts in our Australian society. Linking electives include Music and Community, Computers in Music, Music Systems and Profiles of Music.

Deakin (Burwood) has also taken the initiative of establishing a research partnership with Community Music Victoria and has just submitted its first joint application for a ARC Small Grant.

Conclusion

Tertiary institutions have the potential to be partners in the process of active community making. But it will require true partnership of equals rather than one of patronage, the willingness to re-shape courses and the involvement of community in the planning and teaching of some of our work, as well as the placement of students out there in the community.

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Dmitri Kabalevsky: Unravelling a philosophy of music education

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Dmitri Kabalevsky (1904 - 1987) was an educator, writer, composer and pianist whose life spanned the changes in twentieth century Russian history. Central to Kabalevsky's philosophy is the belief that music and the arts should be accessible to all. Throughout his life, Kabalevsky was a strong and powerful advocate for music and the arts in education. His beliefs were firmly placed in the times and the society in which he lived. This paper explores the complex nature of the educational and musical philosophy of Dmitri Kabalevsky.

This paper is a discussion of some facets of the philosophy of the Russian composer and educator Dmitri Borisovich Kabalevsky. The investigation of Kabalevsky's philosophy was undertaken as part of the author's research into his piano for children.

Kabalevsky's life (1904 - 1987) spanned the immense changes that occurred in the course of twentieth century Russian history. As an influential musician and politician he is seen as a successful survivor of the many changes of political focus and definition that marked the history of Russia and the Soviet Union. He is now an historical figure who will probably be best remembered for the music he composed for children - his songs and piano pieces. It is interesting that the three hundred teachers assembled in the Moscow Conservatoire last December to celebrate the ninetieth anniversary of his birth were primarily concerned with Kabalevsky's views on education, particularly his 1972 music syllabus for the Russian Federation.

The official record of Kabalevsky's life does not provide an adequate biographical picture. This is despite the fact that throughout his life he himself carefully recorded his contribution to the State, education and music. His public views and comments on his contemporary composers, philosophy, music and education are recorded in his approximately 500 publications (books, articles and other contributions).

Of Kabalevsky, the man, little is publicly recorded. Details on the politician, the administrator, the composer and educator are available. The British musicologist, Rita McAllister (1994) commented that Kabalevsky was "a great editor of his life". Her observation was that he made specific details available depending on what particular "edition of his life he was using at the time". During Stalinist and especially post-Stalin Russia the political situation was changing significantly. As an astute politician, Kabalevsky had to be extremely careful of what was said and written about himself and his views on any matters.

It is in the studies of Kabalevsky's contemporaries (particularly Prokofiev, Shostakovich, Myaskovsky, Khachaturian and Khrennikov) that a view of the composer is presented. In almost all cases Kabalevsky is presented in an unfavourable light compared to the subject of the study. For example Robinson's (1987: 1) study on Prokofiev describes Kabalevsky as "a minor composer and major bureaucrat". Olkhovsky (1955: 225) in *Music under the Soviets* observed that:

> Kabalevski and his companion in arms Tikon Khrennikov became for Russian music under the Soviet regime its evil geniuses; in their critical work they made a significant contribution to the enslavement of Soviet music. For a considerable period editor of Soviet Music and author of a vast array of "guiding" reports and articles, Kabalevski, more perhaps than any other sub-Soviet composer, is a typical representative of Soviet sycophancy.

Kabalevsky's views on politics, education, and music are interrelated. He was involved in politics at a number of levels throughout his life; his most obvious involvement being with the Union of Composers and later as a member of the Supreme Soviet of the USSR.

As a composer he was able to reflect in his compositions the overriding political ideology. His works reflected the times and prevalent movements within his country. As his life progressed and his influence increased he became more vocal in his criticism of the avant-garde and what he considered to be the pernicious influence of popular music.

Kabalevsky's public statements of his beliefs about education did not occur until the latter part of his life. His educational philosophy reflected two clearly defined yet related paths: firstly the education of

the professional musician, and secondly mass music education in schools. Throughout his life his compositions reflect his concern with the education of the professional musician. This is particularly evident in his piano compositions for children and young people. His interest and involvement in mass music education coincided initially with his involvement with the International Society for Music Education. Over the time his public statements were supported by his writings and publications, particularly his 1970 book *About the Three Whales and Other Things*, that he said resulted from the vast quantity of correspondence he received from children.

Dmitri Kabalevsky's philosophy of music and education was firmly based on the ideological principles of his time. He was a man who developed musically and politically during the early years of the Great Socialist Revolution. He was of the generation that grew up with the Revolution. Throughout his life he carried the ideas of the socialist revolution through to all aspects of his life. He believed in and championed the system that supported and nurtured him. For Kabalevsky the socialist system was the living answer to the political, social, economic and in turn educational problems that faced the world.

As a young man he experienced the leadership of V.I. Lenin. It was Lenin and his close political supporters that Kabalevsky continually referred to and quoted throughout his life. It was clear that no other leader or political adviser had the same effect on Kabalevsky and his philosophy. With the change of leadership of the Soviet Union after the death of Lenin, there was a change in the focus of the interpretations of Communism and international socialism. It was perhaps Stalin's years as leader (from 1924 to 1953) that defined Kabalevsky's directions as a composer and educator. Significantly it was during the Stalin era that Kabalevsky was most productive as a composer. It was also the time that he was accepted as a member of the Communist Party and his appointment as Professor of Composition at the Moscow Conservatoire was confirmed. Stalin's (and particular his Minister for Culture A.A. Zhdanov's) push for the adoption of Social Realism in all facets of the arts was a significant move that affected Kabalevsky's artistic output.

In Kabalevsky's Soviet Union the individual was linked to the state through the party. This link was formalised (and rewarded) through both Party membership and an adherence to the ideological principles of Lenin (and in turn the Party). Party membership was not an automatic process. It was a selective process where the candidate was provisionally accepted and then after a period of time given the full rights of a member of the Party. Membership of the Communist Party accorded certain rights and privileges.

All life and activity was seen in terms of the Party and its ideology. In 1970 Kabalevsky (1970: 3) stated that "it should be clear to everybody that nothing in life exists, nor can exist, which might be bound within the limits of narrow professionalism or be free of ideological content". Education was the powerful vehicle through which the Party's ideology could be enunciated, implemented, consolidated and developed. Education was not restricted to the schools and the family: the Party put in place a huge communist youth movement that included the majority of children from 7 - 17 years of age. The three strata were the Octoberists (aged 8 to 10), Pioneers or the All-Union Pioneer Organisation (aged 10 to 15) and Komsomol or All-Union Leninist Communist League of Youth (15 upwards). These youth organisations provide one of the most significant forms of political upbringing.

Kabalevsky (1970: 3) stated that

> We Soviet music educators consider the theory and practice of musical education and upbringing or training as being inseparably linked with all our culture. While absorbing and developing all the valuable, creative, human ideas of the past epoch, above all progressive Russian pedagogical views, Soviet pedagogy introduces new aims and ideals born of our Revolutionary epoch.

These aims and ideals were not only "born out of the Revolutionary epoch": they were directly related to the revolutionaries, particularly Lenin and his adherence to and development of Marxist philosophy.

In an address in 1969 Kabalevsky acknowledged the important influence the Revolution had had on the development of the individual Soviet citizen:

> The Great October Socialist Revolution has made our people universally literate, thereby setting free their vast intellectual and spiritual forces that had been dormant until then. A universal aesthetic culture is equally necessary, for it will enable the people to reveal their tremendous creative abilities, essential for all and every sphere of human endeavour. (Kabalevsky 1969: 16)

The emancipation of the "vast intellectual and spiritual forces" is a theme that is recurrent in Kabalevsky's work. The influence of art on the individual is addressed at length. The power that art exerts on the individual and in turn society is significant:

> As an art influencing directly human emotions music is called upon to play an increasingly important role in attaining this culture. This determines the significance of the part which we musicians must play in the solution of the grand and noble task of shaping the spiritual world of members of the future communist society (Kabalevsky 1969: 16).

As a member of the Communist Party he was always seen, through his speeches, addresses and public classes, to be following the 'guiding principles' of education set down by Lenin. From an early age these became the foundation of his work in music and education. As late as 1969 Kabalevsky reflected on the "grand plan for the aesthetic education of the Soviet people". This plan was put forward by Lenin as the foundation of the Party and the State. It was according to Kabalevsky (1969: 4) "the standard by which we should measure our activities in this sphere".

The plan for aesthetic education was formulated in the early years following the Great October Socialist Revolution. Kabalevsky (1969: 3-4) commented that Lenin's ideas could easily be visualised as a chain of theses. The links of the chain included the beliefs that:

1. After the revolution art became the property of the whole people;
2. Art must be comprehensible to the people and beloved by them;
3. To bring art closer to the people - and vice versa - the general educational and cultural level of the people must be raised;
4. To solve the cultural problem, a long period of time is necessary;
5. It is the real great art that should become the property of the people, and not mere "entertainments" which, although not objectionable in themselves, should nevertheless be always treated as "more or less pretty spectacles, but no great art".
6. The goal of aesthetic education, a component part of communist education as a whole, is the shaping of people's outlook, their spiritual world, their ideology and morals.

Each of these points was taken as a foundation stone of Kabalevsky's philosophy and recur as a *leitmotif* in his writings and addresses.

For Kabalevsky (1970: 17) the notion that "art must belong to the people represents our initial position and the ultimate aim of all our endeavours in the field of artistic culture". For art to belong to the people he argued that it must be comprehensible and accessible. This could only be accomplished through education over an extended period of a number of generations. Accessibility was another important thread that follows through his writings and compositions.

Perhaps one of the most all embracing comments on teaching is found in the address he made on "Ideological Principles of Musical Education in the Soviet Union". The ideological basis for teaching and instruction in music was enunciated in the comment that at all levels of education, from the earliest years of school through to the professional education at a Conservatoire,

> future musicians will be in the hands of teaching artists, creative thinkers and creative instructors who are capable of developing the new generation into artists also, artists whose art will not only satisfy music lovers but become an important mental or spiritual requirement of all our people. The genuine musician must be a first-class artist - a creative thinker, a wise teacher, an active creator of new life. The high demands interwoven here contain the ideological principles that form the base of our musical education, equally related to the composer, performer, musicologist and, it follows, to music teachers of all kinds (Kabalevsky 1970: 20).

All teachers (from the school to the Conservatoire) were required to be "teaching artists" who were creative thinkers and instructors, and could transmit a love of art so that it can become an important spiritual and mental benefit to all. Kabalevsky was not content to delegate this important role to all teachers. He said the comments relate to the composer, the performer and the musicologist and he clearly acknowledged that the high demands expected are interwoven with ideological principles.

Kabalevsky (1988: 11) highlighted the work of a number of writers of the early years of the Soviet Union, particularly N.K. Krupskaya, A.V. Lunacharsky and B.V. Asafiev. He commented that these "great minds, good hearts and capable hands were responsible for the education and culture of the

Soviet people". He referred to the works of Nadezhda Krupskaya (Lenin's wife and collaborator), almost with as much frequency as he referred to Lenin. He took the following comment as one of the platforms for his own discussion on the role of education:

> the edifying influence of art can help a child to understand more deeply his thoughts and emotions, to think more clearly and feel more profoundly. Self-knowledge is bound to lead to a better knowledge of others, ... the child would grow up to be well adapted, with a strong community feeling.
>
> (Kabalevsky 1973: 46)

This comment and its inherent meaning appeared throughout Kabalevsky's writings. Considerable emphasis was placed throughout the whole period of Soviet Russia on the fundamental role of education. The concentration of the educative function on moral, political and attitudinal characteristics was repeatedly stressed.

Kabalevsky (1988: 22) often quoted the work of the first People's Commissar of Culture, A.V. Lunacharsky, particularly his *Basic Principles of the United Working People's School* (1918) in which it was stated that:

> aesthetic education should be thought of not as the teaching of a simplified child art, but as the systematic development of the sense organs and of creative abilities, which increases the possibilities of taking pleasure in and creating beauty.

Krupskaya and Lunacharsky writings provided a realistic foundation and, Kabalevsky believed, a workable framework for his compositions and writings. He is on record as saying that 'music for children is art with imagination [that reflects] nature, life and the heart' (Novik 1976: 52).

At the International Society for Music Education meeting in Interlochen, Michigan, USA in 1966 he commented on the global role of music when he said: "If, the governments of the world would follow the example of the musicians, there would be no more wars" (Kabalevsky 1988: 127). He believed that, "music is both a marvellous art and a sharp weapon in the fight for the lofty ideals of humanism, for peace and high regard for all nations" (Kabalevsky 1973: 47).

In the Epilogue to *Music and Education: A Composer Writes About Musical Education* Kabalevsky (1988:141) continued this with the statement, "And naturally we are ready to repeat those words of wisdom spoken by the great Polish artist Jan Matejko: 'Art, for us, is a type of weapon, inseparable from our devotion to our fatherland!'"

Kabalevsky argued that the principal aim of education was to 'fascinate' children with music. Without this fascination, music (in its many forms) would never yield its vast educational, spiritual, pleasurable and enriching role.

Kabalevsky (1988: 21) considered his main aim as a composer and educator was "to arouse in children the clear understanding and feeling that music (like all the arts) is not only an entertainment, that can be taken or ignored at will, but an important part of life itself, of the whole of life and of the life of every individual". It would seem that his compositions for children and his writings shared a common philosophy. In many of his addresses and interviews he repeated such comments as:

> When somebody asked the writer Maxim Gorki, 'How should books for children be written?' he replied, 'The same as for adults, only better!' This reply can equally well be applied to music for children.

Kabalevsky (1988:148) in the epilogue to *Music and Education* extended the much quoted Gorki statement by saying:

> Maxim Gorki was right when he said that the way to write for children was as for adults, only better. In my opinion, however, it should be added that in order to write well for children one also needs to be *able* [Kabalevsky's italic] to write for adults.

He clearly acknowledged that the composer of music for children must write in a considered manner but must also be able to write for adults. Kabalevsky (1988: 120) stated that

> it is not enough to be a composer to write such music. You have to be at the same time a composer, an educationalist and a teacher. Only this way can good results be achieved. The composer will ensure that the music is good and lively, the educationalist will ensure

> that it is educationally reasonable. As for the teacher, he must not lose sight of the fact that music, like any art, helps children to see the world and nurtures their education by developing not only their artistic tastes and their creative imagination, but also their love of life, mankind, of nature and their country.

These beliefs were seminal to Kabalevsky's work. His compositions and teachings follow these principles. He commented that a pedagogical sensitivity on the part of the composer is often not reflected in compositions for children. So often pieces do not seem to be written with an understanding of child psychology, including an understanding of children's interests. Continually he stressed the need for a simple (yet considered) balance between the composer, the educator and the instrumental teacher.

Essentially, Kabalevsky believed that the foundations of music education rested on three forms or basic elements: the song, the dance and the march. These forms, and their application, were expounded in his book entitled *A Story of Three Whales and Many Other Things* - taking the title from the Russian folk legend of the three whales that supported the world. For him the "three whales" - the song, the dance, and the march - comprise the three basic elements of music and music education. These three forms, he believed, were the simplest and most accessible to children. They were the 'reliable bridges' across which children could advance into any area of musical art - no matter how complex or abstract - through listening, performing and creating. It should thus not be surprising that the majority of his compositions for children were based on the song, the dance, or the march.

Kabalevsky (1974: 124) related the 'three whales' to the foundations of a large building. As the foundations link the house to the ground, so do the song, dance and march attach the highly developed edifices of music to the people. He likened the first steps in music to the foundations, considering this the important step in the construction of subsequent floors. "It becomes clear that while the building rests on its foundations, the whole building does not consist solely of foundation, while it grows out of songs, dances, and marches, does not consist only of these."

> As all children would have had the experience of the song, dance and march before they attend school it is possible for the teacher to commence with these experiences from the very beginning. The 'three whales' introduce the first-graders to three large spheres of music from the start. Their music horizons expands immediately, because they get to know all songs, all dances and all marches on earth (Kabalevsky,1974: 125).

The song, the dance and the march, according to Kabalevsky "are the commonest, the most popular and the most democratic realms of music". As musical forms they have been explored by composers in many different settings. It is perhaps in his music for children that the simplicity of the three forms take on a character that is able to be explored as well as understood by children.

He acknowledged that there would not be a single program or textbook that would not discuss these three whales. He commented that they are always seen as the examples of the simplest music forms that are easily comprehensible to children at the earliest stages of their musical development. Gradually these forms recede in favour of the more complicated musical forms.

> Songs, dances and marches are the most democratic, the most popular and mass genres of music. There are millions of people in the world who have never heard professional music and know nothing of music notation. But you would hardly find a single person who has never sung a song, never danced or never marched in a procession to music or to the roll of a primitive drum (Kabalevsky,1974: 124)

Kabalevsky (1965), in the set of 'talks with children about music' entitled *What music says*, again spoke of the three whales as the bridges upon which children can enter the world of music. His insistence on the importance of basing a system of music education on what he saw as the inherent nature of music is perhaps best expressed in the following statement:

> In my many years of teaching music to school children of various ages, I have attempted to arrive at a concept of teaching arising from and relying on the music itself, a concept that would naturally and organically relate music as an art to music as a school subject, and that would just as naturally relate school music lessons to real life (Kabalevsky 1988: 21).

Along with his statement that the principal aim of education is to 'fascinate' children with music, he said that the function of music as a school subject was to develop in children an understanding that music is an important part of life:

> the main task of music lessons at school is to interest pupils and to arouse their enthusiasm in music as a live art. The music teacher at school must concentrate his attention on attaining this aim, devoting to it his creative initiative, his knowledge, his experience and his love of children.
>
> No piece of music, however short and modest, should pass by a child without touching his mind and heart. Music at school must promote the pupils' creative development and initiative, develop their independent thinking, creating something that is good, intelligent, beautiful and kind (Kabalevsky 1974: 127).

Following on from this (Kabalevsky 1969: 9-10) commented that

> School children's taste for music, interest in musical knowledge, is constantly widening. Many teachers insist on expanding the time devoted to music in the school curriculum, considering - and not without cause - that today's children and teenagers are capable of assimilating much more complex material than present day schools provide. And all the same, we tend to affirm that the chief aim of mass musical training in general education schools is not so much the study of music for its own sake as it is for the effect it has on the whole mental and spiritual world of children, above all on their morals.
>
> We hope that aesthetic education, in one form or another, will become part of the school curriculum from the first to the last class. Whatever form art education may take, it must be and by no means optional.

In school education Kabalevsky stated in an interview with the Novik (1976: 52)

> Teachers all over the world will say that the chief problem is how to make children interested in good music. It seems that the answer must be a system of music teaching that develops a real musical culture in the children, rather than just getting them to practice singing or playing.

Kabalevsky's educational philosophy was realised in two distinct ways. The first was the application of his ideas to the Russian Music Syllabus and the second was his own compositions for children and young people. He was a reformer who built on the past - not from the rubble of destruction but using the past as a secure foundation.

In December 1970 the Board of the Ministry of Education of the USSR adopted a resolution *on measures of improving the aesthetic education of school children* stating:

> the existing situation regarding the aesthetic education of school children cannot yet be regarded as satisfactory ... the syllabuses on arts subjects for the general school are in serious need of reworking (Kabalevsky 1988: 14).

Kabalevsky (1988: 17) suggested that there needed to be a fundamentally new approach to the teaching of music in Russian schools. He optimistically stated that:

> [a] new concept of music teaching would arise from and be based on the music [and] would naturally relate music as an art to music as a school subject, and school work to real life. This approach, which was musical and aesthetic, rather than musically didactic, afforded a real possibility of achieving the integrity and unity of the teaching process, not merely with a single lesson.

In 1974 Kabalevsky attended the conference of the International Society for Music Education in Perth. At this conference he outlined a retrospective of his own philosophy of education and discussed his life's work with children:

> when I decided it was time to sum up my work in this field, I discovered that it was not the summing up, but the beginning of a new stage. I realized that all I had done was merely a preparation for going into general schools not merely as a composer or a lecturer, but as an ordinary teacher of music (Kabalevsky 1974: 123).

It is interesting to note that at 70 years of age he went into schools to demonstrate the content and teaching of the new Russian music syllabus for the general schools. He wanted to show the teachers that the theories, beliefs and ideas that he had developed over his life could be implemented successfully. Boris Dimentman (1983: 38), President of the Union of Soviet Composers commented in 1983 that Kabalevsky took as the epigraph for the general school music program a phrase by the Soviet educator Vasili Sukhomlinsky: "Music education does not mean educating a musician - it means first of all educating a human being". This was a central belief that underscored Kabalevsky's work. It applied both to his compositional output for young people and to his work on the provision of a musical education for all Soviet children.

Central to his educational philosophy was the place that listening as an activity held. Listening was not a secondary, passive activity.

> Listening to music becomes immediately an actively creative process with the first-graders, for the teacher invites them to listen not to a song, a dance or a march, but to music in general. The children are expected to say what kind of music the teacher is playing and to determine to which of the three main 'whales' it belongs (Kabalevsky 1974: 126).

Kabalevsky (1988: 29) continued by saying that

> as far as possible every work heard in class should satisfy the following requirements. It should be artistic and attractive to the children, it should be educationally suitable (i.e. it should teach something necessary and valuable), and it should fulfil a definite educational role (i.e. it should help to form the pupil's ideological convictions, moral ideals and aesthetic taste).

This then related to his views on the role of perception in music (Kabalevsky 1988:35):

> The active perception of music is the basis of musical education as a whole, and of all its parts. Music can fulfil its aesthetic, cognitive and educative role only when the children really begin to listen to it and think about it. In addition, it may be stated quite definitely that someone who is (singing, playing and conducting), and that all the historical and theoretical knowledge acquired in class will remain an empty formality bringing the children no closer to an understanding of real musical art.
>
> Real, truly felt and though-out perception of music is one of the most active forms of introduction to music, because it activates the inner, spiritual world of the pupils, in feeling and in thought. Music as an art does not exist apart from perception.

In order for the students to have a full musical education Kabalevsky (1988: 36) stressed that

> All forms of musical activity in school must contribute to the creative development of the pupils, i.e. must stimulate independent thinking, individual initiative and the desire to do something individual and better. It must be said that all these qualities, which are particularly brought out by the teaching of the arts, have a positive effects not only on the rest of school work, but also on future activity in any sphere.

In conclusion, Kabalevsky was a man of his time - his ideas were moulded and developed by the circumstances that surrounded him. Kabalevsky's philosophy covers a range of layers and could be seen as an extension of his ideas on the three whales. The three whales (the song, the dance and the march) could be expanded into a series of triangulated relationships that cover most aspects of his philosophy. Firstly, the performer, the composer and the listener; secondly, the composer, the academic educator and the generalist classroom teacher; thirdly, the individual, the party, and the country; fourthly, in terms of social realism the three related aspects that an art object must represent the interests of the people, that it must further the cause of the party, and that it must have sound ideological content; and finally, as Kabalevsky (1988: 21) stated he attempted to arrive at "a concept that would naturally and organically relate music as an art to music as a school subject, and ... relate school music lessons to real life." He continued by saying that he attempted "find the sort of

principles, methods and approaches that could help to attract children, interest them in music, and bring this beautiful art, with its immeasurable potential for spiritual enrichment, close to them."

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Music: Love, wonder and the nature connection

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In a very real sense, we can only do that which we love. The presenting of a love and genuine fascination for music is at least as important as the passing on of factual information. This paper presents historic and other glimpses of the love and wonder of music and its capabilities. It then presents a view of music as analogy of universal processes, objective and subjective. This is to be related to the role of educator.

Love

Her child died. She was inconsolable. To Dorothy her little boy was everything. Now he was gone.

She was a wealthy Viennese noblewoman - the Baroness Von Ertmann. She sought out friends, relatives, priests and professionals, but her pain could not be touched. She visited her piano teacher.

He opened the door; grief in her eyes; a caring embrace; she wept. He led her into the warmth of the music room. She sat and sipped a hot chamomile tea. He played for her. For more than an hour, not a word, ... he played for her. Music penetrated deep into her soul. She cried. She stopped crying. She listened, she giggled. She drifted. She sipped her tea. She cried again.

Compassion. She felt the arms of God cradle her, angels' wings enfold her. She understood. Sonatas, bagatelles, fantasies and long improvisations; tender melodies, violent chords, searching modulations; blurred and confused harmonies, crystal clear, chiselled progressions; tensions heightened - then impeccably resolved. Surely this is the voice of God: transcending yet expressing everything.

"And in that hour," she writes, "he told me everything, and at last brought me comfort" (Gerig, p.81).

The player was Ludwig Van Beethoven.

*****

"I know all about this new piano - the Broadwood grand pianoforte, London, 1817. Johann Logier uses it in his intermediate classes. At length he demonstrated to me, as he does to *all* his students, its many special features: the divided dampening system which separates treble and bass, the customised pedalling, the full, rich tone (Gerig, p.99); but he makes no music with it! He is only interested in the machine itself and fooling around with its possibilities. Just like that technical learning invention of his, the 'Chiroplast' (Gerig, p.124) - supposed to keep the hands in a perfect position. Oh, it's a clever machine, fun to use, nice shiny brass pieces, not too expensive, easily marketed - but it doesn't produce music or musicians! It's all useless gimmickry!"

"Explain to me this piece of technical wizardry - this 'Chiroplast'."

"It 'consists of two parallel rails, extending from one extremity of the keys to the other; to the ends of these are fixed two cheek pieces, which, by means of a brass rod and extending screw, are attached firmly to the instrument; ... [this] prevents any perpendicular movement of the hand. ... The Finger-guides are two moveable brass plates with five divisions, through which the thumb and four fingers are introduced. ... To each Finger-guide will be found attached a brass wire, with its regulator, called the Wrist-guide' (Logier; in Gerig, 1p.26). Those poor students. Damned technical machines, where's the art, I ask you!"

"Perhaps the person is at fault and not the machine." With that, Master Kalkbrenner sat down and played his Broadwood grand pianoforte with such expression and accomplishment that it was transformed from a mere machine into a worthy musical instrument. His handling of the rich tone was sensitive and inspired, his pedalling was subtle - making use of the divided dampening system to tastefully enhance his artistic expression.

"The instrument is indeed fine," He explained.

"Indeed," I replied, still lost in the superb sound.

"I, too, have invented a piece of technical wizardry - though not as elaborate as the one you have just described. I simply call it the "Hand-guide" (Gerig, 1p.30) - it too, is a technical aid for students."

"Master", I stuttered, "I did not wish to imply that *all* technical wizardry was mere gimmickry, rather ..."

"Yes," retorted Kalkbrenner, "the overriding principle is that I love music and use technical gadgetry, while there are surely others who love technical gadgetry and merely use music."

* * * * *

Carolyne: Franz, I have found you out!

Franz Liszt: How so, Carolyne?

C: Allow me to read you a love poem by Freiligrath. I'm sure you will recognise it.
"O lieb, o lieb so lang du lieben kannst, so lang du lieben magst.
Die Stunde kommt, wo du an Gräbern stehst und klagst.
Und sorge daß dein Herze glüht, und Liebe hegt und Liebe trägt,
So lang ihm noch ein ander Herz in Liebe warm entgegenschlägt.
Und wer dir seine Brust erschließt, o tu ihm was du kannst zu lieb,
Und mach ihm jede Stunde froh, und mach ihm keine Stunde trüb!
Und hüte deine Zunge wohl: bald ist ein hartes Wort entflohn.
O Gott__ es war nicht bös gemeint__
Der andre aber geht und weint" (Freiligrath; in Liszt, p.30).

F: Yes, my love, I find that poem most inspiring.

C: Inspiring, Franz? Why, you practically stole it!

F: How so?

C: You merely took the words, set them to music, and then did away with the words! Listen:-
(She sings to the opening melody of Liszt's *Liebesträume: Notturno III*)
O lieb, o lieb so lang du lieben kannst, so lang du lieben magst.
Die Stunde kommt, wo du an Gräbern stehst, an Gräbern stehst und klagst.
Need I go on, *Voleur ?*

F: I venture to say, dear Carolyne, that it is a legitimate compositional technique. I view "programme music as a legitimate genre of the art!" (Merrick, p.294).

C: But you have employed no recognisable musical form, dear Franz.

F: "... forms ... are too often changed by quite respectable people into formulas ... I only beg for permission to be allowed to decide upon the forms by the contents" (Liszt; in Cook, p.372).

C: But surely "the beautiful is not ... in need of any subject introduced from without, but ... consists wholly of sounds artistically combined" (Hanslick, 47).

F: Yes, my love, but music is "either expressive, embodying some state of mind, or meaningless ... its form must be a consequence of what it expresses" (Cook, p.372).

C: Perhaps, but my point is this: does the music itself portray love, or have you not stolen the emotion from the poem?

F: My music is about love.

C: Your title is, the poem is, but can a mere collection of notes portray a specific emotion: love, human love?

F: Listen to the music. What do you think?

C: I wonder ... but what do you think, Franz?

F: Music "is the language of feeling and of passion" (Schopenhauer; in Fox, p.144) but it is too abstract a vehicle for the communication of personal emotions: 'Love' in general, yes, but a specific human love, no. That is why I run to extra-musical ideas. "... Music must concern itself with people ... improving,

edifying, and comforting mankind" (Liszt; in Suttoni, p.237). Here I have achieved the communication of a personal emotion through music; though your objection, my love, is worth pondering.

Wonder

Socrates: Teacher, why must we be as little children?

The Teacher: Why do you ask? You, the wisest man of your time.

S: I know I am ignorant.

T: As are children: ignorant and filled with wonder.

S: Let us then discuss the wonder of music.

T: Music contains the secrets of the universe. As planets revolve around a star and electrons around a nucleus, so do tones revolve around a tonic.

S: The universe is perishable, surely music is more.

T: "All is perishable, only God's Word remains for ever, and God's Word is revealed in the creations of genius" (Liszt; in Hueffer, 2p.39).

S: Geniuses "compose their beautiful [music] ... because they are inspired and possessed. ... God is the speaker and through them he is conversing with us" (Plato's "Socrates"; in Frost, pp.33-4).

T: Well spoken. Music is "objectively spiritual, quite apart from [its] genesis in mental processes" (Adorno, p.472). "What defines [it] as spiritual is the fact that ... [it is] more than either the [substance] or the principle of organization" (Adorno, 1p.89).

S: I believe it takes on "the illusion of not being man-made. When fully comprehended, [its] spiritual essence becomes a part of [its] substance" (Adorno, 189). "More than anything else [music] find[s] [its] way to the inmost soul and take[s] strongest hold upon it, bringing with [it] and imparting grace, ..." (Plato's "Socrates"; in Strunk, p.8).

T: Indeed. Music "is a language, ... able to express noble sentiment ... especially the most noble of all, the religious sentiments exalted by the theology and the truths of our faith" (Messiaen, p.13).

S: Most of the arts, I surmise, "are unsuited to the expression of religious truths: only music, the most immaterial of all, comes closest to it" (Samuel, 7). But it "does not express anything directly. It can suggest, create a feeling or state of soul, touch the subconscious, ... those are its immense powers: music cannot ... inform with precision" (Messiaen; in Weir, p.66).

T: Perhaps not; though music can be "a symbol, an elevation of the soul towards [God], a manifestation of [God] ... what is invisible ... is truer than the visible; ..." (Messiaen; in Samuel, pp.103-4). Music is as close as humankind comes to the language of Angels. "The angels only have the privilege of communicating ... without any consideration of time and space" (Messiaen; in Weir, 66). "If the angel ... directs his mental concept in order to communicate it to another, immediately the latter perceives it: ... " (Aquinas; in Weir, p.66). This is true music.

S: And "the gods gave us this "pleasurable sense of harmony and rhythm; and so they stir us into life, and we follow them ... in dances and songs" (Plato; in Allen, p.196).

T: "Adam was instructed by his Creator in every art and science, ... the knowledge of music was of course included - a knowledge which Adam employed in praising and adoring the Supreme Being" (Stafford; in Allen, 52). But "God's creations are enclosed in Time, and Time is one of God's strangest

creatures because it is totally opposed to Him who is without beginning, end, or succession" (Messiaen; in Samuel, p.11).

S: A question. Is God in the particulars of creation? Is he in music?

T: Consider a tone sung by a bird or whale, or played upon the flute or the harp. It contains overtones. Actually all notes are included in its sound, then all notes between all notes, then all sounds. The principle of the whole is contained within each part just as each atom of the universe contains the principle of a solar system. Each person is created in the image of God.

S: And human emotions in music?

T: The universe is a structure through which emotions and ideas can be expressed, be they Divine or human. So too is music. So too are you. God is within the universe, music and you. That is what I have come to reveal.

They parted, Socrates knowing he was ignorant and the Teacher knowing he would die a horrible death.

* * * * *

Last week I heard Christianne Schneider (fictitious name) playing the Liszt Bm Sonata. Now I listen to Maurizio Pollini playing Chopin Mazurkas. Die Musikvereinsaal, Vienna, $2.50, standing room. The beauty of live music astounds me. The performance of the Bm Sonata was fantastic - she made it through Liszt's long, difficult and revolutionary work. I thought that music-making couldn't get better, but in front of me now is a pianist doing the impossible: transcending not only technical limitations but also the limitations of the human ear. He reveals not only the melody, bass notes and harmonies one would expect of a recital of Chopin's music, but also three inner voices I didn't know existed, as well as subtleties of texture and phrasing perhaps even Chopin overlooked. No - master works require master interpretation. The depth of this performance is reaching me now, here, live. To think that of Chopin's considerable output for solo piano, I believed the Mazurkas, along with the Waltzes, to rate among the most uninteresting. Fortunately, Pollini has revealed to me the secrets woven into the fabric of these works.

After embracing the cold Austrian air and wandering around the Karlskirche for a frozen eternity, I return to my humble abode near the Westbahnhof. I practise for four solid hours. Music like this is worth every effort.

The Nature Connection

In a secondary or tertiary education situation, when exploring some of the workings of music, it is usual to look at individuated musical parameters. These include melody, harmony, rhythm, timbre, texture, formal structure and extra-musical considerations such as text or associated literary or visual imagery. I will here carry out a reduction of these parameters.

'Melody' essentially consists of a series of pitches rhythmically ordered. 'Harmony', too, essentially consists of pitches rhythmically ordered. 'Timbre' is nothing more than a fundamental pitch qualified by the relative strengths of overtones generated by the sound source: it is pitch qualified by a multitude of lesser pitches. 'Texture' is a consequence of the combined effect of all other parameters and 'formal structure' can be regarded as large-scale rhythm. Thus, purely musical parameters can be reduced to 'pitch' and 'rhythm' only: music is made up of sounds - pitches - organised to occur at various places - rhythm.

One can reduce this further: 'pitch' is measured in terms of frequency: cycles of wave-forms per second and is thus a consequence of 'rhythm', or, more accurately, 'vibration'. Music can be seen to be a system build entirely upon 'vibration'.

Recent scientific theory on sub-atomic structure suggests that the universe consists of 'vibration'. "When examined on an atomic scale, the concepts of particle and wave melt together, particle taking on the characteristics of waves, and waves the characteristics of particles" (Atkins, p.367). "Relative quantum theory applies to particles that have zero rest mass or travel at or near the speed of light"

(Daintith, p.247). If particles have zero rest mass, then they have substance only if in motion: vibrating. "What physicists refer to as 'particles' might not be particles at all. [Current] Theory suggests they behave more like extended objects that can be pictured as pieces of [elastic] string" (Fraser et al., 88). This "superstring" theory comes close to stating that the universe consists essentially not of solid matter but of 'vibration' only. The universe is more 'musical' than we realise! In this we can begin to see how music can become a corresponding, analogous system to the universe.

'Vibration', or by extension, the principle of 'bodies' revolving around a centre, exists on cosmic and sub-atomic levels: electron clouds around a nucleus, planets around a sun and so forth. On considering this principle we touch upon the holographic nature of the universe whereby the principle of the whole is contained within each individual part. The musical analogy would be the principle of tones 'revolving around' and gravitating to a tonic. This process underlies all tonal music and each individual tone contains the same principle. Consider the overtone series: a fundamental will contain two overtones in the first octave above, four in the next, eight in the next, sixteen in the next and so on. Eventually all notes, dissonances too, are included; then notes between notes and, theoretically, all possible notes. Considering that each overtone generates its own harmonic series and that all 'revolve around' or have their meaning in relation to the original fundamental, it can be seen how complex the system of music is. As the principle of the whole is contained within each individual part, it is holographic.

This principle holds true for live acoustically generated music only. Electronically generated or recorded music by its nature excludes the principle, however high the quality. Many who have attended, say, an orchestral concert and have later listened to a recording of the same event will attest to the fact that a certain "something" is missing in the recording. I suggest that there is a scientific and objective reason for this. The holographic perspective of music also helps explain the impact of live music and what I believe to be its latent superiority, all things being equal, to even the finest quality recordings.

The idea of music being a system analogous to the universe is not new. Consider our system of solfege.

Do,
Si,
La,
So,
Fa,
Mi,
Re.

From where did these designations arise? They are thought to be abbreviations of the Latin terms used for the seven principle levels of creation (Whone; in Godwin, 1p.82).

Dominus	The Divine Itself - God as Creator,
Sider	Star systems,
Lactea	The Milky Way, Man's particular galaxy,
Sol	The Sun,
Fata.	Planets, fate,
Microcosmos	The Earth.
Regina Coelis	Queen of Heaven - The Moon.

Note that this system keeps intact the principle of revolving around a centre on all levels.

Whatever principle ideas and emotions can be expressed in the universe can correspondingly be expressed in music. Many composers have, it appears, consciously made use of this: Palestrina, Bach, Mozart, Beethoven, Liszt, Wagner, Mahler, Schönberg, Messiaen and Ligeti among others. In a sense, all composers do so unconsciously. In much of the music of the above-mentioned composers the 'what is being said' and the 'how it is being said' become one.

Epilogue

This paper dealt with music, its love, wonder and connection with the universe. As educators I believe it our task to be filled with a true love for the highest principles of music and communicate some of its wonders. The "nature connection" or universal analogy of music will ensure that this will strike a sympathetic chord and vibration in whoever temporarily becomes our student.

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Preservice teacher attitudes: Implications for tertiary curriculum design and professional development in music.

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Although some school systems maintain music specialists in Primary schools, the reality of the situation is that a large number of generalist primary teachers in Australia, Great Britain and the United States of America have the responsibility for teaching music in their classrooms. A notable amount of research from these countries has supported the notion that generalist and preservice Primary teachers have a negative attitude towards and lack the confidence to teach music. This study attempts to assess whether pre-service Primary teachers' confidence to teach music might be influenced by their experiences in a Music Fundamentals course that was a prerequisite to a Music Methods course. Although there is some research on developing confidence to teach music in preservice Primary teachers via Music Methods classes, little has focused on the role a Music Fundamentals course may play in the formation of these attitudes. The study was conducted with preservice Primary teachers (N = 222) enrolled in Music Fundamentals courses in two settings: the University of Arizona, United States of America, and the University of Newcastle, Australia. Some of the general findings reveal that a Music Fundamentals course can affect a gain in confidence to teach music and that previous musical experiences also have an effect. The subjects exhibited an overall positive attitude towards music in the curriculum at the outset of the courses but their confidence to teach music was a great deal lower than their confidence to teach most other Primary school subjects. It was also found that the instructor of these classes provided a strong model for teaching strategies and content and although this was not a focus of the study, this issue being worthy of further investigation.

It would appear that childhood music experiences have a powerful influence on the development of future adult attitudes about music and are predictive of musical involvement in later life (Asmus, 1986; Bowles, 1991; Kritzmire, 1991; Price and Swanson, 1990; Topp, 1987). The Primary teacher is an important source for early music experiences and has the potential to affect students' opinions about music (Gamble, 1988; Kritzmire, 1991; Malin, 1988; Verrastro & Leglar, 1992), while the Primary school teachers' own musical experiences frequently shape their attitude toward and confidence in teaching music (Kritzmire, 1991).

Anectdotal evidence and research from Australia, Great Britain and the United States indicates that both preservice and inservice generalist primary teachers lack the confidence to teach music (Perrott, 1985,1987; Nettle, 1987; Mills, 1989; Gifford 1991, 1993; Paterson, 1992; Bresler, 1993; Russell Bowie,1993; Vandenburg, 1993). Paterson (1992) found a significant relationship between primary teachers' present confidence to teach music and their confidence level at the end of their preservice training while Mills (1989) discovered that the preservice teachers in her study were considerably less confident to teach music than other subjects in the general primary curriculum.

This paper draws on the author's doctoral research that examined the formation of these attitudes to music and the ways in which confidence to teach music might be developed at the preservice level.

Participants

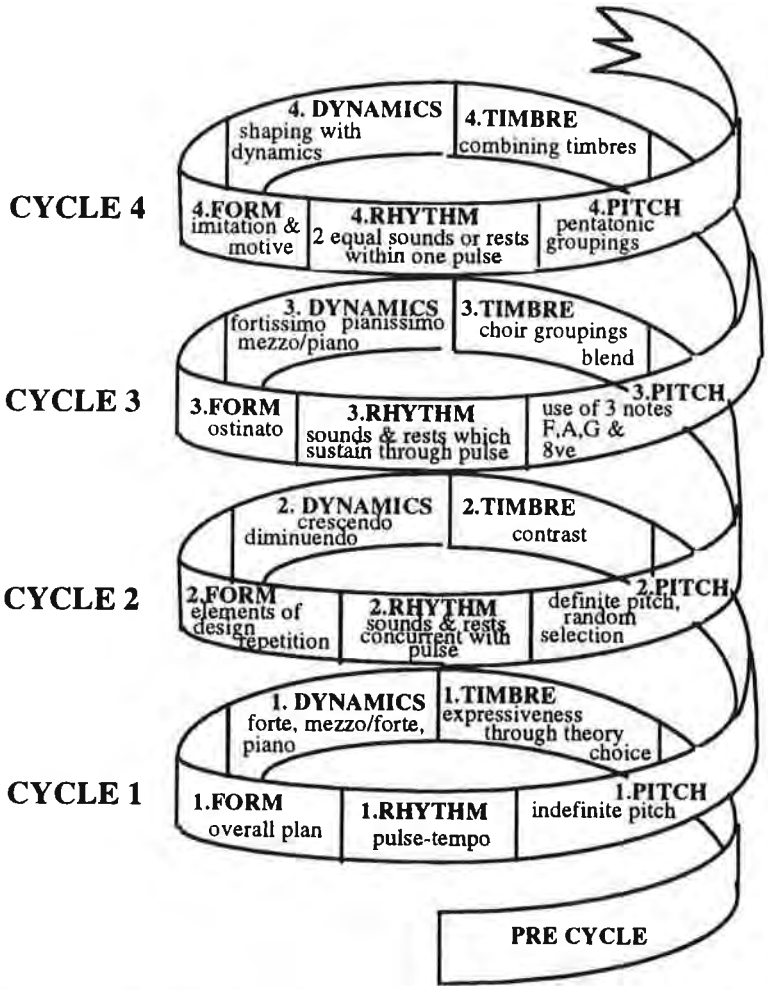
The participants in this study consisted of ten classes consisting of 222 preservice primary and elementary teachers at the Universities of Newcastle, Australia and Arizona, United States of America who were enrolled in a one semester, Music Fundamentals subject that provided pre-requisite musical skills and knowledge for a Music Methods subject.

Method

The research method was based on a quasi experimental model that involved pre- and posttest surveys and the use of a curriculum specifically designed to not only to equip students with musical knowledge and skills, but to also develop the students' confidence as music practitioners. The skill and knowledge base of this curriculum took into account previous course content at both institutions as well as the literature related to competencies deemed important for the primary generalist teacher (Picerno, 1970; Greenberg, 1972; Caylor, 1974; D'Ombrain, 1974;Young, 1974; Raiman,1977; Stegall, Blackburn & Coop,1978; Hogg, 1978; NSW Department of Education, 1985; Perrott, 1985, 1987; Kinder, 1987; Bennett, 1992; Gerber, 1992). The teaching methodology had its foundation in the notion of integrating performance, composition and listening activities (CMP, 1962; MMCP, 1965; Tanglewood Symposium, 1967; Paynter, 1970, 1992; Drew (Verrastro, 1976) ; Hargreaves, 1986; Swanwick, 1988; Hair/Bridges, 1990; Wojtowicz and Hirst, 1990 ; Jeanneret, 1993) that involved the

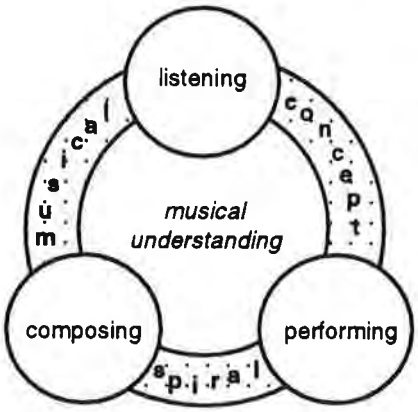
development of musical concepts in a similar way to that illustrated by the Manhattanville Music Curriclum Project curriculum spiral chown in Figure 1 below.

Figure 1: MMCP Curriculum Concept Spiral (Mark, 1986, p.140)



The basis of the music teaching methodology that combined musical conceptual development with intergrated skill development in performing, composing and listening is illustrated in Figure 2.

