Australian Association for Research in Music Education

Conceptualising Music Education Research

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Keynote Speaker

Music is the most flexible subject in the curriculum; its power to accomplish educational goals ranges through skills, knowledge, attitudes and is instrumental in not only enhancing the quality of education and life but in developing one's self-esteem yet we know so little just how this miracle occurs.

Professor Richard Colwell
New England Conservatory, USA

Professor Colwell was the first international keynote speaker invited to address the Australian Association of Research in Music Education. Although this was his inaugural visit to Australia, he needed no introduction to music educators in Australia who were familiar with his publications.

Perhaps less known were his other achievements which reflect the highly significant contribution he has made to the field. His awards include the John Simon Guggenheim Memorial Fellowship, William J Fullbright Senior Scholar Fellowship, First Member of the Institute for Research in Music Education from the Frederic Chopin Academy in Warsaw, Award for exemplary contribution to music education from the International Society of Music Education, Landdowne Scholar at the University of Victoria, Victoria British Columbia, and Presidential Award from the Illinois Music Educators Association. He earned his doctor of education in 1961 and was awarded an honorary doctorate of humane letters for research and teaching contribution 1994.

Professor Colwell is highly sought after as a speaker and has given keynote addresses at conferences in the US, Lisbon, Helsinki, Dublin, Soeul, and now Sydney. He has attracted significant grants from the US Office of Education, one of which was for an Evaluation of US Armed Forces Dependent Schools in Europe.

He is author of the widely used Music Achievement Tests (MAT) and texts too numerous to mention. Perhaps the most notable of his recent publications is the Handbook of Research on Teaching and Learning which has become a standard reference for all those embarking on music education research and many others already in the field. Professor Colwell initiated the Bulletin of the Council for Research in Music Education and remained as editor for 26 years, a remarkable achievement, over a body whose influence has been considerable. He also initiated and served as editor of The Quarterly Journal of Music Teaching and Learning.

While these bring to attention some significant achievements during a remarkable career, they are only important in so far as they have influenced music education. That this is so, there can be no doubt. Professor Colwell's commitment to the encouragement and support of research to increase expertise in music teaching and learning is an inspiration. That he was willing to leave his work at the beginning of semester to provide the keynote address demonstrated his commitment to supporting research efforts in a foreign country and for this the organising committee of AARME thank him.

Conceptualising Music Education Research

The theme of this conference, *"Conceptualising Music Education Research"*, provided a focus for beginning researchers as well as those individuals more experienced in the field to share their research endeavours. Some delegates, at the beginning of their research journey, had the opportunity of discovering the multiple means by which one arrives at the point of conception and the alternative forms of transport which could lead them to their ultimate destination. For others, it prompted the desire to consider setting out on the journey.

The keynote speaker, Professor Richard Colwell, known internationally for his breadth and depth of research, and his compilations of studies from other researchers, addressed the theme with verve and humour. He covered research issues at both the macro and micro levels, opening the way for interaction and discussion beyond his address.

Taking up one of the ideas presented in Professor Colwell's address, Dr Gary McPherson and Dr Carol Richardson addressed the issue of how to select the appropriate methodology to answer the research questions once they are formulated. Gary discussed the quantitative approach providing examples from his own experience while Carol demonstrated the means by which descriptive/ qualitative measures might answer similar questions. Collaboratively, they illustrated how both traditions can be used to produce complementary data. In her paper entitled Research Matters, Professor Barbara van Ernst presented a related viewpoint. She explored the importance and relevance of research in music education and its potential to impact on teaching and learning.

Following these opening addresses, there were presentations made under one of three categories. Formal Research Papers reported completed research. Round Table sessions provided opportunities for speakers to present reports on research in progress. Discussion time during these sessions permitted interaction between speaker and audience. They were particularly valuable for the exchange of ideas. The third category of presentation was the Open Forum in which several individuals collectively presented views which shared a common interest or theme.

This organisation, the Australian Association of Research in Music Education, is a national body committed to providing a forum for the dissemination of research outcomes and the promotion of new research. It aims to encourage, in a collegial atmosphere, interaction between researchers, and to provide opportunities for delegates to gain further knowledge and experience in the field. Its ultimate aim is for the enhancement of music education at every level in both public and private practice.

The number of PhDs which have been awarded to members of this association in the past two years attests to the significance its members place on music research. It augurs well for the continued growth and development of this important aspect of education, particularly from those in the tertiary sector. Many music educators who strive to implement best practice in their teaching environments conduct on-going research informally through evaluation of the students and their teaching strategies. As a result of this self-reflection, modifications are made to classroom practice and the search for excellence is continued. Some teachers have already discovered the value of consulting published research literature, when time permits, to keep abreast of current developments. Others see the value of formalising their own action research to provide documentation which may assist their

colleagues both within their own environments and in the wider community. The increased number of music postgraduate students from other sectors of education throughout Australia affirms the developing interest being currently shown.

This year's conference attracted an increased number of delegates whom we hope will become permanent members of the association. We wish them well in their endeavours and look forward to seeing them at The XIXth Annual AARME Conference to be held in Brisbane in 1997.

Vanda Weidenbach
Conference Convenor 1996

Australian Association of Music Education Research Conference 1996 Delegates

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Contents

Keynote Address

Keynote Address

Professor Richard Colwell

My father was a retail furrier in South Dakota. When the founder of the company died, he allowed his employees to purchase shares in the store, stipulating that his son-in-law was to have 51 percent of the shares. Thus, business policy decisions remained in the hands of the founding family but with considerable input from a few senior employees like my father.

The fur business was good. The store was able to send a truck out for a hundred miles in every direction to pick up fur coats for summer storage. These coats were usually cleaned, and sometimes repaired. New coats were sold and as styles changed remodeling became a major business. In 1950, the Wermuth Fur company was one of the more prosperous businesses in Sioux Falls, South Dakota. Business was so good that a couple of competing fur companies opened retail stores in Sioux Falls.

Shortly after he had invested his life's savings in the fur store, my father, who was a very perceptive and bright individual, began to worry. He had assumed that at the policy meetings, he would have a voice in the future direction of the company Although he was not a researcher, he was a careful observer and had superb people skills. I can recall his comments when the Hudson motor car came out with a magnificent heater that effectively circulated the air within a car. He observed that individuals in these cars would now drive around the block for 15 minutes or more looking for a place to park close to the shopping emporium — especially on those cold South Dakota days. When a shopping center was built on the edge of town, he again observed the importance that people were attaching to being able to easily find a parking place and the false perception that customers had about having close access to the store even when parking in the far reaches of a parking lot. Here, there were no street blocks to count and cross. I can recall many additional observations at the dinner table and one that seared my mind was that because of the Hudson automobile and the shopping mall, women no longer needed a fur coat. The business would have to change — furs at best would be decorative items such as a choker or scarf. He also expressed concern over other parts of the business. The fact that it was not really necessary to store a fur coat in a cold storage vault during the summer months as moths and other vermin were no longer present in the new homes of most fur coat customers. He was able to convince the controlling stock holder to introduce a line of fine cosmetics as a means of retaining the customer base but no more. The principal owner could only think and reflect historically and could not interpret the data portending major changes. For him, South Dakota was still cold and had long winters. A fur coat was a luxury item and, with increasing prosperity in the United States, the demand for fur coats had to grow. The factors of concern to my father were judged irrelevant and the owner's son-in-law elected to enlarge the holdings of rare and exotic furs, especially the more expensive ranch mink.

The Wermuth Fur Company is no longer in business. Its life was prolonged only by the success of the cosmetic division.

The moral of this true story is not that my father was bright, which he was, but that times and conditions change and those who continually conduct research on the critical questions are not surprised by change. Research, of course, does more than prevent surprise — research improves products and research nurtures innovative ideas. I am not here to suggest that music and music education might be endangered like the retail fur business, but I do not want to close that possibility either. Subjects once as fundamental to the curriculum as were Latin and Greek or even geography are today found in very few schools.

I know music teachers who read primarily the friendly literature and talk solely to sympathetic and interested colleagues. Those teachers are comfortable like Mr. Wermuth's son-in-law, for they *just know* that because music is present in all cultures and has been important in these cultures throughout recorded history, it will continue in the schools. These teachers also know that all children must be given systematic instruction. Is not Howard Gardner convincing the world that there are eight basic intelligences and that music is one of those intelligences to be developed? Gardner's fame and recognized genius means to these teachers that it is the obligation of the state to develop each student to his or her fullest capacity in each of the eight intelligences. These relaxed, uninvolved, music teachers talk primarily to music merchants, music aficionados, and others who see public school music as critical to guaranteeing future audiences for classical music and for the purchase of pianos and band and orchestra instruments.

Music advocates and teachers in the United States have searched the literature with amazing thoroughness and today provide favorable quotes on the importance of music by a host of our culture's leaders, musicians, and nonmusicians. They also recognize the importance of hard data for the objectively oriented taxpayer. The results of single studies are cited where students who had music lessons did well in school, liked school more, stayed in school longer, and led happier and more productive lives.

The magnificent claims for the benefits of music may well be true, but, these claims represent only a small part of the educational playground. There are competing arguments, arguments that are compelling to the public, a public that is being educated about education as it has never been educated before.

As impressive as are the arguments for public school music, I do not believe they are sufficiently compelling to insure continuation of or improved support for public school music.

Australia's current emphasis on school to work is especially worrisome. In the United States, most of the absolutely stunning arguments that are so well articulated by music and arts advocates are being met by school administrators with an acceptance of the status quo, a shrug of the shoulders, or a noncommittal "can you imagine that" or "well for pity sakes." There is no organized opposition to students' learning music in the schools but there is also no passionate commitment to the attainment of specific music knowledge or competency by all students. I shall argue that a viable music education program is possible only under two conditions:

1. music educators become leaders in education and in their communities
2. music educators gain the respect of decision makers by producing the same scale of competent research that we expect others to produce prior to receiving enthusiastic and substantial support. Research in medicine, the environment, in space, or in social work has to clearly demonstrate potential or convey clearly the consequences of failure to support before governments and foundations loosen their purse strings.

Music educators have not been very good in either area. The emphasis in their training was on the importance of musicianship not on education research or on public policy. Many of us are often embarrassed to even admit an interest or competence in education. It has been better to be an introvert in the practice room than an extrovert speaking out in behalf of a better civilization through an educated and musically literate society. Research skills do not compare favorably with experience.

New education priorities have now appeared that affect music educators. There is an increased importance of education. Time allows me to mention only a few reasons why schooling is different in 1996 than a generation ago. The knowledge explosion is one reason. There is more to know and this new knowledge is not limited to technology. For example, General Science was found wanting — because of increased knowledge and specialization, educators substituted new courses in biology, botany, ecology, physical

chemistry, physics and more. These specific subjects in science were accepted in the curriculum because the teachers had majored in those subdisciplines and could better teach narrow disciplines. High schools published course catalogues that rivaled most colleges. In 1990 the University of Illinois was accepting over 100 course titles to fulfil their entrance requirement of three years of English. The second reason why schooling is different is that teachers are competing for student attention, often changing course content to make the course more attractive. Third, students are learning outside of school, not only from TV but from museums and cultural institutions.

Fourth, nations have sought to maintain their cohesiveness through their collective ability to compete in the marketplace. They are focusing less on ideology, including patriotism, instead concentrating on balance of payments, inflation, and employment figures to describe their nationhood. In this milieu the purpose of the schools became for many policy makers a source of competitive workers.

Fifth, the average citizen is more aware of the schools in her community through the splendid efforts of the media. One may not like the media but one has to admit that the coverage of education is excellent. The media report school violence and the failure rate, the negative things that we teachers remember; the media also report the advances in education — research on the human condition, the ranking of schools with an emphasis on the best — and often have stories about bands, choruses and accomplishments in music that are of public interest.

Thus, both world and local conditions are such that we can be sure that we are at a point where education and schooling will change. The old curriculum needs to be modified to encompass what is required to be formally taught and this curriculum needs to accommodate an increasingly large percentage of school-age students. Dropping out of school before high school graduation is no longer socially acceptable. Public knowledge that in urban areas fifty percent or more of the students do not graduate has made school officials more open and with a different definition of accountability.

In this educational and cultural context, music education researchers must become leaders and assess the meaning of music education outcomes for the profession and for students' lives. There are windows of opportunity for action and there are periods when little can be done no matter how enthusiastic and competent the personnel involved. Today is an opportune time. Windows of opportunity for educators were also present following the solidification of Enlightenment thought, as the industrial revolution reached its height, in 1920 with the phenomenal growth of bureaucracies, during the technological race with the Soviet Union, and again, today. The end of the 20th Century is the greatest opportunity for action since the strides in science during the Enlightenment changed our thinking about the viability of continued progress. Today's opportunity exists because philosophers recognize the lack of certainty. All nations and cultures are reassessing their status and future establishing in the light of feasible philosophic and democratic priorities in the context of the failure of the Berlin Wall. For example, as important as national defence is in assuring the survival of a country, its priority in every nation has changed. In many countries it is no longer the highest priority. The focus may be on the environment, the oppressed, on hunger, disease and the improvement of quality in life. The way to solve these pressing problems, whether drug/alcohol addiction, clean air and water, or imparting a common moral code, in every country is more and better education. As a result, educational scholars and researchers are changing their focus, recognizing the message of postmodernism, struggling to see the feminist view, debating issues of multiculture education for societies ranging from Cyprus to Ceylon, and noting failures of force to solve problems in Bosnia and Chechnya, all contextual patterns for educational research. Our research agenda must respond to these new contexts as well as the new and old problems.

In any society and on any important topic and now in education, there is a political, conservative and liberal agenda, and those individuals in power promote their views. Multiple views are accepted as

healthy in politics. Educators are now faced, not for the first time but for the first time with such vigor, conservative and liberal views of schooling, of education, and of research. As with the political divisions in the larger society comes the need for those with an agenda for schooling to attain power, power over funding, over the curriculum, over teacher education, and over any component of education that makes a difference in society and in education. Especially, in educational matters knowledge is power, with most educational knowledge based on the findings of research and on assessment data. To shore up the argument for a physical education curriculum in the schools, one gathers data on overweight students or low scores on a test constructed by the area council on physical education. To convince teachers to teach phonics, one relies on research data on teaching effectiveness, teacher training, and student receptivity as well as on student's reading scores. It is difficult to conceive of any subject finding its own place at the table in 1996 that is not accompanied by the trappings of basic subjects — a clear philosophy, a research agenda, a trained group of researchers who are actually working on important issues, important to the profession and to the public, knowledgeable discipline specific administrators, focused and coherent educational programs for leaders, and an active communication and dissemination network.

To make any sort of change — even to protect and preserve from change — power is necessary. This is my first point, an important one even if not a new idea. Politicians, and now educators, respect power. Guba and Lincoln, writing in *Fourth Generation Evaluation,* suggest that today's program evaluation is not about achievement but about power and enfranchisement. Evaluation and assessment are high-stakes tools. Figures are published for student scores on national tests, comparisons are made between American youth and those of Germany or Japan or Australia and the achievement of girls is compared to that of boys in math and the sciences. The tenure of the superintendent or principal and the salary of teachers and administrators may depend upon such assessments.

The political process and the conservative or liberal balance of power initially affected arts advocates and agencies more than arts educators. Jane Alexander's battles in behalf of the National Endowment of the Arts is a continuing struggle. Visual artists seem to put her in more hot water than do the musicians, but this is because the political message that visual artists wield is so powerful. States have arts councils and arts alliances that vie for local funds through complex political processes. And although I do not know from experience, I presume that the raising of money for symphony orchestras, art museums, and theatre and dance companies has a log rolling element to it — elitism versus the populists is another way of describing this struggle.

The second point I wish to offer is that arts advocates who champion community arts, artists in the schools, and arts education are not at all reluctant to use the political process, the media, and even assessment data in their struggle for power and influence. Their efforts to advance the arts have created a mythical but believable alliance between arts teachers in the schools and arts advocacy. The alliance is not one of close friendships and it was formulated with minimal consultation with classroom teachers. It is, rather, an alliance based on promised outcomes. The promised benefits of studying one or more of the arts are receiving good press and are increasingly accepted as true. Music advocates have stumbled on and promoted more benefits than I can list, and music teachers have responded with "OK, if you say so". Listening to Mozart improves your I.Q., at least for a few minutes; music instruction increases your spatial awareness (obviously, in my case, not one's talent for drawing); the right brain is stimulated; one's self esteem is positively enhanced; with music instruction one masters the skills of cooperative learning; and SAT scores increase. A listing of the benefits of arts instruction often accompanies talks on multiple intelligences and has become the centerpiece of presentations by arts aficionados in our behalf. If these claims are made for political purposes, do the rules of politics or the rules of education apply? In politics one is allowed to not "walk the talk" — we have accepted exaggeration from candidates for political office and have become accustomed to discriminating between political and absolute truth. In

education matters, however, the public has truly trusted teachers. Unless there are voices of dissent from you and me, the public will now expect some pretty remarkable outcomes from *poorly* supported arts programs. The public's belief in us today is a window of opportunity for us to honestly convey to the public, without offending our advocacy friends, not only what we can do but what we should do.

Education, research, music, policy, and advocacy: each of these areas must have leaders.

Music has titular musical leaders, such as the conductors of the Sydney Opera and the Sydney Philharmonic along with conductors and performers who hold concurrent directorships with leading orchestras. We can also name leaders in advocacy, policy, and education. The intellectual leadership of music education is less clear. We have professional organizations with their elected leaders and we have salesmen; what music education leadership we do have, is more evident in philosophy than it is in research and evaluation, a surprising phenomenon.

My hypothesis today is that the critical qualities for college music education faculty are not teaching skills — one expects these to be stressed — but a special quality of leadership based on research competencies. This leadership in Australia can only be provided by the professoriate. The professoriate is not functioning as well as it might, and college music educators, for example, have given little thought to the range of responsibilities required of them.

The needed leadership qualities are complex and deep; they are not those of Tim Lautzenhizer, as helpful as his suggestions are, or those qualities displayed at the local movie theater as the sergeant hollers "follow me" and charges into the darkest of dangers. Admittedly, a bit of bravery and marine corps obstinacy may be of value to young faculty members as they sail into the Bermuda Triangle of academic life. The needed leadership is also not the organizational leadership that enabled Australia to build a good system of education and of higher education. The important leadership skills that I have in mind should advance standards not only of intellectual leadership but also of national, community, and collegiate morality and ethics and standards of professional competency that will lead to a needed feeling of security in the Australian people based upon enhanced confidence in their collegiate leadership.

This leadership is a morals and ethics leadership of subject matter competence related to your position, situated in each institution, but unique to higher education and with a commonality across all of higher education. I believe this leadership to be more important that the touted business leadership, the military leadership, and the political leadership that is often associated with the term leadership. College faculty must both promote and model the Australian quality of life.

For example, your musical, research, and educational competencies civilize the concept of excellence in an evolving Australian society. Universities are superb at providing faculty and graduate students with knowledge and skill but they ignore the question of why these special abilities are important in improving the country, improving the lives of Australian citizens, and how these abilities relate to, support, and advance the complete mosaic of everyday life.

Professional Leadership

A thread that ties together many of the qualities of this leadership is philosophical vision. In the United States we joked about Mr. Bush and his "vision thing" but that joke was an *Emperor Has No Clothes* joke. It was "sad-funny" because as we laughed at Bush we knew that we also lacked a coherent vision for our personal lives, professions, and society. Multiple visions are required, each critical to meet the leadership expectations for college faculty, visions of breadth as a well as depth. We have to connect

leadership and vision in a meaningful way, a task that requires lengthy treatment. John Ruskin said, "Hundreds of people can talk for one who can think, but thousands can think for one who can see."

There are two primary leadership/visionary roles; one for the individual herself and one for the individual as a member of a group. With many important groups within and without a university faculty from the chamber singers to the faculty senate, the concept of one's group leadership role is complex but it need not be. You need to see yourself and your leadership responsibility as an individual and your relationship to a group or organization called the college or departmental faculty. You could, of course, see your group leadership responsibilities in the context of the state or the music education profession. Neither leadership begins with a bar mitzvah, obtaining a driver's license, or earning the doctorate; both leadership roles need to be learned and practiced throughout one's life. Everyone will not be equally competent in the dual role — there is enough variety in our lives that we need many individuals each with his or her unique strengths. In research one can work alone or in teams. Industry has long had leadership educational programs; surprisingly, colleges have not.

Education and democracies are messy and complex; their strength comes from their flexibility but it is a flexibility that requires rules of conduct, vision, leadership, and purpose. To paraphrase Winston Churchill — faculty always do the right thing — after they have tried everything else.

Private and public universities were established to support individuals and groups of individuals, with the expectation that this support would produce ideas, theories, and research, products of value to society. Think of the trade-off that society gets from having a law school, a medical school, a business school. Music schools and departments have to establish comparable policies on the role of music in the Australian society and prepare individuals for rewarding lives in that society. Individual music faculty members are responsible for innovative ideas and for critiques of the status quo. Public support for universities will remain strong only to the extent that universities and their professors provide these ideas in a moral and ethical social context in which ideas, curricula, research, and position papers can grow and flourish.

Examples of music department leadership are lacking. Universities in general, however, have provided much to Australian culture. These universities have promoted rules of conduct — fairness, honesty, persistence, intellectual rigor, and loyalty for students and faculty. The college educated individual has provided a model of responsibility to self and society that all of your citizens were willing to emulate. Goodness dripped out of your institutions of higher education, students wanted to attend, there was excitement and there was value.

Australia is entering a more mature state — less adventure and more development — responsibility for her discoveries, inventions, and material wealth. In this situation, more will be expected of college faculty and students than of any other group in Australia society.

Universities, of course, enable graduates to obtain better jobs and thus pay more taxes but this argument for public support of a university seems to be much weaker than the *research* based moral and ethical argument I am making. The public expects tenured university faculty to be national and international leaders. If it did not the argument for tenure and/or merit pay would be weak.

In the United States, we call upon groups within a university faculty; the John F. Kennedy Center for Government at Harvard or the University of Michigan consumer confidence survey are two groups that are continually in the news. We have numerous research and development centers as well as agriculturally oriented extension divisions that provide invaluable help to the society. Any country will slip when university personnel ignore their collective responsibilities.

I am mentioning these responsibilities because college administrators can become so busy patching the cracks, making compromises, putting out brush fires, and securing the funds that keep huge bureaucracies afloat that often little or no time is left for this collective, departmental leadership. Reduced elasticity in an institution, often brought on by reduced funding, requires greater *individual* leadership in a soil that is less fertile. Priorities must be established and that is something no one wants to do. And when institutions and countries are growing rapidly, there is not the same urgency for priorities that there is in mature institutions. Changing methods of operating and accepting the new is cumbersome for individuals and for groups. It is so pleasant to yield to memories of yesterday. Howard Gardner reports a Chinese official told him: "we must be doing it right because we have been doing it this way for so long."

It has always been easy to rally the population to fight a physical enemy and to support relief efforts in times of catastrophe. It is just now becoming acceptable to establish priorities in education, a priority that is aided as much by drugs in the classroom as it is illiteracy. The leadership required to reduce illiteracy, hunger, drugs and the rape of the environment is easy compared with the leadership required in the arts and humanities.

Your special musical competence must support your discipline and its research. Your educational competence must support the purpose of higher education and its research base. You need to have a personal philosophy of higher education that is compatible with the major changes in the world and with the role of elementary, secondary, and higher education. It must include general and specialized education. You may have not given much thought to a philosophy of higher education but you should. Nature abhors a vacuum and if my hypothesis is correct that a void exists in schools of music, someone else's philosophy will control your actions if you do not have strong beliefs supported by the most informed theories and practices. With some present philosophies, especially those that are career oriented, music in Australia could become less important, receive less support, and be promoted for the wrong reasons. Thus, my concern for ethical and moral leadership. It is unethical to teach without full knowledge of outcomes. To teach teachers without the guidance of research puts society into double jeopardy.

Let me give you two examples of the need to know and have a vision, if you are to be a leader in music education. Philosophy is one research category and in philosophy Roger Scruton is a well known philosopher in aesthetics and the humanities. As a humanist with strong interests in music, he believes that the primary purpose of a university is the pursuit of truth. Presently, he is discouraged about the humanities because of the direction of general education. He believes it is no longer based on a search for truth of the human condition but has evolved to support the philosophy of those individuals currently in power. For him, today's college curriculum is a tacit political endorsement without supporting intellectual authority. He blames for this situation on philosophers like Richard Rorty whose pragmatist ideas are based on those of John Dewey. Scruton states that Rorty and Dewey have been able to banish the concept of truth from philosophy itself. The following events worry him.

1. With the fall of aristocratic government, universities became the means to social advancement. Universities and their bureaucratic structure are well suited for getting ahead socially and politically
2. The university curriculum was reformed because of the scientific revolution not because of changing social needs and pressures.
3. The rise in importance of social science, e.g. education, in the curriculum was most devastating. Social science promotes value free conclusions. Education and social science, in its promotion of relevance as an answer to questions, destroys the very purpose of a university as a seeker of truth.

4. The outbreak of multiculturalism and the politicization of the curriculum along with the low cultural attainment of university students is Scruton's fourth worry. Scruton decries the student's lack of knowledge about religion, an important element in understanding civilizations and culture. As a humanist he finds it difficult, if not impossible, for students to obtain any meaning from the arts without a decent grasp of religious ideas, beliefs, symbols, metaphors, and myths. For him, true education is the pursuit of useless knowledge. Knowledge is judged useless only because its present usefulness cannot be determined and because knowledge must be related to the whole. In his world, there are three types of knowledge.

   Knowledge "that" — science, which translates into information
   Knowledge "how" — technology which translates into skill
   Knowledge "what" — humanities which translates into virtue.

He argues that knowledge "what" has low priority with postmodernists and today's deconstructionsists. Scruton is telling us that philosophical research has its challenges and presently, little rationale for the arts. My second example of a need for vision comes from curriculum in music.

Failure in the United States to establish priorities finds arts educators and arts advocates promoting education in at least four different art forms: music, dance, visual arts, and theater, each equal in importance. Arts educators and arts advocates put themselves in this dilemma as together they formulated voluntary national standards for the United States. There are nine standards in music with a host of substandards, with each standard and substandard equal in importance. Teachers might initially enjoy this curricular freedom; instead of being annually accountable for a student's musical independence, one might elect this year to teach students how to act or what to look for in sambas that make them different from the minuet. And now there is the macarena.