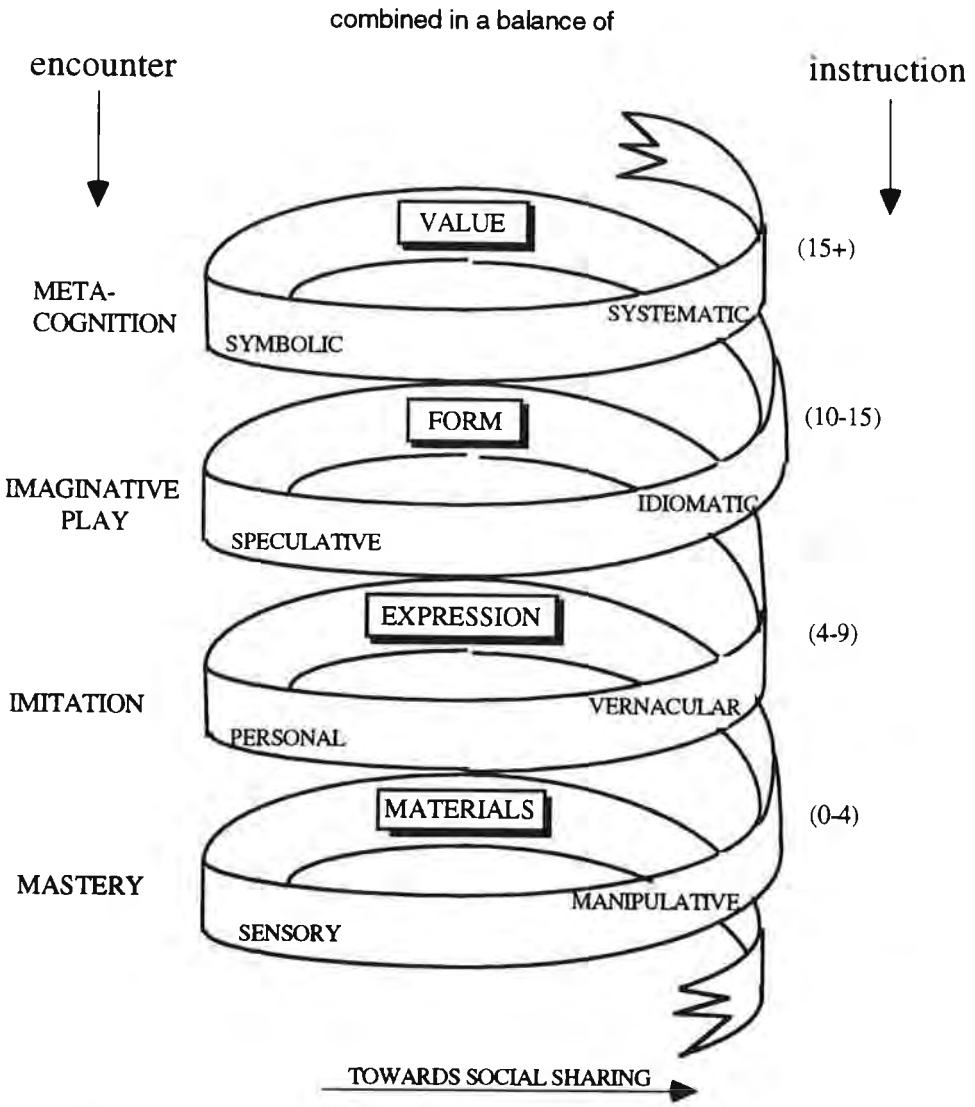
Figure 2: Interaction of musical skills and concept development



Further support for the use of this type of curriculum design for preservice Primary teachers came from Gifford (1991, 1993) who suggests that there may be value in applying Swanwick and Tillman's (1986) notion of a music curriculum that balances *instruction* (musical achievement) with *encounter* (nurturing

the sensory side of music) in order to produce teachers with a positive attitude towards music and a genuine desire to engage their children in musical experiences (Figure 3).

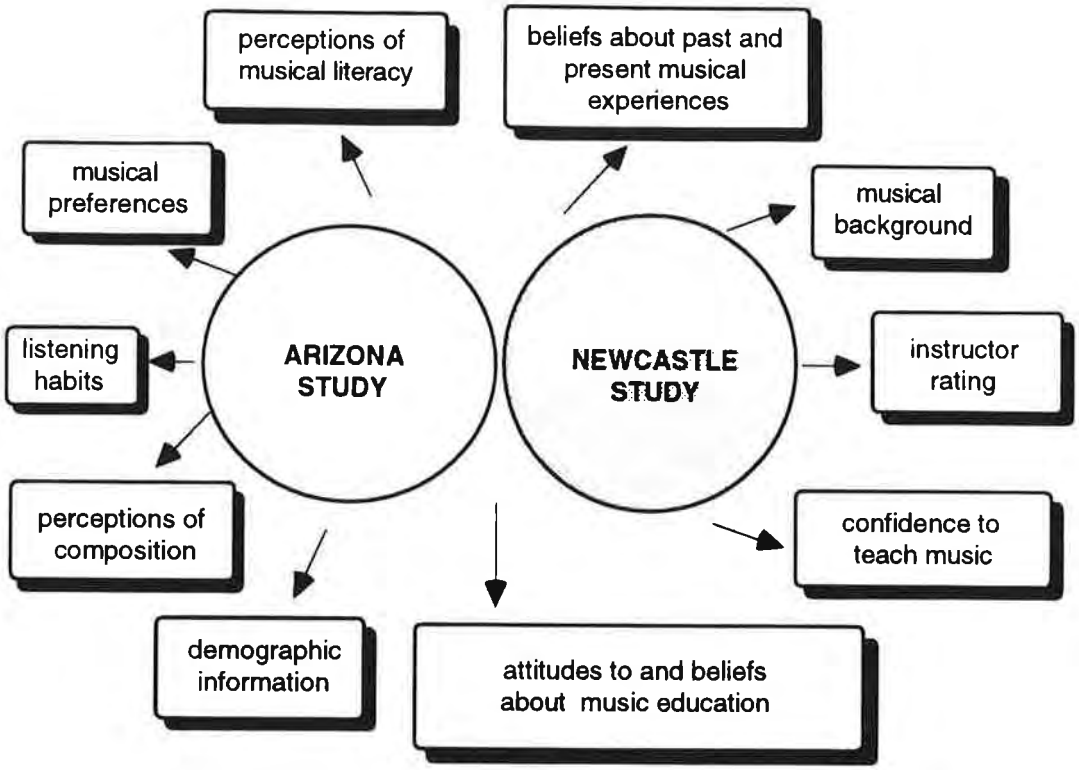
Figure 3: The Developmental Spiral (Swanwick and Tillman, 1986)



In addition to the music teaching method outlined above, attention was given to the use of general teaching strategies drawn from the literature associated with motivation and the development of confidence and academic self-concept (Brophy, 1981; Ames & Archer, 1988; Ames & Ames, 1991; Austin & Vispoel, 1991; Single, 1992). These strategies related to attribution theory, goal orientation , motivation enhancement, teacher feedback and praising, self efficacy, self-concept, presentation, demonstration and active practice, and questioning.

The pre- and posttest surveys consisted of a five point scale that included the item categories of demographic information, musical background, beliefs about past and present musical experiences, attitudes to and beliefs about music education, perceptions of musical literacy, confidence to teach music, perceptions of composition, instructor rating, listening habits, and musical preferences (Figure 4). The basis of the surveys was the replication of items from the research by Kritzmire (1991), Lewis (1991), and Mills (1989) as well as the inclusion of researcher designed items that took into account directions for future research given in these studies.

Figure 4: A conceptual model of the study.



Results

A selection of Primary teaching subjects was ranked 1 - 9 according to the students' confidence to teach them in the primary classroom, '1' indicating the subject that the student felt most confident about. Music changed significantly in both the Arizona (t=4.95, $p<.0001$) and Newcastle (t=7.34, $p<.0001$) samples, indicating that the students felt more confident about teaching music after this Music Fundamentals course (Table 1).

Table 1: Arizona and Newcastle pre- and posttest whole sample subject rankings according to confidence

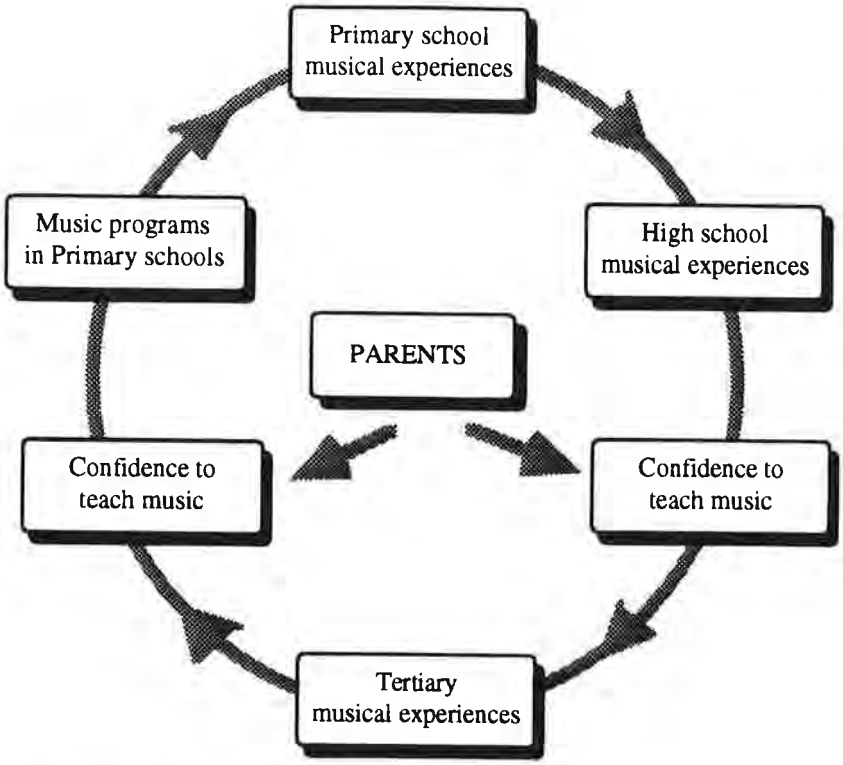
	ARIZONA		NEWCASTLE	
RANKING	PRETEST	POSTTEST	PRETEST	POSTTEST
1	Language	Language/Math	Social Science	Music
2	Math	-	Maths	PE
3	Social Science	Social Science/Music	PE	Social Science
4	Science	-	Language	Maths
5	PE	PE	Drama	Drama
6	Art	Science	Art	Art
7	Music	Art	Science	Language
8	Drama	Dance	Music	Dance
9	Dance	Drama	Dance	Science

There were no significant changes in students' musical preferences as a result of a Music Fundamentals course but there were significant differences in students' perceptions of their musical literacy (Arizona: t = 5.88, $p < .001$; Newcastle: t = 15.13, $p < .0001$). The Arizona sample did not show any significant difference in their attitude to the place of music in the curriculum but it should be noted that a 'ceiling effect' was evident in the pretest indicating that the students had a positive attitude prior

to the study. This was not the case for the Newcastle sample where a significant difference was noted between the pre- and posttests (t=4.04, p<.005).

An analysis of variance indicated that those students who felt their school music experiences prior to tertiary entry had been negative displayed less confidence to teach music than those who felt their experiences had been positive. This was also the case for those students who felt their parents had negatively affected their attitude to music. These students not only displayed less confidence to teach music but they were more inclined to agree with the statement, *Musical ability is inherited, not learned.* The findings related to previous musical experiences gave rise to the apparent cycle that exists illustrated in Figure 5.

Figure 5: Cycle of effects of musical experiences



Results from the qualitative data showed a change in the students' approach to teaching music to a class of nine year-olds between the pre- and posttests. The pretest responses mainly consisted of singing activities, often combined with one another activity area and there were no creative activities. On the posttest, however, the subjects showed a greater inclination to include creative activities and sometimes integrated three activity areas. Many of the activities were similar to those that had taken place in the Music Fundamentals class and there was an obvious developmental sequence not evident in the pretest description of activities. It should also be noted that approaches to teaching music in the Primary classroom were not a feature of the Music Fundamentals course and were to be the focus of the subsequent Music Methods course.

Discussion and conclusions

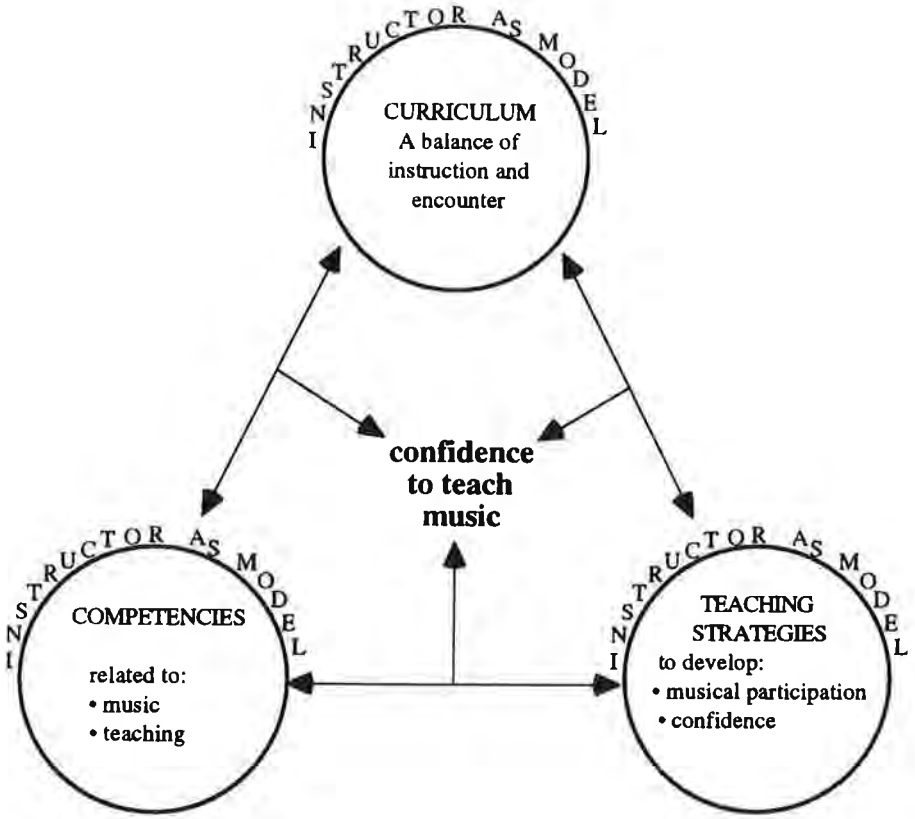
It would appear from the results of this study that modes of delivery and effective teaching strategies may have an effect on students but that these effects are related to attitude rather than musical achievement. There was some evidence in this study to suggest that there was also little difference between the classes in terms of musical achievement but differences in strength of positive attitude occurred between groups. Over 96% of the groups that were taught using the prescribed teaching strategies agreed that the Music Fundamentals course had positively affected their attitude to music.

Although musical achievement formed the basis of the assessment in several of the related studies in the literature, few differences between the experimental and control groups have been reported and the continued emphasis on musical achievement seems to be misplaced. A musical knowledge and skill base is obviously necessary for teachers to teach music, but the emphasis on this aspect alone

appears far too simplistic a focus in the development of teaching ability in music. The author suggests that the development of competencies to teach music in the generalist Primary teacher is far more complex than the literature generally acknowledges. While D'Ombrain (1974), Gifford (1991), Bennett (1992), and Gerber (1992) recognise that the tertiary musical experiences should allow for the exploration of the student's own musicality as well as providing basic skills and knowledge, it appears that few researchers other than Drew (Verrastro, 1976) have closely examined the curriculum constructed and taught, and mentioned the development of a positive self-concept as being an important aspect of music teaching development. Although confidence to teach music is mentioned frequently as an important factor in a teacher's willingness or unwillingness to implement classroom music programs, no previous studies have seriously considered how this development might be enhanced within the tertiary music courses other than the assumption that by their mere presence in the courses, students will be prepared for teaching music in the Primary classroom. Apart from the work of Austin and Vispoel (1991), there appears to be little recognition of the role that teacher effectiveness and teaching strategies aimed at developing positive academic self concepts and self-efficacy in music might play in the development of confidence to teach music. Similarly, the role the tertiary music instructor might play as a model to these future teachers has also been neglected.

The students in this study appeared to assimilate the information presented in these music courses on two levels. One level seemed to be as the participant and related to the development of the students' own musical knowledge and skills, and the second level seemed to be as the observer of teaching practice. The instructor was not only the imparter of knowledge but also the model of *how* this knowledge is imparted, and this modelling role was quite complex. It became obvious from the qualitative data gathered from both the Arizona and Newcastle students that they viewed the curriculum used in these courses as a potential curriculum for use in the classroom, so while they participated in the balance of musical instruction and encounter, they also viewed the curriculum as a model for future use. At the same time, while they were developing musical competencies, the instructor was also providing a model of *general* teaching competencies related to this development. In the same way, while using teaching strategies that engaged the students in musical participation and the development of their confidence, the instructor was providing a model for the use of these strategies. This complex interaction of the curriculum, the development of musical knowledge and skills, and the teacher modelling provided by the instructor is shown diagrammatically in Figure 6 below.

Figure 6: Music curriculum model for preservice Primary teachers: N. Jeanneret, 1995.



This model would also suggest that if the instructors play an important role at this stage in the development of their students' overall perceptions of music education, the allocation of these classes to inexperienced instructors may have a negative effect on students' attitudes.

As implied above, the researcher has found no evidence of this kind of interaction having been considered in music teacher education, particularly the music education of preservice Primary teachers. Gifford (1991) showed that preservice music education courses in his study had little impact on the students' competence and confidence to teach music in their first years of teaching and that although the students recognised their need to develop musical competencies, their value and enjoyment of music decreased. Gifford also acknowledges that the music curriculum used may have had a part to play in this problem, stating that it was too heavily based on instruction and musical achievement and did not provide students with opportunities to "encounter" music as a sensory experience. This study attempted to overcome the problem by providing a balance of "instruction" and "encounter".

Primary and high school musical experiences affect the future Primary generalist's confidence to teach music at the outset of their tertiary music education courses that, in turn, affect what might take place in the music programs for children. The challenge for music educators at all levels is to ensure that their students emerge from their classes with a positive music self-concept if the negative aspects of this cycle are to be broken and the Primary teachers' lack of confidence to teach music be reduced significantly in the future.

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Perspectives on Music Teaching Competencies: Viewpoints from Music Teachers, Principals and Music Education Undergraduates

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Recent educational developments in Key Competencies and Student Outcome Statements have put firm emphasis on a student-centred approach to teaching and learning as well as on workplace expectations. An Australian study on perceptions of music teaching competencies by practising music teachers, school principals and final year music education undergraduates (in five states) has revealed differing, often widely contrasting valuing of selected competencies by the three groups.

This paper presents the differing viewpoints of these three groups, focusing particularly on the differences in opinion between (1) music teachers and their principals, and (2) music teachers and undergraduates. The data presented have important implications for both music teachers and teacher educators. For music teachers, the data provide some indicators of what principals think about music teaching and a basis for lobbying support from principals. For teacher educators, the perceptions of final music education undergraduates regarding music teaching competencies provide some indication of their readiness for the responsibilites and realities of school teaching.

Recent educational developments in Australia of Key Competencies and Student Outcome Statements have put firm emphasis on a student-centred approach to teaching and learning as well as on workplace expectations. For music education, Mayer and the move towards a national curriculum pose major challenges to the way future music teachers are prepared if they are to be functionally competent and relevant in the next millenium and to keep in step with important changes in other subject areas. In the present climate of rapid educational metamorphosis, teacher education is expected to cater for the anticipated needs of the teacher-in-training. For it to succeed in its expected role, teacher education needs research data to understand current professional expectations and practices of the music teacher in the workplace. There is increasing concern that teacher education literature in music has neglected to consider the professional experiences, judgement and perceptions of practising music teachers (Robbins, 1993; Cochran-Smith & Lytle, 1990). Despite the abundance of literature devoted to education, Jeanneret (1993) observes a "significant lack of research in the area of secondary music teaching [in Australia]" (p. 48). A thorough search of library as well as the comprehensive Bibliography of Australian Music Education Research (BAMER) data bases revealed no known Australian studies in the area of music teacher competencies. Consequently, this study was undertaken during the last quarter of 1993 and in 1994. A fuller description of this study, including the method and procedures, was reported in Leong (1995).

The purpose of this paper is to present the perceptions of music teaching competencies by three groups of people directly associated with the transactions of musical knowledge and skills. Its main aim is to examine differences in valuings of selected music teaching competencies between music teachers, principals and final year music education undergraduates. For teacher educators, the perceptions of final music education undergraduates regarding music teaching competencies provide some indication of their readiness for the responsibilites and realities of school teaching. For music teachers, the data provide some indicators of what principals think about music teaching and a basis for lobbying support from principals.

Participants

The participants in this study included 59 school principals and 59 music teachers from four states (Victoria, New South Wales, Queensland and Western Australia) as well as 102 final year music education undergraduates from five states (Victoria, New South Wales, Queensland, Western Australia and South Australia). Only public schools located in the metropolitan area of the four states were involved.

Method

After the initial trialings and pilot study, the final 136-item questionnaire was sent to participants. The 136 items represented the kinds of competencies that may be required by novice teachers in the first three years of music teaching. Participants' perceptions of the 'importance' of these competencies were sought using a 5-point Likert scale. Music teachers were also requested to rate the 'frequency of use' of selected competencies as well as the 'usefulness' of preparation in developing those competencies. Each page of the questionnaire was preceded by a 'stem': "A high school music teacher in the first three years of music teaching should be able to . . . ". Participants in the pilot study were eliminated from the main study.

As a condition of approval from the state authorities, each principal was requested to approve the participation of the school's music department in the study. If the principal agreed, further concurrence was sought from the music teacher. Principals who declined to participate for whatever reason were requested to return the entire package reply-paid. Although subjects were asked to complete the questionnaires anonymously, each school was assigned a number for ease of identification. A reminder letter was sent to each non-respondent three weeks after the initial mailing. Those who still failed to respond were sent a second package containing the questionnaires approximately three weeks after the reminder letter.

Response rate

Two hundred and twenty (220) participants of the 451 in the sample returned the completed questionnaire, representing a return rate of 52.3%. The 23 schools who declined to participate in the study were eliminated from the final count.

Results

All data gathered from the questionnaire were analysed using the SPSS 5.022 programme for Windows, and subjected to Factor Analysis (FA) and Analysis of Variance (ANOVA). The 136 items were reduced to 20 factors and grouped under five *a priori* categories ('Instructional Methods and Strategies', 'Musical Skills', 'Musical Knowledge', 'Music Teaching Assessment' and 'Administration and Communication'). Four items were discarded following the FA. These were: (1) express ideas clearly; (2) utilise rote learning techniques; (3) select repertoire appropriate for specific events/functions (e.g. Sports carnival, Opening Ceremony); and (4) demonstrate competence and confidence in the teaching of music theatre. After FA had revealed the presence of 20 factors, Cronbach alpha reliability co-efficients of each factor were calculated to determine if the factors were internally consistent. Table 1 shows the alpha co-efficients of the 20 factors using the 'importance' ratings of teachers, principals and undergraduates. Except for three cases, all the alpha co-efficients were .60 or higher.

Table 1: Alpha Co-efficient of the 20 factors

Factor	Teachers	Principals	Undergrads
Category I : Instructional Methods & Strategies (abbrev. 'Methods')			
1. Cater for Student Needs	.8511	.8377	.8685
2. Plan for Effective Learning	.6949	.6068	.7120
3. Organise the Learning Environment	.6549	.6955	.7853
4. Utilise Various Instructional Strategies	.7884	.8648	.8801
Category II: Musical Skills (abbrev. 'Skills')			
5. Performance Skills	.8164	.8754	.8099
6. Teach Various Aspects of Musical Studies	.8578	.9171	.8586
7. Musical Creativity	.7686	.8027	.8214
8. Conduct & Direct Musical Groups	.8668	.8944	.8622
9. Aural Perception	.4002	.6541	.7215
Category III: Musical Knowledge (abbrev. 'Knowledge')			
10. Knowledge of Contents of Musical Scores	.7453	.8414	.7833
11. Knowledge of Performance Techniques	.8994	.9365	.9227
12. Administrative Knowledge	.7858	.6747	.7839
13. Curriculum Knowledge	.7790	.8743	.8688
Category IV: Music Teaching Assessment (abbrev. 'Assessment')			
14. Assess Students	.6637	.8435	.7975
15. Assess Self	.7449	.5646	.6563
16. Assess Assignments	.5335	.6553	.8132
Category V: Administration & Communication (abbrev. Admin/Comm)			
17. Communicate with Students & Parents	.7240	.7340	.8155
18. Communicate with Colleagues	.6147	.7613	.7851
19. Communicate with People Out of School	.6846	.8037	.7599
20. Fulfill Administrative Requirements	.7892	.7601	.8384

The results of the ANOVA are shown in Table 2. Significant differences between the 'importance' ratings of the three groups were found in 6 of the 20 factors. The six areas of differences were: (1) teaching various aspects of musical studies; (2) musical creativity; (3) aural perception; (4) curriculum knowledge; (5) assessing self; and (6) communicating with people outside the school.

Table 2: Means, Standard Deviation and F-ratio of 20 factors

Factor	Teachers Mean (SD)	Principals Mean (SD)	Undergrads Mean (SD)	F
Category I : Instructional Methods & Strategies				
1. Cater for student needs	4.02 (.56)	3.96 (.56)	4.08 (.55)	.87
2. Plan for effective learning	4.49 (.47)	4.45 (.39)	4.40 (.53)	.64
3. Organise the learning environment	4.17 (.47)	4.04 (.48)	4.08 (.55)	.93
4. Utilise various instructional strategies	4.39 (.44)	4.33 (.51)	4.43 (.50)	.76
Category II: Musical Skills				
5. Demonstrate competent performance skills	3.68 (.64)	3.51 (.71)	3.62 (.65)	.04
6. Teach various aspects of musical studies	4.06 (.57)	3.57 (.71)	3.89 (.59)	9.69***
7. Musical creativity	3.82 (.81)	3.36 (.93)	3.64 (.82)	4.35*
8. Conduct & direct musical groups	3.95 (.68)	3.74 (.75)	4.00 (.68)	2.66
9. Demonstrate keen aural perception	4.22 (.49)	3.80 (.70)	3.93 (.67)	6.81**
Category III: Musical Knowledge				
Demonstrate familiarity with:				
10. Knowledge of contents of musical scores	3.97 (.77)	3.97 (.77)	3.94 (.75)	.03
11. Knowledge of performance techniques	3.92 (.94)	3.96 (.93)	3.92 (.91)	1.05
12. Administrative knowledge	3.57 (1.01)	3.59 (.93)	3.77 (.99)	1.09
13. Curriculum knowledge	3.86 (.56)	3.82 (.76)	4.10 (.64)	4.33*
Category IV: Music Teaching Assessment				
14. Assess students	3.95 (.48)	4.18 (.64)	4.14 (.58)	2.83
15. Assess self	3.95 (.77)	4.33 (.56)	4.35 (.66)	7.38***
16. Assess assignments	4.47 (.43)	4.57 (.43)	4.54 (.54)	.60
Category V: Administration & Communication				
17. Communicate with students & parents	4.46 (.47)	4.54 (.45)	4.41 (.55)	1.39
18. Communicate with colleagues	4.19 (.45)	4.39 (.50)	4.25 (.59)	2.14
19. Communicate with community outside school	3.41 (.81)	3.62 (.79)	3.79 (.81)	4.20*
20. Fulfill administrative requirements	4. 22 (.56)	4.13 (.53)	4.26 (.60)	1.04

* $p < .05$
** $p < .01$
*** $p < .001$

The competencies rated as the 10 most important by each of the three groups were derived from the respective means. Group variations were consequently not considered in this paper. A comparison of the top ten competencies most highly rated by music teachers, principals and undergraduates is presented in Table 3 to show where their perceptions concur and differ. Only items with means above 4.0 were included. Any two rankings varying by five or more are considered to be significantly different. Some items share the same rankings. Fourteen items were ranked by teachers to be the ten most important competencies required by a novice music teacher; 10 items and 16 items each were considered the ten most important by principals and undergraduates respectively.

Table 3: Comparison of the Top 10 Competencies Perceived as Important by Teachers, Principals and Undergraduates

Teachers' Ranking	Competency (ref. no.)	Rankings PR	Rankings UG	Category
1	Set clear guidelines forstudent assignments (53)	2*	2*	Assessment
2	Create and maintain a co-operative learning environment in the classroom (3)	11	9	Methods
3	Express ideas clearly (1)	4*	1*	Methods
4	Establish positive relationships with students (67)	1*	3*	Admin/Comm
5	Utilise strategies that develop in students creativity (18f)	21	2*	Methods
5	Utilise strategies that develop in students self-discipline (18c)	11	6*	Methods
6	Deal appropriately with students who are constantly disruptive (70)	5*	5*	Admin/Comm
7	Demonstrate familiarity with current upper secondary music requirements (50f)	26	15	Knowledge
8	Teach musical performance, listening and creating as integrated components of the curriculum (14)	25	7*	Methods
8	Keep accurate records (83)	14	11*	Admin/Comm
9	Maintain a balance between music performance, listening and creating (13)	18	9*	Methods
10	Identify intonation problems (23)	40	24	Skills
10	Define musical terms, signs and expression marks used in scores (42)	20	6*	Knowledge
10	Design & administer teacher-made tests (59)	19	9	Assessment
12	Communicate needs of the music programme to the school administration (77)	10	6	Admin/Comm
13	Select music repertoire which optimises the learning experiences of students (11a)	6	11	Methods
13	Utilise strategies that develop in students self-motivation (18b)	17	5	Methods
14	Understand the developmental problems of students (52)	17	5	Assessment
15	Sequence instruction to optimise the learning experience of students (7)	9	4	Methods
15	Plan student assignments in a progressive manner (54)	3	8	Assessment
16	Help students see relationships between behaviours not conducive to music learning and the consequences (68)	8	7	Admin/Comm
17	Maintain professional dialogue with colleagues (74)	7	18	Admin/Comm
24	Show willingness to experiment with new ideas (73)	14	10	Admin/Comm

* group ranking concurred with teachers' top 10 ratings

Perceptions of Principals and Music Teachers

Principals and music teachers shared similar valuings in 4 of the top ten competencies selected. As shown in Table 3, two of the four items dealt with issues concerning 'Administration and Communication', including discipline. Although the item "express ideas clearly" was one of the four items discarded after factor analysis, all three groups placed it in their respective top ten rankings. This indicates the perceived importance of communication skills in music teaching. The single item dealing with assessment also indicates the importance of conveying clear guidelines. Both principals and teachers recognised the necessity to "communicate the needs of the school music programme to the school administration".

It is rather disconcerting that principals and teachers differed widely in 15 selected competencies. Seven of these items dealt with 'Methods', 2 with 'Knowledge', 1 with 'Skills', 2 with 'Assessment', and 3 with 'Administration & Communication'. Particularly disturbing is the low ratings by principals to creativity, a music curriculum with a balance of music performance, listening and creating activities, a "co-operative" (rather than a "competitive") learning environment, teacher-made tests, and skill in identifying intonation problems. Two items rated extremely poorly by principals (means < 3.0) were: "transpose at sight, each instrumental part to concert pitch" and "demonstrate competence and confidence in the teaching of non-Western music".

Music teachers seemed to place less value on professional dialogue with colleagues, sequential planning, the selection of appropriate music repertoire to optimise student learning, and helping students see relationships between behaviours not conducive to music learning and the consequences. One item, 'Demonstrate knowledge of learning theories (e.g. Bruner)', received extremely low rating by teachers (mean= 2.68).

Perceptions of Undergraduates and Music Teachers

As shown in Table 3, undergraduates and music teachers shared similar valuings in 10 competencies. Five of the items belonged to the category of 'Methods', 3 to 'Administration and Communication', and 1 each to 'Assessment' and 'Knowledge'. Both groups seemed to place high value on creativity, discipline, communication and people skills, a music curriculum with a balance of music performance, listening and creating activities, and working knowledge of terms, signs and expression marks used in musical scores.

Both groups differed widely in their valuings of 11 competencies. The low ratings given by undergraduates to teacher-made tests and teacher skill in identifying intonation problems would cause some concern for teacher educators. Of particular concern are the low ratings given by music teachers to the sequencing of instruction, progressive planning of student assignments, the understanding of students' developmental needs, and the willingness to experiment with new ideas.

Comparison of Group Perceptions Using Factors

Item-variables from the data collected have been presented up to this point. In Table 4, another perspective is presented using the 20 factors to show the perception of the importance of selected competencies by teachers, principals and undergraduates. The rank- order of each factor was derived from the means. Some factors share the same rankings.

By adopting the criteria that two rankings varying by three or more be considered significantly different, teachers and principals differed in the valuings of 6 factors while teachers and undergraduates differed in 7 factors. Interestingly, these significant differences matched the 6 factors identified in ANOVA. Differences of perception by principals and undergraduates from music teachers were observed in the areas of 'teaching various aspects of musical studies', musical creativity, aural perception, self-assessment, assessing students (principals only), curriculum knowledge (undergraduates only), and performance skills (undergraduates only).

Table 4: Rank-order Scores of 20 factors by Teachers, Principals & Undergraduates

	RANKINGS		
Factor	Teacher	Principals	Undergrads
Category I : Instructional Methods & Strategies			
1. Cater for student needs	9	10*	10*
2. Plan for effective learning	1	3*	4*
3. Organise the learning environment	7	8*	10*
4. Utilise various instructional strategies	4	5*	2*
Category II: Musical Skills			
5. Demonstrate competent performance skills	15	17*	19
6. Teach various aspects of musical studies###	8	16	15
7. Musical creativity#	14	18	18
8. Conduct & direct musical groups	11	13*	11*
9. Demonstrate keen aural perception##	5	12	13
Category III: Musical Knowledge			
Demonstrate familiarity with:			
10. Knowledge of contents of musical scores	10	9*	12*
11. Knowledge of performance techniques	12	10*	14*
12. Administrative knowledge	16	15*	17*
13. Curriculum knowledge#	13	11*	9
Category IV: Music Teaching Assessment			
14. Assess students	11	6	8*
15. Assess self###	11	5	5
16. Assess assignments	2	1*	1*
Category V:Administration & Communication			
17. Communicate with students & parents	3	2*	3*
18. Communicate with colleagues	6	4*	7*
19. Communicate with community outside school#	17	14*	16*
20. Fulfill administrative requirements	5	7*	6*

* group ranking concurred with teachers' top 10 ratings
# significant differences between groups noted in ANOVA (see Table 2)

Discussion and implications

This study has revealed commonalities and significant differences of perception by teachers, principals and undergraduates of the importance of selected music teaching competencies required by novice music teachers.

Functioning within the realities of devolution, advocacy and economic rationalisation, music teachers need the support of principals more than ever before. Many are already experiencing the increased pressure to 'sell' their music programmes. The findings of this study suggest the need for music teachers to communicate more effectively with their principals on a number of issues. The unique nature of music teaching and learning, especially the critical aspects of aural perception, creativity, co-operative learning within a balanced curriculum (of performing, listening and creating) and musical expression (valued lightly by principals) should be carefully propounded. From the perspective of principals, teachers may have to pay closer attention to aspects of teaching (highly valued by their principals), especially in the areas of professional dialogue with colleagues, sequencing of instruction, and progressive planning of student assignments. Teachers may also need to be more proactive in cultivating student awareness of the relationship between personal behaviour and productive learning and to be more willing to "experiment with new ideas". A rather 'sensitive' issue of repertoire selection was also identified in this study that requires consideration. The selection of repertoire "which optimise[d] the learning experiences of students" was valued more highly by principals (ranked 6th) than teachers (ranked 13th). This may simply indicate the presence of differing musical preferences. Nevertheless, this highlights again the need for better communication between teachers and their principals.

The concurrence of music teachers and undergraduates in many aspects of music teaching is gratifying for teacher educators. The two items related to the use of technology were considered 'important' by music teachers (mean > 4.0), who also recognised the importance of being able to arrange for a variety of ensembles but not in a variety of musical styles. They believed in catering for ethnic and cultural differences of students but did not see the importance of utilising strategies to develop in students tolerance towards different cultures.

Undergraduates recognised the usefulness of computers and other technology in complementing instruction but did not see the need for teachers to become competent and confident in teaching the use of music technology to students (mean < 4.0). While undergraduates did not see the importance of being able to arrange for a variety of ensembles and musical styles, they supported the incorporation of a multicultural approach to music education (2 items).

The low ratings given by undergraduates to some important competencies related to music teaching and learning in the high school context may be a cause for concern. These included student assessment, arranging skills, aural discrimination and aural analysis. Teacher educators may need to address these areas in their teacher preparation programmes.

Conclusions

The findings of this study have identified some indicators of what music teachers, principals and final year music education undergraduates perceive about various aspects of music teaching and learning. These can serve as a catalyst for collegial discussion and a source of ideas for overcoming barriers to teacher-principal and lecturer-student relationships. Keeping in mind the recent report by Masters and Bowden (*Implications for Higher Education of a Competency-Based Approach to Education and Training)* which warned of bureaucratic interference to course design and provision, especially in professional education courses (cited in Bourke, 1994, p. 3), the empirical data presented can also serve as a reference source for programme review at the tertiary level when needed.

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Voluntarily on the firing line: Performance as professional development

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This paper has grown out of years of working with students and educators who love music but don't like performing, who love music but hate technical work, who love playing most of the right notes at the right time but can't see why they should be concerned with anything else, who don't want anyone to know their fingers shake, who got into to music because they weren't good at sport (please don't ask me to move!), who love music but don't understand the notation code, who aren't sure what it is to love music but do well in exams, who have more passion in them than they can stand and are afraid to play expressively lest it escape and get out of control, who love to play - even 'practice' - and haven't realised it's supposed to be hard work... And it is dedicated to the dream that some day it won't have to be so hard and it will make sense and 'the buzz' will happen often and others will love it too and there won't be so much to 'unlearn' 5, 10, 30 years down-the-track for so many people.

Music performance is an extremely complex subject, involving analytical and intuitive thinking, kinaesthetic awareness, physical stamina, social interaction and non-verbal communication skills, the ability to decode a complex written language, and emotional and spiritual awareness. Few, if any, other academic subjects require such a range. Consequently the demands on the music educator are vast and wide-ranging, particularly when one adds the creative and musicological areas, let alone assessment and administration. Complexity and enormity of task do not let us off the hook. 'If teachers are professionally expected to perform effectively in terms of effecting student achievement through the attainment of specified student learning outcomes, it is both reasonable and logical to expect those teachers to demonstrate professional competency in the areas that they teach' (Leong 1995). Most music education programs expect student outcomes to include performance if nothing else. This paper looks at the relationship between professional practice as a performer (leaving the other areas to other papers) and one's effectiveness as a teacher of music.

Within the area of music performance three areas will be examined: 1) preparation for performance, 2) surviving the performance, and 3) the 'buzz' - the positive experiences of performing. Observations and reflections regarding teaching practices will also be offered. Sources for the study include scholarly and popular literature, the author's experience, and most fruitful: discussions and interviews with music teachers in Northern Tasmania.

Many issues appear to be intensified by working in a regional area: the lack of solo and small ensemble opportunities (classical), but plenty of large ensemble opportunity. Self-promotion is not valued, or runs counter to some norms, so marketing one's own concert series can be difficult unless the concerts benefit community causes or involve one's students or members of community ensembles. The main source of income is teaching - classroom or studio. There is an undercurrent of belief that if you were really any good you would have gone to the mainland (as many have). As there is often not enough competition to inspire improvement, there is fodder for that belief. There will always be several teachers who probably shouldn't be teaching, but can because of lack of competition, yet are obvious due to the lack of anonymity in a small community. Insecure teachers don't want to reveal weaknesses in performances. Some teach because they don't want to perform - they are scared and hate it. Unfortunately these can't possibly educate their students well in positive aspects of performance. There are not enough opportunities to hear expert role models. On the positive side, there are extremely vital large ensemble programs, and numerous benefit concert opportunities for short works. There is plenty of artistic freedom if you want to take chances, be friendly in performance, and not make any money from it. Audiences specialise less, criticise less and accept more. Vital large ensemble programs ensure a steady demand for private teachers.

The premise that music requires a three part creative process underlies this discussion: composer, performer and listener all create the work in their respective roles. It is recognised that sometimes those roles may be combined, as in improvisation, and that there is music that has been created to be ignored as in background music, particularly for therapeutic purposes; and there are musical works that have been created as unperformable concepts. This paper is concerned with music that is intended to be performed by human beings for other human beings to notice, attend and receive.

Preparation

Preparation for performance requires the training of a diverse range of abilities, from fine muscle control to creative imaging and management of emotions in a potentially stressful environment. There

is a belief that as students at least, this training is best, or even only, accomplished by long hours of repetition of small sections of exercises or repertoire. The value of long hours and multiple repetition is so strong that bragging rights in music school lunch rooms are more connected to hours spent or hundreds of repetitions than final accuracy or product. In fact performance is seen as so fickle that one would be foolish to claim mastery as it could and probably will go wrong in the next performance class. When it does at least they can't be blamed for not having done the work. One must consider whether this leads to an over-technical view of music and inhibits or prevents the player from going on to work with the other, larger-scale aspects of a work or performance. In a recent study by Hallam (1995) professional musicians were interviewed regarding their practice processes. Long hours and endless repetition were not recommended, one even observing that if one needed to practice seven hours a day one shouldn't be in the business. The value of slow meticulous practice in the initial stages of learning a work was widely accepted. But there was much emphasis on mentally overviewing the piece and working on technical exercises that supports its performance rather than slogging through within the piece itself. Edward Lisk (Rohner, 1993) commented, 'From the time students begin playing an instrument, they are taught that repetition of music will produce a superior performance. However, there are two kinds of repetition: mindless and intelligent. Frequently students use mindless repetition and play music out of context, wasting much time before learning the worthlessness of such efforts.' Professionals do not have the luxury of time to waste and have had to develop more efficient strategies for learning music.

In *The Creative Director*, Lisk (1987, 15) describes a five-level process for preparing and performing a work. This text is aimed at enabling conductors to lead school ensembles through these levels that surely must be much more difficult than leading an individual student along a similar route. Consequently they merit serious attention.

1. Analytical, mathematical, linear: Key signature, note values, rhythm, articulation, dynamics, range.
2. Repetition: Isolate specifics, repeat through logical sequential analysis.
3. Compositional structure: Form, transitions, design.
4. Holistic synthesis: Perception, conceptual images, expressive qualities.
5. Summit experience, altered state of consciousness: Removed from reality, unaware of surroundings and time. 'Free' of analytical detail and difficulty. Allowing the images of beauty, emotions, and expressive qualities to exist.

To the extent that performance preparation deals with technical mastery of 'the right notes at the right time at the right volume...' only Levels 1 and 2 have been addressed. Many teachers, students and even examiners are content with this. Ways of moving beyond Level 2 have been discussed in many contexts, and most thoroughly developed in disciplines other than music, particularly dance and sport. Weidenbach (1995) notes that experienced performers process music in increasingly larger cognitive units and expresses concern that instrumental teachers so rarely recommend mental practice. Lisk (1987, p.138) discusses the power of imaginative mental rehearsal:

> Imagination deals with entirety and can see the finished product. This phenomenal resource, which we all are born with, often goes unused or receives little attention...It is only the mental understanding, not physical (the students are already aware of embouchure, fingerings, etc.) which is important. If the proper mental understanding and process is in place, the mind will direct the muscles to produce the imagined expectation. If the phrase or passage is properly understood by the students, they will NOT HEAR MISTAKES!!!

He goes on to observe that:

> We are able to use this phenomenal resource in our day to day teaching techniques. It can immediately solve technical problems, articulation, uneven rhythmic flow, balance, blend, or other musically related problems. The only obstacle in our way is suspicion. Because it is not part of the daily gruelling repetition, we have reservations in applying such teaching techniques (p.139).

The experience of preparing for performance under the typical time constraints and endurance limits of the music educator should reveal a myriad of ways to learn music more quickly, use repetition efficiently and move through the levels described by Lisk with more awareness. The experiences of those regularly performing teachers interviewed confirmed this. Mental practice has proven to be a particularly effective tool when used in conjunction with physical practice. In mental practice one can focus attention on a particular musical parameter, e.g. rhythm, articulation, phrasing, and come to a clear image of the piece in relation to that parameter very quickly simply due to the increased

proportion of attention given. When playing, a large amount of mental energy must go towards the basics of producing the sound (fingering, breathing, etc.) and focus is disrupted by performance errors in other parameters. Playing after developing a clear mental image is essential to transfer the cognitive image to an aural and kinaesthetic image, which is retained with greater accuracy and accessed later with less conscious energy.

Other 'tricks' used included movement (walking in time while reading or playing to settle rhythmic flow, expressive movement to clarify other aspects of interpretation, practising rhythm or tonguing patterns while jogging), conducting, mental practice on the bus, singing, isolating related technical work (scales, arpeggios, articulation patterns) and working on it rather than the tricky parts of the piece, playing long tones with jazz play-along CDs to work on intonation or scales to speed up reaction time, programming accompaniment patterns into a computer for synchronisation problems, improvisation, and practising related extremes (if the leap goes too high to be easy, practice going higher).

The benefits of sharing these 'shortcuts' with students should encourage them to be more aware of their own possible efficient solutions. 'When students begin to use internal cuing and self-feedback themselves, their ability to be self-regulatory during practice increases, practice is more effective, and independent learning develops' (Weidenbach, 1995). They should also become more aware of destructive behaviours that can lead to injury. Education professionals rarely have enough time to develop a repetitive strain injury! (They are, however, vulnerable to reactivating one, due to inconsistent practice.)

Hallam (1995) recommends more individualised practice processes for students. Observations which result from increased awareness in both student and teacher are essential for the development of more effective processes (Riestad, 1984; Green 1986).

Performing - survival

Performance will be discussed here with a somewhat artificial division between surviving it, or handling the negative effects, and the 'buzz' or 'summit' or 'peak' experience (Lisk, 1987; Boyd 1992). These are not dichotomous experiences. In fact they are quite closely related.

One critical factor is the perception of the role of performance in the musical life of a person. Is performance a necessary evil at the end of a period of practice (seen as the core experience)? That is, is it outside one's normal musical experience? Or, is performance part of an ongoing cycle within music making? Or, is it the only thing worth doing, and practice regarded with suspicion as an antidote to true creativity and spontaneity? Since this paper presumes a value of both performance and education, the discussion will proceed largely from the view of performance as part of a cycle. Recognition of this viewpoint is critical. Its merits will not be argued in opposition to the others but it is hoped that as it is clarified the defence will make itself clear.

'Performance anxiety', 'stage fright', 'nerves' all refer to the set of physical symptoms and emotions that manifest themselves when performers perceive themselves to be under pressure. Less negative terms include 'adrenalin rush.' Many players find these unsettling or even debilitating; others thrive on the challenge of being on the edge or even out of control. Because musical performance is a physical activity, as well as mental, these symptoms are part of it, rather than separate from it.

The most interesting work and most useful in the author's teaching and performing experience is that which works directly with the physicality of performing, in particular that of Riestad and Galwey (Inner Game of Tennis). Again the emphasis on awareness is central. As an example, Riestad's (1982) approach to shaking fingers in focussing attention on them and, indeed, trying to make them shake more, was extremely effective in dealing with the author's own shaking fingers, and within a year (or 6-8 solo performances) it was no longer a problem. Focussing mental attention onto the symptom consumes less energy than trying to ignore it or repeatedly commanding it to stop. The fear associated with the physical symptom is diminished and the body is free to get on with behaving more effectively. This approach has also been effective with many student clarinettists in relation to 'squeaking'. In addition to focussing attention on the 'squeak' and trying to get it to happen more often or on demand, the sound is also renamed as an 'unexpected high note', which it is. This helps reduce the fear as it becomes merely another, albeit obvious, wrong note rather than an event alien to good playing.