Such eclecticism in arts philosophy and its public school curriculum is not likely to bring increased support for university music programs; this philosophy is guided by no knowledge "what", making music research more difficult, and assessment and teacher education efforts in music impossible.

Each of us wants to possess good teaching skills, to be comprehensive college teachers, but each of us also must have a taste for reshaping institutions, our students, and ourselves based on our knowledge of research. Emerson said, "What is a man born for but to be a reformer, a Re-maker of what man has made." College teachers look at their students and know that in these individuals reside the hopes for man as he could be. Music education has to be a part of these hopes. Your students have to be individuals who can and will inspire and motivate others. These musically educated and appreciative college students have to be perceived as real people, real citizens, real models of concern for the quality of life in Australian democracy and who understand how what they think and do relates to a seamless world. Science has no borders, music no nationalism, education no flag, civility no passport; the future will not be a multicultural world.

Leadership in music education and music education research does not mean avoiding controversy. Leaders confront controversy, exploit it, and ultimately embody it. Seeking the middle ground of every conflict is seldom the best solution. Leaders must be willing to make enemies (or to put it more politely, to deny themselves the affection of their adversaries) in order to advance important programs. Conflict and disagreement in education are unavoidable because individuals have true needs that include psychological, economic, spiritual, sexual, aesthetic, physical, and safety.

Can a leader represent his followers and also exercise independent judgment? Albert Shanker of the teacher's union in the United States is willing to be out in front of his union, accepting many ideas

because he believes in them. He does not protect his incompetent members — he advocates testing for teachers and recently supported the validity of the CBEST test in California against lawsuits brought by minority teachers. The AFT executive council is having difficulty keeping up with Shanker's thinking and many of his ideas have yet to be endorsed by the union. His executive council recently suggested that more study is needed before presenting all of Shanker's ideas to the membership.

Research

You are all researchers and, by definition, leaders. But, how your research is viewed will determine the public's acceptance of you and your work. Senator Vanstone says the Australian academic community is afraid of the dark. She is talking about research. One can approach research problems by looking at issues logically, a bit in the Platonic fashion, or at the consequences of action or inaction, more in the John Dewey tradition. What I see occurring world-wide in music education is a group of well meaning individuals advocating major changes in the structure of public school music without adequate reflection on the consequences. They, too, are afraid of the dark. The ideas being floated in education, in the arts, and in music education, and the basic assumption underlying these ideas are conflicting, fuzzy, and difficult to identify in philosophy, methodology, or expected outcomes. These ideas are supported by neither research nor experience. Research findings are always based upon a foundation of well-thought-through assumptions, hypotheses, and/or philosophy. The proponents of fuzzy change — our music education leaders, educators, and arts advocates — have, with the best of intentions, invested themselves and their organizations in a monumental effort to change the direction of the huge blimp we call music education without this foundation. They lack a compass. Their efforts are motivated solely by their impression of the reform movement in education; everyone is changing and music educators do not want to be left behind. When I criticize these attractive but unsupported changes, I feel like I must be the lizard or the cockroach of music education, a creature that survives without change. Research, however, is not about survival; researchers develop guidance systems.

From listening to educators and reading the literature one would think that there are major, crucial efforts underway to establish higher education standards, to change the content of the curriculum, and to improve music teacher education, but I question how serious are these efforts. Good politicians often advocate outrageous positions to enhance later bargaining positions — the so called trial balloons. Further, there is an ever-present and underlying fear in music education triggered by that most basic instinct, survival. Many music educators are unsure of the reform movement and its direction, but they have been told that it is better to be on the bus and influence reform when it gets where it is going than to miss the bus completely.

The cries for a reform movement in music education are based on a different rationale from that advanced to improve teaching and learning in the "core" subjects. We have an apples and oranges situation here. With Goals 2000, Americans are to be first in the world in math and science. Students are to be literate, versed in history, geography, civics, and a foreign language. In music, the efforts are somewhat differently focused; the message is that we had better adopt a music program with new and expanded objectives or die. Though no explanations are given, there is an implied philosophy that the arts in Goals 2000 — arts that include music instruction — must be in the curriculum of an students and in a curriculum that stretches from preschool through high school. All students are to attain not only the new music objectives, but objectives in the other arts as well. Little mention is made of programs for students who are interested, gifted, and talented.

To the best of my knowledge we have little basis in research or in experience for adopting most of the goals suggested by the voluntary national music standards. The British have strong programs in musical

composition as the core of their music education programs but they also have little research data. They know only that if you teach students to compose and give them time to do it, they get better at musical composition. The British reform, like the American, is being driven by standards. I argue, however, that the initial standards that are most crucial to our profession are high standards for research and the education of faculty and graduate students in music education research. The long term survival of music education depends upon the content, performance and opportunity to learn, standards for our music education leaders based on solid research and generalizable practice. I do not know who sets these standards unless we set them ourselves. I hope that is one of the tasks of the next few days. Advisers set standards for their undergraduate students; we could critically review our publications; but we do not have the mechanism for improving research or improving the teachers of teachers.

The future of Australian music education depends upon the quality of the thinking and actions of those individuals who are dedicated enough to their profession to invest in establishing these standards for the conduct of research on important problems.

This consortium must continue to flourish to act as a facilitator, to provide you with an opportunity to meet, to exchange ideas, and to disperse that sense of isolation that so many dedicated teachers have but it must be do more. We must set goals and standards for these goals. It is acknowledged that music teachers provide a unique component to the curriculum but the goals that are important to music educators may not be understood by the rest of the public school faculty or even our colleagues in colleges of education. Our unique goals may require unique teaching strategies. Integration may not always be possible. Teaching kids is different than teaching music. Sure, we do both, but researchers and teacher educators have to know the difference.

Quality of research and teaching depends on the inventiveness of the research question, not on the length of the answers or proposed solutions. If one asks dumb questions like "What is the relationship between achievement in music and achievement in math?" one is likely to obtain dumb answers. What is dumb? I define dumb as lacking in value and appropriateness. Answers may be true and interesting but without insight or pertinence. The researcher's primary task is not to uncover interesting facts or to unearth truisms. The important questions are far more complex.

A 1992 research question in the United States should have been to investigate the consequences for music education of labeling all of the arts as basic. It is a bit late, politically, to ask that question but it remains relevant to tidy up the educational scene. If a field as large as the arts is basic, the Spencerian question intrudes as to what knowledge is of most worth. This question, of course, leads to the priority questions within arts education I mentioned earlier. My research hypothesis would be that with arts education as a core subject, teachers will not teach for the same goals, schools will not have the same by-products, and outcomes will not offer the same insights and habits as occur if only music education were basic. What are the consequences? The issue of seat time is a burning educational issue. Educators wish to do away with the traditional equal periods of instruction for all subjects and rely on competency. That interest raises interesting questions for music educators. Public school music programs have given little emphasis to individual learning; the goals and assessments have been for groups and group instructions. We keep everyone together as we labor toward classroom and ensemble goals. If competency were to be the primary criterion, students who study music privately outside of school would be excused from in-school instruction. Just imagine how schooling based on individual student competency might change the organization of music education!

The issue is not only the loss of the better students from the classroom but the organization of instruction to accomplish goals for students with a wide range of backgrounds and abilities. Many ideas from the educational reform movement suggest research questions for music educators.

Does smaller class size or subject matter integration facilitate music instruction? To what extent are the results of research in other disciplines transferable to music education practices?

Not only are we being challenged with teaching for new objectives and a broadened definition of the musically educated but we are being asked "What do we know about the potential of common musical outcomes from the various varieties of elementary general music? If music so important in the lives of educated citizens does it not matter what one learns and how? Can we argue for sequenced instruction when we practice it so seldom in our traditional programs?

We do have circumstantial evidence that many non musical goals can be accomplished through a music program. How are these most efficiently accomplished and what priority do they have? We can be consoled as Hugh McKay faults the Minister of Education for failure to establish priorities, so we are not alone but that is no excuse for our failure.

At most colleges, the primary users of music theory, sight-singing, and dictation are the music education students. It would seem logical that music education researchers if not conducting the actual research in music theory would have interesting related questions of the researchers who do. If present or proposed teacher education programs do accomplish goals in functional music theory and music history, are music educators responsible for conducting this critical research?

1 have identified only a few research questions. Are they of equal importance? I doubt it. There is even overlap and some contradiction. All we can say for sure is that research is needed.

Curricula

The arts can be taught as an important element or subject in general education. In such a situation the arts would be part of a great books type of curriculum in which every educated and gentle person comes to know and to do specified things in the arts. In 16th century England, if you had been schooled, you could push back from the dinner table and sing madrigals. For our era, Harry Broudy, who did so much for education and arts education, believes that all sections of the Sydney Times, including the music section, can be read with understanding by everyone with a good general education.

The arts can be taught for the purpose of enhancing learning in school and making life more pleasurable. In this curriculum there is no prescribed sequence to arts instruction. Students listen to music of the Australian Aboriginal and look at his drawings, tools and artefacts as a part of studying native Australians. We know some cultures primarily through their art. In this curriculum option, an effort is made to learn something about two or more subjects simultaneously. Ted Sizer suggests that students could construct a whistle in physics class and then write a composition for the whistle. This approach is termed infusion. Student outcomes in this example would be an understanding of physics principles with the overtone series and competency in musical composition. Usually, in such a case, physics is the primary course with music composition thrown in. Arts advocates like the idea of infusion. In Sizer's example, physics teaching would be better sequenced than that of music. Music is also infused with the study of Ireland. The teaching rationale is that learning to jig, sing like an Irish tenor, or play the tin whistle will increase interest in Ireland and also in attending school and staying in school. Attendance and retention are additional objectives of these infused curricula and certainly worthwhile.

The arts can be integrated. In this curriculum there is an integrating focus or principle such as impressionism or the colonial experience. Independent objectives are formulated for music and visual art and perhaps dramatic art, but the sequence and content are controlled by the integrating principle — impressionism

or colonial experiences. The integrating principle could also be color or line, terms that have quite different, but equally important, meaning in music and visual art. Some organizing principles are more effective and successful than others. Delivering integrated or infused instruction is cumbersome if several teachers are involved; better the hoped-for Renaissance woman arts educator. Music can be injected into the curriculum to help develop personal characteristics such as caring, persistence, and cooperative learning. Such characteristics are important and the responsibility of all teachers. If priority for their attainment is given to the music specialist, music has a new and justifiable role in the curriculum. Physical education and music can both stress movement — with an outcome of improved perception of one's self and one's own body.

A music curriculum can stress performing or creating or analyzing music. This curriculum is the one most specialists favor — art for arts sake. This program is organized for those with interest, talent, and some prior attainment in the art form. This curricular option is clearly selective, where many of the other options accommodate all students or focus on special populations. Visual arts educators have had more experience than music educators with instructional programs for all students. Although a few students might discover the excitement of art in a required program, there are formidable disadvantages to requiring art for all. The students with talent and interest are deprived of the teacher's full attention and they tend to resent the inclusion of students in the class who are uninterested, untalented, and sometimes disruptive. Relative to the problem of disruption, a study published in 1996 by Catherine Ennis made a searing impression on me. The investigator found that teachers, in all subjects, change the curriculum rather than stand up to recalcitrant students. Music, physical education, mathematics, and English teachers were involved. Students in their classes refused to do home work or had excuses that were difficult to deal with, were reluctant or refused to dress for physical education, and did not respond to rewards and grades for doing well. These inner city students resisted learning new games in physical education — they wanted to play basketball because they knew how to play basketball. In music, they successfully resisted learning music of other cultures. In any of the arts, such problems can occur where a large proportion of students are in the class not by choice but by requirement.

A slightly different emphasis is the vocational track. The ninth grader knows she wants to be a professional musician and attends a special school like the Juilliard preparatory division. The curriculum has a vocational emphasis; the ninth grader may prepare to work in the field in ways other than musical performance. Some magnet schools attempt to satisfy both a vocational curriculum and an "Interlochen" type of performing arts orientation.

The at-risk curriculum is best exemplified by comparing creative drama with theater education. In creative drama, students write up and act out events from their own lives. Roles are exchanged in these creative drama classes and students gain new perspectives on themselves, their families and friends; a perspective that places their personal situation in a neutral or positive context that can lead to personal understanding and hope and a dramatic increase in school attendance and retention. Creative drama has been so successful that it may be doing for inner city kids what morality plays and myths with a moral lesson did for earlier generations. I know this analogy with the past is slippery as they all are. *This* perceived arts benefit may also be operative in music and visual arts experience, although we have little data. *Theater education* which stresses knowing the history, literature, and culture of the theater as well as the roles of those individuals who bring theater to an audience, differs from creative drama.

We are all aware of arts therapy — music, dance, theater, and the visual arts, each has had remarkable success in programs with functional rather than artistic or aesthetic outcomes. Special populations are aided in many ways, usually as a result of performing or producing.

Many music educators are now justifying their programs on the basis of attainment of non musical goals. In this curriculum emphasis, music is not infused into the curriculum. It is a stand alone and rigorous program. Students learn to perceive, reflect, and solve problems. They might be asked to reflect and write about music in order to assess the quality and depth of their thinking. They learn how to balance competition and cooperation. Self discipline is assessed. School drop-out rates are tabulated to determine the value of music instruction. The ability to perform well, to listen for subtleties, to compose and improvise are virtually ignored in assessing the worth of the program although the student classroom experiences may differ little from traditional programs. These goals in cooperative learning are possible because music in public education is so largely a group experience. This will come as a surprise to you but there are music educators who would adopt this or any other rationale if it allowed them to continued what they have always done.

There are also curricula that place highest priority on student attainment of multi cultural education goals or obtaining higher scores in other subjects. The objectives of the academic curricular subjects are prominent in the students' portfolio. These include the understanding of other cultures, a sociology objective, or enhanced verbal understanding, a language arts objective. Band directors are quick to point out the percentage of band members on the school's honor roll (band helps grade averages) and the Music Educators National Conference trumpets the higher SAT scores of high school students who participate for four years of ensembles versus those who participate for two. The assessment of rhythm instruction is a student's increased understanding of fractions.

Each of these emphases can be found in music education curricula. Each program can be described as a full year or eight years' curriculum with priorities and relevant experiences.

On a pessimistic day, I say that little is being done by music educators in any important research areas that can systematically be related to "education" events of the past five to ten years or with these curricular options. Times of ferment are usually opportunities for research; there is plenty of ferment in education. Are we about to have some in music education?

Research 11

Reimer makes the distinction between of teaching *about* music and teaching *of* music. His point relates to musical outcomes. In music education research, we should be involved with projects *of* research, not producing dissertations and projects *about* research. The Irish who do not require any performing ability in music for matriculation into their schools of music clearly have a program about music. To what extent are their programs viable in the 21st century? Graduates of this type of program are probably well prepared to integrate and infuse music into the curriculum and to discuss the music of several cultures. The Irish do have an oral tradition and much of their music is passed on in this manner; do they need additional performance? They also have research questions.

To be able to teach *of* music, one must have a deep understanding of music, possess interpretive and discriminating abilities, and know how to discover its meaning for oneself and for others.

Researchers in music education must possess comparable competencies: they must have a depth of understanding not only of research techniques but also of music education. This understanding must extend beyond the technicalities of analysis, the facts, styles, cultures, genres of music and into the interaction of music with human beings. Music education of research must identify and interpret meaning in these interactions.

Teaching of music education research is best accomplished using exemplars of good research. Music students who wish to learn to discriminate good choral arrangements from the trite must see and listen to a few unsuccessful choral arrangements but we would not consider giving equal emphasis in our classes to the trite as to the good. So it is with research. Music education research has obvious and subtle characteristics; its value is not determined by whether it is simple or complex. Simple and complex are merely characteristics or descriptors of music education research, good and bad. The terms apply to both. Music education research must address the seminal educational issues that affect teaching and learning, not issues *about* the music education program, as interesting and vivid as such descriptions might be.

The impact of research is aided by clarity of expression and interesting and understandable topics, but *intent* should not be a primary criterion nor should methodology become the focus. Emphasis on methodology is today confounding any analysis of the worth of research.

It goes without saying that you should not be conducting nonresearch or be engaged in poor research; and you certainly should not be investigating topics that are not related to important issues in music education. I propose that research in music education should be limited to the teaching and learning concerns of the profession. Our research deserves the support of the profession; and the profession has an obligation to support high quality, relevant research. Corporations have no problems supporting research. And corporations conduct basic as well as applied research.

Thus, the question, why isn't research supported? I have to guess that it is our reputation. Teachers do not actively request research and seldom benefit from the process or the product. Why is this so? Teachers, of course, are reluctant to change; the purpose of teaching is to conserve knowledge by passing it on; but medicine is also conservative and it recognizes that research does uncover some truths every now and then.

In the United States, the *Journal of Research in Music Education* was subsidized for a long time but it is now on a cost plus basis. The art education association, however, has a fund for supporting research. Whatever the reason for the lack of support in music education, we do know that improved research and relevant research is today the responsibility of a small core of music education faculty and graduate students, individually and collectively.

The definition of what constitutes research in music education is fuzzy, and you and I need to change that. At our professional meetings it is not easy to distinguish research sessions from nonresearch sessions. Almost anything qualifies as research. When I read a research journal, edited in APA style, I find statements supported by so many names and dates that my train of thought is interrupted. A check of those references, however, usually reveals that the reference is not to research but to opinion. If I were to state in an article that music enhances the spirit or the soul, I could list a good many references without any substantive research evidence that music has helped any souls.

Could we separate research from nonresearch by insisting from researchers a problem statement, systematic collection of data, interpretation of that data that is free of bias, and, conclusions derived with the help of a bit of intellectual rigor?

Discoveries about improved teaching and learning should be distinguishable from findings based solely on the use of systematic, if often insightful, procedures.

Can we also ask scholars to clearly distinguish research studies from evaluation studies? Evaluators use different methodologies and different designs and the use of their assessment results is distinctive. Research tends to produce results that can be generalized; evaluation results usually may not be. Research results

can be critically reviewed using accepted criteria; critiques of evaluation focus on the technical qualities and the consequential validity concerns of any interpretations.

Priority should not only be on teaching and learning but on school-based teaching and learning. The information age has made it increasingly difficult to separate the effects of schooling. We have never had research portraying what is learned in school music — comparing a group of students not taking school music with those who do. I do not know of serious assessments on the differing outcomes, if any, of strong school music programs versus the weak. We know of comparisons on SAT, NAEP, per pupil expenditure, but not even music contest rating comparisons. Do schools with high level performance programs have stronger or weaker general music programs? I believe we do not want to know. That knowledge by itself may be unimportant but the use of assessment on such programs opens up research potential and sharpens our abilities to determine cause and effect.

Within this body of literature one important factor is the lack of consensus on what is to be taught. What would and should be taught in an elementary school where music is offered only once a week and what should be added if time is available for twice a week instruction? What topics should be added to the curriculum when time is doubled? Perhaps we have adequate time at present to introduce all of the necessary learnings and there would only be an increased emphasis on selected topics and a deepening of the experiences. In the United States, the music education conference's Program Description and Standards distinguishes between basic and quality programs in rather unusual ways — the quality program has more periods in the school day or the rooms are larger — factors that seem to defy the researcher's definition of quality. In the new voluntary national standards, distinction is often made between a proficient and advanced study by the number of songs memorized. There is a quantitative mentality in the profession that could impact upon our research questions and interpretations. Today, MENC's response to Goals 2000 provides researchers with the greatest demand on their resources in 50 years.

The NEA-Office of Education sponsored a conference in 1994 to provide priorities and quality questions for arts education research. The report has gone unnoticed — fortunately — because the research questions were not inspiring and were focused on the National Endowment's bias in arts education. Their research curriculum questions included: what characteristics of artistic practice and arts education contribute to the development and implementation of cohesive and integrated curricula in the arts and across other subject areas? How does an integrated curriculum that cuts across subject areas affect the individual arts disciplines? What arts curricula and instruction are effective? How do arts educators connect arts instruction with instruction in other subjects? Other research questions dealt with policies, state mandates, effective use of media and technology, and the political process. Interesting questions but with major assumptions and a obvious bias.

Some doctoral research today argues for the value of ethnography, not for the value of the research question. Much of this research possesses neither a problem statement nor a purpose; thus the failure to argue for the importance of the project is understandable — the purpose is unknown. Ethnography often identifies the questions to be researched. Researchers supposedly have fewer prejudices and biases than non researchers; researchers in education are individuals looking for better ways of teaching and learning. Often John Dewey's valuable problem solving process becomes, in the hands of these music education researchers, a sterile formula that generates only uneven questions and offers no progression to deeper, more complex, more insightful, or more clarifying questions. Emphasis on process is not license to conduct research without thinking. To present but not interpret data avoids clarity in the findings.

Music education seems filled with researchers who mail questionnaires or interview individuals and then do little more than present mounds of data, cleverly organized, leaving the reader to cry out, What does it all mean?

We can learn from art education's experiences with creativity. Art educators thought only of process, never of product, and twenty years of progress in art education was lost to be replaced by the Getty Foundation's formula that, at least, had some structure. Visual arts has little research except that differences exist in classrooms, by teachers, students, socio- economic backgrounds, administrative support and instructional philosophy; evidence is lacking for improved student competence in drawing, in critiquing, or even in an improved attitude toward art.

It is not clear that models are convincing in music education research. In music, colleges are very successful at educating performers, composers, and musicologists, yet college teaching techniques are not successful models for public school teaching. Successful band programs in the public schools are not seen as providing many insights for the general music teacher. This phenomenon gives me pause as I assess the potential of descriptive or ethnographic research to improve the teaching and learning of ALL students.

Inspection of topics of doctoral dissertations in education reveals a present interest in cooperative learning, feminism, and gender preferences. School administrators are focusing on burnout, parent involvement, minority students, characteristics of leadership teams, teacher absenteeisms, dropouts, and how to confront the incompetent teacher. Absent is the research on how to achieve higher educational standards within the present resources.

Arts advocates have given us a difficult research task. This statement of Ernest Boyer's is often quoted, "We need the arts to express ideas and feelings in ways beyond words. We need the arts to stir creativity and enrich a child's way of knowing. We need the arts to integrate the fragments of academic life. We need the arts to empower the disabled. And above all we need the arts to create community and to build connections across the generations. Learning the arts truly is a lifelong, deeply satisfying journey." Mr. Boyer could have mentioned outcomes of reflection, collaboration, self discipline, persistence, making connections, solving problems, making decisions, and individual development as well as improved achievement scores in math, social studies, and other subjects. How can we in music education determine, in the face of this impressive list of outcomes, just what is considered an adequate or outstanding music program in the eyes of parents.

Avoiding Negatives

An important function for research would be to caution teachers about adopting unattainable goals or goals not compatible with the focus of the program. If integrating with geography means having to ignore the accepted learning sequences in music, teachers need to know this. If gospel music is inappropriate for young voices, teachers need to know this. If students can easily learn to read music in two clefs and play a melody instrument with no negative effects in third grade, teachers need to know this. If there are developmental characteristics of children, if there are learning styles and teaching styles that make a difference in attained competencies, research data are needed to provide this information.

As the Goals 2000 reform movement stands there will be only a limited role for music performing groups. It is likely that fewer students will be able to schedule the ensemble — which indicates to me more small ensembles: concert bands rather than marching bands, string orchestras, and smaller types of choirs. Block scheduling could allow for one ensemble to meet for the entire year; others may be scheduled for only one semester. The instructional sequence at the high school is an unresearched field. I am more than a bit weary of hearing about what can be taught within the confines of a class. Of course anything can be taught; but at what price? Those who teach music history through the ensemble have more than their share of nonmusical performances. Talking about the music and reflecting on it does not automatically

transfer to life-long learning. Could talking about the music discourage some types of students from electing the ensemble? Cramming more objectives into the rehearsal may well be possible. There is no research. It certainly sounds better to de-emphasize the drill aspect of teaching, but drill may be a primary purpose of instruction in an ensemble when all students take private lessons outside of school and the purpose of the ensemble is on the drill of cooperative learning; we should not change purpose because of methodology. Music ensembles where lots of history is taught as well as performance tend to shrink in size but they also achieve excellence — do we want to see 10 to 15 percent of the student population participation rate shrink even more? Can we expect students to continue to practice individually when group practice time is replaced by other instructional activities? Data are needed to Judge the worth of the trade-offs.

Musicians have always been interested in whether skill learning can become more efficient. As skills involve habits, research in this area is difficult. One can develop skills without understanding; can one develop understanding without skills? To what extent does the development of high-level skills transfer to concert and museum attendance? The national standards for the arts have carefully avoided attitude and values, yet values are what Boyer was talking about: attitude may be the single most important objective of elementary music programs.

Perhaps our research efforts should be primarily organized to identify what occurs in an instructional program based on error identification. Doesn't the private music teacher focuses on the notes and phrases missed? The few standardized group tests that we have are not informative as to whether a student can read music but an assumption is made that if a student cannot recognize discrepancies between the aural and the written stimulus, the student cannot read music. Such an approach can help us get at other difficult research questions. If our premise is that all students naturally like music and all kinds of music, we need research data on any causes of selectivity in one's preferences as one matures.

If I informed you that music education for all students will be required only through the fifth grade, would you change your program? If so, how would the teaching and learning experiences be organized? It has been known that some teachers rely more on hope and faith that they are doing the best they can rather than on any systematic instructional program. Should not researchers be asking, "why music once a week — is it a budget, instructional or scheduling problem?" Lehman says it is a matter of low priority for music and an inadequate case being made by researchers as well as policy makers for better or more regular music instruction. Bresler reported that music teachers who refused to have any student performances for PTA's when music was taught only once a week found they had a VERY powerful bargaining tool and that administrators will increase the amount of instructional time to be assured that, on occasion, there will be music at a parent meeting.

Although we have no research data, and only a little experiential evidence, a Boston program to develop minority children for positions in symphony orchestras makes some fundamental assumptions. Assumption number one is that talent can be identified early — admission to the program is not allowed later than second grade. String instruction is to begin no later than third grade and no students are accepted who did not have pre-string experiences (primarily movement) prior to third grade. Students and their parents must attend a specified number of concerts each year. I could continue to list their assumptions but these instructional requirements have nothing to do with whether the student is taught by Suzuki, Rolland, Galamian, Bornoff, or other method. The program, after 13 years, has aided one student in securing an appointment in the Buffalo Symphony and there are many graduates studying in America's best colleges and conservatories. The program seems to be working but research is needed to know why.