It has been suggested that performance anxiety is a learned response (Riestad, 1982; Ely, 1991) and therefore, that overcoming it must also be a learned response. If performance is seen as part of a musical cycle or ongoing musical life, it can be the crucible in which new learning takes place (Mumford,

1995b). New approaches to situations and symptoms can be tested and refined or rejected, but only if performance is an ongoing and relatively frequent occurrence. Riestad recounts the experience of a class of junior high age pianists who experienced anxiety about performing in front of peers. As she led them through a reflective exercise identifying their perceived 'judges' they all recognised that theirs were adult authority figures, not their peers. (The 'judges' were quite probably related to the learning and reinforcement of negative anxiety responses.) The peer group could then function supportively. She also goes on to describe the ongoing work of one of those students and reports that changes came gradually over the next year and a half of performing. How many performances would the average Tasmanian student do in a year and a half? Probably not enough to establish new learned responses to anxiety.

Though not stated, she clearly implies that frequent performance is necessary to make such changes. Ely (1991, p.39) concurs: 'Another way to overcome performance anxiety is to perform regularly. Being exposed to the feelings associated with public performance periodically will not only give you more time to get used to them, but it will also teach you what feelings to expect...Frequent performances will also afford you with more opportunities to find your own methods of coping with performance anxiety.' It is just as important that the act of performing be practiced as technical or tone exercises. This was affirmed by those teachers who perform frequently. One, in fact, had severe problems with nerves until secondary college during which time he performed so frequently he got over it. His pre-tertiary class members perform frequently in class and performed better in class than in their mid-year exams. This suggests that the class has become a supportive group. It also suggests that performance for assessment is a different experience than performing to share the music - a distinction confirmed by several educators.

Poorer performance in assessment or audition contexts is very common and even logical. Evaluation is usually perceived to be in terms of accuracy of detail - specifically detail at Lisk's Level 1. By the time the student is prepared to perform excessive attention to small-scale detail detracts from work on the larger-scale and effectively undermines the overall performance. Galwey refers to this as the interference of Self 1. Others describe it as 'left-brain'. It is much easier to work with the upper levels of performance if one is engaged in sharing a piece one is passionately fond of. Altered states of consciousness are hardly possible when thinking about fingerings and accidentals.

Learning to work effectively in a performance situation, regardless of the musical demands, is often necessary. Feeling confident about acknowledging the audience, introducing pieces, announcing the interval, accepting flowers..., enables one to maintain a clear sense of focus for the performance. The author worked specifically with these issues in a 'concert practice' class using role play, video tape, and a five minute applause tape for practising curtain calls. It was great fun for the students and a gentle challenge to those who believed they should never be applauded at all. The use of video tape was particularly helpful as the students discovered what everyone else had seen all along - sometimes technique problems, for others, an external composure that revealed none of the turmoil within.

As much as possible, the role of the teacher should be that of a facilitator rather than 'guru,' in order to encourage the student to develop internal reinforcement systems that are direct and meaningful. Performance experience will not reveal a portfolio of sure-fire teaching techniques and answers to students' problems. Sharing the experience enables one to be a more effective 'coach' or 'trainer', guiding students along their journey to their own solutions.

'Music lessons - or lessons in anything - can be dangerous to us, for the weekly guilt can become addictive. We can come to believe that we deserve scorn, and that we really can profit from being told repeatedly how to do it, from being given 'right' answers. Gradually we lose our child-like enthusiasm for music...and substitute an intense yearning to do it 'right' for the teacher. The pat on the back becomes more important than the music...'(Riestad 1982, 53) The student who has reached this state may not be able to find anything in music but the technical accuracy. [I have worked with a number of students to nurture the desire to communicate their love of music, their instrument and the pieces over the desire for good results. It's much more fun to go in and play to an examiner thinking you might persuade them to go out and buy a saxophone rather than trying to convince them you're good enough. One of my students has me figured out. She reported, after playing in the Competitions that she had a good time playing and that the adjudicator liked the pieces but wasn't sure what to think of the sax and vibraphone piece. I had to ask another student the next day to find out that she won.]

Two other recurring themes are worth highlighting. One is that you have a much better chance if you are genuinely well-prepared. It is important to distinguish between 'well-prepared' and 'over-practiced to the point of paranoia'. If the performer trusts his/her ability and knows s/he has prepared accordingly, the unknowns of the performance situation can be met with confidence and creativity. Trust of self develops from honest awareness. On the other hand, if the performer has played the

same tricky passage 2000 times, missed it 5 times out of the last 100 and takes that as an indication that anything could go wrong anytime, there is no trust of self and the unexpected will probably trigger panic and ineffective reactions. Included in well-preparedness is the observation that non-musical details should be taken care of well in advance so that one's concentration is fully available for the performance.

The other theme is that of excellence. Music is too complex to define precisely a 'correct' performance. There are many effective ways to perform any piece, especially when one is exploring Lisk's levels 3-5. Harold Best(1993, pp109, 112) offers these insights:

> Excellence is not perfection. Quite simply we have no working model to show us what perfection is. If we pursue it anyway, and most of us do, we are pursuing an abstraction, and a neurosis-producing one at that...(Excellence) is a quality of life, not a quality occasionally added to it. Excellence is thus directly linked to sojourn, and sojourn is not going in circles, nor is it haphazard wandering. It is purposeful doing, even though the doing might be so new and so risky that it might appear for a while that we are moving in the dark.

An extremely effective performance might well be full of pitch or rhythm errors. If the fundamental energy is maintained the music will still be heard. The ability to fail and recover is essential in the big picture of life as a musician (Riestad, 1982 - the chapter entitled 'So You Were A Flop!'). One of the most effective means of teaching this is to perform with one's students in all of one's humanness. If they have seen you fail and recover, get nervous and survive, they will trust your input on the subject and they will believe that the positives truly outweigh the negatives (Mumford, 1995b).

The 'Buzz'

The positive experiences of performance are discussed less frequently than the negatives. The 'Buzz' is used here to describe intrinsic reinforcement, not just praise or good results. These positive experiences may range from simply feeling good about it to altered states of consciousness as described by Lisk (1987) or Boyd (1992). It refers to the love of and passion for music that make working on it worth it. It may include deep experiences of joy, belonging and meaning.

Jenny Boyd (1992) interviewed 75 contemporary popular and jazz musicians, all well-established in the music industry, most well-known stars. She used the term 'peak experience' to describe this ultimate state. Some of their observations are very interesting:

Paul Horn - jazz flutist: 'And as I get more absorbed in the music, then more can happen in the music. I turn out to be a channel. My mind doesn't say, 'Me, I'm playing good tonight, or I'm not playing good.' It's not judgmental; it's a happening that's taking place, and that's good enough. It's exciting to be caught up in that.' (160)

Ian Wallace - drummer: 'It's like white-water canoeing or something where you're really in control but you're being borne along at a tremendous rate by something that you only just have control of. It's almost like it's controlling you.'(172)

Stephen Stills: 'They (the better musicians) give themselves to the music, rather than showing off. You've got to give it all up; you've got to become at one with it. And the only thing that's important is that the noise you make is really good and fits.' (178)

Shinichi Suzuki (1969) concurs, giving this advice to an advanced student who was nervous about playing a difficult piece: 'What are you afraid of? You don't play this beautiful piece for the audience. You are not showing off your ability to them. Stop thoughts like that. If you make a mistake, just go over the passage again. Tonight you play for the spirit of Chausson. This wonderful poetry, heart, inspiration - play it together with your own, then there is nothing to be afraid of. Just think, besides Chausson and you there is nobody in the world.'

Lisk refers to the 'summit experience' as removal from reality, yet it is only removal from that which one is accustomed to experiencing as reality. The summit experience is real but centred in those ways of knowing and being with which we are not as consciously familiar. He refers to 'allowing' the expression, images of beauty and emotion to take over. There is a relinquishing of control, a deferral to trust something other than the conscious and frequently a sense of collaborating with higher powers. 'When all previous procedures have been developed, the students are able to 'free' themselves from

the verbal, mathematical mode of thinking and allow the images of beauty, emotion and expressive qualities of the Right Hemisphere to take over. (Lisk, 1987).

Lisk (1987) and Mumford (1995b) assert that one cannot credibly tell students about the 'summit experience' if one has not been there. Experience in performance is essential, particularly experiences in which one dares to leave the realm of conscious control. Early experiences in performance and learning have shaped the teacher's perception and have facilitated or stunted the development of awareness of those 'higher' levels.

Solo performance may not be the easiest way to get there. Michael McDonald observed: 'Nobody knows why after a few months of playing together with the band, we break through into another level of communication musically that we could never achieve in rehearsal. It seems to be honed in live performance; the rehearsal can only produce so much.' (Boyd, p.179) Monte Mumford (1995b) claims that his 'highest' experiences are when performing in a small ensemble with his students because it combines his first two loves: teaching and performing. Several others have reported similar experiences. Working together toward a common musical vision generates substantial energy. The combined love can be very powerful. Performing with others also provides additional safety nets for performance anxiety. Shifting one's attention to another player's part may be just the thing to bring a wandering mind back into focus.

In contrast to Suzuki's advice to the nervous student, Eric Clapton finds awareness of the audience essential to experiencing the 'peak'. 'Usually it's a sharing experience; it's not something I could experience on my own. It has to be in the company of other musicians onstage, and of course with an audience. Everyone in that building or place seems to unify at one point.' (Boyd 1992, 185)

The 'buzz' is not an experience reserved for professionals. Many students are very sensitive and open to such experiences. The uninhibited joy of early childhood experiences with music has laid a foundation in many of them. In some it is buried, but not inaccessible. The Suzuki approach as exemplified by the joyful performances of very young children may be one way of laying such a foundation. Many performers experience a need to artificially sustain the high after performance with drugs or alcohol (Boyd 1987). Others find they suffer from 'post-recital depression'. Sometimes the power of 'buzz' experiences can be frightening, or the bonding with other performers disturbing. If we can acknowledge and celebrate the power of the positive side of performance we legitimise those experiences and open the way to deal with them constructively.

A few more teaching reflections

Performance affects the way we approach *repertoire*. One respondent reported that he did not learn as much new music due to time constraints, but found himself developing greater depth and maturity with the old repertoire. I use the performance deadline as an incentive to add to my repertoire and try to program at least one unfamiliar work each time (not finding the time to routinely study new repertoire for its own sake). I have certainly learned much about 20th century and Australian repertoire by preparing it for performance, but more importantly, have developed a strong commitment to it as a result.

Quality. If I perform a piece at a professional level, my image of that piece is at that level and I will naturally lead my students toward that as far as they can go. Generally this means my expressive expectations are higher, and more clearly expressed. They can rise to those. I will also play and teach more authentically in various styles if I have performed them, for example, if I have a class working with blues progressions I will use the right sorts of chords for the style: dominant 7ths rather than triads, ii7-V7 in bars 9-10 if it's a sophisticated jazz feel. I won't have to consciously remember - I will hear them that way.

Performance has been described as musical bath. If you've listened to a lot of mediocrity in your classroom all day you can wash it off by working at or toward a 'higher' level, and cleanse your hopes and expectations for tomorrow's classes.

If we want our students to have a positive attitude toward music we must maintain our own love affair with it. Performance offers an experience of intensity. It can move us toward greater passion. It does not offer useful professional development unless we become more aware of ourselves and our relationship with music and musicians. A combination of risk-taking and reflection is required.

Two quotes from educators interviewed:

'If I stopped performing, I'd stop learning about performance.'
'If you don't do it you won't continue to love it.'
'You can't divide teaching and performing.'

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Music education and the contemporary environment: messages from the media

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From almost every available popular media source, teacher education students and teacher educators alike are assailed by messages relating to the inexorably negative effects of electronic media on the behaviours and education of children. The internet, for example, is seen as a channel through which children have uncontrolled access to pornography. television and video games are roundly castigated for introducing violent and derivative aspects into children's play. Children's minds are seen as falling prey to the machinations of media magnates and advertising executives.

As a result, children's play has been viewed by many as falling into decline. yet the message from a number of music educators is that children's musical play is flourishing, both despite and in response to media influences. this paper examines the effects of the media on children's musical play in a Sydney school playground. It reports the results of a longitudinal study into children's playground singing games conducted from 19990 to 1995, with reference to videotapes field examples. The need for the results of music education research to be disseminated both within and outside the discipline in order to contribute to a more balanced perception of contemporary influences on children's play is discussed.

Celebrating 100 years of Orff's Schulwerk: Both internationally and nationally.

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Carl Orff has left a wonderful legacy to the children of the world in his Schulwerk. Many countries have now developed collectives of music educators who are not only trained in, but feel passionate about, the style of teaching music that Orff's Schulwerk encourages. It is also true that each of these collectives brings to the Orff process its own nuance, flavour and mode of interpretation. And yet the essence of this elementary approach, creative music education, is still prevalent within each countries "style".

Orff Schulwerk is a creative way to teach and learn music. It is based on things children (and adults) like to do: sing, chant rhymes, clap, dance, and keep a beat on anything near at hand. These instincts are directed into learning music by hearing and making music first, then reading and writing it later. This is the same way we learned our language. Active music making begins with rhythm and is based on speech patterns. The techniques used are exploration, imitation, improvisation and creation. Learners must have experiences in exploration and imitation before any improvisation and creation can take place (Constanza and Russell, 1992).

Recently it was my privilege to travel to Europe, the UK and the United States, meeting up with many people who, like me were celebrating 100 years of Orff's life and work. An attempt to encapsulate all of the discussions, performances, workshops, symposiums, lectures, meals, shared laughter and joyful experience into one paper seems impossible. However I would like to share some of the impressions I have gained of the man, performer, composer and educator Carl Orff, through other people's eyes:

Verena Maschat, who has been a prominent teacher and leader of the Orff Institut in Salzburg for twenty years: "Before I met Orff, music education consisted of still pictures, after meeting him these pictures began to move".

Wilhelm Keller, one of the founding directors of the Institut, composition teacher and a well known writer in the Orff arena: remembered Orff's joy in performing: in particular an incident where he spontaneously began performing all the different parts of the Christmas Play - using the table as a drum and taking on wonderfully different vocal timbres for the different characters.

Ernst Weiblitz, an instrument maker, composer and one of the first participants in the German post graduate course for music teachers, at the Institut: remembered him as fatherly, warm and kind: "he was huge - tall, he had really big hands, and he knew his music by heart".

Wolfgang Hartmann, another prominent teacher from the Institut, met Orff in 1975, when his reputation was already well established. He remembers him walking through the Institut (or 'house' as he called it) shaking hands with everyone - incredible sense of largesse. He also has a lovely mental image of Orff and Keetman, who were both old people then, improvising on a conga and a bass xylophone using simple elemental ideas, but in a most effective way.

Reinhold Wirsching, who has been a teacher at the Institut and its satellite schools, since 1980, described Orff's approach as an 'impulse' rather than a 'method', which made possible the opportunity to teach music creatively. He stated that the Schulwerk has now been translated into 20 different languages, and has also integrated people with special needs - this impulse has therefore, he asserts, filled a gap.

Doug Goodkin, a prominent American Orff educator, believes that the Orff approach has the potential to revise American education. He also believes that there are 6 tenets of the Schulwerk:

1. The body is an instrument of knowledge;
2. We learn within the circle of community;
3. All learning is connected;
4. We learn through creating;
5. Play is the path to creativity;
6. The purpose of education is transformation.

Mary Shamrock, Assistant Chair of the Music Department of California State University in Northridge, and extensive writer, presenter and researcher in the Schulwerk and World Music; challenged us to

Introducing early music into the primary and secondary classroom: The experiments of Brian Sargent twenty-five years on.

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In 1970, a series of four articles by Brian Sargent entitled "Medieval Music for Schools" was published in the *British Journal Music in Education*. The articles contained reports of experiments designed to introduce music of the middle ages into British primary and secondary schools. Part I: 34:341 (Jan./Feb., 1970), 17, was by way of introduction, while Part II: 34: 342 (March/April, 1970), 73-75 examined the issue of repertoire at the primary level. Part III: 34: 343 (May/June, 1970), 146-148 considered the question of resources for an average secondary school, while Part IV: 34: 344 (July/Aug., 1970), 206-209 investigated the choice of works for a selective secondary school. A set of conclusions appeared in 34: 345 (Sept./Oct., 1970), 269-268 (sic). These investigations were significant, because they represented arguably the first systematic attempt to include such music in the education of pupils in the schools of the United Kingdom. Some of the materials employed in these programs were ultimately to find their way into three trail-blazing textbooks by the same author, *Troubadours: Medieval Music to Sing and Play*, London (Cambridge University Press), 1974, *Minstrels: Medieval Music to Sing and Play*, London (C.U.P.), 1974 and *Minstrels 2: More Medieval Music to Sing and Play*, London (C.U.P.), 1979.

Some twenty-five years on, it may be instructive to re-visit at least one of these articles, the one on primary education, to assess the cogency of Sargent's experiment in the light of our experience since then. Such a process should have significant relationships with the following aspects of the theme of the conference: (1) the need for teachers to be aware of the repertoire from a particular historical period, (2) the necessity for educators to be acquainted with the literature on a specific problem in music education and (3) the desirability that practitioners should be able to employ appropriate materials in the classroom.

The pupils involved in the project consisted of thirty-three Year 3 children (9 to 10 years of age) and four Year 4 girls who attempted the instrumental parts. The program began with an introductory lesson and continued for five weeks, encompassing a weekly half-hour lesson. During this time, the songs were learned and experimental percussion parts were added. The repertoire encompassed eight items from the medieval repertoire, the details of which are provided in Example 1 below.

Example 1

Classroom Program

1. "Song of the Ass" (Orientis partibus)
2. A trouvere song "Jolivete et Bone Amor" by Jehan d'Esquiri
3. Another trouvere song, "Vadurie" by Moniot de Paris
4. An anonymous song "Au Tans d'Aoust"
5. A rondel by Walter Odington
6. The carol, "Nova, Nova"
7. "The Sleep of the Magi," an instrumental piece from *The Play of Herod* and
8. "Ductia," a dance from the middle ages for recorder and drum.

Additional Items

1. "Qui creavit coelum"
2. "Omnes gentes plaudite" and
3. "Winder wie is nu dein kraft."

It is also clear from the recording entitled *Resources of Music: Troubadours and Minstrels*, that several other pieces were considered suitable for performance by primary pupils. The question remains as to whether these items were appropriate for classroom programs or should simply form part of the repertoire of school vocal and instrumental ensembles. The pieces in question are as follows:

1. "Qui creavit coelum"
2. "Omnes gentes plaudite" and
3. "Winder wie is nu dein kraft."

A review of all these pieces was undertaken with the following aims in view:

- to describe the rhythmic and melodic content of the various items,
- to analyse the formal structure of the pieces and
- to comment upon their suitability for inclusion in the various aspects of the classroom program (performance, aural perception, composition, listening and movement).

In the course of this evaluation, the following criteria were utilised.

1. Rhythm

The published version of the piece needed to contain a restricted rhythmic vocabulary consisting of the following note values in the specified time signatures:

In $\frac{2, 3, 4}{4\ 4\ 4}$ 

In $\frac{6}{8}$ 

2. Pitch

Two considerations came to the fore here: (a) the mode of the composition had to be readily apparent and (b) the melody had to be highly conjunct, with any leaps confined to those within the tonic chord.

3. Formal Structure

The work had to display a simple structure along the lines of the three standard ones employed at this level of education (binary, ternary or rondo).

4. Performance

a. Appropriate Text

The original versions of these pieces are in Latin, French or German. Given the unusual sound of the music, there seems no reason to add to the problem by having an obscure text. Sargent utilised two main strategies to overcome this problem: (i) he would translate the words into modern English or (ii) he would substitute a new text, sometimes with a more accessible literary theme. The question here is whether his efforts were successful.

b. Instrumental Suitability

The works would have to be presented at either their original pitch or in transposition having in mind the following considerations: (i) their suitability for instruments that would normally be found in a primary school classroom (recorders, guitars, electronic keyboards and tuned percussion instruments) and (ii) the technical capabilities of pupils at this stage of their education. If the works were not particularly apposite for instrumental performance, the question was whether they could be furnished with a drone or simple chordal accompaniment.

5. Aural Perception

The items would need to be consistent with the aural capacities of pupils at this level (see, especially, (1) and (2) above).

6. Composition

The pieces should provide pupils with a clear model that could, in turn, form the basis of creative activities.

a. the teacher patterns the words for the class and the class responds,
b. the teacher sings, then plays each phrase and asks the pupils to imitate,
c. the class performs the whole burden,
d. the teacher asks: "What happens when we spell "Ave" backwards?"
e. the teacher explains concisely what is meant by the words,
f. the class learns the last four bars of the verse,
g. the class sings (f) above followed by bars 1 and 2 of the burden; the teacher asks: "What has happened to the length of the notes?"
h. the class sings (f) above followed by the whole of the burden.

In its present transposition, the burden of the carol is suitable for some simple instrumental activities. The procedure might be as follows:

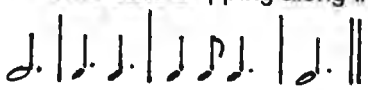
a. the teacher could revise the letter names of the notes on the treble staff,
b. the teacher could ask selected pupils to name the notes in the burden; " How many different notes do we have?" (four: G, F sharp, E, D),
c. using any available instruments (recorders, tuned percussion and/or electronic keyboard), the pupils could perform the burden preceded by the last four bars of the verse.

If desired, the vocal and instrumental versions could then be combined. A drum accompaniment, consisting of dotted crotchet beats, could be added at this point. The teacher would be wise to check on the intonation of the F sharps - these need to be sung fairly sharp to ensure that the gap between the F sharp and the G is small enough.

2. Aural Perception

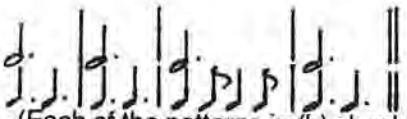
The rhythm patterns in this example are an obvious starting point. Early in an initial lesson, the teacher might involve the class in some echo clapping along the following lines:

a. in 6/8



(Sufficient time should be allowed for reinforcement.)

b. in 6/8



(Each of the patterns in (b) should be clapped at least twice.)

The activities in performance (above) and movement (below) encourage the pupils to memorise the melody, while those in composition (below) require the students to apply these skills in a creative context. In addition, the work in movement tests the pupils' understanding of the formal structure of the whole piece.

3. Composition

a. the teacher could compare the last four bars of the verse with the first two bars of the burden; what has happened to the length of the notes? how many pitches are used?

Application: in small groups, the pupils would be asked to compose a four-bar pattern in dotted minims using G, E and D; when complete, these would be performed in their original form and with the note values halved (diminution),

b. the teacher would look at the burden again; how long is it? (four bars) what note values does it contain? ( ) how many different letter names are there? (four: G, F sharp, E and D) what note does the piece begin and end on (G and D, respectively)

Application: the pupils would now compose a four-bar melody employing the rhythmic and pitch vocabulary from *Nova, Nova;* when complete, these would be performed on electronic keyboard, recorder or tuned percussion

c. the pupils would now say the words only of the burden; they would be encouraged to make up their own words drawing on ideas from their own experience:

"Breakfast, breakfast; ham and eggs for breakfast"

The pupils would then be asked to write a melody for these words using the vocabulary outlined above.

4. Listening

The pupils could be shown pictures of a psaltery, positive organ and bell; they could listen to recorded examples of each and hear the recording of *Nova, Nova* on *Enjoying Early Music*, noting the male and female voices and the accompanying instruments. The students could be asked questions about the formal structure of the whole piece (introduction, burden, verse, burden, verse. etc.).

5. Movement

a. The pupils would begin by arranging themselves in a large circle and would be taught some simple movements to accompany the last four bars of the verse and the burden:

(not for the first time)

b. the pupils would alternate clockwise and anti-clockwise movement depending upon the number of verses (and, therefore, burdens) performed; the first time is *clockwise*

c. during each verse, the pupils would stop and count up to fifteen before starting on the next section of movement

d. the pupils would be asked questions about the layout of the whole piece (burden, verse 1, burden, verse 2 and so on)

The whole piece would then be performed with the teacher or selected pupils singing the verses; alternatively, this could be done with the recording, but without the tuned instruments in the accompaniment.

Postlude

Up to now, the major thrust of the "early music in schools" movement has been in the area of performance and, to a much lesser extent, dance. There have been large gaps in the field of aural perception, composition and listening. As a consequence, there has been insufficient attention to the place which early music might occupy in a unified program. Further shortcomings have been apparent in the means by which items have been selected. There seems to have been too little consideration given to the level of difficulty of the pieces, with particular reference to their rhythmic and melodic content and to the clarity of their formal structure. Once greater thought has been given to the choice of this repertoire and to its application in the classroom, we should be in a better position to design sustained programs in this field. The issuing of new textbooks reflecting the developments in these two fields will be a project which publishers might wish to pursue in the near future.

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Teacher attitudes: Their effects on curriculum implementation and the implications for the professional development of music educators.

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Teacher attitudes and curriculum implementation

Research studies, particularly in Australia, America and Great Britain have revealed relationships between teacher attitudes and the implementation process in Curricula that have implications not only for the planning and implementation of curricula but also for the way teachers are trained and provided with ongoing professional development in music education. Any change in the classroom ultimately depends on the individual teachers, so it is important to understand the types of factors that could influence this behaviour. Teacher attitude has been shown to be a major factor in the implementation process and this paper examines some of the factors that can have an effect on teacher attitudes. Specifically, this paper refers to research findings amongst primary teachers in the Hunter Region surveyed in 1991 at the end of the mandatory period for the new K-6 Music Syllabus. It also refers briefly to a research project undertaken in 1994 in the United Kingdom that examined teacher attitudes towards the newly introduced National Curriculum in Music.

Perceived importance of the subject area

The priorities of educational objectives are difficult to alter unless teachers perceive the value of what is to be implemented, so several of the questions in the Hunter Region study focused on the attitude towards the subject itself and its place in the educational setting. 91% of teachers surveyed believed that music should be a mandatory part of the curriculum, 89% believed it helped with other cognitive learning and 81% indicated that music played an important part in their lives (Table 10). Two-tailed t-tests showed no significant differences in means for males and females in these areas.

Perceived need for change

The perception of teachers as to the need for change can similarly have an effect on attitude. Teachers can be very resistant to change if they do not perceive the need for the change. In the Hunter Region study, teachers welcomed the new curriculum as being more relevant to the classroom than the one that preceded it signifying that it was in a very understandable format which complemented teaching processes in other subject areas. 71% of respondents indicated that they understood all concept areas of duration, pitch, dynamics, tone colour and structure as described in the syllabus.

Relevance of the content of the curriculum

Studies by Nisbet and Collins (1978) found that resistance to change was less if teachers not only felt part of the proposed change but could also see the need for the change and understood the nature of the change. Lewis (1988) also found that teacher perception of the importance of the innovation was a prime determining factor in the success of the implementation.

But what happens when teachers are adamant that they do not approve of nor condone the curriculum set for them? Teacher attitudes can "make or break" a new curriculum - the resistance can be at a very basic level where the curriculum is implemented at a token level or the resistance can be at a much more vital level where the profession as a whole publicly decries the new curriculum and refuses to implement it. Britain stands as a powerful example of teachers standing firm for their professional beliefs. This was a situation where a new curriculum should have flourished - a study in 1994 of 134 music educators (mainly teachers) in the United kingdom showed that 98% felt that there was a need for a National Curriculum in music, so the problem was obviously not one of merely resisting change but had its foundations in the actual curriculum teachers were presented with.

The majority of teachers feel that they have the right to make decisions about what is taught in their classrooms (Brown & McIntyre 1978) and the curriculum delivered in the UK contradicted what music teachers believed was a sound foundation for music education. The original music curriculum framework developed by a selected Working party was well received by music educators although

many felt it was not widely enough dispersed for comment and discussion within the profession. However, the Tory government over-ruled the original Working Party's recommendations regarding processes and appropriate content for the National Curriculum in Music, substituting a mainly

"knowledge based" curriculum which focused almost exclusively on Western art music as its content base. Music educators saw this as a retrograde step and one that did not reflect good teaching practice - they were very vocal about their concerns, refusing to accept the changes as educationally sound. Professional musicians joined with educators and after a prolonged battle, the curriculum has been modified and now reflects more practically based outcomes with a much broader and less prescriptive repertoire base.

Self efficacy

The literature available on teacher attitudes has shown that self efficacy, or the conviction that one can successfully implement the behaviour required to facilitate the required outcomes, has a significant effect on the attitude of teachers to proposed change. Findings by Punch & McAtee (1979) and Fullan (1985) support the evidence that lack of knowledge and skills are directly related to uncertainty and that this in turn leads to the degree of receptiveness felt by teachers towards educational change. Earlier studies by Stern & Keisler (1977) had also reported relationships between teachers' competency, good subject knowledge and attitude. Increased skill competencies and teaching techniques have also been observed to lead to a more positive attitude to curriculum changes. The Hunter Region study showed a very strong relationship between teacher confidence and the ability to play a musical instrument (.000 where significance was accepted at the .05 probability level).

Another aspect that should concern us as music educators was that in this study, only 34% of the respondents indicated that they felt confident to teach music when they left their teacher training institutes. A high correlation was revealed between present confidence and the confidence felt when leaving the teacher training institution. There were also strong correlations between the degree of confidence and the amount of music taught to the class each week by the classroom teacher. Female teachers recorded a significantly more confident attitude to teaching music than males (p-=.034).
These findings should therefore be seriously considered when designing courses for the professional development of primary teachers.

The literature on tertiary primary courses constantly discusses the futility of presenting pedagogy courses to students who do not themselves have the skills to successfully translate musical concepts into musical terms for their pupils. It would appear from this data that in all courses/ modules offered we as music educators must allow some time for developing musical skills with our students - the inevitable question is which skills and how on the limited time allowed for each curriculum area. I would argue that since key learning areas have been introduced as a conceptual framework that each of the arts areas involved has seen a decrease in the distribution of time. We also have the problem that following amalgamations of former teacher training institutes with universities, the ensuing reviews have not treated the teaching of the arts sympathetically and the time necessary for skill development has been reduced even further. Comparative survey figures for 1980 and 1987 for compulsory hours in primary education courses in NSW collated by Deidre Russell-Bowie (1992) show an alarming decrease in hours available. These figures are now three years old and I suspect the position in 1996 will be even worse - for example, at The University of Newcastle University music education hours within the primary courses have been almost halved since 1992 (ie 130 hours in 1980, 112 hours in 1992 and 56 hours in the new course scheduled to begin in 1996).

Consultation- developing a sense of ownership

Waugh & Punch (1987) assert that "knowledge, understanding, clarity of change proposals, participation, lack of feedback and lack of meetings can be all grouped under the same variable -alleviation of fears and uncertainties-because they aid or hinder the implementation of changes through the mechanism of communication". Poole & Okeafor (1989) found a significant relationship between teachers' efficacy and interaction with other teachers in joint planning. The Hunter Region study also found a more positive attitude towards their schools' music policies among those teachers who had participated in collaborative music program planning than among teachers who programmed independently. Too often the school's music programming is left to the one "musical" person on the staff (ie the one who plays a piano!). We should be training our students to work collaboratively, pooling resources, talents and skills so that each member has a sense of ownership for any program that is being implemented and can see the importance of their individual role in the overall presentation.

A further issue to arise from the Hunter Region study is that of who is actually teaching music in the primary classrooms? The NSW Music K-6 Support Statement 3 (1984) indicates that music is not to be viewed as a specialist subject and that all teachers have the responsibility to provide their classes with a well balanced music program. In the Hunter Region survey, although 71% of teachers indicated an

enjoyment of teaching music, more than half of the respondents indicated that someone else was responsible for teaching their class music (although 84% of these taught a supplementary amount). Approximately the same number said that they preferred someone else to teach their music. The assumption here could well be that although teachers actually enjoy teaching music, they believe someone else with more skills, will teach it better. The question though is, does that person have more skills?
At present the release from face to face teacher in the school is often required to teach music and this person is usually not a trained music specialist. Is it time for yet another campaign for a music specialist to be annexed to each school? If music is not being taught by the classroom teacher as part of the general curriculum by the class teacher, could it not at least be expected that the program be well planned and delivered by a subject specialist, with the classroom teacher complementing this program with planned activities?

Conclusions

What then are the issues that we as music education lecturers nee to pursue from the body of research from Australia and emerging from Australian studies? We should:

1. Allow for some skill development within our programs (given the time limitations, should we be designing interactive keyboard computer programs that individual students can work with at their own level?)

2. Keep encouraging our male students - build their confidence levels, maybe concentrate more on material for higher grades where males seem more likely to teach.

3. Train our students to work collaboratively on planning programs and units of work

4. Be aware of the actual teaching situations within the schools. If not train specialist teachers, maybe offer more comprehensive post graduate courses for face-to-face relief teachers

5. Above all, we must empower our teachers to think beyond the classroom situation. It is not uncommon for changes to school curricula to be initiated and developed away from the immediate school environment. The educational philosophy behind the change and the objectives are then transmitted through the various district and school levels until they reach the classroom level. By then the education system is committed to the innovation, has invested financially in the developmental process and therefore individual teachers are expected to conduct their classes in accordance with the defined objectives. In NSW we are very familiar with this centralised form of curriculum development, many teachers have never really questioned the process because it is all they have known. Throughout the world has been an increasing tendency towards centralised curriculum development and this is reflected even further in the crusade to standardise outcomes through either national profiles or curricula that is happening in so many countries. In academia one hears some fairly heavy philosophical debate following this move towards nationalisation of curricula. Concerns are being expressed that the freedom of thought, once central to the notion of a broad or liberal education is under threat, particularly as the political parties that tend to be pushing the barrow are conservative, fundamental and "right thinking". This type of narrow vision does not usually bode very well for the creative and performing arts as the politicians push for a "back to basics" approach. It is of interest to note that somehow in Britain the politicians managed to manipulate the situation so that teachers appeared to be the ultra conservatives as they rebelled against the proposed changes, when in fact the proposals would often have negated three decades of educational progress!

In the wake of this manoeuvring for control of curricula, it becomes part of the function of tertiary music educators to ensure that we do not become too focused on our own subject matter and neglect giving our students a much broader view of education and in particular the place of the arts within the overall framework. Our students need to become discerning about political influences in our profession and equipped to protect the basis of their profession from political interference that can be detrimental to the educational foundations of a liberal and worthwhile education.

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Professional collaborations of community-based music educators

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Nine Music/Conservatorium Centres throughout regional New South Wales have been established to supply or complement music education needs throughout large and small communities, spanning all ages. Due to the uneven distribution of music education at the early childhood and primary school levels in particular, these Centres sometimes become the sole focus of specialist music tuition and performance experiences.

The initial specialist demands especially for the instrumental and vocal teachers, have been challenged lately to more realistically reflect the State's Key Learning Area curriculum in Creative and Practical Arts. Areas such as the integration of technology, resources and facilities, a renewed emphasis on pedagogy, the influence of contemporary popular music and the changing composition of our multicultural society are potent forces requiring individually flexible and creative responses.

In tandem with these demands, the Centres' teachers have to be accountable, to consider upgrading their qualifications, to personally build links with educational and community groups, to network with other teachers in similar communities and to recognise the role of quality assurance currently demanded by their employers.

This paper will trace and compare the transition for these teachers, from their original, narrow specialist role to one that requires professional, educational, cultural and social adaptations.

The Mitchell College of Advanced Education logo of the Janus head (a head with two faces) accompanied by the motto *Simul ante retroque prospiciens*- to look to the past and to the future, together- was transmogrified upon amalgamation to a wordless shield depicting an open book, a solitary Sturt Desert Pea and the three rivers located by Captain Sturt and on which the three campuses of Charles Sturt University are situated. While this change outwardly symbolises the transition from the old to the new, it also reflects the political, educational and economic agenda of tertiary institutions today.

Since one thrust of this year's Quality Audit of tertiary institutions was that of links with the community, I want to reverse the telescope and view the connections of specific community music organisations to tertiary, professional and business organisations. One such community music organisation in New South Wales that has survived a troublesome childhood and is now entering an equally stormy adolescence is that of Conservatorium Music Centres. This paper will present a backdrop of the Music Centre movement, incorporating its history, philosophy, administration and management, against which we can focus on a range of educational issues confronting the current music teaching staff.

These issues include professional development of teachers such as the upgrading of qualifications and/or adjusting to a renewed emphasis on pedagogy, the sustaining of performance standards, the integration of technology and the influence of contemporary popular music. Additionally, the professional, social and cultural demands of building networks with local and regional educational and community groups, of responding to the changing composition of our multicultural society and of recognising the role of quality assurance currently demanded by employers are potent forces requiring individual teacher's flexibility and creativity.

History

Since 1978, when the first Music Centre was officially opened at Bathurst, there has been a continual expansion of regional music services. To date, main administrative Centres are located at Albury, Bathurst, Dubbo, Gosford, Goulburn, Lismore, Tamworth, Wagga Wagga and Wollongong, with satellite Divisions located in the Blue Mountains and at Forbes, Grafton, Gunnedah, Lithgow and Orange.

From the original 300 students, Conservatorium Centres are now servicing over 7,000 students through *individual* lessons, *group tuition* via chamber ensembles, bands, orchestras, vocal ensembles and choirs, with *class tuition* in early childhood programs for 2-8 year olds, musicianship, music theatre, drama and dance. While these Centres are pre-professional, the quantitative surge of students is matched by a qualitative increase of musical awareness, aesthetic appreciation, teaching and performance achievements. There is a constant flow of students advancing from these Centres to Universities or Conservatoria, with some returning from undergraduate or postgraduate courses as influential arts advocates in their original communities.

It would be fair to claim that a major issue of Music Centres is their diverse structures and accompanying nomenclature. Albury, Bathurst and Wagga are formally linked to Charles Sturt University as is Wollongong to its University; two are nominally affiliated: Gosford to Newcastle University and Tamworth to New England University while the remaining three: Dubbo, Goulburn and Lismore are independent of any tertiary connection. It is obvious that the original title of *Music Centre* has now been superseded by *Conservatorium* in most of these Regional Centres.

Due to the uneven distribution of music education across the State at the early childhood and primary school levels in particular, these Centres may become the *sole* focus of specialist music tuition and performance experiences. Though most Centres offer lessons to schools, it is mainly the Non-Government schools who accede. There is no imprimatur for Centre staff to teach in Government schools, although Riverina Conservatorium has 'cracked the code' over the past eight years and successfully implemented tuition for over 275 children this year.

Though a few similar regional conservatoria seem to exist in other Australian states, the Community Music and Settlement Schools that operate through the National Guild of Community Schools of the Arts in America are also generically close in philosophy, structure, management, teaching and performing. The major difference though is that they are dependent mainly on corporate and private sponsorships for funding.

At the outset, I should remind you that, though I was appointed full time to the University's School of Teacher Education, 50% of my time is dedicated to directing the Mitchell Conservatorium.

Philosophy

The philosophical stance of Conservatorium Centres is reflected in the Mission Statement of their most recent Handbook (1994:1): *Regional Conservatorium Centres of Music recognised by the NSW Department of Training and Education have been established to provide enriching music education and performance opportunities for communities throughout New South Wales.* Among the seven primary objectives are:

* to contribute to the intellectual, emotional, aesthetic, physical and social growth of the individual student in achieving his/her potential,

* to promote current music education practices through close collaboration with Pre-school, Infant, Primary and Secondary schools and Tertiary institutions,

* to co-ordinate and promote music activities through networking with local, regional and state civic and music -based organisations, and

*to facilitate music workshops, master classes, demonstrations, seminars, In-Service courses and multi-arts activities in the wider community.

Administration

The structural diversity of Centres as previously indicated, mirrors a number of concerns that do impact on the individual teacher's daily work as well as career outlooks and professional development prospects. For example, a Centre may have started as a small program that succeeds beyond initial expectations and with the success come space problems, budget issues, travel demands and management concerns. These have been recently highlighted in a NSW Department of Training and Education Co-ordination Ministry Review of all 9 Centres (1995) where discontinuous administration in some Centres (2-3 days a week average) due for example to a funding freeze by the State Government or to the effects of the sustained recession, has an insidious ripple effect on every planning and operational function, the offerings of tuition and the necessary daily liaison with students, staff and the general public.

Equally, the lack of spacious, well designed, acoustically relevant and attractive buildings for teaching music, budget constraints for example to assist teachers travelling to outlying locations, or to cover Superannuation, Work Cover and Public Liability are daily challenges for each Centre's administrator.

The recruitment of teaching staff may range from ex-classroom teachers, professional orchestral players, instrumentalists (generally retired) from the armed services, recent graduates, overseas performers from diverse cultural backgrounds and senior school students or undergraduates working as Associate teachers all of which creates a fascinating amalgam! Some Centres employ staff on a renewable 1 year contract, pending satisfactory performance.

Nevertheless there is a remarkable resilience among Conservatorium Centres with many community programs having enormous potential for success, if given a clear organisational and support mechanism.

Funding

There are various avenues of funding. Since all teaching staff are casual part-time, operating only during the gazetted Government school terms, they rely on income from student fees. These fees comprise over 80 % of income for all Centres. A 1%-2% proportion of those fees combined with a fixed NSW Ministry of Training and Education annual subsidy over the last twelve years of a mere $235,000 and distributed on a fairly complex formula assists, but by no means covers all administration staff and operational costs in our budgets. This Government subsidy, though boosted in 1994/95 by a one-off additional subsidy of $150,000, comprises approximately 6%-8% of our total income. Other sources of income may include subsidies in cash or in kind for those Centres attached to Universities (up to 10%), occasional grants from the Ministry of the Arts, Local Government support, accumulated Foundation funds (for one Centre) and small corporate or private sponsorship for specific projects.

Educational: Problems and attempted solutions

It is from this hub of performance and teaching experiences among teachers that the potential for professional development programs may emerge. Before outlining some of these programs, at least in New South Wales, it is appropriate that we realistically identify some of the problems existing in the Conservatorium Centres' music education provisions. A number of factors that impinge on the quality of instrumental and vocal tuition, have been perceptively analysed in the Australian context (Thompson, 1990; Bridges, 1988; Jorgensen, 1988; Bebbington, 1990) and include:

i. the quality and ability of teachers to deliver music education
ii. the quality of available resources, materials and facilities
iii. the physical, social and cultural environment in which the experience is undertaken
iv. acceptance by the community that music is a desirable and essential component of community life

(adapted Thompson, 1990, p. 26)

Since the theme of this Conference is the professional development of music educators, I will concentrate on the first issue in detail, while occasionally making general reference to the remaining factors. It is not my intention to denigrate the Centres' teachers, many of whom are well-intentioned and genuinely committed to the advancement of musicality, independence and self-esteem in their students. What has arisen from recent staff appraisals however is the anachronistic, inflexible, myopic and even non-existent aspects in some of these teachers *previous training* and which, in some instances, is being perpetuated.

In the climate of economic rationalism accompanied by notions of accountability, quality assurance mechanisms and client services, the ambivalence of music teachers' high executant performing ability compared to their teaching skills, understanding and creativity remains not only in schools but also at Conservatorium Centres. As Thompson (1990) notes in the Queensland setting "The experiential level of these staff does not encompass educational methodology and is primarily restricted to personal studio experiences encountered during their own performance development" (p.27). In pursuit of insisting on teachers' formal qualifications, the haste to appoint the Centres' staff to fill high-demand areas of instrumental, vocal and class tuition, has been tempered recently with a more rigorous and professional format combining interview by a panel, performance and micro-teaching session, with supporting written materials that may include the submission of a term's teaching programme.

The reality of quality assurance has rapidly disturbed the status quo of Conservatorium Centres, leading this year to the adoption of two separate Surveys of our Administrative Services (Reeder, 1995), which I devised for parents/guardians/ mature age students and for staff. A third Survey by Temmerman (1995) on the level and quality of teaching was distributed to students aged 10 and over with room for parents' comments. It is planned to collate and summarise the recently completed findings of all nine Centres by the end of the year.

How to convince and encourage all staff to develop or maintain their professional skills as teachers as well as performers , is a constant challenge for all Centre directors. There is a fine line to be borne in mind between *imposing directions* for some teachers to upgrade their qualifications, or to attend workshops for example and *motivating their initiative* to keep abreast of current thinking and practices.

Attempted solutions

So, how do Centre teachers discover new repertoire or new techniques, investigate pedagogical principles incorporated in contrasting philosophies while being aware of more recent issues framed by their respective socio-economic, political and educational agenda? The list of *potential* sources available for professional development of these teachers includes:

1. **Accreditation Courses:** Despite the fact that these are now under review, Sydney Conservatorium staff has provided a wide range of topics as part of ongoing professional development, including:

* New repertoire by Australian and overseas composers
* providing for students from NESB backgrounds
* strategies of teaching
* solving technical problems
* adolescent students and stress
* students who are visually or intellectually disadvantaged
* the gifted and talented student
* the adult beginner or returnee
* improvisation and modern harmony
* copyright and you
* business management issues

Modes of teaching include weekend residential schools and distance education packages (which may contribute toward accreditation) as well as face to face tutorials.

2. **In-Service Courses:** also currently under review, are provided by Sydney Conservatorium staff and lecturers from Sydney, interstate and overseas over one or two Semesters. This year for example, courses have spanned the piano repertoire of Bartok, the duo sonata, improvisation and aural perception techniques, introductory eurhythmics and Alexander technique.

3. **Workshops:** currently undertaken by the MEAB of NSW in conjunction with Sydney Conservatorium span the entire State and are dependent on need and demand by the region's teachers and their students, for specific instrumental and vocal music education. The teaching format has diverged of late for example incorporating whole group tuition in a specific technique, later in the day alternating with individual remedial or interpretive aspects of a work. Some country centre teachers have requested group oriented workshops, such as aural training, sight singing and choral training.

4. **Vacation Residential Schools and Camps:** There is a real smorgasbord of selections here for our studio teachers! They may be enticed by professional Music Associations such as the Music Teachers Association of NSW who recently presented a holiday weekend workshop on the Baroque Period: influences on musical style and taste followed the next day by Music of Today: Jazz, Contemporary Pop and Music Theatre. The methodologies of Orff-Schulwerk, Kodaly, Dalcroze and Suzuki are alive and well during holiday periods, particularly for teachers of the Pre-Instrumental classes that thrive in most Conservatorium Centres.

Closer to home, two well-established Summer Schools offer a national and international perspective on solo and ensemble performance skills, career advice and contemporary research findings on technical, scientific and musicological topics. These are found at the Riverina Summer School for Strings at Wagga, and the Ronald Dowd National Summer School for Singers at Bathurst, both supported by Charles Sturt University over the past eight years.

One of the most influential vacation NSW Music Camps is Pan Pacific, that, apart from intensive instrumental performance offerings, initiated two new schools for music educators in1993, in association with ASME: music technology and instrumental pedagogy. The latter could be judged as providing the cutting edge of contemporary research and methods of teaching music performance skills, diagnostic skills, ensemble teaching methods and modelling techniques. This overt shift from performance to pedagogy marks a new and vital emphasis for vacation camps in professional development.

Supporting this fresh direction in 1994 was the innovative five-week Summer Academy for 270 selected young musicians, established by Youth Music Australia. The contact with outstanding tutors was telescoped to a six- week apprenticeship programme with ABC orchestras under the guidance of

a nominated professional mentor. General Manager, Sharman Pretty also offered a professional development course to arts administrators, educators and arts practitioners under the title "Music, Crisis and Change: Towards a strategy for the future', which aimed to 'explore and share ideas with respect to the specific crises and challenges being faced by Australian musicians, educators and managers' (Pretty, 1993, p. 46).

5. **Conferences:** The preference by current Conservatorium Centre staff inclines toward attending conferences specifically in their domain. Hence, the State bodies of the Music Teachers Association, Australian String Teachers Association, Flute Society, Australian National Association of Teachers of Singing, National Band Association, Suzuki Pan Pacific, Australian Society for Music Education, Early Music Association, Australian National Choral Association, Roland-MIDI User Group and AusMusic offer valuable forums that focus more often on the significance of relating music education to the development of the whole child as it does on the specialist performance skills. Some Centres make valiant attempts to partially subsidise teachers as an encouragement and reward for their attendance. The subsequent bonus for students, parents and colleagues is often the teacher's refreshing outlook on technical, musical and educational principles that are shared through staff meetings and occasionally through the impetus of a workshop for the local or regional classroom and studio teachers.

A Staff Development One Day Conference has been recently made available by Warren Thomson, past Head, School of Extension Studies of Sydney Conservatorium to all Regional Centre and private teachers, on request. This comprehensively discusses themes such as the importance of professional development, aims, content and evaluation of teaching, contact with parents, accreditation, taxation and teacher records.

An annual visit to regions by the State representative of the AMEB also provides not only recent policy trends and syllabus information to studio teachers, but a valuable link with the human face of administration.

6. **Media outlets and Technology:**

6.1 Journals tied to specific professional music and music education organisations that have gone beyond the Newsletter only stage, provide perhaps the sole communication channel for teachers with a full teaching load and hectic family life.

6.2 Videoconferencing: of masterclasses and workshops has evolved from the experimental work of Dr. Len Burtenshaw, at Sydney Conservatorium with students and teachers at Charles Sturt University, Mitchell, New England University, Orana TAFE , Dubbo and Central Coast Music Centre, Gosford in 1991/2 to a new phase deriving from Burtenshaw's work with state-of-the-art equipment at the Australian Institute of Music, Sydney.

6.3 Electronic Piano Laboratories: have been installed in a number of Centres and as part of the Riverina Conservatorium's Outreach program in Government and non-Government schools (assisted by Yamaha).

6.4 Computer Laboratories: have not featured in any Centre programs due to lack of funding, accommodation and security problems. Workshops have been offered for example by private consultants such as John Orams, recently retired Senior Music Advisor for the New Zealand Department of Education, who demonstrated the Sibelius 7 computer music processing program in the Central West earlier this year.

7. **Networking:** through the exchanges of staff across the State, while encouraged and attractive in principle, has proved to be impractical largely due to the majority of staff undertaking other part-time work during their working week. However, occasional past performances undertaken by visiting staff and students either within or between regions have been enriching and valuable benchmarks for host Centres. An innovation promoted by some communities has been the appointment of Musicians-in-Residence, for example Nigel Butterley in Bathurst (1992) and various string, brass, vocal and woodwind joint-appointments in Orange.

Another innovation has been staff networking with various community groups, both in performance and teaching areas: hospitals, gaols, care centres, nursing homes, centres for the unemployed and the Department of Community Services for teaching students with intellectual disabilities. Parents of a boy with Down Syndrome and another family with a slow learner were delighted for them to be included in Early Childhood classes at Bathurst, where we attempt to promote an understanding of the creative needs, potential and artistic aspects of people with disabilities.

In summary, it could be claimed that there is a gradual merging of performance and pedagogical modes in the professional development programs for Conservatorium Centre teachers. While the important issues of teaching materials and teaching procedures may be the centrepiece of teacher collaborations, taking the next step of discussing musical goals through purposeful conversations as suggested by Taebel (1994, p.261), will provide the nurturing from colleagues so essential for professional growth.

Outcomes

If music education is to be 'at the cutting edge of social, cultural, educational and professional change' as suggested in Renshaw's (19990:5) powerful advocacy for a shift in mind-set, I believe there are small signs in Conservatorium Centres that we are moving in that direction through, as he suggests, our challenging of traditional assumptions, and in developing *new skills, new ways of learning and new forms of appraisal.* These are gradually being revealed through:

1. New graduates being appointed as teachers. While there has not been a quantitative survey undertaken of the number of tertiary graduates being immediately appointed to Centres, the recent Conservatorium Centre Quality Survey (Temmerman, 1995) of teachers by Mitchell Conservatorium students and parents for instance, reinforces our impressions data and anecdotal evidence about the value of these teachers. Two Newcastle Conservatorium woodwind graduates in our Bathurst and Forbes divisions and a guitar/woodwind Sydney Conservatorium graduate at our Blue Mountains division, have exemplified flexibly structured and logically sequenced teaching programs and evaluation procedures for individuals and groups, arranged varied performance outlets for students, demonstrated awareness and innovation with computer technology and shown a natural exuberance to explore and maintain links with parents, community groups and music organisations.

On the performance side, between them they have participated in local concert series, attended Vacation or Summer schools, gone on the National Wind Orchestra's tour in Northern Territory , initiated a school band, made a CD and appeared on *Good Morning Australia!* They personally claim not to miss city life and professional connections too much and perhaps without even knowing it, they have pioneered new paths for their colleagues.

These teachers parallel Pretty's (1993, p. 45) claim that Youth Music Australia (originally the National Music Camp Association) students, through their training are 'empowered ... with not only the musical skills, but the social skills and a diversity of life experiences, enhancing professional performance standards and (taking)an active role,..within the community'. This federally redefined institution for national music training, with its flexibility to respond directly to perceived needs and supported with Federal and corporate funding, provides a credible and challenging alternative to existing State Conservatoria courses.

2. The retraining development among other Centre teachers who choose to learn a number of new skills and strategies tends to be spasmodic. Some teachers elect to upgrade or add to their performance or teaching qualifications while continuing their normal teaching and performing load. Others may attend any of the above cited Accreditation or In-Service Courses, Workshops, Vacation Residential Schools or Camps and Conferences. However, a percentage of these teachers, does not, as Taebel (1994, p.260) indicates in the American context, "collectively display certain types of change in any predictable order". Tellingly, he concludes that 'music teachers attributed change in themselves to their own ability to analyse their professional needs and to be motivated enough to make the requisite improvements'. Further investigation of self-evaluation and the analysis of workplace or educational variables is a major need for our Centre teachers as well as I suspect the majority of private teachers in Australia.

3. The nexus of performance and teaching skills remains contentious among training institutions as identified in the Australian scene by Thompson (1990, p. 23-33), in North America by Roberts (1991: 30-39) and in the British context by Renshaw (1993, pp.10-15). All advocate in varying degrees of intensity a change in perception from emphasis on the performance mode to teaching pedagogy and practice. For Thompson (1990: 31) regardless of strand '... there should be a requirement that includes teaching methodology and practice'...which includes a variety of practical experiences in a number of settings'.

Roberts(1991, p. 30) research into music teacher education as identity construction cites numerous examples of students who like to be seen first as a musician and then as a teacher. He cites one university whose goal for its music teacher preparation programme is to 'make musicians first, teachers

second' When asked who they are and what they study the response is usually a ' trombone/flute player or for vocalists 'a dramatic soprano' or 'tenor'.

Renshaw (1993, p.14) sees a total paradigm shift for conservatoires as vital to eliminating the anachronisms of the present, with' proposals to grow organically through collective critical discussion, supported by appropriate professional development programs' as paramount. Only by providing a 'creative environment that fosters the formation of critical thinking in the broader context of culture and society' will conservatoires find a meaningful place in a living culture.

4. Music educators at all levels are affected by the scope and speed of developments in computer technology, from computer assisted instruction in musicianship skills to the integration of music writing programs and MIDI keyboards in arranging, orchestrating and composing. Some studio piano teachers have catered for a broader market of students in the provision of published keyboard synthesiser courses and lessons. How will we ensure that our current and future undergraduates attain levels of excellence as musicians and effectiveness as teachers? Even with a firm grounding in musicianship skills, artistry in performance and a natural ease with technology, is it possible for a new generation of teachers to integrate computing and music technology in these areas as a model of teaching?

While one's natural inclination would suggest that tertiary institutions both public and private can and should provide these courses, for the regional Conservatorium Centre teacher, there are alternatives to whet the appetite. I have referred previously to demonstrations by private consultants. Workshops by visiting industry representatives, such as Boosey and Hawkes and Yamaha are occasionally on offer to both school and studio teachers. A NSW branch of the Music Education and Technology Association was established in 1995 to disseminate the ongoing application of and research into the merging of music technology and performance, composition, musicology and aural skills. The annual conference in Sydney of Music Educators in Schools involves stimulating sessions for each school level and a research session, offering this month a music technology and computers session, which would be invaluable for the studio as well as classroom teacher.

Coda

While some of our teachers and administrators may be 'trapped in a cultural/social bubble' (Renshaw 1991, p.6) others have positively evolved collaborations with colleagues, arts organisations, schools, parents, community groups, business and professional organisations, universities and TAFE, and educational administrators. These partnerships have allowed teachers to become imaginative, innovative and flexible while enhancing their communication and leadership skills.

However, to provide motivation, incentives and career paths for Conservatorium Centre teachers, the educational and musical arguments urgently need the accompanying support of equitable and substantial funding from Governments, from corporate and private sponsors, from local councils as well as the general community. Even if a fraction of the $60 million provided by the Department of Employment, Education and Training from 1994-96 to enhance relevant, quality professional development activities for the nations teaching staff, could be diverted to these regional teachers, the chances of consolidating a fragile but enduring infrastructure of music education for future generations will be enhanced and welcomed. In turn, we are more likely to evolve an education system which seeks' to develop well-rounded, productive human beings who will apply their talents in whatever domains will most enrich them and the society around them' (Babineau, 1994, p. 275).

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Cooperative learning in the methods class: Nurturing professional decision-making through case studies.

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Abstract

The use of case studies as a means of enculturating young professional in training has a long tradition in such fields as legal and medical education. The teacher education profession discovered case studies during the last decade, and in the United States case study activities have become a common feature in the training of educators at the primary and secondary levels. The music education profession, however, has not until this year had available a collection of case studies specifically aimed at undergraduate music teachers in training. The purpose of this interactive session is to involve participants in cooperative case study activities, taken from *The Experience of Teaching General Music* (Atterbury and Richardson, 1995, McGraw-Hill, New York), and consider ways in which these might be useful in developing and nurturing professional decision-making in the undergraduate music education student.

The professional development of music educators: A South Australian perspective.

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This paper will explore some of the issues affecting the professional development of music educators in South Australian schools. These include the implementation of the Arts Statement and Profile, the Graduate Certificate of Professional Practice through the NPDP Arts Consortium and the University of South Australia, and the role of professional associations in the provision of professional development. Other related issues include the impact of the "Review of Music in Schools" undertaken by DECS (Department of Education and Children's Services), and the lack of tertiary options for intending music educators.

The wholesale adoption of the Statements and Profiles by the government has massive implications. A limited amount of professional development is available on a whole school or regional basis to implement the Statements and Profiles. Within the Music strand of the Arts Statement and Profile, it is clear that many teachers will require assistance to implement the creating component. Whilst this aspect has long been recognised as an area of need, the presentation of learning outcomes and a reporting framework in the Arts Statement and Profile has given more weight and importance here. There are many references to composing and improvising, which are areas where many music teachers lack experience and confidence.

This paper contains three sections:

1. Past and present contexts of South Australian music education and professional development
2. Professional development in South Australia - a profile
3. Outcomes

1. Past and present contexts of South Australian music education and professional development

The current economic climate in South Australia is somewhat cool, especially when compared with the situation in, say, the mid-1970's in the Dunstan (Labour) era, when, on the advice of the late Hugh Hudson the four high school Special Interest Music Centres were set up, one in each of the main metropolitan electorates, north, south, east and west of the city.

By the late 1970's, the Education Department deployed a large number of seconded teachers as advisers, and in music, there were approximately 40 such officers covering a range of regional areas throughout the state, as well as specific aspects such as special education, primary and secondary music education. In addition, the Music Branch was by then well established, with over 100 peripatetic instrumental teachers, under the supervision of specialist instrumental seniors, visiting primary and secondary schools throughout the state. The Music Branch, with Alan Farwell as the Principal Education Officer, was located at the re-furbished Orphanage at Goodwood, relatively close to the city centre, and it was here that the instrumental teachers regularly held staff meetings and rehearsed staff and student ensembles. An extensive library was developed and maintained by Allan Giles, providing a valuable resource for both classroom and instrumental music teachers.

Within the Curriculum Directorate of the Education Department, Ruth Buxton was the Principal Education Officer for classroom music. Ruth Buxton was a dynamic force in developing music education in South Australia. In collaboration with the various music advisory teachers and project officers, she was able to generate regular conferences, seminars, and the music curriculum bulletin "Encore". Wattle Park Teachers Centre was a base for state-wide curriculum consultancy, and several positions were created there in the early 1980's due to Ruth's foresight.

Tertiary study in music was available through the Bachelor of Music course at the Elder Conservatorium within the University of Adelaide. It was also possible to take music as a major in teaching courses at the five CAE campuses. "In order to maintain their overall student numbers (and hence their levels of funding) the colleges diversified their course offerings into others areas, including music performance and jazz courses" (Fox, 1988, p.407). A Certificate in Advanced Music became available through the TAFE Flinders Street School of Music in the 1970's.

In 1995, it seems hard to imagine that such opportunities and services existed. At the time, they were necessities, yet now they seem like luxuries. Twenty years further on, the four special interest music centres have survived and developed, although the expectations put on the music centres to provide

support to local schools are great, without any equivalent increase in resources. As is the trend in other subject areas and some states, there are no longer advisory teachers within the Education Department.

The term "Music Branch" is no longer officially used. Decentralisation has meant that the instrumental teachers are attached to regional offices where an instrumental music coordinator is responsible for drawing up the allocation of instrumental teaching time to schools, taking into account principles of social justice. At the end of 1993, there were 59.3 full-time equivalent instrumental teachers servicing schools in the greater metropolitan area (Rosevear, 1994, p.6). Recently, it was announced that "almost one in four music-teacher jobs will be axed under plans outlined by the State Government" ("Special project", 1995, September 19). Commercial providers of instrumental tuition are now becoming increasingly popular, further undermining the departmental instrumental music programme. In the late 1980's, the Orphanage was refurbished again, but now it is a Teachers Centre where conferences are held. Wattle Park Teachers Centre was sold as a prime piece of real estate, being located in the wealthy inner-eastern suburbs of Adelaide. The previous Orphanage music staff, comprising the instrumental music seniors were relocated, under the name of "Music Section", to the Curriculum Unit located at metropolitan Plympton High School. They subsequently went to Thebarton Primary School and have since dissipated. The few remaining seniors are attached to individual schools, and carry out their duties using the school as a home base. The Music Branch library is still at Thebarton Primary School. The last edition of "Encore" was produced in 1985.

For some time there was an Arts Superintendent (initially Ruth Buxton and later Alan Farwell), but this position was dropped in the early 1990's. There is now one curriculum project officer in the arts, Jenny Aland, and her responsibilities cover both performing and visual arts. In 1994, she initiated a formal review of Music Education in South Australian schools. The review was undertaken over about 6 weeks in Terms 3 and 4 of 1994 by Yvonne Paull. The recommendations from the Review and the responses to the Review Report are with Personnel and Programs Division and no specific action has been taken at the time of writing this paper (although the cuts mentioned in the previous paragraph ("Special project", 1995) may well be due to the Review).

With regard to tertiary courses, there are now three universities in South Australia since the national tertiary amalgamations came into effect in 1991. A three-year Bachelor of Music course, embracing classical and jazz strands is offered at the University of Adelaide, and this is the only university where in-depth music courses are offered. The Bachelor of Education (Secondary Music) at the former SACAE was phased out in 1989. Intending secondary music teachers must complete the Bachelor of Music and the end-on Graduate Diploma in Education. A Music Education strand is available in the Bachelor of Music and requires concurrent performance studies. The TAFE Flinders Street School of Music offers a three year Diploma of Music along with a range of other courses.

Other states have experienced similar cutbacks in education, however, I think the situation in South Australia is particularly extreme given the extent of the contrasts over the last twenty years. Paul Keating (1995) recently expressed his views on South Australia:

> It's not doing as well as the rest of the country in growth or employment. I think part of this has come from the sort of "victim mentality" that State governments, particularly I think the Brown government, has had over time. . . . There was a time when it [South Australia] led Australia and it's not that long ago, it's 30 years ago. ("The Advertiser", September 9th, 1995)

However, much of this "victim mentality" has come about due to the massive State Bank disaster that surfaced in late 1990 and that has had an enormous impact on the state economy. An "Advertiser" editorial that later commented upon the above statement by Mr. Keating stated that "he did not have to endure the confidence-battering trauma of the State Bank fiasco from an Adelaide viewpoint" (Editorial Opinion: The shape of things to come. 1995, September 11, *The Advertiser*, p.10). One of the repercussions of this situation is that the state government is selling off as many assets as possible - utilities such as gas and water, the prison system, and parts of the health system. There have been many school closures and amalgamations, with whole schools or parts of schools being sold for real estate. Numerous redundancy packages have been given out right across the whole public sector. It should also be noted that South Australia has had the highest rate of mainland unemployment for quite some time.

2. Professional development in South Australia - a profile

a. Professional development in music education is now well and truly in the hands of the relevant professional associations, whereas previously the state government played the major part. The South

Australian chapter of ASME is playing a leading role in professional development in music education as will be discussed later. A number of other associations are also active in providing professional development, including those associated with the Kodaly, Orff-Schulwerk, Suzuki, and Dalcroze methods and the various instrumental associations (e.g. Flute Society, Music Teachers Association). A limited amount of professional development occurs through the Senior Secondary Assessment Board of South Australia (SSABSA), although this is usually associated with new syllabus requirements. In terms of personnel, there is one curriculum officer for the arts (both visual and performing) at SSABSA. The Public Schools Music Society, which celebrated its centenary in 1991, conducts the annual primary schools music festival in the Festival Theatre. It provides some assistance by funding a choral development officer who organises conferences dealing with festival repertoire for choir trainers, who are teachers or hourly paid instructors. TAFE runs various music technology courses for teachers at the new facility at Flinders Street School of Music. The Catholic Education Office provides a program for primary music teachers using the Kodaly Method. This course, which runs for 2 hours per week for 8 weeks, is available to non-Catholic school teachers as well as Catholic school teachers.

b. The Education Department, which is now known as the Department for Education and Children's Services (DECS), has adopted the national curriculum statements and profiles. This decision has had enormous implications. Following are some of the relevant points:

i. The statements and profiles (47 tonnes worth) were distributed to schools in January, 1994, in the ratio of one profile for each R-7 teacher in each area of study (except LOTE), and one statement in each area for every five teachers (Circular to Principals, December, 1993). Therefore, at the beginning of 1994, each primary school teacher was issued with 7 profiles, although these remain the property of the school.

ii. Review Groups for each area of study were set up by the DECS Chief Executive in Term 1, 994, to specifically report on any errors of fact, omissions, and inappropriate emphases in terms of South Australia.

iii. A "Curriculum Statements and Profiles Implementation Support Plan 1995-1997" was published in February, 1995. The 4 sections in this 35-page document are:

Outcomes for schools
Planning for curriculum change
Support for schools
Materials development

iv. The Teaching and Learning Team was set up during 1993. In Term 1, 1994, there were nine consultants, and currently there are fifteen consultants (who are seconded teachers).

The Teaching and Learning Team is the group within DECS with the major responsibility for ensuring that all schools have access to training and development to support the implementation of statements and profiles. Members of the team work in a variety of ways to fulfil this responsibility including:

information advice and support
training and development
materials development (DECS, 1995a, p.20).

The Teaching and Learning Team consultants target school coordinators in 'train-the-trainer' type sessions on curriculum review and reform, programming and reporting.

v. Implementation of the statements and profiles has produced a new wave of materials development. The blue folder entitled "Statements and Profiles into Practice" is relevant across all levels, and contains a section on each area of study. A catalogue entitled "Ideas into practice" produced in April, 1995, offers a range of teacher designed curriculum resources, including "Teachers at work" which is a video magazine "to support professional development programs and provide a basis for the discussion of curriculum issues and practice as they relate to primary and secondary teachers" (p.4). There are no arts materials listed in this catalogue, although "Arts curriculum framework, R-10" is due to be produced this year.

vi. It is expected that teachers will use the levels as outlined in the profile to report student achievement in at least one of the three school reports to parents each year. Schools are also

expected to provide a sample of the information to DECS at the end of Term 2, beginning in 1996. This year, R-7 teachers were expected to report in three areas of study as chosen by the school. Next year, teachers will assign strand levels to their students in mathematics, English, the arts, health and physical education.

c. Whilst the activity with statements and profiles was in the pipeline with DECS, the National Professional Development Program (NPDP) was also underway. ARTS SA is part of the SA Consortium that gained NPDP funding through DEET. For 1995, "a grant of $70,000 was received, to be shared by each of the designated arts educational associations" (Jarvis, 1995a, p.5). Of this grant, around half was allocated toward the salary for a Project Co-ordinator. ARTS SA is a partnership between DECS, the University of South Australia, and the following professional associations: ASME - music, AUSDANCE - dance, SAADIE - drama, SAAME - media, SAVAEA - visual art. In May, 1995, Ian Hamilton was appointed as the Project Co-ordinator of ARTS SA. Following is an extract from a circular (Hamilton) sent to schools in June, 1995:

> The ARTS SA Project has the following objectives:
>
> - engage in on-going programs of discipline renewal and professional development in one, or combinations of, the five arts form disciplines
> - develop skills and techniques which will assist the delivery of exemplary arts teaching and learning programs
> - align curriculum practice with the requirements of the statements and profiles in the Arts for Australian schools
> - design and deliver arts curriculum which enables students to demonstrate outcomes commensurate with those described in the Arts profiles
> - contribute to the development of arts teaching and learning resources to support effective practice in arts teaching and learning in South Australian schools.
>
> It is expected the ARTS SA Project will assist teachers to:
>
> - demonstrate the personal acquisition of skills, knowledge and understandings in one or more of the five arts form disciplines in an educational context
> - deliver arts teaching and learning programs which are aligned with the requirements of the statements and profiles in the Arts for Australian schools
> - confidently and competently monitor, report and assess student achievement commensurate with outcomes described in the Arts profiles
> - recognise and use teaching resources including print, video and new technologies which reflect a renewed approach to arts teaching and learning
> - deliver arts curriculum which is socially and culturally inclusive

The ARTS SA Project has been able to assist professional associations with funding for professional development activities by way of presenters' fees, accommodation and travel for presenters, venue hire, and miscellaneous costs such as photocopying. These activities are therefore available to teachers, both in government and independent schools at little or no cost, as long as the activity suits the ARTS SA objectives, in particular, those regarding the Arts statement and profile. So far for music educators, the result of the ART SA project has been that ASME, in collaboration with the Australian National Choral Association (ANCA), Orff Schulwerk and the Kodaly association, has been able to direct NPDP funds towards conferences; to date, 67 people attended the ANCA/ASME Choral Conference with Rodney Eichenberger, and over 100 teachers attended a recent Orff conference.

Another benefit of the ARTS SA Project is,

> the inclusion of follow-up work arising from participation in professional development activities contributing toward the Graduate Certificate of Education (Professional Practice), which is awarded by the University of South Australia. . . . ASME has successfully developed three . . . units. Each of the units has an initial conference or workshop component, providing the impetus for teachers to return to their classrooms and make changes in their teaching practice . . . . A further requirement is the presentation of work to colleagues (Jarvis, 1995b, p.4).

ASME is also planning to direct some of the NPDP funding towards the publication of resources developed by teachers.

d. Professional associations, whilst they are gaining support through NPDP funding, nevertheless still have their own agendas, not necessarily specifically addressing statements and profiles. In particular, the umbrella role of ASME has been strengthened in this process and there has been far more collaboration with the other associations, although it should be pointed out that these are all run by dedicated individual volunteers who work tirelessly on behalf of the associations. The NPDP funding has brought some benefits for teachers but it has created a great deal of extra work for the leaders of the associations. Active involvement in a professional association is, in itself, however, a form of professional development.

ASME has also been active in responding to the DECS Music Review Report. ASME was consulted in the initial Review, and subsequently made a submission about the Review Report. This submission challenged some of the recommendations, in particular, the relocation of instrumental teachers to provide support for establishing primary classroom music programmes.

3. Outcomes

a. One of the outcomes of the changes to the provision of professional development is the recognition and valuing of professional associations as professional development providers. As teachers generally take active roles in these associations, there is clearly teacher ownership of professional development. This situation seems to reflect the recommendations put forward in the Crowther and Gaffney report where "teacher ownership of professional development processes" was listed as one of the six categories of teacher need in relation to their workplaces (1993, p.28). The problem remains however that much of the work of professional associations is carried out on goodwill, and there is a limit as to how far this can be stretched.

b. The Arts are designated as an area of study, but the question remains as to whether this will support music education or whether it will be at the expense of music. Although DECS has an implementation program for the statements and profiles, there is relatively little emphasis on professional development for areas of study, such as the Arts, and even less on specific strands, such as music. The impact of LOTE, especially at the primary level, is also cause for concern for music educators. The Primary Music Survey conducted by Janet MacDowall (1994, p.12) concluded that "these findings confirm the view that in some educational sectors, namely Education Department schools, the introduction of LOTE is having a considerable impact on the provision of specialist classroom music teaching."

c. It has long been recognised that the creating aspect in music education is largely neglected. The Arts statement and profile have at least put the creating element in black and white. In the Arts profile, there are many pointers describing examples of learning outcomes involving improvising or composing. New developments in technology promise many possibilities for creating music. "Technology offers an especially powerful way to get kids to compose, improvise and really listen to music in ways never before thought possible" (Webster, 1995, p.33). Yet many teachers lack experience, not only in new technology, but in basic improvisation and composition and methods for teaching these. The creating area of music education deserves more attention in professional development, with teachers needing hands-on creating experiences in order to implement these in the classroom. One step towards addressing this need is a series of composition units that have been written by a number of teachers on behalf of ASME through a grant from the Council of Educational Associations of South Australia (CEASA). At the pre-service level, the Music Education strand of the Bachelor of Music course at the University of Adelaide includes some composition, arranging and improvising within the course.

In conclusion, there have been many changes during the last twenty years in the provision of professional development for music educators in South Australia. Some of these are due to economic and political factors. There are signs that the economy in South Australia is beginning to pick up, with a recent survey of business showing that "business in SA is generally more optimistic about economic conditions than businesses in any other state" (from the Australian Chamber of Commerce and Industry's *National Survey of Commerce and Industry,* as reported in "The Advertiser", 11th September, 1995). It is hoped that a more positive economy may have spinoffs for education in general, and that more support may be forthcoming for professional associations if they are to continue to assume responsibility for professional development within subject areas.

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Wow! I <u>can</u> do music! A study of the self-concept of student teachers in relation to various subject areas

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Students in primary teacher education courses can hold, and therefore be influenced by, their self-concept related to their roles as students, as teacher and as performers in a number of different subject areas. This paper explores the nature and structure of these self - conceptions among first and second year undergraduate student teachers in response to a questionnaire designed to distinguish between self-conceptions related to the different roles and domains, with particular reference to music education. Initial results indicate that their self-concept as students in music improved relative to other subjects over time, while in the teaching self- concept there was not a significant difference at either point in the analysis. Potential implications for teacher education and for teaching and learning generally are discussed.

Introduction

As music educators, most of us have experienced classes of students who are enrolled in a compulsory Primary Music Education subject but are very negative about their own musical ability and not at all confident about teaching a music lesson to children. Earlier research (Russell-Bowie, 1993) indicates that approximately 60% of Primary Teacher Education students enter the Bachelor of Teaching course having minimal, if any, formal music education experience. Anecdotal evidence seems to indicate that a lack of formal music education decreases the student's self-concept in regard to their ability to make or teach music.

However, when discussing these problems with colleagues from other discipline areas, we often find that they perceive the same problems of low self-concept of student teachers in regard to their subject, be it Physical Education, Mathematics, English or Science.

This paper explores the nature and structure of these self-conceptions of students, as related to their roles as students and as teachers in a number of different subject areas over the duration of one semester.

Rationale and Methodological Background

Recent research on teaching has highlighted the need to consider teacher thought processes and how they impact on the learning situation (Clark and Peterson, 1986). The attributes of teachers and their effectiveness in the teaching/learning situation as related to student outcomes have begun to receive some attention from researchers (eg. Dembo and Gibson, 1985; Woolfolk and Hoy, 1990). However, to date there seems to be very little systematic study of multifaceted teacher self-conceptions - expectations, descriptions and prescriptions attributed to themselves, regarding the range of domains and roles that are relevant to their performance as teachers (Roche and Marsh, 1994).

Teacher self-concept is, therefore, a largely unexplored realm. The potential implications for students, teachers and teacher educators are significant, as not only are the beliefs, attitudes and self-perceptions of teachers likely to influence the students' own self-perceptions (Ashton and Webb, 1986; Greene, Anderson and Loewen, 1988; Midgely, Feldlaufer and Eccles, 1989), but they may also have a more direct influence on how much and how well particular subjects or activities are pursued, both by students and by teachers themselves (Guskey, 1988).

As a case in point, the subject of music belongs within one of the six Key Learning Areas in the NSW Primary School Curriculum, that of the Creative Arts. The other Key Learning Areas are English, Mathematics, Science and Technology, Human Society and Its Environment and Personal Development/Health/Physical Education, with the overall emphasis being on the Key Learning Areas of Mathematics and English.

The aims of music education in the NSW primary schools are :

- To encourage a positive attitude towards music,
- To help students develop aural capabilities, understandings and skills, and
- To provide opportunities for all students to learn through participation in musical activities at levels consistent with their developmental needs and interests. (NSW Department of Education, 1984. p 10)

Students are taught about the five concepts of music, (Dynamics, Pitch, Duration, Tone Colour and Structure) through the very participatory activities of singing, listening, moving, playing instruments and organising sound. In many classroom situations music is seen to require more of the whole child's participation (eg. physical, emotional, vocal, tactile, etc) than other subjects, eg Mathematics or English. From a teacher's perspective, music is often perceived to require musical skill, ability and knowledge to teach it effectively, and this in turn requires using one's own body and physical and musical skills as central teaching resources. Thus it is likely that teachers' own feelings about themselves and their physical and musical skills would have a significant impact on their ability and inclination to teach the subject and to achieve the set goals, as well as impacting significantly on their students' attitudes towards themselves and music. This paper seeks to clarify these issues relating to self-concept both as a teacher and as a student of the subject.

The study aims to investigate the nature and structure of self-conceptions among student teachers, using a multidimensional model of self-concept. It is hypothesised that subject- and role-specific facets of self-concept will be identified; that is, student teachers will hold distinct views of themselves both within specific *subjects* (such as Music, Human Society and its Environment [HSIE], Mathematics, English and Personal Development/Health/Physical Education [PDHPE]) as well as in specific *roles* (self-as-student and self-as-teacher).

The Study

A questionnaire was developed to explore distinct facets of self-concept that may be described as representing both specific *subjects* (PDHPE; HSIE; English, Music and Mathematics), and specific *roles* (self-as-student and self-as-teacher). These subjects and roles have been chosen partly as being representative of facets relevant to performance as a primary teacher (eg. preparation, organisation, ability to motivate students). The role-specific facets are included to allow what appears to be a unique examination of the relationships between them. Previous research has largely focussed on self-concept within a particular role or without any specific role. While an extensive analysis of this issue is beyond the scope of this paper, some preliminary results will be provided.

As described in the next section (methodology), the questionnaire was based on established existing instruments measuring different domains of self-concept.

Methodology

Subjects

The sample consisted of students enrolled in the primary teacher education program (Bachelor of Teaching) at the University of Western Sydney, Macarthur who were present at the lecture sessions when testing was conducted. 115 1st Year students and a second group of 90 2nd Year students completing a compulsory subject were surveyed to provide a comparison between 1st and 2nd Years students. There were 169 completed surveys. The 1st Year students were subsequently readministered the questionnaire on two occasions during the semester. Various factors led to a reduction in sample size over the period.

Questionnaire Design

The accurate measurement of multiple facets of teaching self-concept required the development of a new, psychometrically grounded questionnaire. The Domain- and Role-Specific Self-Reflection Exercise (DRSSRE) contains multiple-item subscales for each of the domains x role combinations of interest (eg. PDHPE as a student and as a teacher; Music as a student and as a teacher; etc). Items for these subscales were based on items from other psychometrically strong instruments, such as the SDQ III (Marsh, 1990) and the Academic Self-Description Questionnaire (ASDQ : Marsh, 1993). The questionnaire was kept relatively short (68 items) and employed a 9-point response scale. Each item was based on one of either six Teacher Role stems or six Student Role stems. The Teacher-Role questions were intended to provide measures of self-concept for particular aspects of teaching (Planning; Methods and Strategies; Motivating Students; Flexibility; and a General Teaching Ability). A major focus of this analysis was to determine whether students distinguish between their perceived abilities in these different aspects of teaching.

The stems for the *Teaching Role* questions in the questionnaire are as follows, with each of the six domains of HSIE, PDHPE, English, Mathematics, Music and General Primary Teaching being inserted at (__) :

1. I can teach (__) well
2. I am a very effective teacher in (__)
3. I can plan and prepare appropriate activities for (__) lessons
4. I understand well the different methods used in teaching (__)
5. I can motivate my students so that they are interested in (__)
6. I can modify my teaching in (__) lessons to meet my pupils' needs.

The *Student Role* stems are as follows :

1. Compared to others I am good at (__)
2. I get good marks in (__)
3. Work in (__) is easy for me
4. I am hopeless at (__)
5. I learn things quickly in (__)
6. I have always done well in (__)

Questionnaire Administration : 1st Year Students

The questionnaire was administered three times to all 1st Year primary teacher education students : in Week 1 (Time 1), Week 7 (Time 2) and then again in Week 14 (Time 3) of Second Semester. This was to identify any change in self-concept as either a student or a teacher of a particular subject, throughout the semester. At Time 1, the 1st Year students had completed one semester of their Bachelor of Teaching course that had included observation and a small amount of teaching during fifteen days in a local primary school as well as an introduction to the theory and practice of Mathematics, English and HSIE teaching. During Second Semester they were enrolled in three Curriculum Studies subjects that covered the six Key Learning Areas and included curriculum content and methodology in the subjects of English (26 hours), Mathematics (26 hours), Science and Technology (26 hours), Human Society and Its Environment (HSIE) (26 hours), Personal Development/Health/Physical Education (PDHPE) (26 hours), Visual Arts (11 hours), Drama (4 hours) and Music (11 hours). (See Figure 1)

Figure 1: Bachelor of Teaching (Primary) Course; UWS Macarthur Course Structure and Content

SEM	SUBJECT : 4 HRS	SUBJECT : 4 HRS	SUBJECT : 4 HRS	SUBJECT : 4 HRS
1	Orientation to and	Learning Teaching	Foundations of Literacy and Mathematics	Inquiry Foundations for Curriculum
2	Foundation Studies 1	Curriculum Studies 1 : Mathematics / Science & Technology	Curriculum Studies 2 : English / Creative Arts	Curriculum Studies 3: PDHPE / HSIE*
3	Foundation Studies 2	Curriculum Studies 4 : Mathematics / Creative Arts	Curriculum Studies 5: HSIE/PDHPE*	Curriculum Studies 6 : Science & Technology / English
4	Foundation Studies 2	Elective	Elective	Elective
5	Foundation Studies 3	Integrated	Studies	Elective
6	In -	School	Semester	-

*Note : In Curriculum Studies 3 and Curriculum Studies 5, students were randomly divided into two groups; Group A undertook HSIE for 4 hours a week for 7 weeks, then did PDHPE for the next 7 weeks, 4 hours a week. Group B did the opposite, ie. they undertook PDHPE for 4 hours a week for 7 weeks, then did HSIE for the next 7 weeks, 4 hours a week.

Questionnaire Administration : 2nd Year Students

The questionnaire was also administered in Week 1 of Second Semester to all the 2nd Year primary teacher education students to provide a comparison sample. At this stage in their Bachelor of Teaching course the 2nd Year students had completed their first two semesters (and the subjects as discussed in the above paragraph) as well as a third semester that also included curriculum content and methodology in the subjects of English (26 hours), Mathematics (26 hours), Human Society and Its Environment (HSIE) (26 hours), Personal Development/Health/Physical Education (PDHPE) (26 hours), Visual Arts (11 hours), Drama (4 hours) and Music (11 hours). By Spring Semester in their second year, the teacher education students have completed all their compulsory curriculum subjects covering the six Key Learning Areas. The self-concept in relation to subject and role, of this group of students, was then compared with that of their counterparts in 1st Year, who, at that stage, had

received no compulsory subjects covering teaching methodology and content in PDHPE, Science and Technology, Music, Drama or Visual Arts.

It was hypothesised that the 2nd Year students would show a significantly higher self-concept in relation to both teacher-role and student-role than their 1st Year counterparts. It was also anticipated that there would be significant differences between their self-concept in relation to the subjects that had the most contact hours of input, eg Mathematics, English and HSIE (78 hours), and to a lesser extent, Science and Technology and PDHPE (52 hours), and those subjects that had had minimal contact hours of curriculum input, eg Music (22 hours).

Analysis

Data was analysed using the SPSS mainframe program. Reliability analyses and Confirmatory Factor Analysis (CFA) using LISREL (Joreskog and Sorbom, 1988) were previously conducted to evaluate the validity and reliability of the structure of the self-concept facets posited to emerge as latent constructs from the questionnaire items (Roche and Marsh, 1994).

The analyses indicated that the instrument measures distinct facets of self-concept (corresponding to the different subject areas) with good reliability (alphas range from .85 to .97).

Results and Discussion

Student Self-Concept as Students and Teachers : 1st and 2nd Years

In the comparison of 1st and 2nd Year students at T1, overall, 2nd Year students' self concept of themselves as teachers was much higher at Time 1 than that of their 1st Year counterparts, (see Table 1) and indeed, was higher than any of the self-concept ratings on individual subjects. This indicates that, although the 1st Year students were fairly confident as teachers half way through their 1st Year of training, they became much more confident as general primary school teachers by the middle of their 2nd Year of training.

Table 1 : Teacher Self-Concept : 1st Years T1 / 2nd Years T1

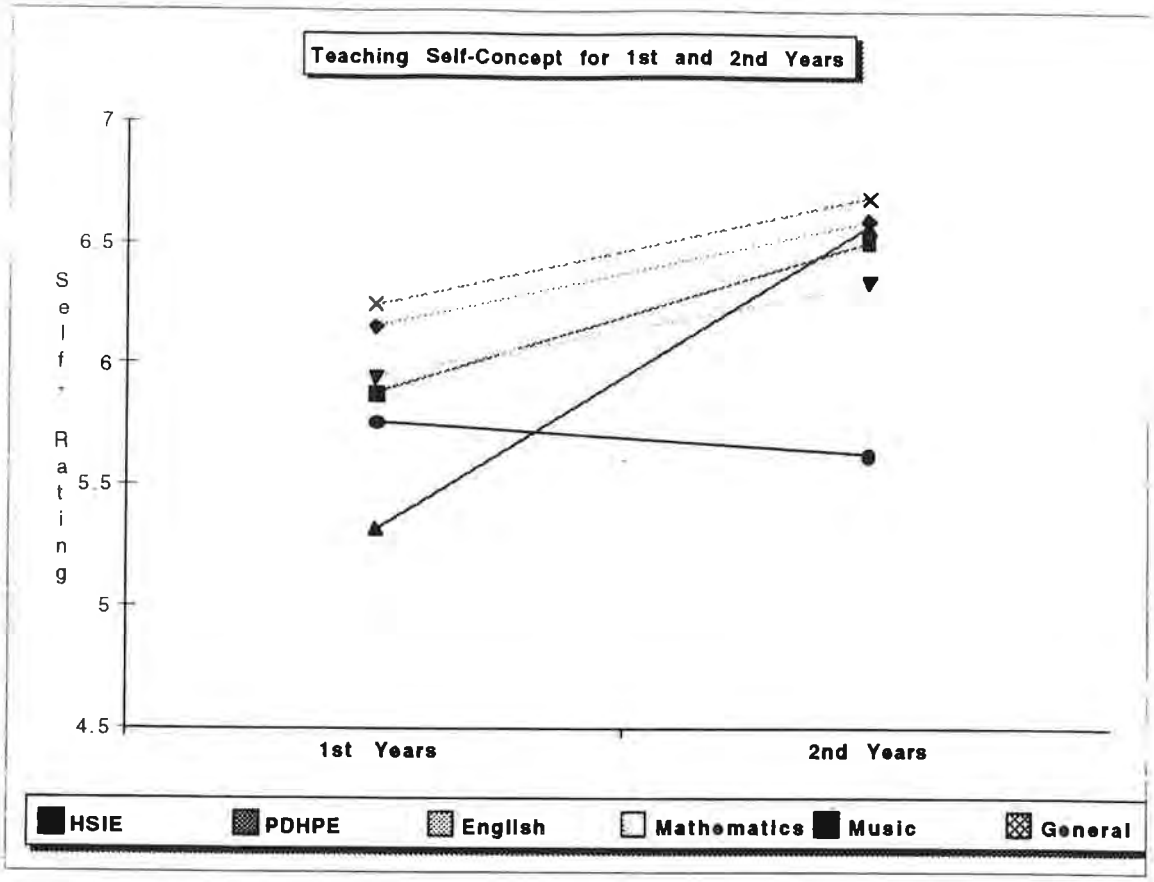
	Group 1 : 1st Year Students			Group 2 : 2nd Year Students		
	Mean	SD	n	Mean	SD	n
HSIE	5.76	0.96	146	5.63	1.03	118
PDHPE	5.88	1.08	146	6.51	0.90	121
English	6.15	1.21	115	6.60	1.07	90
Mathematics	5.95	1.36	115	6.34	1.17	90
Music	5.32	1.46	115	6.57	1.22	90
General	6.25	0.99	146	6.69	0.82	121

The MANOVA procedure in SPSS was used to test the significance of the differences between year groups. In regard to the students' self-concept of being a good teacher of English, there was a significant difference between the self-concept of the 1st Year students (Sig. of F = .000) and that of the 2nd Year students (Sig. of F = .009). Similarly, there was a significant difference between the self-concept of 1st Years and 2nd Years in relation to being good teachers of Mathematics (Sig. of F = .020) and Personal Development, Health, Physical Education (PDHPE) (Sig. of F = .000), with 1st Year students rating their self-concept lower than their 2nd Year counterparts. However, with the subject of Human Society and its Environment (HSIE) there was no significant difference between Year 1 and Year 2 (Sig. of F = .189).

The 1st Year students' self-concept as teachers of music was, as expected, much lower than their self-concept as teachers of any other subject. Many primary music educators will relate to this, as so many of our students enter the compulsory music education courses with very negative attitudes to music and are very anxious when they realise they will have to teach the subject during their Practice Teaching sessions. However, the 2nd Year students' self-concept as teachers of music increased by 1.27 out of a self-rating scale of 9, compared with their 1st Year counterparts, and the Year 1 mean was significantly different from those relating to the Year 2 students (Sig. of F = .000). This significant increase in self-rating of their self-concept was after two subjects in compulsory music education, totalling 22 hours, compared with 72 hours of English and Mathematics and 56 hours of PDHPE and HSIE. It is clear, that, although the students received significantly less face-to-face lecture time for

music than for all the other subjects, their self-confidence increased significantly (See Figure 1). Overall the average scores on the different subjects differed within 1st Year (Sig. of F = .000) as well as within 2nd Year (Sig. of F = .000).

Figure 1 : Teacher Self-Concept for 1st and 2nd Year Students at Time 1



The self-concept of the sample students as students of the different subjects followed a similar pattern, with students' self-concept in English being higher than that in any other subject, in both 1st Year students and 2nd Year students, (see Table 2) with there being a significant difference between 1st Year students' self-concept (lower) and 2nd Year students self-concept (higher) (Sig. of F = .026).

A similarly significant difference was indicated in relation to the students' self-concept at students of PDHPE (Sig. of F = .025). However, in relation to Mathematics there was no significant difference between the 1st and 2nd Year student's self-concept, although it appears to increase slightly from 1st Year to 2nd Year (Sig. of F = .370). Similarly there is no significant difference between the 1st Year and 2nd Year students' self-concept as students of HSIE (Sig. of F = .148); indeed, the self-rating of the 2nd Year students in relation to HSIE was lower than that of the 1st Year students.