The survival of music-educator-designed music education programs depends now, more than ever, on the formulation of important questions and the conduct of adequate research. What *can* be done is a

rather weak argument as there are many examples of talented students accomplishing much within terrible public school programs. The question is what *should* be done for all students; what should be done with those with talent, motivation, and interest. We can adapt research questions from questions raised in education: what is the effect of school consolidation on music programs? To what extent are disciplinary actions affecting music programs, in-school suspensions, grading practices, and demotions? Can we learn from physical education where a 70% passing rate of skills test is taken as an indication that the entire physical education program is a success?

I want to share with you the music dissertation titles listed for one month this past fall in *International.* I hope I do not have to comment on the list to make the point about the importance of the question:

Singing clubs of Germany
The idea of ethics for the handbell choir
Holistic thinking by 8th grade students — no idea of whether students studied were select or random
Life and hymnody of Robert Lowry
Pedagogical issues in contemporary cello literature

Thinking that my sampling technique must have been inadequate, I added another recent month:

Lynn Olsen's Contributions.
Music in the primary schools of Malta
A knowledge based curriculum based on the philosophy of David Elliott
Construction of an original sight singing test
Latin choral motets in the classical period
Community choir experiences
A categorization system for music
A data base for jazz piano literature
Piano instruction in Taiwan
Status of music education in South Africa
Music theory texts 1941-1991
The solo piano music of Starer
The relationship of choral performance quality, student emotion and audience reaction. (Interestingly there was no relationship between the quality of the performance and the audience reaction).

And then there is a favorite around which I could have based my entire paper:

The Profile of the Athletic Pep Band

Other subjects, math, language arts, science, health are more focused in their doctoral research, although not to the extent that they make good examples. One cannot tell whether students in these fields are concerned about curricular changes or changes in school structure and that they rely on funded research. Dissertation topics in educational administration and curriculum listed in no particular order also inform us of the need for more and better research, although I found some of their results of interest.

1. In Iowa, the offering of humanities courses declined by 22% between 1983–1993. Parents did not notice the difference.

2. Two methods of teacher evaluation. Teacher evaluation is around every corner and arts educators are unconcerned about this evaluation.

3. Taking the philosophy of Nel Noddings on caring, the student conducted an ethnographic study of four schools to see how caring is demonstrated.
4. Value added assessment. We have had the mandate at Northeast Missouri and now other Missouri institutions; Cameron College in Oklahoma has recently adopted such an approach and there is much in the literature — how would we do this in music?
5. What is student reaction to the use of multicultural literature? When put on their own, students did not select the multicultural literature and when required, they usually did not finish the reading.
6. If critical thinking is an objective; what are the core components?
7. The advantages and disadvantages of interdisciplinary and team teaching. (The arts were not included).
8. Does tracking make a difference in student achievement — the teacher was a greater influence than the structural organization.
9. Conflict resolution training.
10. What is the impact of OBE on teachers — They work harder using traditional methods.
11. To what extent do teachers accept site based management?
12. Comer vs. NonComer schools
13. What is the impact of disabled students in the classroom on achievement and attitudes of students and teachers?
14. What difference in achievement exists between small and large high schools?
15. The impact of home schooling.
16. Teaching the best objectives in social studies does not increase self esteem.
17. The effect of using Saxon Algebra I textbook.
18. What school activities are most appealing (?) To at risk students.
19. The impact of mentoring on first year teachers.
20. TQM and its use and impact.
21. Philosophical studies in student teaching are always with us.

Researchers in music education have a splendid opportunity to make a difference but a change in problems and procedures is in order. Priorities must be set by good questions; the results and methodology will fall into place.

DeTocqueville said of us Americans, "Their life is so practical, so confused, so excited, so active, that little time remains for them for thought." Though we want to claim some of de Tocqueville's adjectives for our lives, may we, whether graduate students or teachers, work diligently to attain the last part of his statement and resolve to find time for thought — lots of thought, serious, focused, and productive.

Margaret Mead once remarked, "Never doubt that a small group of thoughtful, committed citizens can change the world; indeed it is the only thing that ever has."

Research Papers

Children's Idiosyncratic Symbol-making in Music Education

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Abstract

The research reported in this paper describes the ways in which young children use idiosyncratic symbols to encode their compositional experiences in music. These symbols may be viewed as vehicles for conveying meaning and are precursors to the development of the culturally agreed symbols system of the adult literate world (for example, music notation). The investigation was naturalistic in design and focus on children's individual response to simple compositional tasks completed in an early childhood setting. A number of categories of symbolisation emerged from the data collected, suggesting that as children become more experienced in encoding their responses, their recordings become less context-bound and more concerned with ideas and concepts.

Is There a Place for Generic Competencies in Music Programs?

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Abstract

This paper reports on an aspect of a research project undertaken by the National Affiliation of Arts Educators and the Australian Council for Educational Research funded by DEETYA. The overall aim of the research was to evaluate the role of these generic competencies in Arts education. This involved examining the role of the Mayer Key Competencies in Arts programs in some schools, tertiary education institutions and industry training. In schools, the investigation was confined to the post compulsory years - Years 11 and 12. This paper will consider the findings from schools and one tertiary key site case study relating to Music education.

The Mayer Key Competencies

The Mayer Key Competencies were developed in response to the perceived broader range of needs of young people completing the post compulsory years of schooling. In the past ten years it has become clear that the post compulsory years of schooling need to provide a useful education for those who are intending to transfer from school to work, whereas traditionally these years have been mainly a preparation for tertiary entrance. The competencies reported in 1992 were seen as a means of putting general education to work (Mayer, 1992, viii) thus serving as a bridge between general education and vocational training and work. The seven Key Competencies that were developed were considered to be essential for young people to participate effectively in work and adult life. They are 'generic' in that they apply to emerging patterns of work rather than to particular occupations or industries (Mayer, 1992, 7). An eighth Key Competency, Using Cultural Understandings was under discussion at the time our project commenced. It was included in our investigation. The eight Key Competencies considered for the research project are:

Collecting, analysing and organising information
Communicating ideas and information
Planning and organising activities
Working with others and in teams
Using mathematical ideas and techniques
Solving problems
Using technology
Using cultural understandings

Research Questions

The overall research project was evaluative and did not set out to investigate a series of defined research questions. Two issues, however, although not necessarily 'answered' by the research findings, need consideration here.

1. A trend towards outcomes based learning

The Key Competencies evolved in a climate of outcomes based curriculum development with the adoption of National Curriculum Statements and Profiles in most states of Australia. Indeed, the definition of competence offered by the Mayer committee places emphasis on what a person can do, underpinned by knowledge and understanding. Arts educators have expressed concern that outcomes based curricula may promote those aspects of the Arts which are easy to define and measure at the expense of the risk taking creative aspects.

> The real danger is that those competencies that can easily be described will be described, at the expense of more important learning outcomes which are complex, subtle and much more difficult to describe in atomistic terms. (Boughton, 1994, 33)

Is it possible to express outcomes in a way that will maintain or establish a central role for the fundamental creative aspects of artistic development in programs? And, of special interest in this research, do the outcomes based Key Competency statements inhibit or impinge upon the important aspects of Arts programs? Concern along these lines is expressed in the recent Senate Inquiry into Arts Education (1995). For example, will the existence of a Key Competency that promotes 'working in teams' lessen the value of individual creativity? Or will 'communicating ideas and information' be encouraged at the expense of solitary thought?

2. The issue of transferability

The Key Competencies as described in the Mayer Report are based on an assumption that skills or 'understandings' learnt in one context can be transferred to another. According to Lohrey (1995, 5) transferability always occurs between contexts when learning takes place, the important issue is to consider the form in which it occurs. Lohrey distinguishes between 'low road transfer' when the mode of acquiring knowledge is acquisitive, with an emphasis on recall, and 'high road transfer' which involves creatively transforming prior learning to fit new situations and contexts. Thus, Lohrey contends in relation to the Key Competencies, if learning is of the 'high road transfer' type, students will be able to transfer these competencies from one context to another. Following this argument, it would seem that learning generic competencies is most likely to be beneficial in programs which are not based on a linear philosophy of learning, but those which promote a more holistic approach such as the 'thinking curriculum' of Resnick and Klopfer (1989) where students regulate their own learning.

Methodology

Data were gathered by means of a questionnaire to Year 11 and 12 Arts teachers in secondary schools throughout Australia. There were 192 responses (representing a response rate of just over 90 percent of schools contacted - 40 percent of these were from Music educators) and by means of visits to thirteen key sites - institutions selected because of the reputation of their Arts programs or because they were known to be involved with the Mayer Key Competencies. The selection of key sites also ensured coverage of institutions representing the five arts areas in urban and rural locations.

The questionnaire investigated the extent to which Arts teachers were familiar with the Key Competencies,

whether they felt comfortable with the notion of teaching and assessing generic competencies in their programs and the extent to which they were at that time teaching and assessing the particular Key Competencies. There were also questions about links between schools and industry.

The key site visits explored the questionnaire areas in greater depth, in particular an investigation of how educators interpreted the Key Competencies, and provided opportunities to observe programs in action. Because the questionnaire data look at Arts in general and do not especially distinguish Music, this paper will be mainly concerned with the responses of music educators at key sites - four secondary schools (two government - schools C and D and two independent - schools A and B) and one tertiary music institution.

We will examine responses from the four schools in terms of:

- ☆ familiarity with the Mayer Key Competencies at the time of the key site visit;
- ☆ response to the notion of teaching and assessing generic competencies within a music program; and
- ☆ comments on the place of particular Key Competencies within a music program.

We will then explore these issues in relation to the tertiary music institution and in addition reflect on the ways that links with industry are provided through that institution.

Discussion of Data from Key Site Visits

1. Familiarity with the Mayer Key Competencies

School A

This school is located in a state where there are moves to incorporate the Key Competencies into the general state assessment strategies along with the National statements and profiles at Years 11 and 12, thus teachers are bound to be familiar with them. The music teacher had been involved in writing a new music syllabus at state level to incorporate the Key Competencies and in workshops which aimed to identify which Key Competencies could be demonstrated in music.

School B

At this large school, the middle school curriculum had been rewritten to incorporate the Key Competencies but the senior school staff were only slightly aware of them. One teacher said: "I've heard of them, but I haven't heard of any being put into the curriculum." This comment is interesting in that it seems to suggest a sense of the Key Competencies being imposed, being 'put into' the curriculum rather than, perhaps, offering a different focus for what already exists.

School C

This school had been involved in curriculum rewriting exercises at the local school level, in particular in relation to the National Curriculum Profiles. The Key Competencies were seen as fitting in with these approaches. The new curriculum seemed "to identify many things in the Mayer Report which require focus and elicitation". The teacher said that the Mayer Report was not explicitly referred to, but teachers seemed to be aware of its broad objectives.

School D

This school had a different senior music program from the others in that it offered a TAFE accredited Certificate in Music Industry Skills (level 2). There was thus a strong awareness of industry needs and a

particular interest in generic competencies needed in the workplace. Indeed, some of the course was delivered through industry placements.

Thus four years after the release of the Mayer Report, one school had only a very slight awareness of the Key Competencies and they appeared to have made no impact on the curriculum. In two others, teachers were involved in curriculum change, one at the state level, the other within the school and in the fourth school the Mayer Key Competencies were supportive of a move to offer a program which was closely aligned to the music industry.

2. Responses to the notion of teaching and assessing generic competencies in a Music program

When asked about the place of generic competencies in a Music program, some educators seemed to feel the need to take a 'mapping' approach. By this we mean an approach similar to some of the exercises held at state level, where Key Competencies were shown to exist in the curriculum - a kind of 'spot the Key Competency' exercise. This kind of approach seems to be of limited value if it means that teachers take the attitude of "we're OK" or "we're complying" without thinking about the purpose of the Key Competencies or refocusing towards a more 'thinking curriculum' of the kind mentioned above.

School A

This was not the case at School A, however, where the teacher was able to outline how, through the example of preparation for an ensemble performance, several of the Key Competencies must be addressed. Students were helped to gain these skills and they were assessed. The music teacher pointed out the need for ensemble members to take responsibility for learning their parts, seeing how they fit into the piece as a whole, then co-operating to ensure that the group works together through to a final performance. Certainly, some of the skills involved relate specifically to music, but, as the teacher said, this is done within the context of "this is the target, this is the project we're working on, but the competencies are general". Asked about assessing the generic skills involved in such an exercise, the teacher admitted that some skills needed here are specifically musical, such as modifying volume, or adjusting tempo to suit the group. But others, such as responsibility for learning a part, punctuality for rehearsals and following the directions of the leader are generic. Thus assessment was clearly holistic in nature with general aspects inseparable from musical skills: "the end result is a marvellous piece of artwork and also many satisfied musicians - it's obvious!"

School B

This approach was more of the 'mapping' kind described above, probably because the teachers were less familiar with the Key Competencies than the music teacher at School A. The School B teachers were able to give examples of how they might use particular Key Competencies in their work, but they had not thought through the implications of helping students acquire these kinds of skills. For example, in relation to the Key Competency Collecting analysing and organising information, one teacher said: "If you've got two or three pianists all having to analyse a Bach prelude or something, there's no reason why they can't seek the information out". In relation to Using technology, these teachers listed the different sorts of technology used by their students but it was seen mainly as a means to a musical end rather than something worth learning or thinking about in its own right.