Table 2 : Student Self-Concept for 1st and 2nd Years : Time 1

	1st Years			2nd Years		
	Mean	SD	n	Mean	SD	n
HSIE	6.38	1.02	146	6.12	0.94	120
PDHPE	6.15	1.59	146	6.53	1.19	121
English	6.54	1.19	115	6.89	1.13	90
Maths	6.10	1.70	115	6.40	1.36	90
Music	5.56	1.70	115	6.32	1.43	90

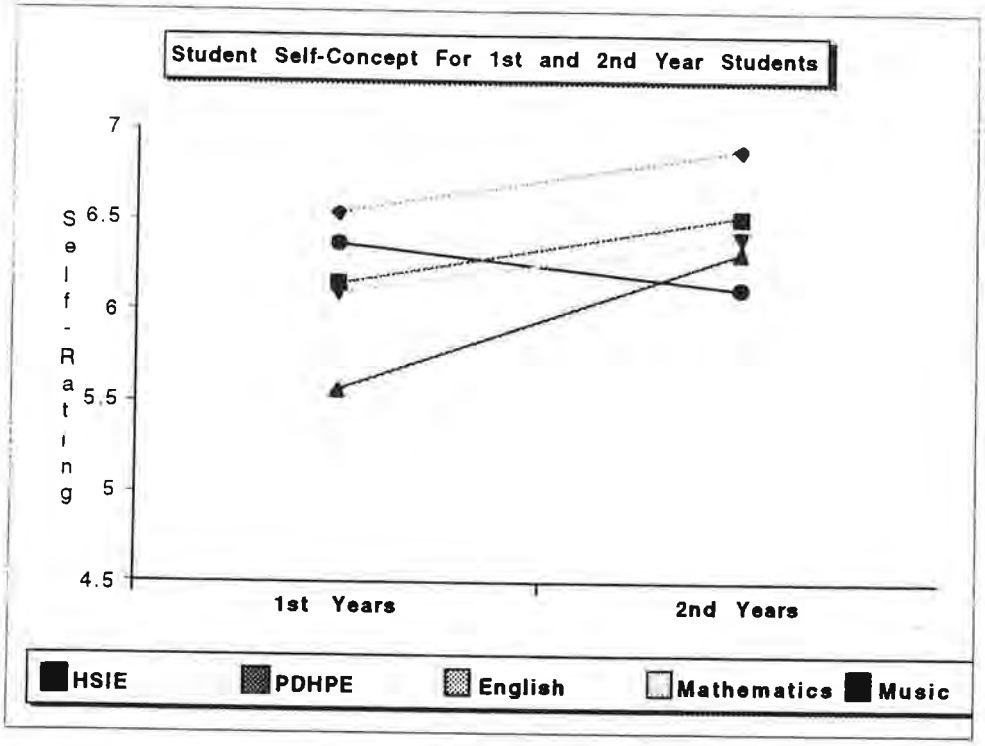
However, in regard to being students of music, there were significant differences between the 1st and 2nd Year students (Sig. of F = .001) with 1st Year students rating themselves on average at 5.56 and

2nd Year students rating themselves on average at 6.32, the highest change in mean between the two groups over all the subjects. (See Figure 2).

Self-Concept Change as Student and Teacher for 1st Years Over a Semester

Given that there are, in general, significant changes in self-concept between students in 1st Year who had received minimal input in regard to Mathematics, HSIE and English, and no input in Music and PDHPE, and their counterparts in 2nd Year who had completed all the compulsory subjects in these five areas, we will now examine the differences in self-concept of the 1st Year students between Time 1 (at the start of the semester), Time 2 (during Week 7 of the same semester) and Time 3 (at the end of the semester ie. Week 14).

Figure 2 : Student Self-Concept for 1st and 2nd Year Students at Time 1



The results of a MANOVA carried out on SPSS indicate that there are significant differences in the teaching self-concept between T1 and T2 (Sig. of F = .000) and there are significant differences between each of the subjects across T1 and T2 (Sig. of F = .000). There is a time and subject interaction, as the difference between the subjects varies between T1 and T2.

Once again, the students' overall view of themselves as general primary teachers was rated higher than their self-concept of themselves as teachers of any of the individual subjects. There was a considerable increase in their self-rating between T1 and T2, but this levelled out between T2 and T3 (see Table 3). A similar pattern can be seen in regard to the students' self-concept as teachers of Mathematics, PDHPE and HSIE, with steep increases between T1 and T2 and little increase in self-concept between T2 and T3. In relation to their self-concept at teachers of English, their self-rating, although initially higher than for any other subject at T1, only increases minimally from T1 to T2, where is it rated lower than Mathematics, PDHPE and HSIE, then it increases at T3 to being higher than the other subjects.

Table 3 : Teacher Self-Concept Over a Semester : 1st Year Students

	Time 1			Time 2			Time 3		
	Mean	SD	n	Mean	SD	n	Mean	SD	n
HSIE	5.71	0.96	146	6.38	0.88	79	6.46	1.08	78
PDHPE	5.88	1.085	146	6.46	1.09	79	6.45	1.03	78
English	6.15	1.21	115	6.29	0.91	79	6.54	1.07	78
Mathematics	5.95	1.36	115	6.42	1.06	79	6.51	1.15	78
Music	5.32	1.46	115	6.10	1.35	79	6.51	1.21	78
General	6.25	0.99	146	6.64	0.88	79	6.63	0.99	78

The students' self-concept as teachers of music increases the most of all the subjects from 5.32 at T1 to 6.10 at T2. Their self-concept in this subject then increases even more at T3, to 6.51. None of the other subjects show this dramatic increase in self-confidence, indeed, at T3 music is rated higher than all the subjects except English, even though it was rated much lower than all the subjects at T1. (See Figure 3).

When examining the results of the students' rating of their self-concept as students of each of the subjects throughout the semester, the MANOVA results indicate that time is not significant for students' self-concept between T1 and T2 (Sig. of F = .106), but there is a significant difference between subjects (Sig. of F = .000) across T1 and T2. There is an interaction between T1 and T2 in relation to the subjects ((Sig. of F = .004), indicating that some subjects change significantly (eg Music) over time while others (eg English) don't.

The changes in time across T2 and T3 are not quite significant (Sig. of F = .08) and there are no significant subject differences among T2 and T3 (Sig. of F = .496). However there appears to be a significant interaction that suggests that relations between subjects change between T2 and T3 (Sig. of F = .000).

In regard to the individual subjects, student self-rating increases quite markedly between T1 and T2 in PDHPE and Mathematics, but with English, although it is initially higher than all the other subjects at T1, self-concept rating increases only slightly from T1 to T2 (see Table 4). Self-rating as students of HSIE actually decreases from T1 to T2, but then increases back to where it started, at T3. Between T2 and T3 for English, PDHPE and Mathematics, all student self-concept ratings decrease, slightly for Mathematics and English, and considerably for PDHPE.

Figure 3 : Teacher Self-Concept Over a Semester : 1st Years

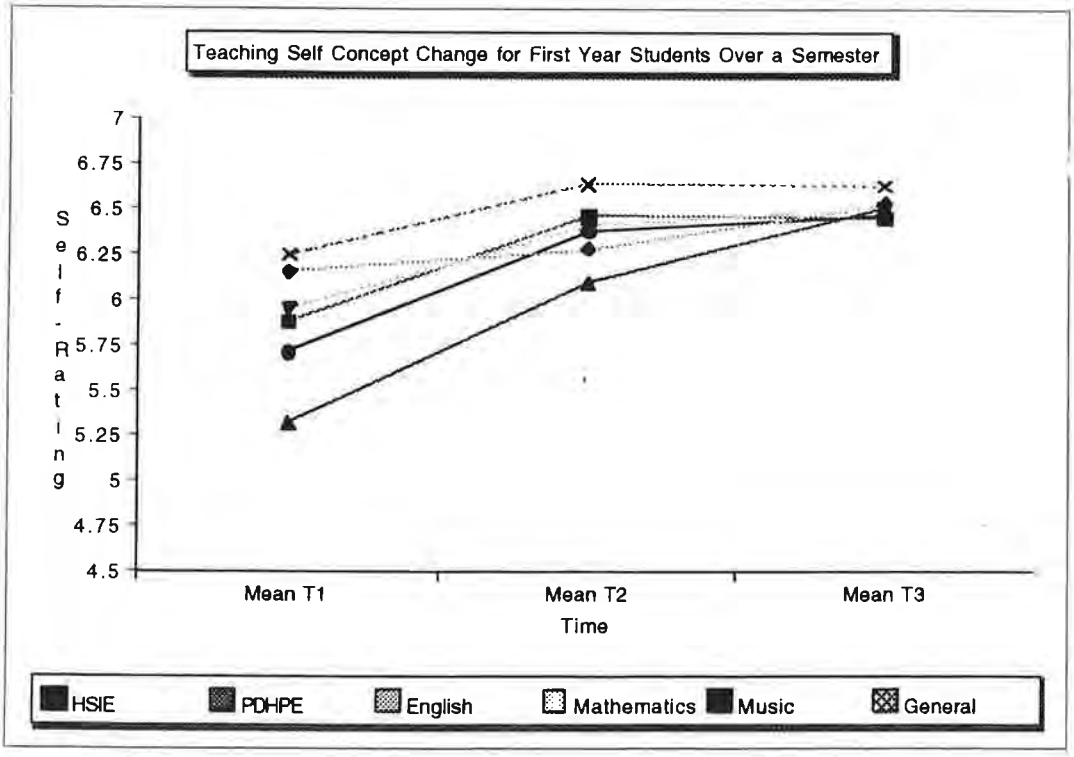
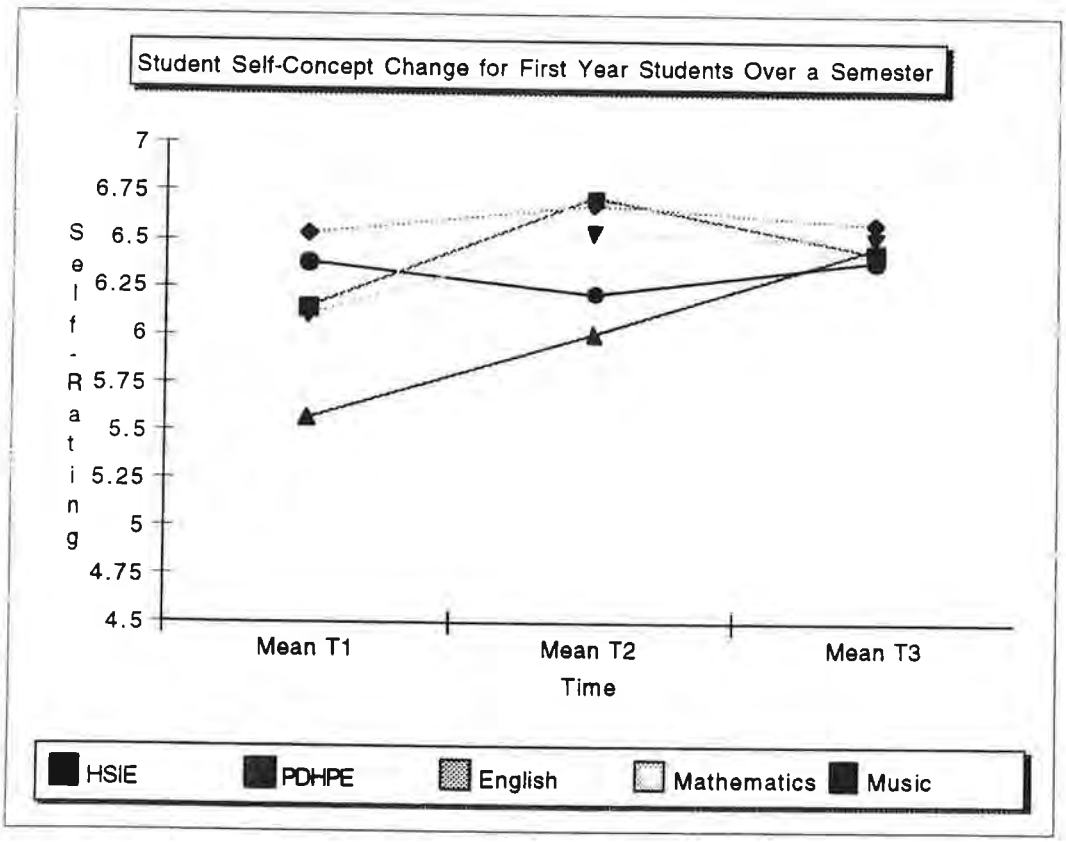


Table 4 : Student Self-Concept : 1st Year Students Over a Semester

	Time 1			Time 2			Time 3		
	Mean	SD	n	Mean	SD	n	Mean	SD	n
HSIE	6.38	1.02	146	6.23	0.89	79	6.40	1.07	78
PDHPE	6.15	1.59	146	6.72	1.35	79	6.43	1.34	78
English	6.54	0.98	115	6.68	0.98	79	6.59	1.18	78
Mathematics	6.10	1.70	115	6.54	1.36	79	6.51	1.40	78
Music	5.56	1.70	115	6.01	1.64	79	6.46	1.29	78

Once again, the students' self-concept rating as students of music shows quite a different pattern from that of the other subjects (see Figure 4) and the students' self-concept rating as students of music is considerably lower than any other subject at T1 (5.56, which is just over 0.5 of the 9 point rating scale below the next lowest subject). By T2 it has increased to 6.01 and then by T3 it has again increased considerably, bringing it to 6.46, the third highest rating of the five subjects, and only 0.13 lower than the highest subject rated (English).

Figure 4 : Student Self-Concept : All 1st Year Students Over Semester



Student Self-Concept as Student and Teacher : 1st Years T3 / 2nd Years T1.

The above results have examined the change in 1st and 2nd Years as students and teachers of individual subjects, and the change over time for the 1st Years over a semester. The differences between the 1st Years at T3 and the 2nd Years at T1 will now be examined. Even though they are different samples of students, there should be some indication of changes in self-concept between the end of the second semester of their course and the start of the fourth semester of their course.

To recap, 1st Year students at T3 have completed 52 hours of compulsory English, HSIE and Mathematics curriculum, 26 hours of PDHPE and 11 hours of Music curriculum. (See Figure 5). By the beginning of their fourth semester, the 2nd Year students have completed 72 hours of English, HSIE and Mathematics curriculum, 52 hours of PDHPE and 22 hours of music.

All the self-ratings for each subjects by both 1st Years T3 and 2nd Years T1 in relation to their self-concept as teachers of the different subjects are above 6.00 in the 9 point rating scale, except for HSIE that makes a dramatic decrease from 6.46 to 5.63 between the two groups (see Table 5).

Figure 5 : Summary of Bachelor of Teaching Course Content : Semesters 1 - 4

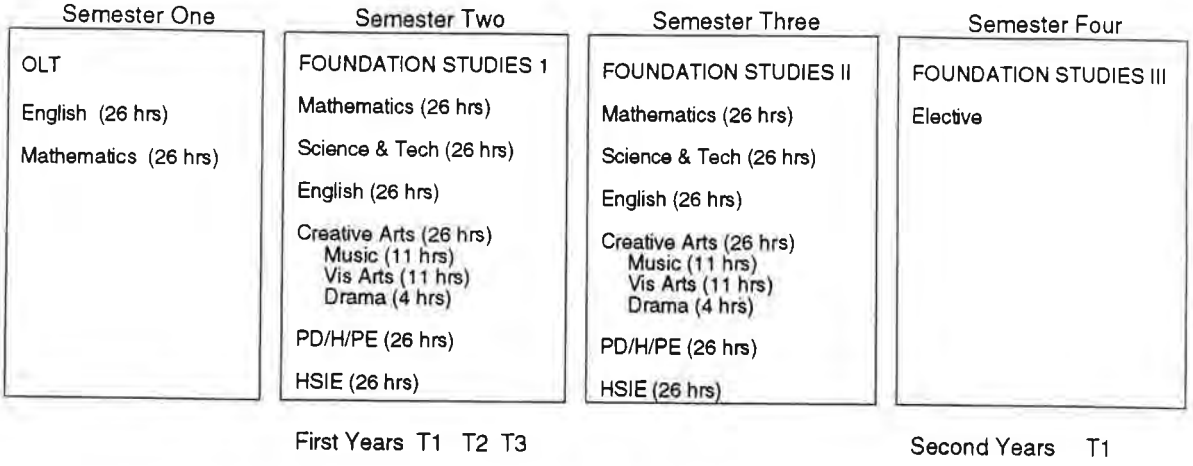
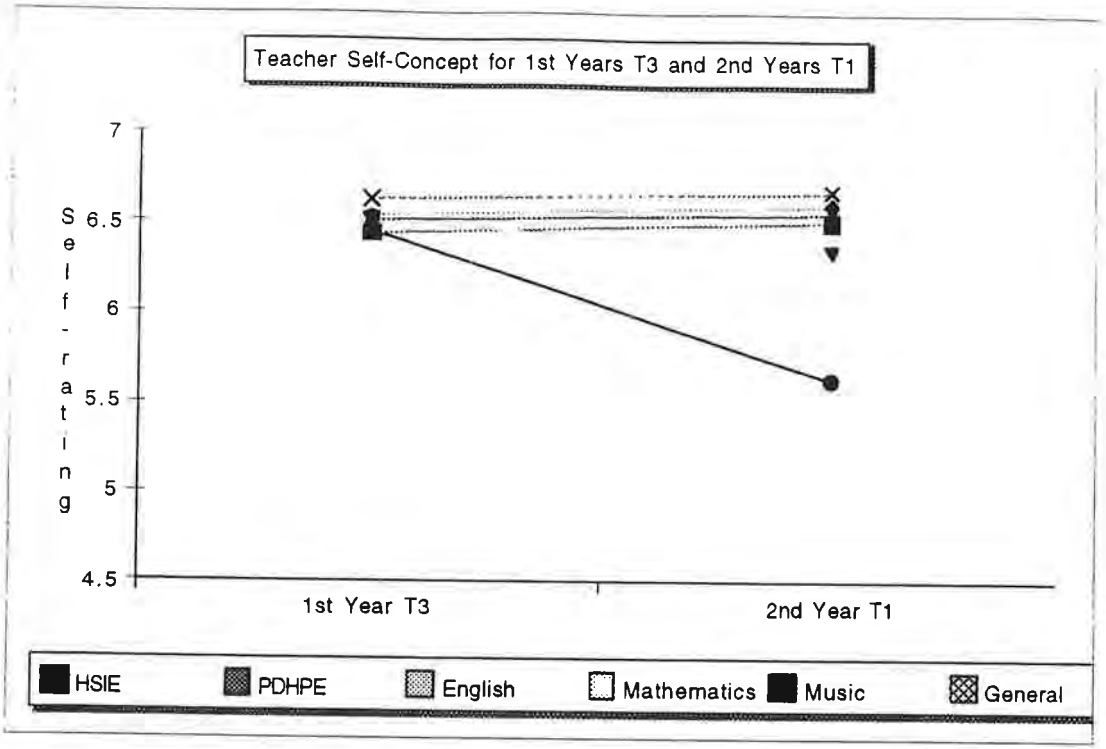


Table 5 : Teacher Self-Concept : 1st Year Students T3 and 2nd Year Sts T1

	Group 1 1st Year Time 3			Group 2 2nd Year Time 2		
	Mean	SD	n	Mean	SD	n
HSIE	6.46	1.08	78	5.63	1.03	118
PDHPE	6.45	1.03	78	6.51	0.90	121
English	6.54	1.07	78	6.60	1.08	90
Mathematics	6.51	1.15	78	6.34	1.17	90
Music	6.51	1.21	78	6.57	1.21	90
General	6.63	0.99	78	6.68	0.82	121

Apart from HSIE and Mathematics, each of the subjects make similar slight increases between Group 1 and Group 2, which seems to indicate that very little change in students' self-concept as teachers of the subjects occurs throughout the third semester, when all subjects are developed and extended, based on foundation work covered in 1st Year (see Figure 6). The decrease between self-concept as teachers of Mathematics and HSIE across the two groups should be cause for concern and further research needs to be undertaken to ascertain the reasons for this downturn in self-concept.

Figure 6 : Teacher Self-Concept : 1st Years T3 and 2nd Years T1



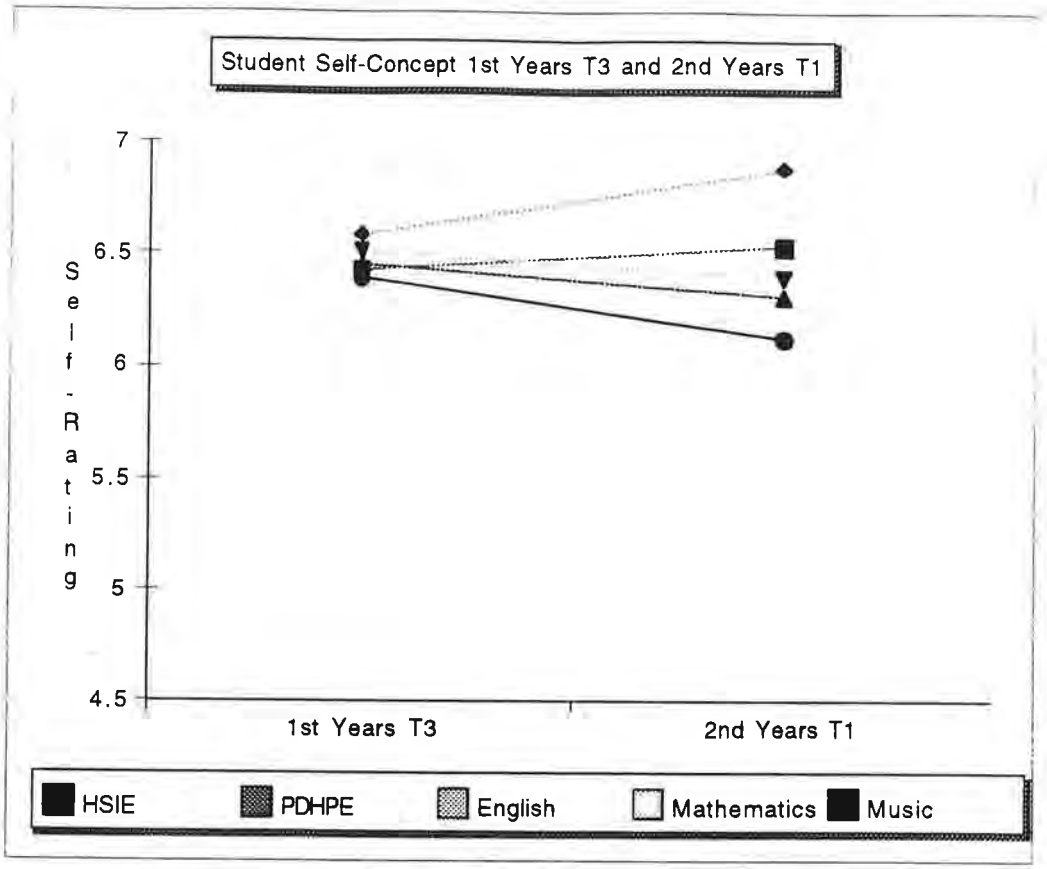
In relation to the students' self-concept as students of each of the subjects, the self-rating increase considerably from Group 1 to Group 2 in English and fairly minimally in PDHPE. However, for Mathematics, Music and HSIE, the self-ratings decrease, with HSIE receiving the lowest rating in this instance, although they are all above 6.0 points in the 9 point rating scale (see Table 6).

Table 6 : Student Self-Concept : 1st Years T3 / 2nd Years T1

	1st Years T3			2nd Years T1		
	Mean	SD	n	Mean	SD	n
HSIE	6.40	1.07	78	6.12	0.94	120
PDHPE	6.43	1.34	78	6.53	1.19	121
English	6.59	1.18	78	6.89	1.13	90
Mathematics	6.51	1.40	78	6.40	1.36	90
Music	6.46	1.29	78	6.32	1.43	90

As educators, we should seriously address this issue that seems to indicate that, although there were generally significant increases in self-concept as students of the different subjects in the second semester of the course, by the fourth semester, the gains achieved in the 1st Year are lost to some extent by half way through 2nd Year (see Figure 7).

Figure 7 : Student Self-Concept : 1st Year Students T3 and 2nd Year Sts T1



Conclusion

A positive self-concept is valued as an important outcome in many contexts, such as sporting associations, business courses, community health initiatives and particularly in educational settings. It is frequently posited as mediating or facilitating the attainment of other desired outcomes, such as exercise adherence, academic success or other goal attainments. Ironically, however, in educational contexts, relatively little attention has bee paid to the study of teaching self-concept (Roche, 1995).

Research and anecdotal evidence have indicated that if student teachers feel confident about themselves, both as teachers and students of the subject, they are more likely to be confident and effective teachers of these subjects. Most of the sample students indicated at T1 that they were not confident in this respect, but by the end of the second semester, the 1st Year students had increased in their confidence to varying degrees. In respect to Music, as most music educators would confirm, the students rated themselves very low as both teachers and students of the subjects, almost half a point lower than the next lowest subject. However, the increase in confidence and self-rating was dramatic by the end of the semester, especially when compared with the other subjects, some of which actually decreased in self-rating from T2 to T3. This raises the need for research into the relationship between self-concept changes and teaching behaviour that is beyond the scope of this paper.

Added to this, the amount of input students had received in music education was significantly less than what they had received in all the other subjects. Given this, one would expect that the increase in self-rating across the semester would be minimal, but this is certainly not the case. One can suggest various reasons for this anomalous result, some of which could include the initial misconceptions students have about the content and methods involved in music education, the practical, experiential methods of learning employed in music curriculum classes, the enthusiasm and expertise of the lecturers and the use of subject matter that could be directly adapted into the school classroom situation. However, lecturers in the other subjects would strongly debate that their subjects benefited from these factors as well, so immediate answers to why the students' self-rating in Music increased so

much more than in any other subject cannot be confirmed and more research needs to be undertaken to determine the significant factors. Despite this, one factor is indicated clearly from this research, that, after an initial lack of confidence as both teachers and students of music, by half way through their Bachelor of Teaching course, students are able to say, with confidence, **Wow! I CAN do Music!**

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Glover's intellectual odyssey

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At a time when professional development was a personal matter, Sarah Glover (1786-1867) developed an unique and influential music education method. But more than that, she set out on an enquiry which was commendable considering her somewhat limited horizons. Glover not only developed and published her movable doh music pedagogy, known as the Norwich Sol-fa, but she developed a didactic musical instrument to suit her purposes and had it made commercially available. Glover also explored and melded musical and scientific theories. Her development of a singing pedagogy is increasingly acknowledged but her other explorations have passed essentially unnoticed. It is intended here to focus on the intellectual journey that Glover undertook.

> The story of a young nonconformist minister and gifted educator, John Curwen, who, when charged by a conference of Sunday School Teachers in 1841, to find 'some simple method' of teaching singing, was eventually given a copy of a *Scheme for Rendering Psalmody Congregational* by Sarah Glover is often recounted. [1] Curwen had tried to acquire musical understanding but with limited success. As he read her book the scales fell from his eyes:
>
> I now saw that Miss Glover's plan was to teach, first, the simple and beautiful *thing*, music, and to delay the introduction to the ordinary antiquated mode of writing it ... Her method was, beyond all controversy, more deeply established on the principles of the science that any other ... In the course of a fortnight, I found myself, *mirabile dictu!* actually at the height of my previous ambition, being able to 'make out' a psalm-tune from the notes, and to pitch it myself! It was the untying of the tongue - the opening of a new world of pleasure. [2]

Curwen trialed the method with children and, according to Rainbow, his enthusiasm increased 'so that he apparently forgot that the system was not something of his own devising.' [3] Curwen advertised the publication of a children's song book using the system (with his own modifications), and wrote articles for journals. Only then did he remember that he had not sought Glover's permission. Curwen wrote to Glover in October 1841 praising the method but suggesting his own modifications. [4]

A facsimile of this letter is quoted in full in *The Tonic Sol-fa Jubilee Handbook*, published in 1891. Curwen was convinced that Glover's system was 'not only practically efficient, but that a child taught by it will possess more thorough knowledge of the Theory of Music than half the county choristers in the Kingdom.' [5] Curwen admitted that he had already advertised the publication of a tune book for children in which already employed his modifications. He wanted to use the term Sol-fa and hoped that Glover would permit it. When she received the letter, Glover had been teaching for thirty years and her system had received some acclaim. Unfortunately, Glover's reply has not survived but, according to one of her assistant teachers, writing twenty-four years later, Glover was 'greatly pained' by the letter, which was accompanied by a copy of Curwen's adapted modulator and the song book. Having welcomed Curwen to Norwich and to her school, and after teaching him her system, Glover was shocked at the treatment she received. The assistant teacher was 'thunderstruck' at the contents of the letter and the accompanying documents. Christiana, Sarah's sister, 'who was more impulsive than her sister, suggested, and using an epithet, that he ought to be prosecuted.' Glover was more Christiana, replying, 'Oh, sister, sister; hold your tongue, and remember we should forgive our enemies, and pray for those who despitefully use us ... I am greatly pained at this breach of confidence, but with God's help I will get over the pain.' [6] Unsurprisingly, this was not the official version of Glover's response that was promulgated by Curwen and the Tonic Sol-fa College.

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[1] Rainbow, B. 1980, *John Curwen: A Short Critical Biography*, Kent: Novello, p. 17.

[2] Curwen, J. S. 1882, *Memorials of John Curwen*, London: J. Curwen & Sons, pp. 40-41.

[3] Rainbow, B. 1967, *The Land Without Music*, England: Novello, reprinted 1991 Wales: Boethius Press, p. 142.

[4] Curwen, J. S. & Graham, J. 1891, *The Tonic Sol-fa Jubilee Handbook*, England: Curwen, facsimile of letter, pp. 13-15.

[5] ibid., pp. 13-14.

[6] J.B. 1879, 'Letter to the editor of the *Norwich Mercury*, April 26, in Bennett, P.D. 1984, 'Sarah Glover: A Forgotten Pioneer in Music Education,' in *Journal of Research in Music Education*, vol. 32, no. 1, p. 60.

Bennett suggests that Glover was 'emphatically not prepared for accepting modifications of her already prosperous system by a bold, assuming young man,' [7] and that relations between Glover and Curwen were not cordial, although they corresponded until her death in 1867. Bennet discusses their differences in detail. It may be suggested that Curwen attempted to correct his error both during Glover's lifetime and later. In 1855 Curwen published an article by Glover in the *Tonic Sol-fa Reporter* entitled 'A History of the Norwich Sol-fa System for Teaching Music In Schools.' [8] That same year an exhibition of her books and the Ladder was held in London, at which Glover was much feted by Curwen and his teachers and pupils. [9] In a biographical sketch Glover's niece quoted Glover's description of the trip to London. Glover and her sister Christiana had attended a Tonic Sol-fa choral conacert in the Crystal Palace:

> C. and I had returned to our lodgings from the Crystal Palace but a few minutes, when two gentlemen sent in their cards, and were ushered into our dining-room, followed by a stout man, of whose office I have not a clear idea, but the whole body composed, I suppose, a deputation to convey *my majesty* to Jewin Street Chapel. Neither C. not I had enough of the heroine in our characters to forego our dinners altogether; so, in the presence of the deputation, we hastily ate a slice of mutton and drank some port wine, and then the gentlemen handed C. and myself and Miss Green ... into one cab, and the gentlemen followed in another. We passed through Smithfield ... and, when we reached Jewin Street, found ourselves kindly and quietly received into ... a chapel with a gallery on three sides and a raised platform on the remaining side ... the tea, &c., which was provided was truly acceptable ...
>
> I believe about forty persons were assembled of various denominations, and of various endowments. The variety of even their external appearance was amusing. A musical quaker, bearded like an ancient sage, was one of the company of intellectual-looking young men; then there was another, of foreign aspect, with whom I had begun to discuss the analogy between the sounds of a musical string and the prismatic colours, when our discussion was interrupted by a charming-looking troop of boys, who had been taught to think it would be a great privilege to shake hands with me; then there was a great deal to hear (worth hearing) of musical performances. [10]

Glover's niece did not discuss in detail the relationship between Glover and Curwen, not unsurprising as she was writing for the tonic sol-fa orthodoxy, but she did state that:

> Knowing her as I did, my wonder was that she was able to rejoice so much in the success of a system which, though *based* on hers, in effect superseded it. But among the gains which come with age, is the readiness to "decrease" while others "increase." My dear aunt, I am sure, was full of thankfulness that her efforts had not been vain.' [11]

The remembrances of Glover's assistant teacher were more forthright. Three years after the feted visit to London, Glover wrote, 'in reference to some business matters, "I advise you not to communicate it to others, for sly opposition seems to me to be so prevalent in these days, that one need beware how one publishes an idea." ' [12]

The frontispiece of Curwen's *Teacher's Manual of the Tonic Sol-fa Method* was a picture of Glover pointing to her Norwich Sol-fa Ladder and the text ascribed the invention of the sol-fa notation and the ladder to her, and stated that her system was the one on which Curwen built his. In the year of her death, at the age of eighty, Curwen and his son, John Spencer, visited Glover yet again. Glover has, apparently, mellowed a little. Her response to their request for an invitation stated:

> I wish it may prove as gratifying to your "Son Johnnie" to see *me*, as it will be to me to behold my invisible and obliging correspondent from Queensferry. However if he is imbued with an antiquarian taste, he may value the sight of one of those scarce human

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[7] ibid., p. 62.

[8] Glover, S. 1855, 'A History of the Norwich Sol-fa System for teaching music in schools,' in *Tonic Sol-fa Reporter*, no. 31, July, pp. 51-53.

[9] Brown, Mrs. L, 1891, 'Reminiscences of Miss Glover,' in Curwen, J. S. & Graham, J., op. cit., pp. 7-10.

[10] ibid., pp. 7-8.

[11] ibid., p. 10.

[12] J.B. 1879, op. cit., pp. 33-34.

> beings who has accomplished eighty years, especially as *she* has been rendered somewhat notorious by his father's imaginative pens. [13]

Curwen recounted the interview which he considered 'not only pleasant, but sacred.' The conversation is open to other interpretations. After initial discussion, Curwen inquired about the history of the notation Glover had developed. He referred to an imputation of plagiarism that had been made. Glover stated: 'Do not concern yourself to vindicate my originality. Let the question be not who was the first to invent it, but is the thing itself good and true, and useful to the world.' [14] Glover had apparently mellowed. Twenty-six years earlier she had referred to Curwen as an enemy who had used her. [15] Curwen had sent Glover the profits from his first sol-fa publication but she had returned them 'saying that she had never received a pecuniary reward for her work, and did not wish to do so.' [16]

Sarah Ann Glover was born in Norwich in 1786. She was the eldest of three sisters. [17] Their father was the Rector of St. Lawrence Church [18] and a musical enthusiast, while their mother was a 'singularly conscientious woman, and a strict disciplinarian.' [19] Sarah was small and slight, and her nearsightedness caused her to stoop. She had a thoughtful and serious manner, but her 'grace and vivacity of speech and manner ... captivated her friends to the end of her life.' [20] The sisters early engaged in teaching poor children. Sarah had a tendency to brood and to theorise, her sister Christiana was more practical and positive. The sisters were musically educated, and Sarah was considered a skilled and sensitive pianist. Sarah always had a 'single eye to the improvement of singing in church.' [21] In 1812 Glover began her experiments that led to the development of her music pedagogy. She was listening to one of her sisters trying to teach a young Sunday schoolmaster to sing a tune by playing it repeatedly on the piano. After considering how to develop a system that would engender independent note reading and learning, Glover settled on the movable syllables used in solmisation, and she ceased using the pitch letter names of notes. Her first endeavours, while not overwhelmingly successful encouraged her to further attempts. She was increasingly interested in the theoretical basis of music. Glover continued her educational experiments in the City Charity School where her endeavours were occasionally met with scepticism, if not alarm - some thought that it was dangerous to teach music to children scientifically. Glover received some support and endeavoured to improve her system. She began to develop a didactic ladder of solmisation syllables. At first she employed a system of sliding panels showing the major and minor scales to teach intervals, however the device was sometimes non-operational and did not permit modulations. Eventually she developed a twelve column 'table of tune' which allowed a full range of modulations. Glover considered that the system needed a trained musician, or at least a means of giving a musical model. Pianos were not common in schools at this time and so she developed, with the help of a local manufacturer, a glass glockenspiel, called an harmonicon. The device contained twenty-five glass keys and covered two chromatic octaves. The device also had a roller that was positioned beside the keys and which could be rotated to display the solmisation syllables for the scale in all twelve possible keys. [22]

In 1835 Glover first published her *Scheme for Rendering Psalmody Congregational.* [23] In it she explained her system in detail, assuming little musical knowledge on the part of her reader. She also included a detailed set of directions for school instruction, which included lesson notes and musical examples. Glover intended her system to 'lead the pupil to sing better in tune, sooner at sight, and to imbibe more correct notations of the theory of music.' [24] She considered her system an effective introduction to music that could lead to music making using traditional notation. However Glover considered that staff notation added difficulties to the understanding of musical concepts - for

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[13] Glover, S.A. 1867, Facsimile letter, in Curwen, J. S. & Graham, J., op. cit., p. 9.

[14] Curwen, J. (n.d.) *The Teacher's Manual of the Sonic Sol-fa Method,* London: J. Curwen & Sons, p. 381.

[15] J.B. 1879, op. cit., pp. 59-60.

[16] Curwen, J. (n.d.) *The Teacher's Manual,* op. cit., p. 383.

[17] Sarah Ann, Christiana and Margaret. *Musical Herald,* 1891, 'A Pupil of Miss Glover,' no. 520, June 1, p. 170.

[18] Young, R.M.R., 1975, *Guide to the St. Peter Hungate Church Museum,* Norwich: Norfolk Museum Service, p. 33.

[19] Brown, Mrs. L, 1891, op. cit., p. 1.

[20] ibid., p. 3.

[21] ibid., p. 5.

[22] Glover, S. 1855, op. cit., pp. 51-52. A keyed version was displayed at the Great Exhibition, in 1851. This instrument is on display at St. Peter Hungate Church Museum, Norwich. Young, R.M.R., 1975, op. cit., p. 32.

[23] Glover, S. 1835, *Scheme for Rendering Psalmody Congregational,* Norwich: Jarrold & Sons.

[24] ibid., p. 18.

example, she argued that the equal spacing of notes on the stave gave no visual representation to the comparative distances between notes - it is not apparent which are tones and which are semitones.

Glover was clearly an experienced and skilled educator. Her lessons all emphasised practical music making. The first singing lesson consisted of:

> The ascending Melody of the common chord in the *Doh* mode ... being the best adapted to the compass of the majority of children's voices. [The teacher] will tell the children to listen, while she sings *doh* and to imitate her voice, when she points to the notes on the table of tune; her pattern of sound should be soft, but she will do well to join the school with several loud repetitions of it ... If this be tolerably performed, pursue the same plan with *Me*, then with *Sole*, then with upper *Doh* ... When the timidity and merriment, usual on these first efforts, have subsided, let the Teacher sing *Doh* or *Me* with each child individually. [25]

In the early 1840s Glover was teaching in several schools in Norwich, such as the Black-Boy Yard School, Lakenham School, and the Girls' Central School. At about this time Curwen visited one of Glover's schools and described the class music teaching:

> As I stood on the stairs listening to the music of that upper room I found it soft and cultivated, such as I had never heard from school children before. As I opened the door I saw a little girl pointing to syllables on a diagram, singing as she pointed. Stepping in, I saw that she had in front of her a gallery of children, who were following her pointing and singing the syllables with her. I had never been able to get anything like it in all my hard two years' work! [26]

That evening, Curwen said to his friend, ' "Now, Andrew, I have a good tool to work with." ... we sat up into the small hours with my harmonium, studying the mysteries of Sol-fa, and trying some of Miss Glover's exercises.' [27] Glover's system has been outlined in *The Land Without Music* by Bernarr Rainbow and in an article by Peggy Bennett, *Sarah Glover: A Forgotten Pioneer in Music Education.* Bennett's ascription of 'forgotten' to Glover's work was not the case during the ascendancy of the tonic sol-fa system.

By 1850 Glover was sixty-four years old, and her niece suggested that she was:

> unable to exert herself as formerly in teaching, and ... her old interest in scientific theory was becoming disproportionate, and hindering her practical success. That may be, however, have been an effect of declining physical powers. She soon afterwards quitted Norwich for Cromer ... At her great age, it was surprising that she could expend so much energy and patience upon devising an improved Sol-fa Harmonicon ... she also tried to arrange a colour-notation, the analogy between prismatic colours and the divisions of a musical string having always been attractive to her. [28]

In fact, Glover had always been interested in scientific and musical theory, and had mentioned the analogy between prismatic colours and the divisions of a musical string in the *Scheme for Rendering Psalmody Congregational* some fifteen years earlier, and it was clearly an idea that fascinated her. She suggested that the analogy:

> discovered by Sir Isaac Newton to exist between the proportions of the prismatic colours and the divisions of a musical string in the ascending Minor Scale, the space from *Lah* to *Te* being the same as that occupied by violet, the space from *Te* to *Doh* by indigo, from *Doh* to *Ra* by blue, from *Ra* to *Me* by green, from *Me* to *Bah* by yellow, from *Bah* to *Ne* by orange, from *Ne* to the octave above *Lah* by red. [29]

Bah and Ne were syllables Glover used for represent the sharpened sixth and sharpened seventh of the ascending minor mode. Glover cited two sources for her ideas, Sir John Hawkins, *A General*

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[25] ibid., p. 40.
[26] Curwen, J.S. 1882, op. cit., p. 42.
[27] ibid., p. 43.
[28] Brown, Mrs. L, 1891, op. cit., p. 7.
[29] Glover, S. 1835, op, cit., pp. 34-35.

History of the Science and Practice of Music, [30] and J. Marsh, *The Theory of Harmonics.* [31] Glover explained that *Fah* and *Sole* were not listed in the analogous scale as it represented the minor rather than the major mode. She considered that the major scale resembled in some way an unbroken ray of light whereas the minor matched a broken ray. Clearly, Glover had already formulated an interesting theory but she did not develop it further in this text.

A more thorough exposition of her ideas was contained in an unpublished manuscript apparently written in 1859. With modern ears it is discomforting to read Glover's request for validation of some of her theories:

> Glad should I be, if a gentleman, professed of Mathematical Science both in Music and Optics, would condescend to investigate my conclusions, and ascertain how far they are correct. I must request that such a reader be very courteous, to excuse in the first place any lack of logical arrangement of my ideas in compassion to my ignorance of Mathematics, in the second place, I must request that he will take the trouble to familiarize himself with the terms which I apply to the different intervals of the musical scale; thirdly that he will permit me to begin my statement by the results of my researches and that finally he will have patience to thread the maze of my reasonings by very nearly the same path (devious though it was) by which I arrived at these results. [32]

The manuscript from which this was taken was found in two boxes labelled 'Sarah Glover - relict paraphernalia' held in the Strangers' Hall Museum of Social History in Norwich. I worked on the collection and then pursued Glover's 'maze of reasoning' as closely as possible. The collection comprised various editions of Glover's pedagogic text, *A Scheme for Rendering Psalmody Congregational,* [33] a number of contemporary hymn books, [34] psalmody texts, [35] music theory texts, [36] music pedagogical texts, [37] a colourful 'philosopher's whizgig,' a lock of Glover's hair, [38] and other materials. My own researches have pursued the relationships identified between the solmisation degrees of the scale and colour symbolism in the works of tonic sol-faists, and I was fascinated to discover an element of this in Glover's material. [39] I intend to follow the same procedure as Glover and ask your forbearance as I recount the story of my journey in pursuit of Glover.

A Philosopher's Whizgig (price one shilling) was a commercially made children's toy that many of us have created in school. It is a circle of cardboard with the seven colours of the rainbow painted on equal segments on one side and in concentric rings on the other. The disc has string threaded through it so that it can be rotated at high speed. When this is done the segmented colours merge to become white while the concentric rings of colour on the other side remain as they are. I wondered why Glover had saved this toy. The instructions that accompany the toy state that 'Sir Isaac Newton ... discovered by help of a prism ... that the rays of the sun, being themselves white, may be separated into the colours of the Rainbow.' [40]

Also in the collection was a fifteen page manuscript by Glover entitled *Prismatic Clue to the Theory of Music.* [41] To my knowledge this was never published but, according to an inscription, it was forwarded

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[30] Hawkins, Sir. J. 1776, *A General History of the Science and Practice of Music,* 5 vols., London: T. Payne & Sons.

[31] Marsh, J. (n.d.), *A Short Introduction to the Theory of Harmonics of the Philosophy of Musical Sounds for the use of such Musical Professors, Amateurs and others, as have not previously studied mathematics,* London: Goulding & Co.

[32] Glover, S. 1859, *Prismatic Clue to the Theory of Music,* unpublished manuscript, Strangers' Hall Museum of Social History, Norwich, England.

[33] Glover, S. 1835, op. cit.

[34] For example: Novello, V. (n.d.), *One hundred and sixty-nine Psalm and Hymn Tunes,* London: Sacred Music Warehouse.

[35] For example: Blencowe, E.E. 1840, *The St. George's Hanover Square School Psalm-Tune Book,* London: James Burns.

[36] For example: Thompson, T. P. 1857, *Theory and Practice of Just Intonation,* London: Effingham Wilson.

[37] For example: Chevé, É. 1854, *Méthode Élémentaire de Musicque Vocale,* Paris: Chez les auteurs.

[38] Dated circa 1822.

[39] Southcott, J.E. 1994, 'An American and Australian Coincidence: Tonic Sol-fa. Froebel and the Colors of the Rainbow,' in *Bulletin of Historical Research in Music Education,* USA, January, pp. 79-109.

[40] Philosopher's Whizgig, Strangers' Hall Museum of Social History, Norwich, England.

[41] Glover, S. 1859, op. cit.

to J. Bell on June 15, 1859. In this manuscript Glover recounted a series of researches that led her to identify a relationship between colour and music, beyond that suggested by her sources. Glover was generous to the historian. She not only identified the sources of her ideas clearly, but she gave the volume and page number. In her manuscript, Glover asked her reader for forbearance as she traced the route that her ideas had taken.

Her odyssey began with Hawkins' *A General History of the Science and Practice of Music*, published in five volumes in 1776. [42] Hawkins divided the study of music into two sections: theory and practice. 'The two branches of the science have certainly no connection with each other.' [43] Few musicians excelled in both, in his opinion. Hawkins began his history of theoretical music with the introduction of the solmisation syllables by Guido d'Arezzo, and the use of the hand as a didactic device for teaching the gamut, known as the Guidonian Hand. [44] Hawkins also described the work of Isaac Newton who had identified an analogy between colour and sound. Hawkins quoted Newton's *Opticks* at length, recounting the experiment in which the proportions of the colours refracted through a prism were measured and 'divided off after the manner of a musical chord.' The proportions measured were deemed comparable to the intervals of 'a tone, a third minor, a fourth, a fifth, a sixth major, a seventh, and an eighth above the key.' [45] Hawkins helpfully gave both the volume and page numbers in *Optics* for further reading. It seems likely that Glover pursued the reference.