School C

The music teacher at this school indicated that he believed he had a responsibility to help students acquire certain generic skills. He helped students with Planning and organising activities, for example, by encouraging students to develop a work diary. He had produced a time management and study kit for

Year 11 students which encouraged students to look at their time available in "a more logical and 'overviewy' kind of way". In his VCE classes, students worked in teams taking responsibility for their work in terms of supporting the team, or letting the team down. This seemed to be an orientation that would help students work in similar situations after leaving school.

School D

The music teacher at this school had spent ten years working in the music industry and this seemed to influence her firm commitment to the Key Competencies as a basis for her course. She said:

> I think these competencies are integral and do indeed underpin the music course. All of these competencies would be addressed in some way (in the course). I wish that these competencies could have been addressed in my training. I think that it is vital to help students acquire these competencies. They are tools of survival if nothing else.

3. Particular Key Competencies

Most music teachers seemed to be comfortable with the Key Competencies of Working with others and in teams and Planning and organising activities, indicating that a lot of music is collaborative and often requires intensive rehearsals involving long term planning. One of the most notable findings of this project was an insecurity expressed by teachers about Using Mathematical ideas and techniques. This seemed to depend on how this Key Competency was interpreted. For example, in School A, the teacher named this as the Key Competency that would be most difficult to assess. And at School B the initial reaction to it was that it might "frighten people off", although there was also an interesting discussion relating mathematical ideas to the understanding of the form of a fugue. The teacher at School C confessed that he did not feel confident in this area, whereas at School D Mathematics was described as "underpinning everything that we do in music, but it's not in the front of things". The teacher went on to argue that mathematics is basic to the rhythmic and metrical aspects of music and intrinsic to sound and studio recording techniques - such as the principles of acoustics. Thus students need to think mathematically as they address these aspects. In addition to feeling generally uncertain about Using Mathematical ideas and techniques, another general observation to be made is that a number of teachers expressed concern that there is no Key Competency concerning aesthetic awareness which was seen to be crucial to the Arts, but also essential for people working in all walks of life if they are to have a balanced view of the world.

The Key Competencies in a Tertiary Institution

Marginson (1993) has criticised the notion of teaching generic competencies in a university because they are not the "real goals" of tertiary education. Carmichael (1992) has suggested that the teaching of competencies could conflict with a university's pursuit of excellence, and Bowden and Masters (1993) have also suggested that the notion of teaching competencies is antithetical to the essential purpose of tertiary education. In spite of these claims, one university which was a key site for this project had a policy whereby all undergraduate programs were underpinned by generic skills aligned to the Mayer Key Competencies. We will not discuss the courses of this university here, because they were not concerned with the teaching of music.

Another tertiary institution concerned exclusively with music was visited. This institution had a bridging program which, it claimed, incorporated the Mayer Key Competencies. When we came to talk to the teachers of this program, however, they were less aware of the Key Competencies than the teachers at School B discussed above. Once we abandoned addressing the Key Competencies *per se*, however, and talked to the teachers about their contacts with the music industry and observed some of their classes, we found that most of their objectives were directed towards preparing students for the workplace - albeit a

workplace involving music of some kind.

There was a considerable amount of reference to the music industry because a number of teachers worked part-time and spent the rest of their time in professional musical performance, so they tended to relate a lot of their teaching to the world of work. One of the teachers said: "I think as a singer, which is what I primarily am, I can't teach other people to perform unless I am still doing it myself." This teacher also taught what could be seen as Communicating ideas and information in a generic sense. Students had to give an oral presentation on oratorio or opera, and in assessing this presentation she said she looked for:

> Eye contact with the group, clarity, an understanding of what they're saying - those sorts of things. Making it interesting to the group. ...They are the things I'm looking for. If you're a performer and you can't make eye contact with your audience you've got a problem, you need to project your voice, draw them in and make them interested.

In keeping with its concern for students' future in the work place, this institution which specialises in practical music, includes a year long Business Studies unit which includes issues to do with copyright, employment contracts, unionism for musicians and self promotion (as an artist).

This institution proved to be a particularly interesting site. Curriculum writers had been directed to base a new course on the Key Competencies, but this had been seen as a rather mechanical exercise, referred to as "using the right verbs". So Key Competencies were prevalent in the written course design but the teachers seemed to be unaware of them. Yet when we came to observe classes and talk to the teachers we found that because of the close links with the music industry and a dedication to preparing students for this kind of work, the Key Competencies were being addressed - not just in a 'mapping' sense, but as an integral part of the programs we observed.

Conclusion

From our observations it seems that the Key Competencies will overshadow important creative and risk taking learning outcomes that are difficult or impossible to define may be unfounded. Of course, to some extent this will depend on whether teachers see the Key Competencies as 'taking over' curriculum rather than enhancing it. The Key Competencies do not seem to lend themselves to an approach where tightly defined outcomes are required and this allows Arts educators the scope and flexibility to encourage students' creative endeavours whilst helping them develop generic competencies. Examples such as those observed at Schools A and C show how generic competencies can be taught alongside important essentially musical outcomes. The music teacher at School D summed up why it seems important for educators to look beyond their immediate discipline in their teaching: "You could still teach Music and not be informed by the Key Competencies but philosophically and practically it's a problem. Philosophically, because of what will happen to these students when they leave school, and practically because these days you need more than good performance skills to make a successful career in the music industry."

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Note:

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Activity in a Music Program and the Development of Cognitive Processing Skills

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Abstract

Activity can be linked to observable behaviour and to cognitive skill development. This paper is based on a study which identifies the role of activity in a music program. During a 30-week intervention period, young students experiencing learning difficulties participated daily in a music program. Test data indicate that over this time the students developed cognitive processing skills of listening comprehension. The test results show a significant effect of the music program from the pretest to the posttest and the postposttest period. Observational data supplemented with data from teacher-diaries, lesson-ratings and teacher-interviews appear to qualify the test findings. It is concluded that participation in a music program of appropriate musical activities can develop cognitive processing skills in students with learning difficulties.

Introduction

A key element in a music program is that of activity. The concept of activity in most music programs in schools is identified with the physical action, response, or observable behaviour of an individual or a group of students participating in a musical activity. While activity can be related to observable behaviour, it also can be linked to the cognitive activity required for the acquiring, organising and using of knowledge (Neisser, 1976) and to the intellectual "working-out" of observable behaviour (Leont'ev, 1981). Many music programs in schools are organised around singing, listening, playing musical instruments, movement and creative activities. The external behaviour of students engaged in these activities can be readily observed. However, the role of activity in the development of cognitive processing skills, such as listening, is not as easy to assess or to define in a music program.

Listening has been defined by Wolvin and Coakley (1985), "as the process of receiving, attending to and assigning meaning to aural stimuli" (p. 74). It is a recognised component of cognition (Flavell, 1977). According to Anderson and Lynch (1988), listening must be an active process for the purpose of information acquisition. It has been argued that skills, for instance attention, associated with active listening, are necessary for components of cognition to occur such as comprehension and memory (Robinson, 1989). As the first step in the process of understanding, listening thus requires effort on the part of the listener to attend, comprehend and apply knowledge to a message received. While many previous studies have discussed language and comprehension (Brown, Bransford, Ferrara & Campione, 1983; Flavell, Speer, Green & August, 1981), to this author's knowledge no publications have appeared about the role of music in the development of listening comprehension skills particularly in students with learning difficulties (Bygrave, 1991a).

In studies related to music listening the role of successive and simultaneous cognitive processes have been discussed (Fiske, 1984), as have the use of cognitive strategies (Fiske, 1985). It has been suggested that cognitive processing takes place when the listener identifies what is and what is not music (Serafine, 1988). Cognitive aspects of listening to music have been speculated upon (Minsky, 1982), as well as cognitive responses (Hedden, 1973). The responses of people listening to music also have been discussed (Sloboda, 1985).

Various models of music cognition have been proposed. They include a model for testing the listener component of the music communication process (Heller & Campbell, 1982), a memory model for explaining music information processing (Williams, 1982), a model of the music decision-making process (Fiske, 1987), and a connectionist model of musical learning (Fiske, 1995/96). A model also has been constructed illustrating how music as an activity can develop memory and other cognitive processes in children (Bygrave, 1991b).

A previous study addressed aspects of the development of listening skills through specific listening programs. Bygrave (1991a) investigated whether the listening skills of students with learning difficulties could develop through their participation in two listening programs, a music program and a story-telling program. Results indicated that while the listening skills of the students did improve, the composition of the programs pointed to divergent aspects of the programs. Bygrave (1994) concluded that "an examination of different components of programs, such as those of a music program ... (could) provide more information concerning the listening process" (p. 58). The purpose of this paper therefore, is to present findings from the effect of a music program in particular, the effect of musical activities on the development of the cognitive processing skills of listening comprehension in students with learning difficulties. The components of a music program that could influence the development of these skills will be discussed. Research relating students in special education settings to music has been examined previously (Bygrave, 1985; Bygrave, 1991a).

Procedures

A detailed report on the background and procedures of the study has been presented elsewhere (Bygrave, 1994). Details concerning a specific aspect of the study also have been reported (Bygrave, 1995/96). In brief, the subjects of the study were students with learning difficulties enrolled in four special education settings. A total of 29 students (19 male and 10 female) were involved, with an average age of 7.7 years and an average IQ of 80. All the students were of European descent and from similar backgrounds. The two listening programs, a music program (Leask & Thomas, 1986) and a story-telling program (Field & Walsh, 1989), were randomly assigned to the special education settings, with one group participating in the music program, a second in the story-telling program, a third in both programs, and a fourth acting as a control group. The special education teachers implemented the programs over an intervention period of 30 weeks and all four teachers were interviewed weekly by the researcher. The music program centred around singing, listening, playing musical instruments, creative and movement activities. The story-telling program focussed on developing language skills such as comprehension, through listening to a story read by the teacher.

This paper will present two sets of data. One set concerns the results of a test on listening comprehension administered to all students participating in the listening programs. The students were tested prior to the intervention period (pretest), post intervention period (posttest), and again 7 weeks later (postposttest). The other set of data was obtained through observations of the students in the music program. The observational data were used in association with the diaries of the two teachers of the students in the music program. Additional information obtained from teacher-interviews and weekly lesson-ratings supplemented these data.

The Token Test (DeRenzie & Vigolo, 1962; Mackie & Dermody, 1981) was used to assess the student's listening comprehension skills. This test is used in Australia as a measure of auditory receptive language abilities (Dermody, Kehoe & Bochner, 1989). The Token Test consists of 20 tokens of 2 different shapes and sizes and of 5 different colours. There are a total of 61 spoken commands which are grouped into 5 parts; these become progressively more complex. The test was administered by two independent testers to individual students in a quiet setting and the results were withheld from the teachers.

The observational protocol and the teacher-diaries were constructed using similar categories to allow for adequate comparison. The observational protocol was designed to collect information over a 15-minute period on the organisation, location, activities and use of resources by teachers and students during a music lesson. Six observations of music lessons in each class were undertaken over the intervention period (a total of 12 observations); two of these were recorded on video at the third and sixth observations (a total of 4). In the diaries the teachers recorded daily information about the music lesson organisation, lesson activities, aspects of the activities, use of resources, and their personal assessment of the student-response to the lesson. Music lessons were rated weekly on a 7-point scale by the teachers during teacher-interviews.

Results

Twenty nine students participated in a pretest, posttest and postposttest of the Token Test. An analysis of the pretest scores for the four groups showed no significant difference between the groups. A two-way factorial treatment (music yes or story no) was used to analyse data collected from the tests. This analysis was designed to measure whether participation in a music program, a story-telling program, or in both programs, would effect the listening comprehension skills of the students. A comparison was made of the Yes-Music Group versus No-Music Group (includes Story Groups) means, the Yes-Story Group versus No-Story Group means and the interactive effect between the Music and Story Groups; that is the effect of music in the presence of Yes-Story compared to No-Story Groups. The analysis indicated that music had a significant effect ($p<.05$) on the listening comprehension skills of the students for the postposttest-pretest period (see Figure 1). The mean gains on the Token Test (Postpost-Pretest) for the groups were Control: 6.17 ($\underline{n}$=6); Music A: 17.12 ($\underline{n}$=8); Music B (included Story-telling): 12.56 ($\underline{n}$=9); Story-telling: 10.67 ($\underline{n}$=6).

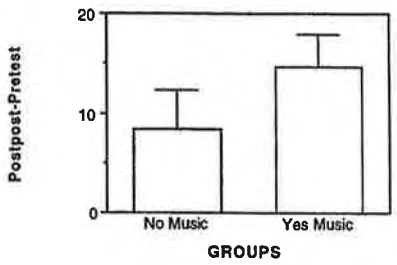

Figure 1. Mean of Postpost-Pretest for Token Test scores and 95% Confidence Interval for Yes Music and No Music (includes Story Groups) Groups.