Newton's *Opticks* contained both principles and descriptions of many detailed experiments. Newton gave varying significance to the different colours of the spectrum:

> the most luminous of the prismatick Colours are the Yellow and Orange. These affect the Senses more strongly than all the rest together, and next to these in strength are the Red and Green. The Blue compared with these is a faint and dark Colour, and the Indigo and Violet are much darker and fainter, so that these compared with the strong Colours are little to be regarded. [46]

The procedure cited by Hawkins was designed to measure the refractive qualities of light. Newton, whilst noting the comparability of the proportions of colours to musical intervals did not expand the analogy. [47] Later Newton included a diagram of the colours of the spectrum shown as proportionate segments of a disc, which is reminiscent of the philosopher's whizgig. The discussion of the diagram made the analogy with music very clear. The divisions of the circumference were identified with the seven letter names of musical notes A to G. The seven segments were labelled DE, EF, FG, GA, AB, BC, and CD. DE represented red, EF orange, FG, yellow, GA green, AB blue, BC indigo, and CD violet. The colours were graduated across the spectrum, not blocks of solid colour. The letter name notes were also identified as two solmisation tetrachords: sol, la, fa, sol, la, mi, fa, sol, which were proportioned at 1/9, 1/16, 1/10, 1/9, 1/10, 1/16, and 1/9. [48]

Newton suggested that the examination of these ratios demonstrated an architectural design that could be said 'to exemplify the simplicity of all the works of the Creator.' [49] Glover was more effusive, and stated that:

> When this analogy was unravelled to me ... I was delighted; and my mind dwelt frequently on an analogy affording such beautiful evidence of design in the works of the Creator, and so clearly evincing the Divine Origin of Music. [50]

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[42] Hawkins, Sir J. 1776, *A General History of the Science and Practice of Music*, 5 vols., London: T. Payne & Sons.
[43] ibid., vol. I, p. xlii.
[44] ibid., vol. I, p. 439.
[45] Newton, Sir I. *Opticks: or, a treatise on the reflexions, refractions, influxions and colours of light*, book I, part II, prop. iii, prob. i, exper. vii, cited in ibid., vol. V, London: Sam. Smith & Benj. Walford, p. 68.
[46] Newton, Sir I. 1704, op. cit., p. 71.
[47] ibid., p. 92.
[48] ibid., p. 114.
[49] Newton, Sir I. 1704, cited in Hawkins, J., op. cit., p. xliii.
[50] Glover, S. 1859, op. cit., p. 1.

She also listed 'a short treatise by J. Marsh Esqr. on the Theory of Harmonics' as helpful in explaining the mathematical divisions of a musical string. [51] A copy of this text, fully titled, *A Short Introduction to the Theory of Harmonics or the Philosophy of Musical Sounds for the use of such Musical Professors, Amateurs and others, as have not previously studied mathematics,* [52] was included in Glover's books, inscribed with her name. Marsh's text included a detailed exposition of the acoustic principles of the divisions of a musical string and a replica of Newton's segmented circle but with the chromatic tones added to the diatonic around the circumference. [53] Marsh made no reference to prismatic colours. Glover, however, pursued the analogy.

In the collection of Glover's materials was a paper model of this figure but with the spiral continued through thirteen rings to the centre. Each section of the spiral was given a solmisation syllable using the full chromatic range. Each section was painted the appropriate colour in the spectral sequence. A smaller painted chart made the colour sequence clear:

1/2		
9/10	RED	Ne
3/5	ORANGE	Bah
2/3	YELLOW	M
3/4	GREEN	R
5/6	BLUE	D
8/9	INDIGO	T
1	VIOLET	L

Glover was exploring the use of colour to represent the degrees of the movable doh scale. In the third edition of the *Scheme for Rendering Psalmody Congregational,* the proportions of the seven prismatic colours were applied to the divisions of a musical string. Glover inscribed in the margin the letter name notes of the C minor scale to give an application of the theory and to exemplify the use of Bah and Ne. [54]

Glover was well versed in the theory of music, having researched its tetrachordal basis at length. She prepared a *Treatise on the Tetrachordal Sol-fa Harmonicon,* the didactic musical instrument she developed in 1858. [55] Several texts in Glover's collection dealt specifically with the technicalities of theory. [56] Hawkins discussed extensively the tetrachordal foundations of music theory. Glover began her theoretical discussion at this point:

> A Tetrachord is a scale of four notes forming intervals of two whole tones and a half. The Musical Scale is divisible into six Tetrachords. There are two brace of tetrachords; each brace being composed of one ascending and of one descending tetrachord, united in the centre, the same note being the root of both tetrachords in the same brace. [57]

When two tetrachords were combined they made a heptachord. In her *Prismatic Clue to the Theory of Music,* Glover pursued the application of colour theory to the intervals of the musical scale. The steps by which she reached her conclusions were carefully logged. Some of her logic seems improbable but it should be appraised in early nineteenth rather than late twentieth century terms. Glover decided that as a split ray of light produced a colour scale which matched the ascending minor mode, then it was probable that an unbroken ray of light matched the major mode. Glover noted that because the seven prismatic colours spun on a palate produced white, Glover presumed that the colours in an unbroken ray of light revolved in a circular pattern. If time artificially divided produced monotonous repetition, then natural divisions produced infinite variety. The example of a monotonously ticking watch was contrasted to the movements of the heavenly bodies. From this it could be surmised that light proceeded on a more variable spiral rather that a predictable circle. The fourth premise was that as musical sounds resonate an octave and a fifth higher, then the progression of tones was by fifths.

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[51] Glover, S. 1859, op. cit., p. 1.

[52] Marsh, J. (n.d.), op. cit.

[53] ibid., figure VII.

[54] Glover, S. (n.d.), *A Manual of the Norwich Sol-fa System for Teaching Singing to Schools and Classes or A Scheme for Rendering Psalmody Congregational,* London: Hamilton, Adams & Co., p. 25, 3rd edition, which was a development of *A Scheme for Rendering Psalmody Congregational,* very much annotated from the 2nd edition.

[55] Glover, S. 1858, *Treatise on the Tetrachordal Sol-fa Harmonicon,* unpublished manuscript.

[56] For example: Stanhope, C.E. 1806, *Principles of the Science of Tuning Instruments with Fixed Tones,* London: A. Wilson.

[57] Glover, S. 1859, op. cit.

Because there are seven prismatic colours and seven tones in a major scale, Glover divided the spiral into seven sections, and labelled each segment of the outer layer the seven tones in a succession of fifths - C, G, D, A, E, and B. She proceeded to trace the pattern of notes back down the spiral and

added the appropriate colour, using graded tones to represent the chromatic progression. Glover was delighted and fascinated to discover proof of the tetrachordal basis of musical tones. Her exposition of the patterns she perceived was intricate and thorough. She considered that she had proved the analogy which existed between the laws of light and music and demonstrated that::

> Symmetry, Coincidences, Regularity, and Variety yet Simplicity, as affords strong presumptive evidence that the delineation of the construction of the revolving unbroken ray of light and of the Major Mode of the Diatonic Scale ... is no arbitrary, fanciful arrangement of colour and sounds, but that it accords with Truth. [58]

Glover believed that her findings illustrated the 'difference between the finite skill of man and the perfect wisdom of the Artificier whose: Understanding is infinite!" ' [59]

Conclusion

Glover's theoretical explorations underpinned the music pedagogy she developed. Some of her ideas may seem fanciful to us but she must be commended for her efforts to think beyond the day to day of teaching. Her understanding of musical theory supported the didactic materials she developed. Glover solved the problems she encountered with ingenuity. When an aural model was needed in the classroom she developed an instrument to provide it - the glass harmonicon. She developed a sol-fa ladder which was pivotal to her teaching approach and was the model for the tonic sol-fa modulator. Glover published texts well-suited to her readers. She developed an unique notational system based on the solmisation syllables, employing a movable doh approach. She researched carefully and thought deeply about her system of music education, her interest in the scientific basis of music informed all that she devised and wrote. Her methods and materials were clearly successful, and worthy of application, and even appropriation. The revisionist history put forward by Curwen needs reconsideration, and Glover's contribution needs reappraisal. Glover is an excellent model for emulation and her achievements deserve acclaim.

[58] ibid., p. 11.
[59] ibid., p. 15.

Providing arts experiences for young children : Helping early childhood personnel develop appropriate skills and strategies.

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Introduction

Arts experiences - music, movement and drama - are central to quality programs for young children aged from 0 to 5 years. These arts areas, however, are often ones in which early childhood workers lack confidence and skills. In 1994, I was a co-recipient of a grant that allowed my collaborator, Veronicah Larkin and myself to carry out a study of appropriate arts experiences for young children in daycare settings. The investigation highlighted some keys factors related to playing games based on music, movement and drama with young children. One of the significant findings was that while the participating teachers were proficient at building upon opportunities for to enhance child cognition, physical and social skills that arose while playing the games; they much less readily took potential opportunities that might have enhanced the children's artistry and creativity. This appeared to be linked to the teachers' own perceptions, revealed through their self reflection, that they lacked skills and confidence in the arts. While the provision of suitable materials was clearly important, in the successful implementation of arts experiences, the staff member's own skills and confidence were also significant.

This paper discusses a variety of strategies that may assist early childhood personnel to enhance the arts programs for the young children with whom they work.

Background

Unlike other institutions that cater for children and adolescents, the staff of early childhood settings are not all trained teachers. In New South Wales there are several categories of employment for staff - early childhood-trained teachers, TAFE-trained personnel, those with nursing qualifications (employed especially in under-3 year old playrooms) and untrained workers. For example, in a playroom catering for 24 children aged from 3 to 5 years it would be usual to have an early childhood-trained teacher, a TAFE-trained assistant and an untrained aide. These three would form the staff team for the playroom. While the teacher would be the nominated room supervisor, all three would interact with all children, individually and in groups, supervise routines, share observations of children and ideas for activities and quite possibly plan together. This ethos of camaraderie is evident in many centres and is encouraged by the process of accreditation. It is also significant that the children and many parents would be unaware of the differences in background within the staff team of a playroom.

It is probable then that all staff members are involved in providing arts experiences, both planned or spontaneous, with the children. Strategies for assisting early childhood personnel develop a repertoire of appropriate music, movement and drama experiences, skills and confidence need to cater for all staff members.

Strategies

Subsequent to the initial study, a range of strategies to empower early childhood personnel to plan and implement appropriate arts experiences for young children have been trialed. These will now be examined.

1. Appropriate material

Music, movement and drama experiences for young children must be appropriate for both the child/ren and the staff member. Lack of experience in and confidence about the arts makes many early childhood workers anxious about these activities, sometimes to the extent of avoiding them. In designing arts experiences for use in early childhood settings the challenge is to allow opportunities for individual child response and creativity but to seem "attemptable" and manageable to potential teachers.

Young children learn through play. Games of all kinds can be considered as structured play. Games also appeal to practitioners who feel that their structure, however loose, provides a secure framework for activity. Arts games are games that are based on music, movement, drama or any combination of

these (Larkin and Suthers, 1994). Earlier studies investigating either the arts and/or games concentrated on children aged over three (Brown, Sherrill & Gench, 1981; Howells, 1982; Taunton & Colbert, 1984; Lucky, 1990; Deal, 1993). While the work of McMahon(1986), Brodhecker (1987), Leninowitz and Gordon (1987), Dyer and Schiller (1993) highlight the positive outcomes for young children of well planned and competently executed arts experiences. Subsequent to the initial investigation, a collection of arts games was compiled, trialed and published (Larkin and Suthers, 1995).

Over 100 arts games were chosen for the final selection. The games chosen had to be easily communicated through a written version alone. Each game description contained a guide to an appropriate age-range, which was sometimes quite narrow - six to 18 months; and sometimes quite broad - two to five years. A group size - individual, small group or large group- was suggested. The suggested formation of players for the arts game was also given. For example, standing in a circle or seated informally around the adult player. Any resources required were also listed. The procedure for playing the game was detailed as well as a range of possible variants. Practitioners were also encouraged to invent their own variations or to diverge from the game description in response to children's or their own ideas. Arts experiences always need to include the potential for individual exploration as well as the possibility for spontaneous extension or elaboration.

2. Audio tapes

As many early childhood workers do not read music learning new material that involves a song presents a problem. Generally those who do not read music fluently rely on colleagues who can read music to play new tunes for them. However during the arts games trialing process, the suggestion of producing an audio cassette arose.

A rough and ready tape was made and used simply as a way of learning the songs, not for use with children. This was quite successful, however the production of a quality tape requires more investigation. Issues related to studio recording and copyright need future attention. Further whether a cassette tape encourages teachers to attempt activities that they would use, or becomes a crutch that inhibits their own vocal skills and desire to become music readers needs exploration.

3. Workshops

Most early childhood teachers learn new activities from their colleagues not from books. In 1995 a series of practical workshops on arts games has been held. These workshops are designed on a 2 x 2 hour session model, the two sessions being a week apart. These workshops have been designed not only to enable early childhood workers to expand their repertoire of arts experiences but also to develop some degree of confidence in the participants.

The participants have been teachers, certificated workers and untraineds with varying years experience. The workshops enable participants to learning new games in a way that is familiar to them, from a colleague rather than a book. By experiencing playing the games themselves at a workshop, the participants are presented with a model of the practice involved with managing the game and absorb its flavour and essence in a way that is not possible from a written description. This model of training is consistent with the findings of Jeanneret (1995) with the preservice training of generalist K-6 teachers. She highlights the strong correlation between the nature of training that teachers experience and their confidence in teaching music to children. She found that courses that provide practical opportunities for students to encounter music as musicians, better equip them to engage the children they teach in appropriate and creative music experiences in the classroom. Similarly in the arts games workshops it was found that most participants preferred to learn songs associated with activities by hearing them sung rather than trying to decode them from their printed form.

One aspect of the workshops that is specifically designed to help boost participant confidence is the fact that the two sessions are a week apart. This time enabled participants to reflect upon the nature of the workshop and the experiences presented. Additionally they were asked to try one of the games they had learnt with their own group of children. On the second week they shared their experiences with the group. While not all achieved overwhelming success most are pleased with the outcome or were able to attribute a disaster to a factor that they could avoid on subsequent attempts. It was interesting how many reported that they felt sceptical of their ability to manage the game and anxious that their attempt would be doomed to failure. However, when they tried the game, "the children really loved it!" It was probably true that initial success encouraged further attempts and many participants returned to Week 2 saying that they had used four or five games and the more adventurous had devised variants for games they had tried. Many participants also reported that they had taught one of the games to another colleague at their centre, either informally or at a staff meeting.

Another strategy used to help build practitioner confidence was to ask participants to share with the group one of their children's favourite arts games or activities. Although some were apprehensive about presenting their activity to other adults, afterwards almost all felt that it had been beneficial. They were interested in others' reaction to the game and pleased to hear suggestions for alternative ways to play it. In their evaluations participants also noted that the positive attitude and enthusiasm of the presenters and other participants and the enjoyable nature of the workshop activities made them feel encouraged to try the activities.

Conclusions

Assisting practitioners to improve their arts-related skills, expand their repertoire of arts experiences and develop confidence about planning and implementing arts experiences is ultimately important because of the potential benefits that these improvements may make for children. Competent and confident staff will offer the children they work with exciting, creative and challenging arts experiences; experiences that will encourage children to be imaginative, individual, flexible and thoughtful in their responses; experiences which will facilitate the development of their skills, understandings and beliefs about the arts.

Appropriate arts experiences supported by workshops or audio tapes may help previously-reticent arts practitioners to attempt some new experiences with the children they teach or they may be readily incorporated into established arts programs. Arts experiences should be a the heart of early childhood programs. The development of practitioner confidence and competence cannot be achieved as the result of a single experience but everything that helps that development is worthwhile if it can result in positive outcomes for the children with whom the practitioner works.

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The Professional Development of Music Educators: An Overview of Postgraduate Offerings in Australia

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There is a vast array of postgraduate courses available to (suitably qualified) music educators in Australia not only in the music and music education fields, but also in related areas such as curriculum studies, teaching and learning, administration, special education, early childhood, and information technology. Music educators potentially have the opportunity to specialise in as many as 21 different Masters and four distinct Doctoral programs on offer in Australian universities. This paper provides music educators with an overview of these programs and their structure.

The Aims of Postgraduate Programs on Offer in Australian Universities

Despite the multitude of postgraduate choices available to music educators in Australia at the masters and doctoral levels including masters by coursework, masters by research - most often referred to as Masters Honours, Doctorate of Education - a combined coursework and thesis program, and Doctor of Philosophy[1], the courses do share some common aims. (Refer to Appendix 1 for a list of coursework degrees offered by universities in Australia.) The primary overall goal of the higher degrees appears to be to provide students with the opportunity to undertake specialised study and research at an advanced level. This general goal is complemented by more specific objective statements such as enabling students to: attain a high level of understanding of their discipline; develop research skills that will allow for an in depth study in a specialisation; acquire skills in critical analysis; broaden their professional scholarship and development; and generally gain professional growth and self development.

Admission Rules

All higher degree programs require that prospective applicants meet certain entry requirements. Eligibility for admission to masters and doctorate degrees is normally dependent on candidates holding appropriate qualifications and in some cases also relevant work experience.

Masters by Coursework

To be eligible to enrol in a masters by coursework program (often referred to as a masters pass degree) applicants are generally expected to have either four years of undergraduate education equivalent to a (relevant) four year bachelor degree (i.e in music, music education or education), from a recognised university or college of advanced education, or a bachelor's degree plus Diploma of Education. Students must also be able to provide evidence that they have successfully completed substantial studies relevant to the masters program for which they are enrolling. Some vocational experience of at least one year's duration is also usually expected, although some institutions require that candidates have completed two years work experience specifically as a teacher/educator/trainer. Special admission to the masters program applies in some cases where students can provide evidence of the completion of appropriate professional study.

Masters Honours

Students are expected to show exceptional ability to be admitted to a masters honours (degree by thesis). Candidates are expected to hold a masters degree, or a bachelor degree with first or second class honours or equivalent qualifications. They may be required to indicate successful completion of, or be required to successfully complete, a specified number of qualitative and quantitative research

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[1] A Doctor of Music (DMus) is also available at some Australian universities (e.g University of Melbourne and University of Sydney) to musicians and composers who have a well established reputation preferably both nationally and internationally. Candidates enrolled in this degree are required to submit original musical compositions or writings for examination.

The University of Wollongong also offers a Doctor of Creative Arts that is based on the presentation of creative work supported by written documentation of the work. The degree is offered in the areas of music composition and music performance.

methods subjects for admission. In most instances students are expected to submit a research proposal that includes a preliminary literature review in the intended field of study.

Students can (in some cases) progress from a masters pass to a masters honours course. This is usually achieved by gaining an average grade result of credit or better in a stipulated number of pass course units relevant to the area in which the student wishes to undertake honours work.

Doctor of Education (EdD)

Students wishing to undertake Doctor of Education studies are required to have a masters degree or bachelor degree with first or second class honours division I, with specialised knowledge and expertise in some area of education. It is expected that they are also knowledgeable about educational research methodologies - both qualitative and quantitative. In some cases students are required to undertake a doctoral qualifying course that involves research units. Again it is expected that candidates also have professional experience in an educational setting or related field.

Doctor of Philosophy (PhD)

Generally to be eligible for admission to the PhD students must hold either a relevant masters degree, preferably a masters honours, with some universities requiring a credit average or higher in the coursework component of the masters degree and satisfactory completion of research methodology subjects, or a bachelor's degree with at least second class honours and a substantial research component. Furthermore prospective students are expected to show an excellent academic record in their field as well as proven research skills and expertise in an area within their field. A publications record is considered very favourably.

It is possible in some circumstances for students to transfer from the masters honours to the PhD. To do this however students must have completed any coursework required in the masters honours and show that they have made significant progress on their thesis that must be of sufficient quality and scope for a PhD.

Course Structures

The course of study for higher degrees, even the coursework degrees that share the same name, is different from university to university (refer to Appendix 2 for a sample of coursework programs). These differences include the number of subjects degree candidates are expected to satisfactorily complete, the credit point weighting attributed to subjects, the number of compulsory/core students must complete and the extent to which students can also elect subjects, as well as the number of strands and/or specialisations from which students can choose their subjects. There are however some general commonalities across all higher degrees and these are addressed below.

Masters by Coursework

Masters degrees by coursework are made up of units/subjects that are taught by method of weekly classes, practical workshops, student attendance at (day/weekend) seminars, residential schools or a combination of all four. The credit point weighting given to each unit/subject varies from university to university and course to course. For example, some masters degrees have eight 10 credit point units therefore requiring candidates to acquire 80 credit points in order to fulfil course requirements, while others have eight course units, each worth six or eight credit points. The majority of masters by coursework degrees however appear to comprise eight units - i.e four units/subjects to be completed by students per semester for two semesters, for students engaged in full time study. Most coursework masters include a number of compulsory/core units that are intended to provide a base for later in-depth studies in an area of specialisation. There is in most cases the provision for students to specialise in an area and complete a 'set' of interrelated units of study i.e a designated area of focus. There are also elective subjects/units and students often have the opportunity to choose these from a number of specialisations on offer within the course. Coursework masters may also include a minor dissertation, large essay or major project on a special topic.

Masters Honours

The Masters Honours is a specialised research degree for students whose future career will involve research and/or interpreting and applying research findings. Students proceeding by masters research may be first required to complete a number of units of work and then complete a thesis. Honours stream students however proceed primarily by research and thesis. A full time university

faculty member is appointed as supervisor to the candidate and is responsible for the progress of the candidate through their thesis.

Doctor of Education

The EdD is perceived as a professionally oriented degree for people who wish to pursue a career in education. As such it targets potential professional educational leaders. It combines theory and research to promote the development of expertise in a specific area of education. Students are expected to complete some compulsory subjects, some optional/elective subjects, and a dissertation of approximately 50,000 - 60,000 words. A supervisor who is a member of the academic staff of the faculty is appointed to the student and in some cases an associate supervisor is also appointed. The dissertation should relate to a significant aspect of education and make a distinct and original contribution to the improvement of professional practice in the field of education.

Doctor of Philosophy

The PhD is the principal qualification for those aiming to work in academia or in research based settings. PhD's are undertaken by a course of full time research usually under the supervision of two to three people, at least one of whom is a university academic staff member. Applicants are generally requested to submit a thesis proposal along with an outline of their proposed area of research for consideration by the relevant faculty and/or postgraduate committee in the university. Some universities also require candidates to attend an interview with the appropriate faculty's higher degree committee at which the candidate is expected to 'talk to their proposal' and demonstrate their competence to undertake the intended research. PhD students are required to submit a thesis of approximately 100,000 words. It is expected that the thesis demonstrates research of an original nature and make a substantial contribution to learning in a given field. Some universities indicate priority areas for research that indicates to prospective students those (staff) areas of expertise available at that university.

Pattern of Study

Most masters coursework programs are one year full time courses. The normal minimum completion time for part-time students is two years. The minimum period of candidature for the degree of master by research is one year full time and two years part time. Doctor of education courses for full-time students require a minimum of two to three years for completion and approximately four to six years for part-time students. PhD's extend over a period of usually not less than two to three years and not more than four to six years full-time.

Teaching Modes

Vacation/residential schools - summer and winter, weekend seminars and evening classes conducted on the university campus are all modes in which masters courses are offered. Students engaged in research degrees have more flexibility and usually negotiate with their supervisors about the frequency and length of meetings to discuss their progress. It is common for research students to also be expected to attend formal (and informal) seminars at which research issues are discussed and feedback provided by university staff and other research students about their thesis project.

A Concluding Note

The range of choices on offer in Australian universities and available to music educators for academic professional development at the postgraduate level is indeed vast. The opportunity exists to engage in higher degrees in education, music, music education, fine arts, creative arts, and related fields of educational administration, curriculum, teaching and learning, special education, information technology, giftedness and so on. Perhaps the most difficult decision facing music educators suitably qualified to enrol in these courses, is which one best meets their current and future professional needs.

References

1995 University Postgraduate Calendars

Appendix 1

Higher Degrees by Coursework Offered by Australian Universities

Master of Education
(Note: There is scope for students to specialise in various areas within this degree)

University of Canberra, University of Sydney, University of Western Sydney, University of Wollongong, James Cook University, University of Southern Queensland, Curtin University of Technology, Edith Cowan University (WA), Murdoch University, University of Western Australia, Queensland University of Technology, Flinders University (SA), Australian Catholic University (Victoria), Deakin University, Latrobe University, Monash University, University of Ballarat, University of Melbourne, University of Queensland

Master of Education (Teaching and Learning)
Australian Catholic University (QLD and NSW)

Master of Education Studies
Central Queensland University, University of South Australia, Monash University, University of Newcastle, University of Tasmania (Hobart & Launceston)

Master of Education (Administration)
Australian Catholic University (NSW), Charles Sturt University

Master of Education (Curriculum)
Australian Catholic University (NSW)

Master of Arts in Education
Macquarie University (NSW), Deakin University

Master of Arts in Special Education
Macquarie University (NSW), Charles Sturt University

Master of Special Education
University of Western Sydney, Flinders University, University of Newcastle

Master of Arts (Music)
University of Sydney, University of Adelaide, Deakin University (Burwood)

Master of Arts (Visual and Performing Arts)
Charles Sturt University

Master of Arts (Electronic Arts)
Australian National University

Master of Fine Arts
Queensland University of Technology

Master of Creative Arts
University of Wollongong, James Cook University

Master of Theatre Arts
University of Newcastle

Master of Music
University of New England, University of Western Australia, University of Adelaide, Australian Catholic University (Victoria), University of Melbourne, University of Tasmania, University of Queensland, University of Newcastle

Doctor of Education
University of Western Australia, Murdoch University (specialisations available in Educational Policy and Leadership, Curriculum, and Educational Psychology and Evaluation), Central Queensland University, University of New England, University of Newcastle, University of Western Sydney (Nepean) (specialisations in Leadership and Policy Studies in Education, Curriculum Studies, Learning and Teaching, Socio-Cultural Studies), University of Sydney, Macquarie University, Australian Catholic University (NSW), University of Melbourne

Appendix 2

A Sample of Higher Degree Programs by Coursework Offered by Australian Universities That Have Potential Relevance for Music Educators

Title:	***Master of Education (Teaching and Learning)***
Institution:	Australian Catholic University (ACT)
Course Structure:	8 subjects of 10 credit points each
Sample Subjects:	Organisational Behaviour, Methods of Research, Educational Leadership, Pastoral Care, Educational Change and Teacher Career Development.
Title:	***Master of Education (Administration)***
Institution:	Australian Catholic University (NSW)
Course Structure:	8 subjects of 6 credit points each
Sample Subjects:	Educational Leadership and Ministry, Theory and Practice of Organisational Behaviour, Instructional Leadership, Leadership in the Catholic Community.
Title:	***Master of Education (Curriculum)***
Institution:	Australian Catholic University (NSW)
Course Structure:	8 subjects of 6 credit points each
Sample Subjects:	Curriculum Implementation, Curriculum Evaluation, Current Issues in Curriculum.
Title:	***Master of Educational Studies***
Institution:	University of Newcastle
Course Structure:	8 subjects of 10 credit points each
Sample Subjects:	Educational Philosophy, History, Curriculum, Teaching Contexts.
Title:	***Master of Education (strands in Gifted Education; Computers in Education; Educational Administration)***
Institution:	Charles Sturt University (Bathurst and Wagga Wagga)
Course Structure:	8 subjects of 8 credit points each
Sample Subjects:	Managing Curriculum Change, Global Education, Information Processing, Preparing a Literature Review, Educational Evaluation.
Title:	***Master of Education (Special Education)***
Institution:	Charles Sturt University (Bathurst)
Course Structure:	12 subjects of 8 credit points each.
Sample Subjects:	Systems and Services in Special Education, Learning Theory Applications for Special Education, Curriculum for Students with Developmental Disabilities.
Title:	***Master of Arts (Electronic Arts)***
Institution:	Australian Centre for the Arts and Technology (ANU)
Course Structure:	Flexible and tailored to students' individual needs
Sample Subjects:	Folio work (e.g vide tape, CD-ROM, sound sculptures), minor thesis (10,000 words).
Title:	***Master of Arts (Visual and Performing Arts)***
Institution:	Charles Sturt University (Wagga Wagga)
Course Structure:	Three year long subjects and a supervised arts project.
Sample Subjects:	Theories of Criticism, Practical Criticism, Exhibition/Performance/Project.
Title:	***Master of Theatre Arts*** (Community Theatre; Directing; Drama in Education)
Institution:	University of Newcastle
Course Structure:	8 subjects of 20 credit points each
Sample Subjects:	Theatre and Culture, Script Analysis, Drama and Curriculum Development.
Title:	***Master of Creative Arts***
Institution:	James Cook University, Qld
Course Structure:	Creative work, Studio practice, Dissertation (10,000 words)
Sample Subjects:	Musical Composition, Musical Performance, Musical Criticism and Analysis, Ethnomusicology Theory and Practice.
Title:	***Master of Fine Arts (Music)***
Institution:	Queensland University of Technology (Kelvin Grove)
Course Structure:	A total of 144 credit points; 48 credit points a full time semester
Sample Subjects:	Aesthetic Codes in Contemporary Society, Advanced Professional Practice.
Title:	***Master of Music***
Institution:	ANU- Canberra School of Music
Course Structure:	Flexible and tailored to students' individual needs
Sample Subjects:	Performance, Recitals, Composition.

Title:	***Doctor of Education***
Institution:	Monash University
Course Duration:	2 years full time minimum
Course Structure:	6 subjects, Research Paper and Seminar, Thesis, Oral Examination
Title:	***Doctor of Education*** (Curriculum and Human Relations strands)
Institution:	Latrobe University
Course Duration:	not specified
Course Structure:	2, two semester subjects (each requiring a 12,000 word essay), 50,000 word Thesis
Title:	***Doctor of Education***
Institution:	Deakin University
Course Duration:	6 -8 years part time (full time discouraged)
Course Structure:	16 interrelated research work units, elective research tasks, 50,000 Dissertation
Title:	***Doctor of Education***
Institution:	Queensland University of Technology
Course Duration:	2 years full time minimum
Course Structure:	2 semester subjects in the MEd course, one year long subject (Advanced Seminars in Interdisciplinary Studies in Education), 60,000 word Thesis
Title:	***Doctor of Education***
Institution:	Australian Catholic University (QLD)
Course Duration:	3 years part time minimum
Course Structure:	one specialised advanced study unit and one general advanced study unit, 50,000 word Dissertation
Title:	***Doctor of Education***
Institution:	University of Technology Sydney
Course Duration:	3 years full time
Course Structure:	4 compulsory subjects, 2 elective subjects, 40,000 - 60,000 word Dissertation
Title:	***Doctor of Education***
Institution:	Charles Sturt University (Bathurst, Wagga Wagga)
Course Duration:	3 years full time
Course Structure:	2 compulsory subjects, two optional subjects, 60,000 word Dissertation
Title:	***Doctor of Education*** (Curriculum, Language and Learning, Policy, Planning and Technology strands)
Institution:	University of Wollongong
Course Duration:	3 years full time
Course Structure:	9 subjects, 60,000 - 70,000 word Dissertation

The Victorian arts course advice units: First impressions

Amanda Watson

Introduction and Background

This paper is an initial response to the publication of *The Arts Course Advice music draft consultation* , published by the Victorian Directorate of School Education in August 1995. The paper will address the following areas of discussion: the scope and sequence of the units; the clarity and usefulness of the units; the relationship of the units to present curriculum material; the integration of the units between key learning areas; transition issues between primary and secondary levels of schooling and the degree to which the draft Course Advice music units assist with implementing the music strand of *The Arts Curriculum and Standards Framework.*

The Curriculum Standards Framework

The Victorian Board of Studies (VBOS) was nominated by the Victorian Minister for Education to complete the task of writing the Victorian Curriculum and Standards Framework (CSF). Their brief was to design one framework as opposed to the separate 'Statements and Profiles for Australian Schools' as published by the Curriculum Corporation. The notion of one framework was to enable primary schools to continue the tradition of delivering curriculum in an holistic way and to provide for a more integrated approach at the secondary level, should secondary schools choose to move away from the established subject-based curriculum delivery.

The CSF provides the basis for curriculum planning for years prep to ten. The responsibility for detailed curriculum development and delivery remains with schools. The CSF is mandatory for Government schools and copies have also been distributed to all schools in the Non-Government and Catholic sectors. The CSF serves as a common basis for reporting student achievement. The key term in the title is 'Framework'. The CSF aims to provide sufficient detail for schools and the community to be clear about the major elements of the curriculum.

The content of the CSF has been organised into the eight key learning areas (KLA) which were agreed nationally[1]. The Arts Key Learning Area of the CSF brings together a number of traditional subject areas. These subjects are called strands consisting of Dance, Drama, Graphic Communication, Media, Music and Visual Arts. Each strand comprises three substrands: Creating, Making and Presenting; Arts Criticism and Aesthetics and Past and Present Contexts. The Creating, Making and Presenting substrand is further divided into three substrand organisers: exploring and developing ideas; using skills, techniques and processes and presenting.

Each substrand and substrand organiser in the CSF has a curriculum focus, a learning outcome statement and examples. The curriculum focus provides an overview of how and what a student learns. The learning outcome is directly associated with the material described in the curriculum focus and forms the 'standard' which students should attain following successful teaching and learning of that material.

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[1] The eight key learning areas agreed to nationally by the Australian Education Council are The Arts, English, Health and Physical Education, Languages other then English, Mathematics, Science, Studies of Society and Environment, Technology.

Table 1: A comparison of the 'National' Arts document and 'The Arts Curriculum and Standards Framework'.

	"NATIONAL DOCUMENT"	CURRICULUM AND STANDARDS FRAMEWORK
Strands	Dance Drama Media Music Visual Art Media	Dance Drama Media Music Visual Art Media Graphic Communication (level 5)
Strand Organisers	Creating, Making and Presenting Arts Criticism and Aesthetics Past and Present Contexts	Creating, Making and Presenting Arts Criticism and Aesthetics Past and Present Contexts
Substrand Organisers		exploring and developing ideas using skills, techniques and processes presenting (added to visual arts)
Levels	1-8	1-7
		Curriculum Focus
	Outcome Statements	Learning Outcomes
	Pointers, Indicators	
	Work Samples [2]	Examples

Course Advice - The structure and development of Course Advice and its relationship to the CSF

The Victorian Directorate of School Education (DSE) began the development of Course Advice in the Key Learning Areas of English, English as a Second Language, Mathematics, Science, Technology and Languages Other Than English during 1994. Course Advice in the remaining areas of The Arts, Studies of Society and Environment, and Health and Physical Education is being developed in 1995. The release date of this material into schools ranges between term 2 1995 and term 1 1996. Development of Course Advice in each KLA has been divided into primary and secondary school CSF levels, and with the exception of The Arts and SOSE, the school levels have been divided further.

The stated purpose of the Course Advice is to support schools in implementing the CSF by providing classroom teaching activities which will assist teachers to address outcomes for each level of the CSF. Course Advice has been described as the 'meat on the bones' to complement and implement the 'skeleton' CSF.

Structure

Course Advice is intended to assist with the implementation of the CSF at the school level, and it is expected to support teachers in curriculum planning, implementation and evaluation. Course Advice is expected to translate the curriculum focus and learning outcomes specified in the CSF into classroom practice by providing an approach to the following areas of curriculum development:

- A conceptual framework which links to the outcomes within the CSF developed from a consultative phase with teachers and education experts.
- Unit objectives (curriculum focus) and 'Essential Learning Contexts' (learning outcomes).
- A range of student learning activities.
- A guide to current mainstream resources.
- Up to date assessment practice to facilitate CSF reporting requirements.

Course Advice is expected to formulate classroom learning activities to suit all students and take account of the different learning needs of boys and girls. Particular attention is to be paid to the needs of the following groups:

[2] Watson, A. (1995), 'The Curriculum and Standards Framework and Course Advice', *VJME* April , 10,11.

- under achieving students
- high achieving students
- Koorie students
- students from a non-English speaking background
- students with disabilities

In addition, Course Advice will address the issues of transition (years 5-8) and offer suggestions about how learning areas may be integrated across the entire curriculum.

Relationship to the CSF

Course Advice will have the status of 'advice' to schools about exemplary practice. Schools may choose to follow Course Advice in detail, select parts for use or teach to the learning outcomes specified in the CSF in some other way. Government schools will be required to report on the achievement of the learning outcomes against the School Charter.

Course Advice is intended to offer a number of benefits to teachers:

- Assistance with understanding how the CSF can be translated into practice;
- Provision of a range of innovative teaching activities that will lead to the achievement of the learning outcomes specified in the CSF;
- Suggestions for a range of resources which will assist with further development of a topic, content area or teaching approach;
- Provision of a range of assessment strategies which will assist teachers to monitor and assess student progress against the CSF outcomes.

Development

The writing of Course Advice is the responsibility of a Project Officer in each KLA. This appointment is made by the DSE and each project officer is assisted by three reference groups:

- The Course Advice Reference Group
- The Teacher Focus Group
- The Expert Reference Group

The Victorian Board of Studies is contributing to consultation and evaluation of Course Advice through the Key Learning Area Committees.[3]

The Arts Course Advice draft document

In early June 1995, the Directorate of School Education Quality Programs Division, published *The Arts Course Advice: Proposed units for development levels 1-7.* At each of the seven levels in each Arts strand, three units of work were proposed for development. The draft consultation document *The Arts Course Advice* was published by the DSE - CSF and Course Advice Team, Learning Support Projects in early August 1995. The draft consultation is substantially different from the proposed document in that the number of units of work for each level has been reduced to one or two, with no contribution for level 7 in Drama or Music.

Course Advice is a major initiative of the DSE. In the Arts area the project is coordinated by the Project Officer who is specifically responsible for writing Course Advice units for Drama 1-7, Media 1-4 and Dance 5-7. The writing of Course Advice units for the remaining Arts strands (Dance 1-4; Graphic Communication 5-7; Media 5-7; Music 1-7 and Visual Arts 1-7) have been outsourced to *Cross Arts Victoria*, a consortium of Subject Associations.[4]

The Course Advice materials are provided for trialing and consultation in schools in two packages. The primary material covers Levels 1-4 and the secondary material covers Levels 5-7. The units are in consultation draft form only and represent initial developmental work on the Arts Course Advice. The

[3] Watson, A. (1995), 'The Curriculum and Standards Framework and Course Advice', *VJME* April, 11,12.

[4] The Subject Associations affiliated with Cross Arts Victoria are Art and Craft Teachers Association, Ausdance, Australian Society for Music Education (Victorian Chapter), Australian Teachers of Media, Drama Victoria and Victorian Schools' Music Association.

units are provided as a representative sample of the materials which will be provided to schools for the 1996 school year.

To date, the materials are not at final draft stage. In addition to changes to the Course Advice materials as a result of the consultation and classroom and school based trialing of the material by teachers, it is likely that changes will also be made as a result of feedback from other groups involved in the consultation process, such as the Course Advice Advisory Groups, the Expert Panel and the Teacher Focus Groups. The writers will be undertaking further work on the draft Course Advice documents during the remainder of 1995.

In the final version of Course Advice there will be included:

- a general introduction to the Course Advice project
- an Arts specific introduction
- a matrix showing the relationship between Unit titles and learning outcomes
- sample exemplary units resulting from the trialing and consultation process
- a detailed list of references maintained in the Course Advice
- a list of Arts related organisations [5]

An overview of the structure of the Victorian Arts Course Advice (draft consultation)

Although a substantial part of the Course Advice project was outsourced, and it is acknowledged that the inconsistencies in style will adjusted at a later date, it is interesting to note, even at the stage of the consultation draft, the various headings given to parts of the Course Advice throughout the strands.

Table 2: Overview of structure of the Victorian Arts Course Advice

Unit	Drama
Unit title	Dance, Graphic Communication, Media, Music, Visual Arts
Unit focus	Dance (levels 1/2), Media (levels 5/6), Music, Visual Arts
Outline	Dance (levels 3/4), Graphic Communication
Introduction	Dance (levels 5/6/7), Drama, Media
Relevant Curriculum Focus	Dance, Drama, Graphic Communication, Media, Music, Visual Arts
Learning Outcomes	Dance, Drama, Graphic Communication, Media, Music
Relevant Learning Outcomes	Visual Arts
Suggested activities	Dance, Graphic Communication, Media (levels 5/6), Music, Visual Arts
Suggested unit	Drama (levels 5/6)
Suggested learning activities	Dance, Drama, Media, Music (level 4),Visual Arts
Suggestions	Dance, Drama, Graphic Communication, Media (levels 5/6), Music, Visual Arts
Teaching ideas and resources	Dance, Drama, Media,
Teaching approaches and resources	Music (level 4),
Teaching resources	Dance, Drama, Music, Visual Arts
Assessment Ideas	Dance, Drama, Graphic Communication, Media, Music, Visual Arts

The only consistent Course Advice headings are 'Relevant Curriculum Focus' and 'Learning Outcomes'. Music (levels 1-4) and Visual Arts only identify the curriculum focus and learning outcomes of the substrands used for the content of that section of Course Advice. The material for these two headings has been transferred from the CSF but does not always use identical wording. The CSF defines the 'Curriculum Focus' as an overview of how and what students learn and a 'Learning Outcome' as a statement specifically related to the curriculum focus that identifies expected student achievements.[6]

[5] Directorate of School Education, (1995), *The Arts Course Advice* Consultation Questionnaire, 1.
[6] Victorian Board of Studies, (1995), *The Arts Curriculum and Standards Framework,* 11,12.

As a number of people were involved in writing the consultation draft Course Advice materials, it would be reasonable to expect that all parties would be working toward the same structure, using common headings which express the same meaning. The terms 'unit focus', 'outline', and 'introduction' all convey a different meaning. The terminology also changes within a Unit title at one level, for example the content can be listed under the headings of 'suggested activities' and 'suggested learning activities'. Perhaps only some of the activities involve learning! The term 'suggestions' is of no use at all and it seems even more out of place when it is used interchangeably with 'teaching resources' and 'teaching ideas and resources'. The term does not provide any information when following the heading 'suggested learning activities'.

The content of 'Suggested learning activities' has been laid out in different ways both between the primary and secondary parts of one strand and across the strands. Some writers have focussed the bulk of the suggested activities for a unit title on one substrand and indicated where an activity is relevant to another substrand, taking an' integrated' approach to the unit title; others have suggested activities for each substrand as individual entities, maintaining the theme of the unit; and a third approach has been to focus on the method of carrying out the unit material, eg. research, and adding the relevant substrand after the activity. 'Outsourcing' the project has lead to this situation, and the many combinations make it difficult for the primary teacher, in particular, to blend the many approaches, in the first instance, together.

The Victorian Arts Course Advice, music units (draft consultation).

The writing of the music Course Advice was outsourced to the Victorian School's Music Association (VSMA), one of two music subject associations affiliated with *Cross Arts Victoria*. Two writers were involved with the project, one for levels 1-4 (primary) and another for levels 5-7 (secondary). Although the two parts of the Course Advice music units have been written by two writers, it is surprising to see a number of differences and omissions in the approach taken, given their common background.

- Two different types of layout have been used in the 'suggested activities column'.
- The different style of layout between the primary and secondary draft does not acknowledge the DSE priority area of the transition years 5-8 (levels 4-5). This is the subject of a special DSE forum.
- The absence of suggestions to integrate the activities between music substrands and across The Arts strands.

Primary

The primary draft offers one activity for each of levels 1, 2, and 4, and two activities for level 3. It only lists the curriculum focus and learning outcome statements which are matched by the content in the 'suggested activities' column. Activities are grouped and the relevant substrand listed at the end of each group. The activities follow a theme, based on the unit focus.

Secondary

The secondary draft has two activities for both level 5 and 6, and no material for level 7 (the enrichment stage for students who have exceeded level 6). It lists all the curriculum focus and outcome statements irrespective of whether there is content to match in the 'suggested activities' column. The various substrands form the headings for each group of activities. Some follow a theme related to the unit focus, others do not. A list of extension activities is provided for each unit at level 5 and 6, but these activities are not linked to substands.

First Impressions of the Victorian Arts Course Advice, music units (draft consultation).

The Arts Course Advice, draft consultation was made available to trial schools and consultation schools on August 9th, 1995. The Directorate of School Education acknowledges that the material is in draft form and expects further work to be undertaken in the remainder of the year. The DSE is seeking feedback in the following areas as part of the consultation process: the scope and sequence of the units; the clarity and usefulness of the units; the relationship of the units to present curriculum material; and the degree to which the units assist with implementing the *Curriculum and Standards Framework.*

The scope of the units.

The DSE requires inclusivity in the writing of Course Advice. It is hoped that the 'suggested learning activities' and 'assessment ideas' meet the needs of all students. Students with disabilities were included in list of categories outlined in the Course Advice plans published in 1994, but they do not form part of the scope categories included in the Course Advice draft consultation.

The primary and secondary documents do not provide activities appropriate for students from a non-English speaking background, students with disabilities and Koorie students.

The sequence of the units.

The DSE is seeking to know how teachers will sequence units across a term or an entire year. The DSE does not provide any guidance for a sequenced structure so perhaps teachers are required to make a judgement based solely on the 'selected learning activities'. Course Advice is the means to implement the CSF, and the Board of Studies states that the Arts CSF provides guidelines for developing sequential and balanced programs. Each Arts strand describes a progression of learning. The curriculum focus descriptions and learning outcome statements assume that programs will be provided systematically.[7]

The 'suggested learning activities' in each unit of work is organised according to The Arts substrands and in general relate to the theme indicated by the unit title. There is no integration of material/activities between the substrands. The substrand headings form the dominate organising unit and the unit foci take a thematic approach, removing any emphasis of the units of work following an ordered path.

The clarity and usefulness of units.

The DSE is seeking responses from teachers as to the clarity and usefulness of the parts of Course Advice: The unit focus, the relevant Curriculum Focus, the relevant Learning Outcomes, the 'suggested learning activities' (including age suitability for each level), the teaching ideas, the resources, the vocabulary and the 'assessment' ideas.

The restatement of the relevant Curriculum Focus and Learning Outcomes are often paraphrased or summarised from the material presented in the CSF. The use of altered wording and therefore possibly altered meaning introduces confusion and doubt as to which document - the CSF or Course Advice - is the official curriculum document. Differences in clarity occur between the primary and secondary draft documents.

Primary

- In terms of layout and thought processes this document lacks order and consistency
- Assessment is a collection of 'how' activities
- Vocabulary has been defined but it is scattered between the 'suggested learning activity' column and the 'teaching ideas and resources' column
- Teaching ideas are mostly one small paragraph
- Resources are very extensive including addresses of professional organisations, retail music businesses, radio programs and some dated texts

Secondary

- The structure within the given proforma is very ordered
- Assessment relates to the learning outcomes
- Vocabulary is included as a subheading in the 'teaching ideas and resources' column. It is not defined, assuming that specialist teachers will always be teaching this discipline
- Teaching ideas form the substantial part of the 'teaching ideas and resources' column, linking classroom and instrumental music
- Resources are given their own subheading and the suggestions are current and limited

The relationship of the units to present curriculum material.

[7] Victorian Board of Studies, (1995), *The Arts Curriculum and Standards Framework*, 12.

The DSE seeks the extent to which current school courses align with the material in the Arts Course Advice and/or the CSF. Given that Course Advice is the 'meat on the bones' to assist in implementing the 'skeleton' CSF, it is unusual that the DSE has drawn a distinction between the two documents.

Primary

Music teaching in Victorian primary schools is inconsistent in both amount and quality. Focussing on a unit title for music lessons may occur through an integrated curriculum approach. Lessons tend to be activity based, with a possible sequence determined by music fundamentals. Therefore, the material proposed in primary Course Advice music draft could be considered not to have any relationship to present curriculum.

The unit titles suggested for level 1 or year prep, level 2 or years 1/2 and one unit for level 3 or years 3/4 appear appropriate. The second unit for level 3, 'World Music', is described in the 'unit focus' as : "A comparison of music from different cultures, including Asian, African and European. Discussion, performance, listening and composing using musical elements from these cultures. An investigation of how music is used in various parts of the world".[8] The detail required in this 'unit focus' questions the age suitability of the unit and the content is unlikely to be aligned with present music curriculum in primary schools. The unit for level 4 or years 5/6, 'Mouth Music' has a link to school choirs which may operate, often attracting students at the upper primary grades. Perhaps a better choice of title name could have been made.

Secondary

The unit titles and foci of the secondary Course Advice music draft align with present curriculum material. Level 5 or years 7/8 are the core years of secondary school music. 'Music in my life' is sufficiently broad to cater for students who have not experienced a structured music program in primary school. 'Rhythmic structure' is a suitable musical fundamental to involve junior secondary students and makes a contribution to teaching music theory.

Level 6 or years 9/10 are the elective years of secondary school music. The present focus is on preparing students for the Victorian Certificate of Education music study designs. The suggested topics are relevant.

The degree to which the material assists with implementing CSF

The specific concern of the DSE is to identify the alignment of the draft Course Advice materials with the Curriculum Focus Statements and the Learning Outcomes detailed in the CSF. Although these two headings are major elements of the CSF, the substantial block of 'examples' provided for each substrand in each level, in the CSF, act as 'suggested learning activities' in their own right. The 'examples' are included as indicators of student activity which demonstrate that students have achieved the relevant learning outcome. The relationship between the 'examples' and Course Advice units of work and the associated structure is not discussed in the Course Advice draft.

Curriculum Focus.

The curriculum focus provides an overview of how and what a student learns.

Primary

Levels 1, 2 and 4 and one of the two units of work at level 3 do not provide activities for the substrand 'past and present contexts'. This represents a large gap in the Course Advice material for primary school. References to the 'presenting' substrand are few in the level 3 units of work and the substrand is not included in the level 4 unit of work.

Secondary

[8] Directorate of School Education, (1995), *The Arts Course Advice, Primary draft consultation,* Music Strand Level 3.

One of the two units of work at level 5 does not provide activities for the substrands 'presenting' and 'past and present contexts'. The other three units of work provide a more even representation of activities for each of the curriculum focus statements.

Learning Outcomes

The learning outcome is directly associated with the material described in the curriculum focus and forms the 'standard' which students should attain following successful teaching and learning of that material. The 'assessment' ideas column in Course Advice is the device which indicates whether a student has achieved the learning outcome and as a result the standard for that level of the CSF.

Primary
At the primary level the content of the 'assessment' ideas column makes constant references to the material in the curriculum focus, as required, but any indication of standard is not present. The ideas listed are simply that: scrapbook, observation, creative work, diversity, graphic notation and tapes are examples. The amount of detail in this column varies between the levels.

Secondary

The 'assessment' ideas column in the secondary document is of practical use for the teacher and fulfills the requirement for Course Advice to assist with the implementation of the CSF. Two headings are used: 'Tools for assessment' and 'Areas to be assessed'. The 'Tools for assessment' provide the 'how', and the 'Areas to be assessed' provide indicators of activity using the same approach as the 'examples' in the CSF.

No units of work are provided for level 7, the enrichment level for those students who have demonstrated achievement at level 6.

DSE priority areas

The two priority areas of transition and integration of curriculum experiences were identified in the Course Advice documentation published in 1994. They are not noted as areas of concern in the draft consultation document.

The CSF is described by the Board of Studies as a document which is amenable to curriculum delivered through a subject-based approach and through a more integrated approach. It is intended that primary schools will use the CSF to ensure that their approaches to curriculum delivery will be integrated and comprehensive across the key learning areas. Secondary schools are expected to continue with an individual discipline approach to teaching. Over a period of time, the CSF will enable a more coherent discussion to occur between primary and secondary schools in the relation to the progress of students. The CSF presents a significant opportunity to have a curriculum focus on the transition years, 5 to 8. The Board of Studies anticipates that during the junior secondary levels of schooling, students should have access to a broad and comprehensive program, with specialisation occuring in the middle years of secondary schooling.[9]

Transition Years

The transition years (Years 5 to 8) translate to levels 4 and 5 of the CSF and Course Advice and form an area of special focus for the DSE. The CSF provides a common language for primary and secondary schools to plan for and describe learning achievement. In support of this special focus, the Board of

Studies has convened a series of forums[10] to discuss the special issues associated with the transition years. The keynote speakers at the first forum addressed the topics 'learning progress in the transition years' and 'multiple intelligences as a model for learning'. A number of workshops formed part of the first forum and a variety of measures being used to address transition issues in schools were discussed. They included:

1.'transition forms', which are developed by primary schools to provide secondary schools with accurate information about student learning achievement in the key learning areas. By recording

[9] Victorian Board of Studies, (1995), *The Arts Curriculum and Standards Framework*, 8.

[10] The first forum was held at the Venuto Club, Bulleen Victoria , July 24th 1995.

achievement in terms of CSF levels, teachers are encouraged to plan for individual teaching of their students, and avoid teaching all students to the expected CSF level for beginning secondary students.

2. The early involvement of primary students in secondary environments. Some examples include having primary students participate in some secondary classes; sharing co-curricular and specialist programs between primary and secondary students over the transition years.[11]

The writing, production and distribution of the Course Advice music units as two separate documents, primary and secondary, immediately discourages any attempts at using the CSF to provide continuity of learning for students. Although Course Advice has been written specifically as two documents for primary and secondary schools, no linkage ideas appear in the 'teaching ideas and resources' column. The slight difference in style in which the primary and secondary Course Advice music units are written, together with the inclusion of 'extension activities' for levels 5 and 6 only, does not encourage a transition of curriculum material between the two levels of schooling.

One unit of work has been designed for level 4 and two units for level 5. The level 4 unit is titled 'Mouth music'. The focus of the unit is to consider the diverse uses of the human voice through the application of a variety of musical concepts.[12] The level 5 units are titled 'Music in my life' and ' Rhythmic structures in music'. 'Music in my life' is designed to develop students' understanding of the role of music today's society, involving an indepth study of the role of music in visual media. 'Rhythmic structures in music' aims to develop students' awareness of the expressive characteristics of rhythm in music.[13]

One suggested activity for the level 4 unit is for students to watch video clips of various styles of singing. 'Music in my life', level 5, continues this idea as the sole theme of the unit. Its indepth focus comes at the expense of other influences of 'Music in a students' life'. As the draft presently stands, the issues discussed at the first 'transition years' forum do not appear to have been considered by the writers.

Integration of Curriculum

Although the organisation of school curriculum continues to be part of school responsibilites, the Board of Studies expresses a specific view on the teaching of the Arts in the CSF. The Board states that:

> it is essential that the students experience each of the arts strands as a discrete learning experience so that the understandings and skills central to each strand are developed sequentially. Using these skills and understandings students can then work effectively across the arts strands. This will assist them to explore linking concepts and to enrich their understanding of the complementary relationships between the Arts strands. Learning in the Arts may also involve integration with any of the other key learning areas of the curriculum. School curriculum organisation may consider the scheduling of sequential Art experiences, linked Arts programs and integrated curriculum experiences. Each Arts strand - Dance , Drama, Graphic Communication, Media, Music and Visual Arts - represents a distinctive way of learning. In this context learning in The Arts should be based on the systematic provision of strands to allow for the sequential learning of skills and concepts in specific arts strands.[14]

The most obvious discrepancies occur between the quoted paragraph, previous writings of both Course Advice music writers and the material produced in Course Advice.

Primary

[11] Victorian Board of Studies, (1995), *Newsletter* August, 3.

[12] Directorate of School Education, (1995), *The Arts Course Advice, Primary draft consultation*, Music Strand Level 4.

[13] Directorate of School Education, (1995), *The Arts Course Advice, Secondary draft consultation*, Music Strand Level 5.

[14] Victorian Board of Studies, (1995), *The Arts Curriculum and Standards Framework*, 12, 13.

The writer of the primary Course Advice music units has particularly focussed on the concept of integration between the music substrands and the remaining Arts strands in a series of articles throughout this year.[15] In Course Advice, the 'suggested learning activities' throughout the primary draft are divided into the individual music substrands. Any reference to the other Arts strands and other key learning areas is limited. The 'sample Course Advice' units published by the same writer prior to the draft publication paid particular attention to activities which could be integrated across the arts and other learning areas.

Secondary

The secondary Course Advice music writer (and the CSF music writer), in an article titled 'The instrumental music program and the CSF', makes some interesting statements, in conflict with the CSF thoughts on integration. The writer suggests that for too long the instrumental music program has concentrated on teaching skills and techniques to enable students to play an instrument. The writer asserts that planning for students' musical development is now more important and ..."a skills development based program should no longer be considered appropriate for our students".[16]

Placing this argument in the context of classroom music programs, many secondary school music programs involve their students in learning to play instruments in a group setting. Keyboard laboratories, recorder, guitar, drum kit (on a shared basis) and 'Orff' instruments are the common choices, with violin and flute also featured. During these lessons teachers aim to teach a variety of skills to students: reading notation in the treble and bass clef; hand positions; articulation techniques; chord patterns; and basic drum patterns to name a few.

In Course Advice, the 'suggested learning activities' throughout the secondary draft are divided into the individual music substrands. Reference has only been made to media, as another art strand and no reference has been made to other key learning areas. Deliberate references have been made to instrumental music, this being an area which has received little attention in the writing of the CSF.

Conclusion

Although the Course Advice music units are at the draft consultation stage, a number of issues still remain to be addressed.

- The absence of 'suggested learning activities' which accommodate some of the groups identified in the scope of the document as requiring special attention in the writing of Course Advice.
- The sequence of units between levels 4 and 5.
- The development of units (through 'suggested learning activities') which are integrated with more than one music substrand and the other Arts strands.
- The development of units which link to other key learning areas
- No reference to instrumental music at level 4.
- No units are provided for level 7 (the enrichment level)

Each unit has a title and a focus, followed by a collection of 'suggested learning activities'. It was identified in the review of Music in the National Curriculum (England) 1995[17] that teachers find it easier to commence planning at the activity stage, where they are able to envisage how the activity will evolve. The result is often a collection of 'one off' lessons. The Course Advice music units appear to have to taken the same road, rather than commencing, in making the same comparison, at the 'Units of Work' stage.

[15] Various articles by Stefanakis, M. in *Counterpoint*, VSMA, (1995), February, April, July.

[16] Morrisroe, N. (1995), 'The instrumental music program and the CSF', *Counterpoint*, VSMA, July, 18-21.

[17] Knight, T. (1995), *'Planning, Teaching and Assessing Music - Practical and Realistic Approaches Which Can Be Used In The Classroom'*, ASME 10th National Conference, Workshop, Hobart.

Facilitating the progress of novice to expert: Cognitive aspects of instrumental practice

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Elite musical performance is generally assumed to occur as a consequence of combined innate musical ability, expert teaching, and practice. Recent investigations however suggest that while musical ability is a primary requirement, the effects of practice are more significant than has been previously considered and several studies have sought to investigate the practice behaviours of advanced instrumental performers. It is acknowledged that a small cohort of expert performers has acquired skills through self-instruction so it may be assumed that these individuals developed their own effective practice schema but such performers are in the minority. Generally, the beginning instrumentalist is introduced to the fundamentals of the instrument during lessons by the teacher who then expects the student to practise in the intervening period. If these practice periods are to be effective, in addition to providing technical musical instruction, teachers need to inculcate in their students, from the earliest stages of learning, the importance of qualitative practice.

The majority of teachers give some direction to their students regarding practice often via a practice note book in which "what to practise" is entered by the teacher, and the amount of practice accomplished between lessons recorded by the student. "How to practise" however is less commonly detailed. There is what might be termed the "mythology of practice", a set of commonly held beliefs concerning appropriate practice strategies that have been passed on through generations of teachers to their students, many of which emanate from the early 1930s when exploratory investigations were undertaken by Rubin-Rabson. However, despite the fact that few of her findings have been subjected to scrutiny through substantive replicative investigations, the traditions remain unchallenged by the majority of teachers.

Of those teachers who make recommendations to their students, with regard to following particular practice strategies, many are unaware of the actual processes adopted by their students during these essentially private periods. They are therefore not in a position to determine what has been effective for individual students. If teachers continue to recommend particular strategies, it is important that some means of checking actual practice behaviour occurs in order that recommendations can be validated. Because the instrumental student spends more time in private practice than under the watchful eye of the teacher, performance techniques are largely perfected outside the teacher's domain so students need to be taught early which strategies are personally the most effective so that the time they expend in rehearsal is productive. For the teachers, it is essential that they keep pace with research developments concerning practice so they can feel assured that their recommendations are based on scholarship.

This paper reports on the current praxis of music practice in terms of teachers' recommendations to their beginning students, and establishes the extent to which these views are supported in the research literature. Since cognitive factors as well as psychomotor aspects of practice are essential in skills development, the study sought to compare the emphasis placed by teachers on these two broad components of practice. The results of the study suggest that most teachers work to a formula of systematic strategies based on commonly held beliefs that are universally recommended to their students. These appear to be centrally determined, that is, by the teacher, and are generally related to physical issues rather than cognitive aspects of practice. There was little evidence that beginning students were actively encouraged to think for themselves about how they practise. As a result of this study, it is recommended that teachers direct more attention to the metacognitive processes their students have the potential to use in order to determine the most effective practice schema for the individual.

Introduction

Instrumental teachers agree that students need to practise to gain performance proficiency, and there appear to be many practice strategies that are routinely recommended by teachers. Although these have been passed on through generations of teachers to their students, few have been investigated. Furthermore, it appears that although teachers suggest their students follow particular schema, the majority are unaware of how their students actually practise in their private rehearsal periods. Clearly, students need to be taught practice strategies that are relevant to their particular learning styles. Therefore, before making recommendations to individuals, teachers should be aware of current research so their advice can be justified.

Since performance techniques are primarily perfected away from the teacher's sphere of influence, acquiring effective practice habits is critical if time spent by the student is to be fruitful. Therefore, if teachers recommend particular strategies, they need to know which are being used during these private sessions so they may monitor the effectiveness of their recommendations.

To determine the current practice of teachers in regard to their attitude towards practice and the means by which they inculcate proficient practice habits in their students, a questionnaire was devised to evaluate the current methodologies being applied by the current list of keyboard teachers in the

accreditation handbook of the NSW Conservatorium of Music. The researcher was primarily concerned with investigating the advice teachers give to their keyboard students in the first twelve months of the instrumental tuition.

Learning to play a musical instrument is a complex process involving the application of various cognitive processes to facilitate the acquisition of knowledge as well as extensive practice to develop essential psychomotor skills. The act of performance demands both speed and precision in neural/motor responses simultaneously with an ability to follow written musical notation, to decode and process the symbols, and to initiate an appropriate motor response, all in a relatively short space of time. Musical performances that do not require music reading, that is playing by ear, from memory, or through improvisation, still involve long chains of motor activity that are constantly monitored through the auditory channels during practice. Traditionally, instrumental teachers have emphasised the importance of practice in gaining and maintaining performance fluency, and many have recommended strategies they believe will optimise practice.

The term practice is generally understood to mean "to exercise oneself in the performance of music with the view of acquiring skill" that equates with the physical performance of technical exercises and musical compositions, following the presentation of models that the player sets out to imitate through repeated performances. Conversations with students and teachers suggest this description reflects their understanding of the term with the implied emphasis being on physical drill. However practice is also thought to include intellectual behaviour that parallels the description "to devise plans to bring about a result". This suggests that cognitive preparation prior to physical practice is required. Despite the fact that intellectual processing in various forms occurs throughout instrumental performance but this is not evident in teachers' explanations of what constitutes practice strategies.

Even when one combines these two notions of practice as being as much a cognitive activity as a psychomotor one, there is still only a vague understanding of what should be included in practice strategies. Mental preparation prior to playing, intellectual processing during the performance, post performance analysis. Are these aspects instrumental teachers consider important and are they taught to students? And during practice sessions, should one direct attention only to the rehearsal of particular works or ought diverse activities such as exploring the instrument and its capacity to make sound, improvising, memorising or playing by ear be encouraged? Although many articles concerned with instrumental performance refer to the need for students to practise in order to learn, a definition that gives some clear indication of the term seems not to exist. Perhaps this explains why many instrumental teachers have a limited view themselves of what constitutes "practice".

The attrition rate of students who have begun to learn a musical instrument is high enough to warrant the concern of all music educators. Why do so many discontinue? Is it a matter of financial constraints, environment, pressure from other directions, motivation, attribution, self-esteem, or teacher attitude and personality? Is the decision to discontinue related in some way to the student's perception of the degree of progress being achieved or is the amount of time they believe they need to increase to facilitate their progress more than they are prepared to expend?

Expert performance is generally believed to result from an individual's sustained efforts over time to improve the level of skills from that of an untrained novice to one of master. While outcomes may be influenced by intellectual, environmental, motivational, physical, or aspects of self-efficacy, it is acknowledged that most expert performers begin at an early age and continue with effortful practice until they reach expert status. Interviews and a handful of studies have thrown some light on the multiple approaches adopted by experts during practice, and to amount of practice, but little is known about the practice strategies they employed as novices.

Even less is known about the practice procedures adopted by novice instrumentalists in their beginning stages. Teachers appear to recommend strategies they were taught by their teachers, or techniques they have discovered through their own teaching to be effective, but whether these can be generally applied to all individuals is questionable, and to what extent students are encouraged to analyse the effectiveness of teacher recommendations is unknown. Several articles suggest that, despite the apparent importance of determining optimal practice strategies, music researchers have paid little attention to the area and there is a lack of evidence in contemporary research to suggest how novice instrumentalists should approach their practice periods.

Is there a set of beliefs commonly held by contemporary keyboard instrumental teachers that are passed on to their students; do teachers pay sufficient attention to the individual learning needs of their students; are students encouraged to apply metacognitive strategies in their practice times; do teachers emphasised aspects of drill and practice over more creative activities during practice.

Review of the literature

In a study that sought to identify factors influencing musical proficiency (Sloboda & Howe, 1991), forty-two students aged between 10 and 14 years, attending a school for musically gifted children, and their parents were interviewed. Concerning home practice, it was found that only 7% of parents had no involvement in practice sessions suggesting a connection between practice supervision and proficiency for the majority of these children. From the literature it is evident that several factors relevant to practice have been explored including physical aspects, time, modelling, feedback, motivation, mental practice and skill development.

The work of Rubin-Rabson in the 1940s relating to memorising piano music, and Brown's (1928) study, an investigation of whole, part or combined methods of practice continue to influence contemporary teachers. Whether to adopt the whole method, part method, or a combination during practice is still debated. On the issue of practising hands together or separately, Brown (1993) found the former to be more interesting and efficient than the latter.

Rubin-Rabson's statement (1939) that "many music students are handicapped by an ignorance of learning techniques" (321) and that "the efficient learner obviously does not depend on repetition alone for learning, but on a skilful organisation of the materials" (341), appears to hold true today. Her investigations concerned memorising music; unilateral versus coordinated rehearsal; massed versus distributed practice; whole versus part method; incentive versus non incentive; extended versus short passages for pre-study away from the piano; and mental practice prior to piano playing. She concluded on these points (343) that:

i practising hands separately produces "greater stability and clarity in the learning of piano material"
ii distributed practice is more effective than concentrated practice for less able learners
iii whole learning is as effective as part learning
iv incentives do not cause a reduction in the number of trials necessary to perfect a performance
v pre-practice times reach an optimal level beyond which increased times produce minimal improvement
vi mental practice prior to keyboard playing is more effective than keyboard learning alone
vii learning is more efficient under conditions of over-learning.

Clearly, the process of practice is complex, as much a function of the brain as of physical drill, and just as in need of investigation today as it was in the 1940s. Practice, modelling, feedback, motivation, motor skills, mental practice and skill development have been investigated since then in an attempt to identify effective practice strategies. However, despite these studies, it appears that many strategies have not been put into practice.

Practice

Innate ability, as the primary cause of exceptional performance in sports, arts and science, has come under increased scrutiny recently in studies that have sought to describe the development of skills and to consider the mediation effect of genetic influences. As a consequence, the effects of practice are believed to be more significant than previously considered. Early investigations into the acquisition of complex skills including morse code (Keller, 1958), chess (de Grout, 1965; Chase & Simon, 1973), typing (Thomas & Jones, 1970), bridge (Charness (1979), and various sports, have resulted in an increased understanding of how skills are developed through practice.

Environmental factors, cognitive capacity and the role of deliberate practice in skill development have also been investigated with strong support for the view that expertise develops through experience that comes with practice (Chi, Glaser, & Farr, 1988; Ericsson & Smith, 1991). Studies have shown that the relationship between cognitive ability, identified through IQ results, is weak in many domains including music (Shuter-Dyson, 1982) and chess (Doll & Mayr, 1987), and the capacity for ability tests to predict final performance levels weak. According to Ericsson, Kamp & Tesch-Romer, (1993), "the domain specific nature of experts' superior performance implies that acquired knowledge and skills are important to attainment of expert performance" (365). That is, expertise in one skill is unlikely to be transferred to a different skill. Ericsson et al (363), propose a theoretical framework that explains "expert performance in terms of acquired characteristics resulting from extended deliberate practice and that limits the role of innate

(inherited) characteristics to general levels of activity and emotionality". They report a study that compared the amount of practice accumulated by the best violinists at a conservatoire with their less accomplished peers. Since the former had amassed 10,000 hours of practice and the latter half of that amount, it was concluded that amount of practice was the significant variable.

Child prodigies who demonstrate skills prior to training often receive instruction earlier than their peers that increases their opportunities to acquire high levels of skills through accumulated practice. However, not all children identified as having exceptional musical ability achieve elite performer status as adults and, retrospectively, it has been found that many elite performers gave no indications of exceptional ability at an early age. For this population, the variable that sets them apart from less successful performers is the amount of practice (Sosniak, 1985).

Time spent on practising does not in itself determine performance success (Wagner, 1975) and not all practice is productive. Leonard and House, (1972) confirmed that students frequently practise without objectives. According to Barry (1990), when practice is structured and systematic, rather than left to follow a free course, it leads to more accurate performance. However, what constitutes structured, systematic practice is unclear. Although Rubin-Rabson concluded that extrinsic rewards may not increase students' motivation to practise, Wolfe's use of behavioural contracts effectively increased the amount of practice (1984).

Many teachers understand that repetition alone will not necessarily produce learning outcomes since students' behaviour needs constant monitoring, a view supported by LaFosse (1973). In the absence of supervision and feedback, mistakes may be learned, students may not progress because they do not understand which skills need to be improved, and beginners in particular, may not have the skills to be self-regulatory in their practice sessions because of lack of self-analysis skills or because of their capacity for accurate aural discrimination.

In contrast to Barry's findings, Sloboda and Howe (1991), investigating the differences between the best and the average students, found the former had done less formal practice, though not less practice overall, in their early years than the latter, and spent more time on improvisation and other activities. McPherson's investigation, (1993) demonstrated that students who, in addition to rehearsing specific compositions, also incorporated more varied activities during practice such as improvisation, memorisation and playing by ear, demonstrated a higher level of these types of performance skills.

Research has provided insight into other aspects of practice. For example, the acquisition of skills takes place not instantly but develops over time in chess (Simon & Chase, 1973; Krogius, 1976), mathematics (Gustin, 1985), tennis (Monsaas, 1985), swimming (Kalinowski, 1985) and music (Sosniak, 1985). Other studies indicate that skill development may not progress at an even rate with periods in which the level of skills remains relatively stable until some intervention occurs. Is it when a student reaches such a hiatus that s/he discontinues learning?

Sight reading ability also affects practice, according to Sloboda (1974) who concluded that musical features of a score, recognised prior to performance, control performance in some systematic way. Other studies on music reading suggest the need for it to be introduced from the earliest stages so that integration of the use of eye, hands and brain can be fully developed (Trupin 1986) while Suzuki maintains that reading of notation should only be introduced after the student has reached a prescribed level of practical instrumental proficiency.

Although the results are sometimes conflicting, these studies increase our understanding of practice conditions, though this literature is less substantial in music than in other performance domains. Research that looks in depth at very specific aspects is seen by some instrumental teachers as being too esoteric for their needs, and many researchers state that of most value would be an overall and encompassing view of practice, particularly as it might be applied to beginners who form the largest population of instrumental students.

Modelling

Listening to teacher demonstration of music during instrumental instruction periods is a well established practice that was carried beyond the "apprentice imitating the master" model by Suzuki (1983) when he provided audio tapes for home practice. Studies by Puopolo (1971), Duerkson (1972), Folts (1973), Zurcher (1972, 1987) and Rosenthall (1984) confirmed the effectiveness of practice models on performance outcomes but contrary to these outcomes, Hodges (1975) and Anderson (1981), found no significant differences. In his study, Anderson incorporated opportunities for students to practise and discuss the set tasks at school, and additionally he measured the time

spent on practice. He concluded that increased amount of time did not lead to a corresponding increase in performance skills. However, exemplary models on audio tape led to greater accuracy of the performance of advanced adult instrumentalists in the study of Rosenthal, Wilson, Evans, & Greenwalt (1988).

In the classroom, Sang (1987) and Delzell (1989) found teacher demonstration affected performance outcomes positively so, as a pedagogical technique, modelling is generally considered effective in the development of performance skills, although it is acknowledged that for students to benefit from modelled performances for the purpose of imitation, a degree of skilled listening needs to be present.

When Rosenthal (1984) examined the effects of modelling under differing conditions, that is, verbal directions with aural model, aural model alone, verbal directions alone, and practice only, she found the aural model to be the most efficient. Later (1988) together with Wilson, Evans and Greenwalt (1988), in investigating five conditions of practice - modelling, singing, silent analysis, free practice, and control - she concluded that modelling and practice were significantly more effective than the other conditions. Concerning mental practice and memorisation, the study of Lim and Lippman (1991) confirmed that while listening to a perfect model resulted in increased performance outcomes over visual scanning of the music, it was practice that led to the highest level of performance.

Feedback

Feedback to students comes in various forms, primarily from their teachers, but also from peers, family, and from self-analysis. This little researched aspect of instrumental teaching and learning recently received attention from Speer (1994) who suggests, in light of his results, that instrumental teachers examine feedback applications during instruction. He found that less experienced teachers gave more specific, positive feedback than the more practiced teachers and recommended that, given the relatively low incidence of positive verbal reinforcement, and the relatively high level of disapproving feedback, piano teachers examine their procedures. His findings were related to Duke's 1987 study that implied that instrumental students were more aware of teacher disapproval than approval that could have negative outcomes.

In the early stages of learning, feedback has been shown to exert a powerful influence on skill and knowledge acquisition and motivation. Results of Sloboda and Howe's study (1991) with children in a specialist music school indicated that personal warmth and encouragement from their beginning teachers were more effective than a confrontational style that emphasised achievement. It is important that teachers use specific feedback in order that students understand its significance. When students begin to use internal cuing and self-feedback themselves, their ability to be self-regulatory during practice increases, practice is more effective, and independent learning develops.

Motivation

Whilst research has investigated what motivates students to begin instrumental learning initially, little is known concerning motivation in practice. Children in Sloboda and Howe's study (1991) reported that they had not always enjoyed practice and often needed the support of their parents to ensure it was done. Teachers suggest that setting goals such as examinations and concert performances, and expecting students to record the amount of time they practise, as well as giving feedback provide motivation. However, the literature on extrinsic motivation has not always supported this notion while studies on intrinsic motivation are sparse.

Attributions to success may also affect motivation to practise. Extensive exploration of attributions students make to performance success has been undertaken by Asmus (1985, 1986, 1989). If students believe they control performance outcomes because of ability and/or effort, they are more likely to practise than if they doubt the likelihood of success. Students in the Asmus study (1989) who were highly motivated made more attributions to effort than less motivated students who emphasised ability. In a recent article, Sloboda et al (1994) suggest that intrinsic motivation develops from the pleasure derived from musical experiences and extrinsic motivation from achievement, based on the findings of his 1990 study. This being so, for students to be motivated to practise, they need to enjoy it and believe that success depends more on practice than on innate ability.

Motor skills

Motor skills are acquired primarily through repetition during private practice that, for beginners, is problematic for several reasons. Firstly, the novice keyboard student is struggling to master several skills simultaneously and may find difficulty in being able to analyse how s/he is playing physically while trying to concentrate on deciphering the written score and initiate motor responses on the instrument.

Whilst there is considerable research on a variety of motor tasks by motor learning specialists, little is available on repetition and instrumental practice. The research that has been done in the fields of neurological, physiological, psychological, behavioural, developmental, and bio mechanical fields is generally not helpful to the teachers in relation to beginning students. Sidnell (1986) claimed that although music educators recognise that motor learning is important, they have avoided inquiry into its nature. He also emphasised that a large proportion of the time employed by instrumentalists in developing motor skills occurs during private practice, without guidance, and for beginners who generally have little idea of how to practise these skills efficiently, this practice time is often inefficient.

Concerning motor practice he poses several questions: "What is available in the general area of repetition and practice? Would findings be helpful to us in our attempts to teach accurate motor music performance responses? How can we increase efficiency during non directed practice? What is the effect of over learning? Does it really ensure retention in a music motor response? Is practice length significant and is rest between practice important? And finally, what is the effect of fatigue in motor music learning?" (1986, 6, 7-19). These issues are in need of investigation and could contribute to an improved understanding of what constitutes effective practice conditions.

Motor programming in musical performance appears to be hierarchical in nature moving from the simplest single note movement to the performance of complex units, from short controlled sequencing to more automated processing (Grunson, 1988). Shaffer (1988) suggests that motor programming involves the performance of a series of plans that are hierarchically organised. In music, it appears that experienced instrumentalists employ cognitive analysis of a composition, breaking it into units small enough to be able to be played automatically, and that with experience, these units become larger. In contrast, the novice sees the music from the smallest units, that is, individual notes.

The majority of studies in motor skills have been directed to advanced instrumentalists with well established skills so much of this research appears to have little relevance for the novice performer. Whether the control of movement is based on closed loop or feedback theory, open loop or motor program theory, or a generalised motor schema, is argued by MacKenzie (1986) who recommends the incorporation of both schema and feedback concepts. Other researchers point to the importance of abstract memory for patterns of movements being called upon as required (Schmidt, 1982). Clearly, the relevance of feedback is as important for the beginning instrumentalist as for the experienced performer, and encouraging the beginner to think more about motor movements may facilitate motor skill development.

Teachers generally emphasise the importance of technical exercises, as do the music examination boards, but according to Wilson & Roehmann (1992) "their role has never been systematically investigated (511)". Coffman (1990) demonstrated that physical practice was necessary for superior psychomotor development and that when it was used alternately with mental practice, produced superior results.

Another subject that has attracted recent attention has been "chunking", that is, the organisation of skilled sequential activities that involves connecting information into larger, structured units to increase the amount of information in working memory. These units or "chunks" are associated with short term memory and have been identified with perception in music by Sloboda (1974), and games and sports (Charness, 1979, 1991; Chase & Simon, 1973). It is assumed that when sequences are performed, rather than single discrete occurrences, greater fluency follows and improved skill development takes place, and further, with increasing skill, chunks become larger units.

In several studies reporting on motor skills development in music, it has been observed that insufficient attention has been paid to investigating optimal practice techniques (Coffman, 1990; Duerksen, 1972; Leonard & Colwell, 1976; Rainbow, 1973; and Sidnell, 1986). Teachers place emphasis on motor development directing students to practise scales, technical exercises and to repeat pieces until they perform without errors but often, despite this repetition, students make little or no progress. It is suggested that the emphasis should be on how to practise rather than on what to practise.

Mental practice - cognitive aspects of practice

The literature is rich in regard to some cognitive aspects of music, particularly mental practice that implies the rehearsal in one's imagination without physical performance. Mental practice has been quite extensively investigated by psychologists and researchers in physical education as well as other disciplines outside music. Richardson's definition of mental practice "the symbolic rehearsal of a physical activity in the absence of any gross muscular movements" (1967, 95) has relevance to instrumental performance skills while other definitions, imaginary rehearsal, symbolic rehearsal, mental

rehearsal, implicit practice and conceptualising practice, all reflect the concept of mental practice. Its origins emanate from Washburn's writings in 1916 in which she contended that minuscule movements occur even when one is only imagining the performance activity but despite its relevance to music practice, few instrumental teachers recommend it to their students today. Another early researcher, Jacobson (1932), did not attempt to determine whether mental practice led to skill improvement but demonstrated, through the use of electromyography, that muscular activity does indeed occur during periods of imagining a skill, especially when connected with movement experiences, supporting Washburn's theory.

This notion has prompted other studies that have added weight to the proposition that merely thinking about a subsequent performance facilitates the actual performance. Longitudinal evidence on sports expertise and the continued breaking of records seems to have parallelled the introduction of mental practice. Weinberg's (1982) review of mental practice however concluded that its effectiveness depends on several variables including conceptualising ability, prior experience, specific task, and length of practice periods. More recent research studies investigating self-efficacy, attention, arousal, and relaxation, which also relate to mental states, have received attention.

Despite anecdotes of some professional pianists learning the musical score away from the instrument, this is a feat uncommon in most professional performers. The process of audiation, hearing the music from the written score, is a skill valued by musicians but not universally attained. For beginners, who are struggling to negotiate the complexities of notation reading and finding the correct notes on the instrument, it is not ordinarily a skill within their capabilities.

Rubin-Rabson (1940), generally considered the earliest music researcher in this field, found mental practice over learning superior to physical practice over learning for retaining memorised keyboard music. In her studies of 1940a, 1940b, she discussed motor memory and logical memory that involve physical actions and muscular sensations with composition analysis. Later, in 1941, she suggested that even in the absence of physical movement, despite the fact that rehearsal combines auditory, visual and kinaesthetic cues, the sensation of performance may be just as vivid as if with actual physical rehearsal.

Ross (1985) found that mental practice combined with physical practice was beneficial to skilled trombonists. A study using advanced instrumentalists, conducted by Rosenthal, Wilson, Evans & Greenwalt (1988), in comparing five different practice conditions, modelling, singing, silent analysis, free practice and the control group, concluded that modelling and practice were the most effective strategies and that singing and silent analysis were no more effective than sight-reading.

Mental practice was most effective when combined with physical practice, according to Lim and Lippman (1991) in their study. As an additional aid during mental practice, they provided their subjects with an auditory representation of the music with the written score. The three practice conditions studied were mental practice, mental practice with listening, and physical practice. The overall outcomes suggested that mental practice alone was not very effective for the majority of instrumentalists. While most instrumental teachers agree that motor skills are acquired and refined through physical practice and training, the importance of mental preparation has not been fully recognised and is generally not included in the list of teachers' recommended practice strategies.

If one accepts that skills improvement is primarily the result of practice, and given that most practice occurs away from the teaching environment, particularly in music, teaching individuals how to practise should be an essential part of instrumental instruction. A recent study (Barry & McArthur, 1994) investigated the teaching practice procedures of a group of music teachers most of whom reported that they always or almost always discussed the importance of practice techniques with their students and recommended specific practice strategies. Common recommendations to students were that they; mark their music, set themselves specific practice goals, play hands separately, have two or more short practice sessions daily, and practise with the metronome. Metacognitive strategies were not included in the schema.

Given the recommendations made by the teachers, a critical issue is whether the students actually followed them. Although 42% said they observed their students' practice regimen, since only 10% required audio tape recordings of practice sessions, it is unclear how this occurred. Teachers said they advocated a structured practice regimen but contradictory results left this issue in doubt, only half recommended mental practice, and little emphasis was placed on the importance of listening as part of practice. The study sought to obtain direct answers to a set of questions that included issues with which many teachers are familiar, and is a rare investigation of how teachers instruct their students to practise. That the authors recommend further research to investigate both how students are taught to practise, and further, how students actually practise, is significant.

An earlier researcher (Grunson, 1988), appears to have been the first to investigate student practice behaviour in detail, making a notable contribution to the literature of this previously untapped field. From audio tape recordings of the practice sessions of 43 piano performers, and the development of an observational scale for piano practising, Grunson was able to record a range of behaviours practising pianists commonly use. Uninterrupted playing, errors, repetitions, tempo changes, self-guiding speech, unilateral practice, discontinuance, performing non-designated compositions, interruptions, and measures of practice time were identified categories for her investigation. Her subjects covered the spectrum from beginner to professional pianist, ranging in age from 10-40 years.

She found that more experienced students conceptualised their practising behaviour and were able to describe more cognitively complex practising strategies. In relation to changes in practising behaviours, these varied between students of different levels but not within individual students across the time of the experiment. In regard to information processing modes, she concluded that beginning students worked at a controlled processing level that is limited by short term memory and is serial in nature whereas the more experienced performers had achieved a level of automatic processing, being able to work with "chunks" of music materials rather than with individual notes.

It seems that, through practice, students learn to conceptualise and process larger units of musical notation enabling them to work with patterns rather than individual notes, thereby accelerating the process of learning repertoire as they become more experienced. If students were to be taught how to practise more effectively from the outset of instrumental learning, the time to acquire skills might be reduced but for this to occur, teachers would need to include, in addition to repertoire, teaching students how to practise. Since it appears that cognitive aspects of practice play a more important role than previously considered, this study aimed to evaluate the extent to which contemporary instrumental teachers include mental planning in practice recommendations.

Method

Subjects

The subjects consisted of 662 professional keyboard teachers registered with the NSW Conservatorium of Music.

Materials

A two page, 15 item survey was designed to determine whether there was a set of views commonly held by teachers concerning practice, and if teachers recommended specific strategies that were clearly defined. The set of items 1-14 related to global aspects of practice was designed on a 5 point Likert Scale (strongly disagree to strongly agree) to determine the level of agreement teachers demonstrated in their opinions of importance of practice routine, the effects of practice, student strategies, and practice as a predictor of instrumental success. Item 15, in open format, aimed to canvass more widely teachers' individual schema, and was designed to elicit the specific practice strategies individual teachers recommended to students in their first year of learning. From this statement, an assessment of the balance teachers placed on cognitive as opposed to more routine aspects of practice was made.

Procedure

The survey together with a covering letter informed the teachers of the reasons for the study. Identification was not mandatory but the writer contracted to inform the respondents of the results if they included their personal identification.

The survey and its results.

The keyboard instrumental teachers in this sample hold specific views concerning practice as shown by analysis of items 1-14 that gives an indication of the commonality of their views. For the statement "To make satisfactory progress, students need to practise," there was 88% agreement, a predictable result. In looking at the relative importance of practice and instruction, only 9% considered instruction to be more important than practice but 51% of respondents agreed the two were equally important.

On amount of practice, teachers agreed strongly (89%) that time alone was not the most important factor while in regard to distributed practice, 49% considered short daily practice more important than longer, less regular sessions.

Almost 70% of teachers acknowledged that beginner students generally practise without specific strategies with 98% agreeing that teachers should recommend specific strategies to their students. The experienced teacher was considered to be the best person to give advice to students on effective strategies by only 38%. When it came to the statement "The most effective teachers discuss practice techniques with their students", 100% either disagreed or were unsure.

In recognition of the individuality of students, 73% of teachers considered that students with the ability to structure their own learning would become the most proficient performers but they were divided on whether students who had developed structured schema would develop at a faster rate.

Teachers agreed strongly (95%) that expert performers used individualised, clearly defined practice strategies, and 70% considered that the demonstration of systematic strategies in a beginner was a reliable predictor of performance success.

From a factor analysis of items 1 to 14, it was concluded that teachers fall broadly into two categories, those who work to a formula recommending systematic strategies and another group who adopt a more individualised, unique approach, the latter being in the minority.

The second part to the questionnaire was a single open ended question (item 15) which required teachers to think about the practice schema they employed and to list, in hierarchical order, the specific strategies they recommended their novice students follow. Of the surveys returned, all items 1-14 were scored but some teachers did not answer question 15. These made up 5% of the surveys and some questions need to be asked about the reasons for the omission of this question. Did teachers think it was too time consuming to answer, did they not understand what was meant by the term "practice strategies", do they actually discuss specific strategies with their students or is this left to individuals to discover, or were they reluctant to commit themselves? Surveys of teachers who did not answer question 15 were rejected from the sample in the analysis of this section.

Teachers' answers to question 15 gave an indication of the breadth of issues instrumental teachers considered important for practice. For parsimony in data recording, the items were amalgamated under the headings, physical, environment/motivation, organisation, technical routine, pre-practice preparation, performance analysis, memorisation, improvisation, and individual learning style. Table 1 shows the percentage of comments relating to specific categories.

Table 1: Classification of teachers' nominated practice objectives: percentage of items

PSYCHOMOTOR/ ROUTINE		COGNITIVE	
Physical	11	Pre-practice	8.0
Environmental	12	Analysis	7.0
Organisational	13	Improvisation	0.5
Technical	48	Memorisation	0.5
	84		16.0

Of the total number of comments made, 84% were related to routine or psychomotor aspects of practice. Nearly all teachers made reference to technical matters or drill aspects (95%) while the least commented on were memorisation and improvisation (0.5% for each). Only one respondent addressed the issue of individual learning style.

Discussion

The importance teachers place on practice was affirmed. More than half considered it equally important with instruction, most agreed that beginners generally practise without strategies, and almost all agreed that teachers should recommend specific strategies to their students. They were unsure whether teachers actually discuss practice techniques with their students that suggests this is an aspect not generally discussed amongst keyboard teachers. If quantity of practice alone was insufficient to effect change, as suggested by the teachers, qualitative aspects should be considered as a crucial variable.

Teachers indicated that novice instrumentalists who used systematic strategies were more likely to be successful that correlated with their belief that "experts" attained that status having developed individualised strategies. It may be that what constitutes "practice strategies" is not well understood

and teachers are unclear about how to teach individualised strategies, leaving students to discover their own most effective method. Perhaps this explains why some students progress, having discovered for themselves a personalised, effective schema, while others struggle without making significant progress, due to lack of focussed practice, eventually falling by the wayside. This suggests a need for students to be taught from the earliest stages of instrumental learning, how to plan their practice.

It was question 15 that gave the clearest insight into recommendations teachers made and that highlighted those aspects that were of particular concern to them. Many of their concerns were addressed in Minahan's article (1986), 'The art and science of practising', in which traditional wisdom was espoused. He recommended students should begin with technical exercises, start slowly, practise sight reading, play all the current pieces, take note of mistakes but continue without stopping, repeat all pieces in slow motion, take breaks, isolate difficulties analysing chronic mistakes as distinct from isolated slips, practise daily, and select the amount of time considered necessary for improvement.

In compiling the practice recommendations listed by teachers in this survey, two points became clear. Firstly, teachers placed greater emphasis on the physical, technical and emotional components of practice than on intellectual planning and analysis, (21:4), and secondly, the former tended to be routine and non-individualised while the latter called for greater skills in individualised planning and analysis. Despite the continuing research, following that of Rubin-Rabson's work supporting mental practice, it appeared that teachers did not address this aspect of practice that is in contrast to its increased application in the development of skills in other disciplines.

Pre-practice planning was rarely mentioned as was post-practice analysis. In the rehearsal of composed music, the score is essentially a set of directions given by the composer for recreative performance and, like most directions, best read before beginning the task. This mental preparation appears not to be part of recommended strategies. Similarly, evaluating the success of the performance, both during and at the conclusion of the work, is also a skill instrumentalists ought to develop if the time spent on practice is to be fruitful. It is suggested that a more equitable distribution of mental preparation and analysis would assist students in their physical performance.

This study sought to determine whether teachers held common views about the effect of practice on instrumental outcomes and these have already been addressed. Other conclusions emanating from the study indicated that generally, the strategies teachers recommended were routine and non-individualised, there was little evidence that students were encouraged to think themselves about how they practise, and strategies that would enable students to develop these skills were not taught. The emphasis on drill and practice was strong and encouragement of more creative forms of practice such as improvisation, were rarely mentioned.

This study identified the current praxis of practice based on teachers' articulated views and it is clear that there is room for further research. Although teachers recommended certain formats for practice sessions it is unknown whether students actually follow the teachers' schema. How do teachers know how their students practise? What constitutes effective practice strategies? Is it a generalised schedule that can be applied to all students or is there a set of guidelines that should be taught to students, monitored by both teacher and student, and then tailored to individual learning style? Should practice be more flexible to include aspects other than scales, technical works, and rehearsal-to-mastery level? Should improvisation, composition, and memorisation be included to engage students to, as McPherson suggests, "think in sound" (1993, 338)? And of foremost importance, how can beginner students be taught practice strategies that are tailored to meet their own needs? To what extent is the notion of cognitive apprenticeship applicable to beginning instrumentalists? Drill and practice no doubt have a place in rehearsal for developing technical instrumental performance skills but engaging in metacognitive operations before, during and after the physical act may hold the key to effective, productive practice.

Education theory and practice now place greater emphasis on teaching students strategies that will assist them to become more effective and efficient learners. The term metacognition, first conceptualised and defined by Flavell in 1976, has prompted two decades of research into the importance of effort and cognitive strategies in combination with metacognition as important determinants to successful academic performance. The results are gradually finding their way into teaching practice and, as a means of facilitating self- directed learning and self- managed learning, are producing results that have implications across educational domains. Giving students strategies for thinking about how they think and, in instrumental learning, how they practise, has the potential to enhance the development of instrumental performance skills by ensuring practice is not merely routine drill and practice. It is recommended that instrumental teachers reflect on the manner in which they

direct their students to practise and to consult the research literature to keep abreast of continuing developments. Both students and teachers will benefit if practice procedures become more effective and efficient, and a reduction in the attrition rate results.

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The expressive arts in early childhood as an integrated curriculum within the four year degree.