Data obtained from the observations and from the teacher-diaries provide some indication of the composition of the music lessons. The proportion of time observed and recorded over the intervention period on student-participation, lesson-organisation, resources, extension and revision of an activity, and of student-interest is expressed as a percentage. An analysis of the distribution of activities showed participation by the students in listening, movement, singing, playing musical instruments and creative

activities (76%). The music lessons were organised within the classroom with the whole class (100%). The students used resources (94%), and responded to a tape recorder or musical instrument through movement, singing or playing musical instruments (78%). Aspects of the lessons included time spent on extending and revising a musical activity (84%). The teachers recorded student-interest in the music lessons (89%) and scored a weekly lesson-rating of "above average" (Mean score=5). Inter-observer reliability data were obtained from observation-videos (3rd obs. M=98%; 6th obs. M=96%). In general the observational data were found to parallel that of the teacher-diaries (94% return).

Discussion

As stated in the introduction, there is no known information concerning the role of music in the development of listening comprehension skills in students with learning difficulties. This paper addresses this issue. In particular it presents findings from the effect of a music program on the development of the cognitive processing skills of listening comprehension in students with learning difficulties; and discusses components of a music program that could lead to the development of these skills.

The data from the Token Test indicate a positive effect of the music program on the student's listening comprehension skills. These skills developed throughout the period from the pretest to the postposttest. It is apparent from the data that while students in all groups showed some improvement over this period, those in the music groups clearly achieved the higher results. The data from the observational protocol and teacher-diaries indicated that the students constantly utilised resources during classroom music lessons. Although a high proportion of lesson time appeared to have been spent on revising and extending a musical activity, this apparently did not detract from the student's interest in the music lessons. It would seem that for a relatively large proportion of the lesson time, the students participated in musical activities. In a study of special education settings, disruptions to lessons regularly occur due to variable behaviour, integration, and support services. It was observed that the teachers spent a significant amount of time during a music lesson on non-task speech (average of 5 minutes).

Several possibilities, related to components of the music program, could explain why the listening comprehension skills of the students in the music program improved. One possibility concerns the means used by the students in the musical activities to think through conceptual problems such as those associated with beat and pitch. The use of a learning tool has been seen as a necessary part of cognitive activity (Vygotsky, 1981), and it has been proposed that learning tools can be used during music activities to develop cognitive skills (Bygrave, 1991b). A prominent feature of the music lessons was the use of resources, such as percussion instruments, as indicated by the observational data. While these instruments were used by the students to apply music concepts in different musical activities, the instruments also were used frequently in revision and extension activities during the music lessons.

Another possibility relates to the fact that there were a variety of musical activities in the music program to which the students could actively apply their listening skills. As mentioned previously, listening must be an active process for acquiring knowledge. Apart from listening to music, the students listened in conjunction with singing, creative, playing percussion instruments, and movement activities. Earlier studies have found that a music program involving various listening, instrument playing, singing and dancing activities, provided more cognitively-challenging activities than other programs such as story-routines (Sylva, Roy & Painter, 1980).

A music activity in its entirety must be considered as a possibility. An example of one musical activity, "Musical Sandwiches" (Leask & Thomas, 1986), presented various learning tasks. The students had opportunities to apply memory skills to drawing pictures of percussion instruments, problem-solving skills to arranging these pictures as a "sandwich", listening and comprehension skills to understanding

the sounds associated with the pictures and the instruments, and attention and listening skills for responding to individual musical "sandwiches" played on instruments by peers. The positive response of the students to such a musical activity was frequently commented upon during teacher-interviews.

It is of interest that movement as another activity of the music program, aside from listening, featured as an integral part of the music lessons. A further analysis of the distribution of activities of the music program indicated that movement was recorded in one music group as the most distributed lesson activity (21%; listening 19%). In the other group, movement was the second most distributed lesson activity after listening (20%; listening 23%). It is suggested that the teachers in many instances perceived movement in the music lessons as an observable response to listening.

While the study involved only a small sample of students, the results nonetheless would suggest that activity plays a vital role in a music program. Questions then may be asked as to what kind of activity is effective in a music program. Is it the observable behavioural activity or is it the activity associated with cognitive processing skills such as listening comprehension? Alternatively, is it the combination of both kinds of activity in a music program that is the most effective? The answer clearly lies in the latter. On the basis of the observational data obtained, it can be argued that the physical activity observed in the performance of a musical task is the response to the cognitive activity generated through an active listening process where a message is received, understood and applied. Data from the Token Test would corroborate such cognitive activity.

An important finding of this research is that the cognitive processing skills of listening comprehension of students with learning difficulties, were shown to develop through a music program. Given the continuous educational debate about the relevance of music in education, such a finding is significant. The results of this study suggest that serious consideration be given to implementing appropriate musical activities in classrooms in schools for all students, particularly considering the large and rising number of young students experiencing learning difficulties in Australian schools. While this paper provides information about the development of cognitive skills in group settings the findings from case studies in this research to be presented in the future, will provide further evidence for the significant effect of musical activities on student's learning and development.

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Are Our Music Teachers Overworked?

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Abstract

There is a common charge that music teachers are overworked and operate under tremendous pressures. With recent educational developments in Australia such as the push for 'Key Competencies' and a national curriculum, music teachers seem to be under greater pressure to accept and cope with these changes.

The Arts Statement (A statement on the arts for Australian schools, 1994) and Arts Profile (The arts- a curriculum profile for Australian schools, 1994) clearly indicate that music will no longer occupy a place as a separate subject in its own right but will be treated as one of the five arts areas in the school curriculum. Not only will music teachers increasingly function in a cross-arts and multi-arts context, they will be required to address current educational issues and concerns in a climate of economic rationalisation, and to justify the existence of they music programs.

How well are our music teachers coping? Are they overworked? This paper presents findings of an Australian study that examined the principal responsibilities undertaken by high school music teachers in four states. Music teachers' professional concerns as well as their satisfaction with aspects of music teaching will be reported and discussed.

There is a common charge that music teachers are overworked and operate under tremendous pressures. Writers such as Roberts (1993), Mathews and Hudson (1994), Hookey (1994), Anderson (1995) and Kassner (1996) have pointed out the challenges facing teachers in a global era of educational change. A recent Australian-wide survey found that 44% of the secondary school music teachers sampled expressed a strong desire to "change professional direction and focus" (Leong, 1995a). This statistic is almost identical to that found in another survey conducted in Western Australia with both primary and secondary music specialists (Leong, 1995b). But do these figures indicate that many of our music teachers are overworked?

This paper presents a portion of the data from a research study aimed at obtaining a broad perspective of the current conditions under which Australian music teachers operate. A full description of the entire study is found in Leong (1996). The paper will begin by outlining the major educational developments in

Australia over the last 5 years that have direct impact on music teaching, followed by the findings about the principal responsibilities undertaken by secondary school music teachers in four states. Music teachers' professional concerns as well as their satisfaction with aspects of music teaching will also be reported and discussed.

The context in which teachers operate

Recent educational developments in Australia such as the National Goals for Schooling, the Mayer 'Key Competencies' framework and the Australian Curriculum Profiles seem to put music teachers under greater pressure to accept and cope with these changes.

The Finn Report (*Young People's Participation in Post-Compulsory Education and Training*, 1991), the Mayer Reports (*Employment-Related Key Competencies*,1992a and *Putting General Education to Work - The Key Competencies Report,* 1992b) and the Senate Report on *Arts Education* (1995) have emphasised the importance of developing and assessing seven 'key competencies' in young people regardless of the pathway they elect to follow in post-compulsory years. While these essential competencies are employment-related, "most of the skills and understandings are regarded as being 'transferable' to a range of settings" (NBEET, 1992, p. 8). Teachers are expected to help students develop 'generic' skills in the seven Key Competency areas of:

- ☆ collecting, understanding and using information from a wide range of oral and written sources,
- ☆ communicating ideas and information,
- ☆ planning and organising activities,
- ☆ working with others and with teams,
- ☆ using mathematical ideas and techniques,
- ☆ solving problems and
- ☆ using technology.

The Key Competency issue further requires educators to see their responsibilities as extending beyond the classroom and into the workplace. Eight key learning areas were approved by the Australian Education Council for national collaborative curriculum development (in 1991) requiring the integration of key competencies:

- ☆ English
- ☆ Mathematics
- ☆ Science
- ☆ Technology
- ☆ The Arts (dance, drama, media, music and visual arts)
- ☆ Languages other than English
- ☆ Studies of Society and Environment
- ☆ Health (including Physical Education and Personal Development)

Recently too, the National Affiliation of Arts Educators (NAAE), and the Australian Society for Music Education (ASME) have contributed greatly to important discussions concerning the proposed national collaborative curriculum, culminating in the production of two documents, *A statement on the arts for Australian schools* (Curriculum Corporation, 1994a) and *The arts - a curriculum profile for Australian schools* (Curriculum Corporation, 1994b). The music section of the Arts Profile describes "students' achievements in composing, improvising, performing, listening and responding" (p. 3) from Years 1 to 10, and presented as outcome statements for each of the eight levels of student achievement. These outcomes are now being considered and adapted by the various States and Territories.

Indeed the place of music will be protected by the national curriculum framework, but music teachers may find themselves functioning more and more in a cross-arts and multi-arts context. Because Music will be regarded as one of the five arts areas in the school curriculum, it may no longer be funded as a separate subject in its own right. In addition to coping with these likely changes, music teachers may be required to address current educational issues and concerns in a climate of economic rationalisation and educational restructuring, and to justify the existence of their music programs.

It is in such a context that the research study reported here was undertaken.

Participants and Method

After the initial trialings and pilot study, the final questionnaire was approved by the relevant State Education Departments, then sent to a random sampling of 451. Thirty schools each were randomly selected and approved for access by the Departments of Education in Queensland and Victoria. Eighty schools were randomly selected from eight different lists provided by eight New South Wales regional arts co-ordinators. From a list of 35 secondary schools with music programs, 18 schools were systematically selected in Western Australia. A total of 158 schools were approached. Participants in the pilot study were eliminated from the main study. The 23 schools which declined to participate in the study were eliminated from the final count. Teachers were asked to provide information related to themselves and their schools.

Two hundred and twenty (220) participants of the 451 in the sample returned the completed questionnaire, representing a return rate of 52.3%. The respondents included 59 principals, 59 teachers and 102 teacher trainees. Predictably, the 59 principals and teachers belonged to the same schools. These were government schools from the states of New South Wales, Queensland, Victoria and Western Australia.

Description of the Teacher's Sample

There were more female teacher participants than male, with a majority holding full-time positions (89.8%). Most of the participants (79.6%) had at least 5 years of teaching experience, and 50.8% had at least 10 years of teaching experience (group mean=10.34 years; S.D.= 6.31). More than 60% of the teachers belonged to schools with at least 800 students, and nearly 15% were working towards a professional or postgraduate qualification. A little more than 60% of the teachers were members of the Australian Society for Music Education, the main professional organisation for music education in Australia. Over 85% of the participants taught from Years 7 to 10; 75% taught at Years 11 and 12 levels.

What Music Teachers Do Professionally

Music teachers surveyed were asked to indicate the average number of hours spent each week on five tasks commonly performed professionally. Table 1 tabulates the findings according to the observed trend for the time spent on each task as expressed by music teachers. The statistics reveal that music teachers surveyed had an average weekly music teaching load of 18.39 hours, with the average teacher spending a further 7.1 hours a week on teaching preparation and marking, 5.3 hours on administration, 2.66 hours on conducting/directing of musical ensembles, and 1.65 hours on organising musical events. This adds up to 35 hours a week (based on the five tasks stipulated), without considering other professional activities such as the teaching of subjects other than music, meetings, supervision and pastoral care duties.

Table 1 Professional Tasks Performed by Music Teachers

Task	Average time per week spent by teachers (n=59)				
Music Teaching					
Av. No. of hours	≤ 10	11-15	16-20	21-30	≥ 31
No. of teachers	8 (13.6%)	13 (22%)	23 (39%)	10 (17%)	5 (8.4%)
Mean= 18.39 hrs (s.d.= 8.46)					
Preparation & Marking					
Av. No. of hours	≤3	4-5	6-8	9-10	≥11
No. of teachers	14 (23.7%)	13 (22%)	13 (22%)	11 (18.6	8(13.7%)
Mean= 7.1 hrs (s.d.= 5.56)					
Administration					
Av. No. of hours	0	1-3	4-7	8-10	≥11
No. of teachers	5 (8.4%)	21 (35.6%)	22 (37.3%)	6 (10.3%)	5 (8.4%)
Mean= 5.3 hrs (s.d.= 5.26)					
Conducting/Directing					
Av. No. of hours	0	1-3	4-5	6-7	≥8
No. of teachers	9 (15.3%)	35 (59.3%)	12 (20.3 %)	2 (3.4%)	1 (1.7%)
Mean= 2.66 hrs (s.d.= 1.92)					
Organising Music Events					
Av. No. of hours	0	≤1	1-3	4-5	≥6
No. of teachers	11 (18.6%)	25 (42.4%)	16 (27.1%)	4 (6.8%)	3 (5.1%)
Mean= 1.65 hrs (s.d.= 1.91)					

Conditions Under Which Music Teachers Work

Many teachers provided interesting accounts of their respective work situations. Three quotations which typified the opinions of others are presented below.

Administration related tasks were mentioned by many teachers as taking up a lot of their time, and many felt strongly about the lack of appreciation shown by the school administration. One teacher (MTWA1) expressed it this way:

I feel there is no understanding from admin of the time and effort required for performances from assemblies to full blown concerts. This for me is the real end of a music program - performance and ensemble playing. Yet it is the very thing that gets so little time allocation or admin. support (except verbally).