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Young children see the expressive arts as a whole experience rather than as separate or even inter related happenings. Babies and young children accept unquestioningly the family and community structures and the cultural heritage into which they are projected at birth. Cultural sounds and rhythms of speech and music stimulate the fetus and newborn to form an integrated response through movement, heart rate changes and changes in body tensions. By tertiary level the notion of integration has been overshadowed and often completely lost in the persuit of studies in the discrete curriculum areas, eg. visual arts, music, physical education and language studies. This 'indepth' study however, is vital to education and to integration, and at secondary and tertiary levels at least should be addressed by specialists in the curriculum areas.Yet there are exciting implications in the current concept of integration of the expressive arts. Arts educators are faced with the dilema of preserving and maintaining the teaching of concepts and skills for each branch of the arts while encouraging an integrated approach at a depth commensurate with the projected outcome statements for schools, all within a reduced allocation of student contact hours.This paper describes the integrated expressive arts component of the new four year Bachelor of Arts degree in Early Childhood Studies at Edith Cowan University in Perth, Western Australia.

Introduction

Young children see the expressive arts as a 'whole experience' rather than as separate, or even interrelated happenings.Comte (1985) states:

> The child's world is a world of artistic understanding and experiential activity. Arts experiences are basic to a child's development. Unless restricted, however, young children do not perceive the arts in terms of disciplinary boundaries (Comte, 1985, p.5).

Comte also expressed the view that early childhood teachers in particular should be shown how to teach 'across the arts' in order to 'open up the boundaries' thus giving young children the opportunity to freely 'explore artistic modes of expression and cognition'. Though token attempts have been made in the past to integrate the arts in education, the full impact of these statements has only recently been acknowledged by decision makers of education policy. Even now this may be more for political expediency than educational value.

Babies and young children accept unquestioningly the family and community structures and the cultural heritage into which they are projected at birth. The first antenatal response to sound is through movement, to which in the newborn, is added vocal and later still, language response. The newborn responds with changes in body tension, facial expression and gross motor movement.(Wilkin,1991)(1994). Newborns and infants leave us in little doubt about their feelings towards the aural arts and are quite blunt in their expressed criticisms. At this early developmental stage music, movement and language form an integrated response. Whether we perceive the responses of young children to the arts as intellectual, cognitive, emotional or sensual is not the issue here. The observable fact is that to a given music stimulus, the result is a fetal, newborn or infant response which is sincere, authentic and worthy of respect.

Bowman(1991), defines art as 'a form of knowing about the world'.*Using the raw data of the senses as well as the capacities to think, to imagine, and to problem solve, humans organize their knowledge about the world in different ways.* Bowman (1991), p.5. Bowman describes the arts as deeply personal, an expression of the individual's knowledge, understandings and beliefs about previous experiences, culminating in an artistic expression or performance. Bowman also sees art as social, reflecting 'how groups of people organize knowledge'. *In the arts....knowledge is more personal, and creative and verifiable only by the responses of other human beings.* Bowman (1991), p.5. To apply these definitions and theories to young children and arts education arts educators should consider children's levels of experience and understandings of the arts. The artistic or creative response to a given art work will become subtly different at each stage of a child's development, due not only to experiences of any one branch of the arts, but also to the experiences of life in general. It is the **process** which has importance over the product in the formative years.

An influential factor in children's artistic development is cultural heritage. The roots of a culture, its music, language, beliefs and customs are embedded in the antenatal environment, to be developed or inhibited post-natally according to circumstances. In our multicultural society cultural differences are important issues for course planners.

Because they are still often seen as purely 'recreational' persuits, the arts have not received the same importance in the funding arena as for example, the sciences. As we near the year 2000 however, many in the Western world are rethinking the value of the arts as a worthy component of the human lifestyle, and an important aid to human wellbeing. In many non-western cultures the arts have always been an integral part, the foundation stones of the culture, and each branch of the arts integrated with the other. In Western education, by tertiary level the notion of integration has been overshadowed and often completely lost in the pursuit of studies in the discrete curriculum areas, eg. visual arts, music, physical education and language studies. An 'in depth' study of each branch of the arts however, is vital to education and to integration, and at secondary and tertiary levels should be addressed by specialists in each of the arts curriculum areas. Before integrating it is necessary to know clearly just what is being integrated. The study of philosophies, methodologies, histories and interdependencies of any one branch of the arts is a life's work. Hargreaves (1990),reports that *the first congress of the UK National Association for Education in the Arts (NAEA 1986), was devoted to a debate about whether or not the arts should be taught as an integrated subject.* Hargreaves (1990), p.5. Hargreaves goes on to quote Abbs' proposal that each individual art form should form part of *a single community in the curriculum,* as they each serve *similar aesthetic processes and purposes.* The other side of the argument is by Taylor, a music specialist, who sees problems in integrating , and the danger of one form subsuming another, or *being abused in the service of another.* Taylor comments that differences between the branches of the arts are more fundamental than the apparent similarities, and that teachers should be engaged in giving students a deeper understanding of each branch of the arts.

At tertiary level arts educators are faced with the dilemma of preserving and maintaining the teaching of concepts and skills necessary to the understanding of each branch of the arts, while encouraging an integrated approach at a depth at least commensurate with the projected outcome statements for schools, all within a reduced allocation of student contact hours.

Background

As children's education in the arts is the ultimate goal, it seems relevant to look more closely at education policy at both National and State levels. At National level, **The Arts - a curriculum profile for Australian schools,** is one of several documents containing statements and profiles for eight broad areas of learning in Australian schools. Statements provide a framework for curriculum development in each area of learning. Profiles describe the progression of learning typically achieved by students during the compulsory years of schooling (years K-10) in each of the areas of learning. The statement for the arts describes three broad approaches:

1. art forms as symbols (distinctive languages which can be used to communicate 'versions of reality'),
2. arts as aesthetic forms of knowing and expressing, (primarily sensory experiences 'valued for their capacity to enhance life through aesthetic or 'felt experiences'),
3. the arts are embedded in their social and cultural contexts, and may be viewed as 'embodying and reflecting their origins'.

The Western Australian statement for the arts, *Student Outcome Statements - Working Edition 1994,* describes three broad approaches to 'defining and understanding the Arts'-

1. the arts as forms of 'knowing and expressing', primarily as sensory experiences,
2. arts forms as 'symbol systems'-language to communicate 'ideas and feelings',
3. the arts in their social and cultural contexts.

Student learning in five arts forms, namely Dance, Drama, Media, Music and Visual Arts (Art, Craft and Design), is described in the Outcome Statements under three inter-related strands:

- creating, making and presenting (exploring and developing ideas, skills, techniques and processes, presentation and Arts languages),
- Arts criticism and aesthetics,
- past and present contexts (historical and cultural).

There is a further document, *'Student Outcome Statements with pointers and work samples',* which accompanies the Student Outcome Statements, and gives some guidance in the Arts areas within the three strands from levels 1 to 8 over the compulsory years of schooling, ie. K - 10. There is an expectation that levels 7 and 8 would also be used for years 11 and 12, and would most likely be applicable into tertiary level.

As further background the American and English systems were also considered, though the English curriculum is exclusive in each branch of the arts and appears to not take an integrated approach.
The American Summary Statement on the National Standards for Arts Education *Dance, Music, Theatre, Visual Arts. Education Reform, Standards, and the Arts*, is the outcome of educational reform initiated in the 1980's by several States. This reform resulted in the document 'A Nation at Risk'. In 1990 six educational goals were announced from which was developed a broad description of knowledge and skills required by students in all subjects in order *'to fulfill their personal potential, to become productive and competitive workers in a global economy, and to take their places as adult citizens'*. National Standards for Arts Education (1994) p.1. The national goals are written into law in the 'Goals 2000: Educate America Act', where the arts is named as a core academic subject -*'as important to education as English, Mathematics, History, Civics and Government, Geography, Science and Foreign Language'*. National Standards for Arts Education (1994) p. 1 & 2. The USA consortium of National Arts Education Associations, guided by the National Committee for Standards in the Arts, has produced the Summary Statement of Standards which asks that, by the completion of secondary school students know and be able to:

- communicate at a basic level in the four arts disciplines -dance, music,, theatre and visual arts,
- communicate proficiently in at least one art form
- develop and present basic analyses of works of art from historical, structural and cultural perspectives, and from combinations of those perspectives,
- have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures,
- relate various types of arts knowledge and skills within and across the arts disciplines (National Standards for Arts Education - Summary Statement,1994).

As well as the K - 12 National Standards and guidelines, further standards are provided for the pre - K. This acknowledges that vital period of early childhood learning when the foundations of education and life skills are laid. To overlook the period from antenatal to age 5 years is to miss a most valuable period of early childhood learning, which may well affect all subsequent learning levels.

A Circular to The Education (National Curriculum) (Attainment and Programmes of Study in Music) (England) Order 1992, provides guidance on the attainment targets and programmes of study being implemented in 3 key stages within the years of compulsory schooling in England. There is a 4th key stage not included in the document, presumably because the Secretary of State laid before Parliament an Order to remove art and music from the National Curriculum at this point.

> The Secretary of State considers that all schools should offer some form of aesthetic experience in the curriculum for all 14 - 16 year old pupils, and that the great majority of schools should offer art and music to pupils who wish to continue their study of these subjects after the age of 14 (The Education Reform Act 1988: National Curriculum: Section 4 Order Music,1992, p.2).

The difficulty with the Australian and American policies will be to maintain high standards of music education (and the other branches of the arts), within a reduced time frame, where the time previously allocated to each branch has now to be shared under the heading of The Arts.

Rationale for integration

Because the expressive arts are to do initially with the senses and the feelings and expressions of the individual, they are intensely personal. Our appreciation of the arts is a personal experience dependent, to a degree, on our previous knowledge and experiences of a given branch of the arts, and of our overall knowledge and understanding of the inter-relationships between the branches.

In 'The Arts and Development', Bowman (1991), states:

> Although pretending to enjoy or understand art may raise one's social status or bring higher grades in art and music appreciation classes, it will not lead to appreciation unless the individual is open to personal involvement. This means that one of the most important aspects of art education is that it must personally involve the learner (p5).

To young children the arts belong to an integrated world. As previously stated, from before birth the response to an auditory environment is movement, which later extends after birth to vocalization with

movement, to either an auditory or visual environment. These responses develop in the form of play, which becomes the media for exploration and discovery of all branches of the arts.

In order to plan a balanced developmental program within a culturally secure environment, ie. one where cultural heritage is respected, it is necessary for students to study not only the integration of the arts, but also their discrete philosophies and disciplines. It is important that students understand the necessary strategies and the reasons for bringing integration of the arts to fruition. Each arts area has its own rigour and possibilities. We may see any two (sometimes more) areas of the arts integrated, either in the work of one individual, or more often by several different artists from different disciplines, combining to produce a specific art form eg. an opera, ballet, film etc.

Expressive arts and humanities unit plan

The aim of the course planners from the areas of music, movement (physical education),visual arts and social studies, was to encompass the general artistic processes of:

discovery
pursuit
perception
personal communication
self-awareness and social interaction
skills development, application and presentation
artistic elements
analysis
critique/evaluation.

The inclusion of social studies in the expressive arts may seem unusual, and indeed required lengthy discussion before connections were made. Its inclusion was finally accepted by the planners as giving a cultural perspective to the three expressive arts areas. Language is seen as being an essential part of each of the arts areas and is tacitly included.

Within Early Childhood Studies at Edith Cowan University it is possible for students to pursue curriculum units with a music component in 7 of the 8 semesters, five of which are compulsory core units.
Figure 1 shows both core expressive arts and humanities units, and elective units in music education (Pathways). The other three areas of the expressive arts and humanities ie. physical education (movement), social studies and visual arts have corresponding Pathways units. Within the General Studies in Music Pathways, early childhood students may also elect to follow a path of 4 personal development units of music, beginning in semester 1 and ending in semester 4. (Figure 2). Students are likely however, to choose a mix of Studies in Music and/or some other area of study, to make up the 4 General Studies Pathways.

It is stressed here that students emerging from this course are equipped to become general classroom teachers, and not necessarily music specialists, though there have been several with a music background before entry into the course who have chosen that option. The early childhood course covers child care, pre-school, pre-primary and primary years 1 to 3 ie. children from 0-8 years of age.

Although the expressive arts and humanities units do not begin until semester 2, there are two sections within the education units of the Early Childhood Studies course in semester 1 in which the arts have a part. In the 'distributed practice' of semester 1,students attend child care centres and are given tasks to carry out. The music component of this requires that the student sing to a baby at nappy change and meal times, and any other time they deem appropriate. With older children ie. toddlers, students are required to perform a singing game or nursery rhyme with one child and observe the response. The Early Childhood Studies course is currently being externalized, and it was here that cultural differences became apparent. Similar observational tasks were set for both the internal and external courses in the arts, the music requirement being to observe and report on incidents of carers singing to babies during nappy change , meal times and any other opportunities which presented. The report came back that it is considered ill-mannered to speak during eating, and that Malasian mothers rarely sing to their babies. The report on a singing game with a toddler however, was that it was a huge success. There are also observational tasks for the other arts areas.

The other section is known as CATT week (Creative Approaches to Teaching), and takes place during a non-contact week. This is a week of exploring a theme from a range of perspectives, giving students a chance to develop creative ideas, and providing an opportunity to develop cooperative skills. A theme, such as Fairy Tales is chosen as a basis, and all areas of the Early Childhood Studies course participate ie.

Mathematics, science and technology
Expressive arts and humanities
Language studies
Education studies.

The week culminates in a morning of mini-teaching activities with approximately 180 children from pre-primary and year 1 being brought to the University.
Students are given the opportunity to plan two active, interesting experiences, based on work they have done during the week in the various areas of study. These are presented to a small group of children. Students work in pairs, each student being responsible for two children, and for the arts area may combine two or more groups. The expressive arts task this year was to dramatize a fairy tale with music and to perform it either with child involvement, or as an entertainment for a group of children.
The time allocated to the expressive arts and humanities core units is three hours per week over five semesters. The challenge has been twofold, on the one hand to condense content into fewer hours, and on the other to spread content out over 5 semesters.

Integrated units EAH 1 and EAH 2

The first and second units are each made up of five modules:

Module 1 Integrated workshops
Module 2 Music Education
Module 3 Art Education
Module 4 Physical Education (movement)
Module 5 Social Science Education.

EAH 1:

Module 1 consists of 6 integrated workshops with accompanying activities. The module begins with a video illustrating the integration of music, visual art, movement and aspects of social studies, in a children's workshop presentation.
This approach gives students a view of the processes of integrating the arts and humanities, and some recognition of the importance of the arts to the emotional and expressive lives of young children.

Integrated workshop 1 (Music/visual arts) uses the element of **line** and its connection to music through imagery. Students are thus able to make connections between the visual arts and music, and to express their emotional response to music using the various mediums of visual art.

Integrated workshop 2 (Visual arts/physical education) draws on the concept of **shape** through movement and visual art. Through a series of movement activities and art production, students experience body shapes in space and the extension of Art Shapes into forms.

Integrated workshop 3 (Social studies/physical education) deals with social studies and physical education in the form of **folk dances** and their place in the social and locomotor development of young children.

Integrated workshop 4 (Social studies/visual arts), through social studies and visual art, examines the influence of the **home and family** on children and provides experiences to reinforce the concept of home and family, and the importance of the extended family. The family role is important in the provision of an emotionally and physically secure environment and the resultant close relationships on which young children's security depends.

Integrated workshop 5 (Music/social studies) combines music and social studies through the topic of special **celebrations** and special days in the lives of children. It is through participation in such celebrations as family, religious national and cultural celebrations that children form concepts of their own culture, and develop feelings of security within their cultural heritage.

Integrated workshop 6 (Music/physical education) explores the elements of **rhythm** through music and movement. Rhythm is a vital and dynamic force in children's lives, and is an integral part of all their activities. The workshop provides music and movement activities involving beat, accented beats, rhythm patterns, phrase, tempo and intensity.

The integrated workshops have a twofold benefit, for they not only require lecturers to look more deeply into branches of the arts other than their own, but also to present a united and integrated approach to students through a set of working models.

Module 2 is purely music education and deals with music pedagogy. It provides a sample repertoire of nursery songs, action songs, singing games, rhythm rhymes and music activities appropriate to children from 0-8 years. Through the repertoire basic music elements, concepts, sub-concepts and skills are introduced, and an introduction to music notation and reading skills is begun.
Module 3 is exclusively visual art,
Module 4 is physical education (movement),
Module 5 is devoted to social science.

Unit content

EAH 1 gives insights into the integrated aspects of music, visual art, movement and social studies in relation to the young child's perception of life experiences and physical surroundings, and of the cultural framework in which skills and concepts of the arts develop.The role of children's play in the development of fundamental motor skills, music skills and repertoire, and the expressive and manipulative skills utilized in the art-making process is highlighted in this unit.

Students are introduced to methods of promoting young children's informed participation in society, and to the modern conceptual and methodological approaches to teaching social studies at the early childhood level. An important adjunct to this unit is the previously noted observations section of the Early Childhood Studies course. Students are given both observational and practical tasks covering the 0-8 year old child, in child-care, pre-primary and junior primary settings. This has provided valuable practical experiences and enlightenment for the students. The unit also includes:

- development of a repertoire of children's songs, singing games, rhythm rhymes and finger plays as a basis for children's play, and as illustrative material for teaching music theory,
- an introduction to early childhood music pedagogy,
- the significance of physical play in early childhood,
- an introduction to basic motor learning theory,and the development, analysis and evaluation of fundamental motor skills,
- preparation of play environments for young children,
- an introduction to Art Education's three areas: art learning, understanding art and art making.
- art experiences which encourage curiosity, imagination, fantasy, creative thinking and problem solving,
- sequential art activities, and perceptual and artistic skills involving work with a variety of art materials, processes and techniques,
- an introduction to the conceptual approach to knowledge, skills and values in early childhood.

EAH 2 looks at common elements and principles across the branches of the arts, and at young children's sensory responses to these elements in the environment. This is illustrated in the 'environmental day', before which students work in small groups to:

1. plan and draw a route map for an walk excursion with young children,
2. collect sound making objects to be grouped into struck, blown or shaken 'instruments' to form an environmental orchestra,
3. collect objects for art work,
4. design a dance routine to compliment a musical item (nursery rhyme, song, or taped music).

On the environmental day the students present mini productions using what they have gathered to accompany music and movement. The performances are video-recorded and assessed along with the written music score, map etc. Care of the environment is stressed, and only waste materials are used.
For the external unit students are required to submit a written report with photographs of the excursion taken with a small group of pre-primary aged children. In actual fact the students wrote the report using children's discussions of the map, and the sound catagories of materials as they were tested. An audio tape was included of the children's musical performance of a nursery song accompanied by themselves on their environmental instruments.

The unit also examines ways in which the arts may be used to develop an awareness of self, family and society. Modules continue as in the previous unit. The music module continues the development of personal music skills, and gives some insight into the development of music skills and concepts within the early childhood context.

EAH 3 is divided equally between music and visual art education in six weeks modules. The music module of this unit gives a more concentrated approach to music reading and basic theory of music. It also deals with learning theories, philosophies and classroom strategies, and continues personal music skills development.

It should be remembered that students entering the Early Childhood Studies degree are not required to have any music background, and infact very few do.
As the course progresses they become aware of the potential of music within early childhood settings and many attempt to rectify the omission of music from their own education by either attending extra classes or learning an instrument or voice outside the university.

EAH 4 is exclusively physical education and social studies. There is not time, nor is it appropriate to include the unit content in this paper.

EAH 5 is again integrated, and deals with design and evaluation of integrated early childhood arts and humanities programs. Students will be introduced to diverse community needs and community based arts and humanities programs and resources.
This unit also contains a module on nutrition, health and safety according to child care requirements.
Emphasis is given in this unit to developing young children's communicative, artistic and aesthetic awareness. A component of the unit is working with young children to design integrated expressive arts presentations.

Time plan for units 1 & 2

Week 1:
an introductory lecture on integration of the arts, followed by 'getting acquainted'type workshops.
Week 2:
this week begins a cycle of lectures and workshops, beginning with a music education lecture and followed by 2 integrated workshops of one hour each eg. music/art, and movement/ social science.
Week 3 & 4:
consist of discrete workshops of 1.5 hours each, so that each of the four student groups receive 1.5 hours in each arts area over the two weeks.
Week 5:
begins the three week cycle again with a lecture in art education followed by a new combination of integrated workshops, eg. music/movement, and art/ social science.In this way all combinations of integrated workshops are covered and all five modules run concurrently.

The five units described complete the compulsory core studies in the expressive arts and humanities within the Early Childhood Studies four year degree. In semester 5 a pathways unit of music is offered as an elective. This is a curriculum studies unit and has a practical component in the child care centre on campus, and/or school.Semesters 7 and 8 also offer pathways units of music as electives. In semester 7 the unit consists of lectures, student seminar presentations and repertoire pooling. Seminar topics must be topical and deal with current classroom issues in the arts areas. The unit in semester 8 is an integrated unit - "The expressive arts in early childhood"- involving students in writing a music drama for children covering drama, music, movement and visual arts. The unit is taught jointly by both a music and a visual arts lecturer.
In semester 8 there is also a research project offered which may be either discrete music or have an integrated arts focus.

Summary

The philosophy behind the expressive arts and humanities course is integration, but to also understand each of the arts areas in its own right. The units follow the pattern set out below:

The principles of integration
|
Knowledge and skills in the discrete areas of the arts
|
Integration of the discrete areas
|
Integration of Arts principles in other curriculum areas
|
The integrated curriculum in early childhood.

Conclusion

The future for arts education is exciting and challenging. It is up to us as educators in the arts at the vital level of early childhood and indeed at all levels, to ensure that the arts gain and retain their rightful place in the education of all Australian children. I conclude with several quotes from an article by William Pretorius, on the South African Reconstruction and Development Plan of which the arts is a crucial component -

> But can we create artists? I don't think so. We can create the ideal conditions under which art should flourish, but we can't create artists.....
> Yes, society has a role to play in the arts - it can give expression to artists, can provide them with their vocabulary, their visual references, their tensions,the conditions which they can accept or reject, their life blood.....
> The best one can do is to create conditions in which art is appreciated, understood and promoted, to make access to the arts democratic. Interestingly, everyone I talked to about the arts stresses education (Pretorius,1994).

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Appendix

	FOUR YEAR DEGREE EARLY CHILDHOOD STUDIES		MUSIC AND VISUAL ARTS PATHWAYS EARLY CHILDHOOD STUDIES	
	SEMESTER 1	SEMESTER 2	SEMESTER 1	SEMESTER 2
Yr 1	Studies in music 1 (Pathway)	Studies in music 2 (Pathway) **EAH 1** (Integrated **core** unit)	Art Gen. Studies 1 Studies in music 1	Art Gen. Studies 2 Studies in music 2
Yr 2	Studies in music 3 (Pathway) **EAH 2** (Integrated **core** unit)	Studies in music 4 (Pathway) **EAH 3** (Art & music **core** unit)	Art Gen.Studies 3 Studies in music 3	Art Gen.Studies 4 Studies in music 4
Yr 3	Music curric studies 0-8 yrs.(Pathway) **EAH 4** (Phys.Ed.& Soc.Studies **core** unit).	**EAH 5** (Integrated **core** unit)	Art curric.unit 1	Music curric. studies 0-8 yrs.
Yr 4	Planning music 0-8 years (Pathway)	Expressive arts in early childhood(Pathway) Research project (Pathway)	Art curric. unit 2 Planning music 0-8 yrs.	Art Gen.Studies 5 Art curric. unit 3 Expressive arts in E.C. EAH research project.

Aesthetics and music education

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With the trialling of the recently introduced *Student Outcomes Statements Draft* issued by the Education Department of Western Australia (1994), one of the organisers is Arts Criticism and Aesthetics. I welcome, at long last, a requirement in Arts education in WA and elsewhere, for teachers to teach and to evaluate students' skill in this important area of the curriculum. I shall endeavour to show that arts criticism is inextricably linked to aesthetics, and set out some of the challenges for teachers in this sphere of education.

For this paper I shall define 'aesthetics' simply as the philosophy of taste or of the perception of that which is termed the beautiful. This definition from the SOED does little to indicate what is meant by the expression 'the beautiful'. Numerous schools of thought from the Classical Greeks to contemporary scholars have written tomes on this subject. As an oversimplified but useful summary of the myriad stances on this matter, explanations range from "inherent characteristics" to "the eye of the beholder" viewpoints.

My approach follows that of a group of philosophers loosely referred to as the Oxford logical positivists, however I'm less concerned with generic labels than I am with some whose analyses I've found most helpful in coming to a clearer understanding of some of the implications of using aesthetic language. I've used the writings of philosophers including R.M. Hare, J. Kovesi, A. Montefiore, G.E. Moore, and A.N. Prior. I shall refer to others as well.

Early in my university undergraduate course I often heard the slogan that we must teach children good music. Because the only music I had been required to study at university had been Western art music, I assumed that that was good music.

But indeed, how might one recognize what Western Art music is good or not, and does it mean that all other music is bad or poor in an aesthetic sense?

The words which are most commonly used by critics and listeners to criticize music are 'good' and 'beautiful'. There are other words such as 'excellent' and 'great', and 'magnificent' but in this discussion I shall restrict this analysis mainly to 'good'. What does it mean to say "That is good music"? This question is asked in a non-moral, and a non-ethical context.

In this paper, several different uses of the term 'good music' have been identified, each of which I shall endeavour to explain briefly. They are: (1) an evaluative use in which the primary force of 'good' is commendatory; (2) a use of 'good' in 'good music' which raises the problems identified by G.E. Moore (1903/1966) as the naturalistic fallacy; (3) a use in which liking is confused with evaluating; (4) an instrumental use of 'good' and an intrinsic use of 'good' in 'good music'; and (5) a nominative use of 'good' in 'good music'. Then I shall briefly discuss aesthetics and education, and comment on selected aspects of the W.A. Draft Student Outcome Statements as they relate to aesthetic education.

Before examining the uses listed above, it is necessary to clarify some of the technical terminology used in this paper. Words and phrases mentioned shall be in single inverted commas.

Definitions

The use of the term 'definition' will be restricted to matters of linguistic usage. Sometimes I will be concerned with how a particular word or expression is used by specialists in some limited context. Of course there are often no clear limits of the uses of many words, 'orange' and 'tangerine' being a non-aesthetic example when I might wish to refer to a certain colour. Indeed, the definition of 'music' is itself a thesis, which could be argued at length. In this paper I shall use the words 'work' or 'composition' as equivalents of 'music', uses which include all person-made organized sounds which meet the requirements of the above definition. This is not to define bird songs as being of no aesthetic interest, but that is another discussion. For brevity sake usually I shall refer to the composition or work and not the performance of it when I use 'music', although music criticism is largely concerned with the performance of music - to which I shall briefly refer later.

Statements and value judgements

A term which is helpful in classifying utterances is 'statement', which may be defined as being any assertion for which "one can think of some way, in theory at least, of bringing reason to show that it is true or false". (Montefiore, p.21.) If anyone holds that there is a firm sense in which expressions such as "This music x, is good" or "This course of study comprises good music", are true or false, that person is, in effect, maintaining that they are statements. Two types of statements may be distinguished, analytic and synthetic.

An analytic statement is one whose "truth of falsity depends on the meaning of one or more of the words it contains". (Montefiore, pp.25-26.) That is, its truth can be known a priori. If a statement is analytic, it is true, necessarily so, given the rules of language. The truth or falsity of a synthetic statement depends on the nature of the objects or characteristics which it is about. That is, its truth can only be discovered a posteriori, by an examination of the way things in the world are; its truth or falsity, are contingent on the way the world happens to be.

That a statement is analytic and therefore necessarily true or false can be shown without recourse to empirical observation. The truth of the statement "Anything which is a new-born swan is a cygnet", follows from the meanings of 'new-born swan' and 'cygnet'. However the statement 'That piano is out of tune' can only be verified by testing and listening, and is referred to as a synthetic statement. This distinction will be used in an examination of contextual occurrences of the term 'good music'.

Let us consider whether to say of something that it is good is to make an analytic or synthetic statement.

According to the definition, analytic statements are concerned not with objects but with meanings of words as used in particular contexts. The statement 'Beethoven's *Fifth Symphony* is good music' (A) can be analytic only if Beethoven's *Fifth Symphony* and 'good music' are definitionally equivalent expressions. This is not the case, as the expression 'good music' is often applied to other compositions. However, it is true analytically to say 'Beethoven's *Fifth Symphony* is music', (B) because in the field of music, if anything is a symphony it is music. (B) is not contentious , but there are those who may disagree with the notion expressed in (A).

Although (A) is not analytic, it can be used to indicate or express approval and commendation. 'Good' can be used adjectivally with all sorts of situations and objects. If it is the intention of someone to commend Beethoven's *Fifth Symphony*, then they can do so by using 'good music'. But in the English language, one can not use as definitionally equivalent expressions 'Beethoven's *Fifth Symphony* and 'good music ' or 'symphony' and 'good music'.

In support of rejecting the notion that value judgements are analytic statements is Hume's "An 'ought' can not be derived from an 'is'? This means that no value judgement can be deduced from a purely descriptive statement of fact. No value judgement can be analytic if we refuse to count as a value judgement expressions vacuously linking equivalent value terms.

An oft-quoted notion in support of the idea that value judgements are synthetic statements is that 'goodness' is some kind of property. But here the difficulty arises as to how one might decide whether any given word or phrase stands for a property or not. Two listeners to Paul Desmond's *Take Five* could disagree that they will judge it good music notwithstanding that they both hear the same performance. They might not agree that the performance is good or that the music is good, and although these are two distinct aspects, there remains the problem of solving some seeming discrepancy of observation for those who want to maintain the objectivity of goodness.

The view that value judgements are synthetic appears to be supported by the seeming universality of some value judgements. But no universal agreement exists concerning that which is good in a composition. The force of numbers whose evaluations concur in no way makes such evaluations the "only correct ones". Evaluations are not justified by force of numbers, and to invoke argumentum ad popularum is to mistake the nature of evaluation.

To speak of true or false value judgements implies that there is an argument which runs: Any music which exhibits aspects a, b and c, is good. Music x exhibits aspects a, b and c. Therefore x is good. In the instance of Beethoven's *Fifth Symphony*, that the music performed is the *Fifth Symphony* can be checked by comparing a performance with the authenticated manuscript. But any disagreement that it is good music cannot be settled by examination of the score.

This is not to assert that we should dismiss expressions in which 'good' or expressions similar to it as being meaningless on the grounds that they meet neither the requirements of analytic nor synthetic statements. This avoids the problem. Many of us from time to time do convey something meaningful by expressions such as 'This is good music' or 'x music is good' What is the force of that meaning?

After these lengthy but necessary preliminaries, I shall now examine various uses of 'good' in 'good music' which I identified earlier. To refresh your memories they are: (1) an evaluative use in which the primary force of 'good' is commendatory' (2) a use of 'good' in ' good music' which raises the problems referred to as the naturalistic fallacy; (3) confusing liking with evaluating; (4) instrumental and intrinsic uses of 'good' in 'good music'; and (5) a nominative use of 'good' in 'good music'.

1. *An Evaluative Use of 'Good'*

'Good' is the most general term of commendation in the English language. To commend something is "to present something as worthy of acceptance or regard; to direct attention to as worthy of notice". (SOED). In both moral and aesthetic discourse, 'good' is used to commend something. When commending a composition x by saying 'x is good music', there are usually some aspects of x music which one offers as reasons for justification for an evaluation. Such reasons are referred to as criteria. In an evaluative use of 'good' in 'good music', the commendatory force is regarded as primary, (Hare, *Language of Morals)*, while its 'descriptive' force, the criteria which we offer as justification of our evaluation, is said to be secondary. Undoubtedly there are many reasons which persons give as justification for their evaluations.

The relationship between the evaluative use of 'good' in 'good music' and the characteristics one uses to justify an evaluation, is not one of entailment. One may use a range of criteria as justification of an evaluation.

There are several nuances regarding the commendatory use of 'good' in 'good music'. One is the distinction between evaluating and valuing. Kovesi (1967) explicates this difference by indicating that 'good' is often used to indicate valuing as well as to commend, but when someone values something, the description or the indication of the description under which a particular would be evaluated, is not indicated. Often generic things are valued for what they are. An example might be 'Music is good', which is quite different from saying 'Gershwin's *Rhapsody in Blue* is good'.

Many teachers value symphonies, concertos and operas as against funk, rock-and-roll and fusion music. To say that symphonies are good music is different from saying x is a good (or a bad) symphony. One way of making the distinctions is to say that we can evaluate particulars as good or bad instances of such and such, but that we value or detest. seek or avoid, or are indifferent to things. In instances when we value or detest something, we do so because we formed or developed the notion of that thing from the appropriate or a particular point of view.

When we evaluate something we can make the following three assertions about our evaluations:

a. If I say 'x is good' I cannot say 'y is exactly the same as x except that y is not good; this is the only difference between them', because there is no extra quality or property called 'good'.
b. If I say 'x is good' I cannot say 'y is exactly the same as x but y is not good', because in this instance I cancel my reasons for saying that x is good.
c. If I say 'x is good' I must be able to say that any x which has qualities or properties similar to those of x is also good, because I judge x to be good for having those qualities or properties (Hare, p.158).

2. *The Naturalistic Fallacy*

One of the consequences of the above discoveries that 'good' behaves in these ways, is to suspect that there is a set of characteristics which entails a thing being good, and many persons set out to discover what those characteristics are. The mistaken notion that characteristics might entail a thing being good was identified by G.E. Moore in his 1903 *Principia Ethica* (reprinted in 1966, pp.37-44) as the 'naturalistic fallacy'.

What Moore meant by 'naturalistic fallacy' is the assumption that because some quality or combination of qualities invariably and necessarily accompanies the quality of goodness, or is

invariably and necessarily accompanied by it, or both, this quality or combination of qualities is identical with goodness. (Prior, 1949, p.1).

Prior (1949), in examining Moore's argument, points to the distinction which must be drawn between the denotation of a term and the connotation of a term. The denotation of a term is what we call the object to which a term is applicable, and its connotation the characteristics which an object must have for the term to be applicable to it. Prior points out that one who commits the naturalistic fallacy fails to realize that 'good' and some other adjective may denote the same thing and yet not connote the same quality. This difference may be illustrated by the following example. If 'good' and 'pleasant' are used regarding composition x, but do not attribute the same quality to it, then to say what is pleasant is good or what is good is pleasant is to utter a significant expression. But if 'pleasant' and 'good' have the same connotation as well as denotation it amounts simply to saying that what is pleasant is pleasant or that what is good is good.

Moore's aim was to show that goodness is not identical with any 'natural' quality. This is why he called the kind of identification which he was opposing the 'naturalistic' fallacy. If one wishes to assert that 'Beethoven's music is good music', then it is a logical triusm to say 'Beethoven's music is Beethoven's music' - but hardly worth noting. It was against the naturalists who try to 'have it both ways' that Moore's type of argument is really effective and important.

Such persons are those who begin by laying it down as a truth of primary importance that no music is good but that composed by composers of, for instance, Western Art music, or no music is good but that chosen by critics or chosen by syllabus writers or chosen by tertiary academics, and who when asked why they are so certain of this reply that "that it is the very meaning of the term". It is necessary to point out to such persons that if music composed by composers of Western Art Music, or music chosen by critics, or music chosen by syllabus writers or others is what 'good' means, then it is trivial to claim that only music composed by composers of Western Art Music is good, or music chosen by critics is good, since nobody would deny that music written by composers of Western Art Music and only music written by composers of Western Art Music is written by composers of Western Art Music.

But what persons who hold such views would want to maintain is that goodness or good is both identical with what music they choose and not identical with it, but this is not possible.

If a person wishes to regard 'The music composed by composers of Western Art Music is good' as a significant assertion, it can only be so if the music composed by composers of Western Art Music is one thing and that it is good (or its goodness) is another. Yet they wish to make it logically impossible to contradict this assertion. They wish to treat the opposing assertion that music composed by composers of Western Art Music may not be good, as not merely false but logically absurd. This is possible only if the music composed by composers of Western Art Music, and goodness are taken to be identical. To show one's position in such a light is to represent one's position as not only true, but a truism. The SOED defines 'truism' as "self-evident truth, especially one of no importance".

Confronted with Moore's argument, inconsistent aesthetic naturalists can clear themselves of inconsistency by insisting that for them, only music of a certain type is good. By sacrificing its certainty and admitting that its denial is not self-contradictory, they can preserve the significance of their claims. Or a person may say that so far as he/she is concerned, music of a certain sort, and nothing but such music (e.g. Western Art Music), is good, is for him/her a truism. In following either course of action, a speaker deprives him/herself of the opportunity of evaluating the music concerned by using 'good' with respect to it.

Hare (1961, pp. 91-92) in examining the 'naturalistic fallacy' writes that value-terms perform a special function in language, that of commending; and so they plainly cannot be defined in terms of other words which do not perform that function; for if that is done, we are deprived of a means of performing that function. Beardsley (1975, p.366) maintains it is important to keep a clear distinction between a work, its author's intention and its readers' responses, or in musical parlance, a clear distinction between a work, its composer's intention and its listener's responses.

Evaluation and Criteria

While it is important to understand the logic of the so called 'naturalistic fallacy', it does not follow that using 'good' to commend some music absolves one from justifying in non-

evaluative terms why we are commending, for instance music x. When commending a composition x by saying 'x is good music'; there are usually some aspects of x music which one offers as reasons or justification for commending x. We commend strawberries because they are sweet and juicy (and maybe for many other reasons), and we may commend composition x because of its melody or harmony or the inventiveness it displays. Hare (1961) maintains that notwithstanding the myriad criteria one might use in justifying a value judgement, its primary force is commendatory. This remains the case even if, instead of 'good' one were to use terms such as 'great', brilliant', 'outstanding', or 'beautiful' in the context of a value judgement. (Williamson, 1971, pp. 33-35)

It is reasonable to ask for criteria in justification of a value judgement, because consistency of judgement and reliability of judgement are both factors which influence the choices of adjudicators at eisteddfods, or judges of composers' competitions. Consistency and reliability are also characteristics which teachers need to develop and demonstrate if they are to assist their students in developing skills in evaluating the music they hear and study.

The criteria offered in the justification of a value judgement need not be of any particular kind, except that particular problems arise when the criteria are themselves value-laden, as it would be were one to offer the criteria 'because of its beauty'. The word 'beauty' then requires further justification. It is the major challenge of music educators and indeed of all arts educators to help students to understand the process and logic involved in making aesthetic utterances. The force of the language (commendation or damnation) and its accompanying criteria are the stuff of education in aesthetics. The differences in language sophistication at different levels will need to be explored but by helping students to clarify why they say of x music that it is good is to begin the process of evaluation and a sharing of others' judgements.

3. *Liking and Evaluating*

Montefiore (pp.66-67) points out that the difference between liking something and evaluating it is (though not always) often difficult to distinguish. This does not mean that there is no difference, nor does it mean that it is unimportant on which side of the border one may be.

If I say 'I like Brahms' *Second Symphony*' it is an expression about me, the way that I feel. If I say 'Brahms' *Second Symphony* is good music', I am saying something that will hold good not only for that symphony but for all others similar to it in relevant aspects which are referred to in the criteria which I give. An expression of my liking something can be quite independent of my evaluation of it, and the latter usually commands more serious attention. An evaluation unlike an expression of liking, can be challenged if the criteria which I give have been inappropriately applied. No challenge or disagreement need dissuade me from liking something. Quite often evaluations and expressions of liking can be inextricably mixed. When 'good' is used as an expression of liking it "retains some echo of its normal evaluative suggestion that there are reasons to be given for the judgement that are connected with the nature of whatever it is that the judgement is about". (Montefiore, p.67).

A difficulty concerning 'good' used as an expression of liking is that of distinguishing such a use from other uses of 'good'. Where no indication of its use is to be found in a text, one can rarely conclude that 'good music' is being used in any particular way.

4 *Instrumental and Intrinsic Uses of 'Good'*

Instrumental Good

In non-music instances, such as 'good car' or 'good knives' much is conveyed by 'cars' and by 'knives' because the objects referred to by these terms serve certain functions or they are used for specific purposes. By experience or by recommendation or by both, persons come to discriminate between those cars which are reliable and those which are not. By virtue of their performances in serving a particular function it is possible to talk about cars which are more or less efficient, and it is those which are (or are not) instrumentally good. Their instrumental goodness serves as a type of functional standard. In speaking about instrumental goodness, one indicates that the criteria used in the evaluation are expressed in terms which indicate the function for the object was designed. Music for the military parade ground could be judged to be instrumentally good; that is, it is suitable for parade drill.

On the other hand, an object, might be spoken of as being "good for ....." because it successfully serves a purpose other than the one for which it was designed. For example,

when someone talks about an ashtray being a good paperweight, the ashtray is being evaluated according to criteria of good paperweights. Or snippets of Orff's *Carmina Burana* helping to sell coffee.

However to talk of marches, dances and ballet music being instrumentally good because certain physical movements are more easily made to music composed for such purposes than music which is not, still involves us in evaluating the nature of the music as well as the function for which one might use it. Clearly, it is possible to evaluate marches and waltzes as examples of their classes as well as to evaluate them for the functions they might serve. Some music is judged to be 'good for milking' , its success being judged by the increase in milk production.

There is a use of 'good music' in which the criteria are of an educational or social nature: music is said to be instrumentally good in so far as it serves to attain some educational objective such as self-discipline or co-operation or team spirit. Here, the criteria for measuring the instrumental goodness of music are regarded as educationally or socially desirable. Horner (1965, p.85) reports that Duerksen holds with the view that the function of music in life and society is the extrinsic justification for music in a curriculum. In such a use as this it would appear that 'extrinsic' and 'instrumental' are used to serve a similar function. One problem with Duerksen's view is in defining and justifying 'the function of music in life and society'.

"The enduring favor accorded a so-called masterwork is, in retrospect, no absolute guide to its value, except as a public commodity." (Watkins, 1988, p.xvii). What I like about this quote from Watkins' *Soundings, Music in the Twentieth Century,* is the claim that music has at least two values - intrinsic and instrumental, and that they do not necessarily match. But more than that is the assumption that there is no absolute guide to the value of a work - I presume to any work. So-called masterworks change down the ages, and will continue to change as a result of changes in public preferences.

Intrinsic Good

What might it mean to say of a composition that it has intrinsic value or that it is intrinsically good? One of the uses of 'intrinsic' is "Belonging to the thing in itself, inherent, essential, proper. ..." *(SOED).* On this account, to talk of the intrinsic goodness of music is to commend music which has a recognisable element or attribute. The expressions 'music has intrinsic value' and 'music is intrinsically good' can be used to evaluate music, and to indicate that the criteria are elements of the music. Such elements might include its form, orchestration, harmony, melody and rhythm.

Reimer and Evans (1972, p.4) refer to these intrinsic aspects as being aesthetic qualities. However, elements or aspects of music are not aesthetic - a listener's evaluations of them are in the realm of aesthetics and persons make value judgements - music does not. All music can be aesthetically assessed, but assessments or judgements are made by persons not by compositions.

It is possible for a speaker to use the expression 'This music is good' and 'This music is intrinsically good' and offer the same criteria to justify both. 'Intrinsically' usually indicates that the criteria for justification of its use in the judgement 'This music is intrinsically good' are to do with the elements of the work under discussion. If they are not, its use is at least misleading or at best pointless.

5. *'Good Music' as a Nominative*

Because of the 20th Century proliferation of types of music such as popular, dance, military, jazz, advertising jingles and many more, 'good music' is sometimes used to refer to a body of music which is loosely distinct from the categories just referred to. This is an instance of what I shall refer to as the nominative use of 'good music'.

Sometimes the nominative use is indicated by inverted commas around 'good', perhaps indicating that an author is aware of the confusion caused by the uses of the word.

It is not suggested that the application of the nominative is to music of a particular category. It is possible to use the term with any category of music so long as the context or defining characteristics indicate which category. It is used quite often to indicate music which is referred to as classical music - classical as distinct from popular music, and distinct from the Classical period of composition. When 'good music' is used as a nominative, it has no evaluative force.

Hare (1964) writes:

> *If the evaluative meaning of a word, which was primary, comes to be secondary, that is a sign that the standard to which the word appeals has become conventional. It is impossible to say exactly when this has happened; it is a process like the coming of winter.* (p.21)

For some of its uses, the evaluative meaning of 'good' has become secondary, and for other it would appear that the evaluative force has disappeared entirely.

Terms which might be considered nominative include 'good housekeeping', 'good weather', and 'good price', not that these expressions can't be used evaluatively too. Only an examination of the context will indicate which use is intended. I've heard some students say that they don't like good music.

Aesthetics and education

What is it we as lecturers and teachers need to know and do, to assist our students to develop the ability to make value judgements in the context of aesthetics? Firstly we need to understand the logic involved with the uses of language, and to teach students the various uses of value words such as 'good' so that they know when they are making a value judgement. They need to know the constrictions which the so called 'naturalistic fallacy' imposes and how to avoid those constrictions if indeed they wish to commend something.

They should be aware of the distinctions between liking and evaluating something - that it is always reasonable to demand a justification of an aesthetic judgement, but not for a preference for chocolate or a hatred of beans. They need to know about the use of criteria in justifying a value judgement, and the other uses of value terms which are empty of aesthetic force.

The justification of an aesthetic appraisal is concerned with the object, and not with the physiological or psychological state of the person concerned. We must be careful to assist students:

a. to distinguish between the so called motives or intentions of the composer, the composition itself and of their reaction to it;

b. to focus on the elements of music and to justify their appraisals/judgements using non-evaluative terms. If they judge music x to be good because it is beautiful, they have to justify 'beautiful' in non-evaluative terms.

c. to develop their use of the English language which facilitates their sophistication as their experience of music widens and deepens. They must be able to listen to the justifications which others in their class give for their aesthetic judgements. Points of discussion could include clarification of the facts - if they offer some musical elements as justifying their judgement, it can be verified whether or no their claims are accurate.

d. to understand that value judgements are not right or wrong, or correct or incorrect (providing the logic has been observed) - they can be more or less insightful, or more or less articulate, or more or less sophisticated. The rational character of value judgements allows teachers and students to differ in their evaluations, but agree concerning the facts of the music under consideration.

e. to develop their own judgements and views, and not be directly or indirectly pressured to follow the teacher's judgements. A teacher must be guarded in his/her judgements so that the formal demands of the logic of value judgements are observed by students, but the teacher's judgement is not imposed on the students. It may be better to let the students give their reactions to a piece before the teacher, imbued with rabid enthusiasm, shares his/her judgement with them.

H.B. Refern in her *Questions in Aesthetic Education*, (1986) stresses that whatever the teaching strategies adapted, "it is essential that children are encouraged from an early age to talk about pieces both that they themselves make or choose and that are presented to them". (p.89).