MTQ1 expressed her feelings about administration and the effect on her:

> A lot of the 'not interested' items are things I have to do but don't enjoy; e.g., I detest planning curriculum but I have to do it. I do nearly all of these well, but am doing them because I have to, not because I'm interested.... I have started this process [of changing career direction and focus] due to continual ill health due to overwork. Some weeks around June and November/December I put in 90 hour weeks, but most weeks I'm working between 50 and 70 hours ... I'm suffering sleep deprivation due to a ridiculous workload this week, and I've just completed another day with 7 lessons straight, no morning break and no lunch!

Some problems encountered at school were blamed for preventing a teacher (MTQ2) with nine years of teaching experience from accurately answering some questions in the survey:

> I feel that I am not able to fully answer some questions about my teaching practices as I am new in a small and shrinking school this term that has no funds in my department ($300 and in the red when I arrived), no musical theory or knowledge in students and students who chose the bunny" option because of rapid changeover of music teachers here.

Music teachers in the survey were also asked to indicate their level of satisfaction with various aspects of music teaching as well as the priority learning areas in their schools. As shown in Table 2, the majority of the music teachers (nearly 70%) surveyed worked in schools where music was not treated as a priority subject area. Music trailed behind Mathematics (55.9%), English (47.5%), Science (44.1%) and Technology (37.3%). Only 18.6% of schools gave priority to the creative arts in general.

Table 2. Teachers' Perception of Priority Learning Areas in School

Learning Area	School Priority	
	Yes n=59(%)	No n=59(%)
Mathematics	33 (55.9%)	26 (44.1%)
English	28 (47.5%)	31 (52.5%)
Science	26 (44.1%)	33 (55.9%)
Technology	22 (37.3%)	37 (62.7%)
Music	18 (30.5%)	41 (69.5%)
Creative Arts	11 (18.6%)	48 (81.4%)

What Teachers Think About Music Teaching

Despite complaints about teaching conditions, most music teachers (71.2%) were very highly or highly satisfied with the music program in their schools. Less than half (47.5%) were very highly or highly satisfied with the music resources at school, and a comparable number (42.4%) were very highly satisfied or highly satisfied with the general school support for music. About one third of teacher participants (37.1%) possessed a very high or high level of morale; 39% indicated 'satisfactory' and 23.4% indicated 'low' or 'poor'.

Conclusion

The findings suggest that music teachers in Australian secondary schools are not overworked. The amount of work thrust upon a music teacher largely depends on the individual context of each position. It may involve any combination of teaching general (class) music, conducting school-based choirs, concert bands, stage bands, orchestras, or even producing school musicals.

The data indicate that the overall morale of Australian secondary school music teachers is not high. More than half are not very satisfied with their school music resources as well as the level of support received from the school administration. These should cause serious concerns for the music education fraternity. If music teachers are expected to be more accountable in their professional responsibilities and at the same time cope with key competencies, learning outcomes, goal setting, financial cutbacks, curriculum restructuring and devolution, they would need a more appropriate level of support than evidenced in this study.

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Assessing the Effects of Teacher Attitudes Towards the Design and Implementation Processes of New Curricula

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Abstract

Attempts to nationalise curricula have become a major educational issue in many countries this decade. Almost without exception, the implementation of any form of nationalised curriculum has been troubled and countries that have attempted to introduce such a common curriculum report encountering many of the same problems. It would seem timely that reflection upon some of the problems that are being encountered might assist others who have embarked, or are contemplating embarking, on similar ventures. This article gives an overview of the manner of implementation of the music strand of the British National Curriculum and identifies the area of teacher attitude as one that needs very careful consideration in the design and implementation of curricula.

Teacher Attitudes and Their Effect on Changes to Curriculum

Teacher attitudes have for several decades been acknowledged as having a major impact on curriculum implementation: the literature of the 1970's exhibited a developing concern in this area, with vital foundations being established for future research. Ultimately, it is the individual classroom teachers who will decide what will happen in their classrooms. Brown and McIntyre (1978) found that curriculum innovators often pay too little attention to the investment of energy, time and emotional demands placed on teachers to learn new skills or develop new knowledge bases in order to respond to curriculum changes. A sense of insecurity creates the desire to cling to the familiar. Berlin and Jensen (1989) were convinced that teachers would implement lasting change only if they were satisfied that the new way was beneficial for them, that is, if it was perceived to lead to greater student learning, to students learning more easily or with more enjoyment, or if the life of the teacher would become better or easier. Cronin (1986) found that of the factors identified that affect successful curriculum implementation, the category most difficult to change was that of teacher beliefs and knowledge.

The United Kingdom has recently undergone one of the most tumultuous five year periods its education system has ever known. The introduction of the National Curriculum in the United Kingdom challenged many of the beliefs that teachers held about educational aims and processes. Grundy (1994), in an examination of the philosophy behind curriculum writing, espouses the belief that it is through discourse analysis (ie the "unpacking" of the text) that one finds understanding and significance in what is really being communicated through the document. Educators in the United Kingdom were never in any great doubt about the underlying philosophy behind the introduction of the outcome driven National Curriculum with which they were presented in 1992. Elliott (1994) claims that "progressive" practices in schools (including topic based curricula, as well as discovery and learning methods of teaching) were seen by

politicians and the "popular press" as the reason for perceived declining standards in education. The style of curriculum mandated was therefore one that emphasised assessable outcomes rather than the process of education. The policy reflected a growing tendency towards more direct government involvement in the development of educational policy and was perceived by educators as a deliberate political attempt to "depower" the education profession. Lawton (1994) highlights another aspect of the changes in policy as:

> an unnecessary mess created mainly by the ideological imperative of market choice. This was always likely to distort any National Curriculum, and has in addition, distracted attention away from any real curriculum problems.

Opposition to the changes has been very strong as teachers and individual schools have seen educational choices and procedures being wrenched from them and regulated by the Department of Education and Science. The core of this anger has been a resentment at unwarranted political intervention often based on attitudes and beliefs believed to be "erroneous, prejudiced and simple-minded" (Peters 1979). Many educators agree with Luby (1994) who sees a system of central control of education as damaging to the democratic approach to classroom practices, which he describes as "thriving best in a self-critical educational community of reflective practitioners". The concept of politically appointed national working parties establishing curriculum practices is also criticised on the basis that administrative goals too often take precedence over educational aims. Paynter (1992) asserts that this national curriculum is much more a political gesture than an educational statement.

The Place of Music in the National Curriculum and Background to the Research

Although there had never been prescribed, centralised syllabi as known in other countries prior to the advent of the National Curriculum in the United Kingdom, there had been a widely accepted code of good teaching practices in music that had evolved over the last few decades with curriculum writers such as Paynter and Vulliamy (York University) and Swanwick (London University) being recognised leaders in this area. Teachers for many years had been provided not only with professional development programs through their Local Education Authorities which contained a strong emphasis on composition and performance activities, but also commercial resources that provided information on organising and programming the content in the school's music program. Plummeridge (1994) on reflecting on the developments in curriculum in the United Kingdom contends that

> Improvements in educational practice do not arise as a result of formulating and then working from a blueprint; education is simply not that type of enterprise. There has been enormous progress in music education over the past thirty years; but it has been due to teachers in schools, and other groups and individuals from a wide variety of institutions and organisations, who have introduced ideas, practices and principles that have been taken up and developed in the classroom.

The Arts subjects were the last to be specified in the Orders for the National Curriculum, which proved to be a mixed blessing for music. While many saw it as a reflection of the lowly regard for the Arts on the part of the politicians, others believed that the insights gained from observation of the problems involved in the implementation of the core subjects would be beneficial to the later subjects to be implemented. It was also felt that teachers would by then be familiar with the style of prescribed assessment procedures and government expectations. By the time music was introduced into the overall structure of the National Curriculum, teachers were concerned, stressed and discontented about the direction and demands of the National Curriculum as a whole. Although there was very little direct teacher input into the music document passed down from the original working party, it was quite well received by music educators as a document

that basically reflected the types of processes and wide content domains already in practice. The Tory government, however, intervened and changed the direction in both process and content and teachers were confronted with a curriculum that now had substituted a mainly "knowledge based" curriculum that focussed almost exclusively on Western art music as its prescribed content base. Black (in Chitty & Simon, 1993) described this national curriculum and its related assessment procedures as constituting "a vast experiment ... no other country in the world has a system which gives such comprehensive control to its government over the curriculum with such a frequent and closely controlled system of national assessment"

Music educators and professional musicians combined forces and were very vocal against this change in direction for music and eventually the document was again revised. The progress and unrest felt by music educators during this planning period was paralleled in other subject areas as teachers watched educational concepts they valued being discarded and substituted with politically driven replacements.

By the end of 1992, the entire National Curriculum in Britain was floundering as teachers rebelled against the demands of the new curriculum. In particular, they were concerned with the inclusion of heavily prescribed content, the quantity and quality of assessment required and the use of information to construct league tables which compared the results of schools. Lawson, Plummeridge & Swanwick (1994), examined findings from 39 primary schools concerned with the initial implementation stage of the National Curriculum in early 1993 and found that teachers were concerned about their ability to implement the number of requirements stipulated. Mills (1994), reporting on a study conducted by HM Inspectors of Schools during the same period, indicated that, even with the clearly prescribed requirements of the document being used at that time, there was confusion about expectations and a wide range of standards of practice.

In April 1993 the Secretary of State appointed Sir Ron Dearing to undertake a review of the National Curriculum. One of the major problems with the original planning process had been the lack of an overall governing group when each of the working parties was appointed and a consequence of this was that there appeared to be no realistic overview of the amount of time available for each key learning area. Teachers were overwhelmed by the expectations of each subject area, especially in the area of assessment. Hence, Sir Ron Dearing's commission was

- ☆ to reduce the volume of material required by law to be taught
- ☆ to simplify and clarify the programs of study
- ☆ to ensure that the orders were written in a manner that offered maximum support to classroom teachers
- ☆ to reduce prescription so as to give more scope for professional judgement (Knight, 1994)

Documents were accordingly revised and at the time of this research, teachers were working with a draft document, which for music was very similar to the final document accepted by the Secretary of State in November 1994 and released in schools in January 1995 for implementation in September 1995. In the final review period, teachers were involved much more extensively than in the rest of the planning stages and have been promised a five year moratorium on major changes to the curriculum.

Methodology

The reported research was undertaken in the latter part of 1994 and took the form of interviews with academics, curriculum writers who had played significant roles in the writing of the music documents at various stages of its development and music advisers who were involved in the dissemination of the content of the documents as they had emerged. A questionnaire was also distributed to 200 teachers in London and four counties in an attempt to gauge teacher attitudes towards the need for a National Curriculum in music and the planning and implementation strategies that had been exercised. The study attempted to identify features that could have affected the implementation process. It is the data from the

responses of 132 primary teachers to the teacher attitude questionnaire that are reported in Table 1.

Table 1. Item Percentages, Medians and Means for Individual Items

Item	Agree	Mostly Agree	Mostly Disagree	Disagree	Median	Mean
1. There was a need for a National Curriculum in Music	62	36	1	0	4	3.6
2. Teacher collaboration during the planning stages was sufficient	0	19	43	38	2	1.8
3. Teachers were given enough information during the planning stages	1	13	51	5	2	1.8
4. Teachers were given enough information about their role in the implementation process	5	29	56	10	2	2.3
5. Sufficient training was provided for teachers on the attainment stages and programs of study in music	4	23	46	27	2	2.3
6. Sufficient training was provided on the assessment procedures for music	2	22	27	49	2	1.8
7. Sufficient guidelines were available for effective implementation of the music curriculum	5	50	31	13	3	2.5
8. The expectations for each key stage are feasible	19	57	18	6	3	2.9
9. The assessment procedures are appropriate for music	6	45	40	9	3	2.5
10. My school developed a music plan that effectively meets the National Curriculum requirements	25	42	20	13	3	2.8
11. All staff members contributed to the development of my school's music plan	18	24	22	36	2	2.3
12. My school encourages enough time to be given to the teaching of music in the classroom	36	39	14	11	3	3
13. My school provides a well balanced R-6music program	19	51	16	14	3	2.7
14. My school has enough resources to adequately support an effective music program	26	46	16	12	3	2.9
15. Music in the National Curriculum is being effectively implemented	6	55	33	5	3	2.6

The questionnaire comprised of 15 items, which were all aimed at examining teacher attitudes towards various aspects of the National Curriculum in music. The first item was concerned with the perceived need for a National Curriculum, while the remainder of the questions were grouped into two scales that were concerned with either the planning or the implementation processes involved with the document.

Teachers were asked to respond to short statements by means of a four point Likert type model and for statistical purposes the replies were then graded numerically from 1 to 4, with the positive responses attracting the higher scorings. Statistical analysis of the data showed both scales to have a satisfactory

level of reliability with Cronbach alpha reliability coefficients of .83 and .75 respectively. Principal components of factor analysis supported the two scale structure by loading on the scale intended and not significantly loading on the other scale.

Discussion of the Data

The item pertaining to the need for a National Curriculum showed a very high positive response with only three percent of teachers disagreeing that there was a need. Given the very strong tradition of school- based curriculum in Britain, such a strong positive response from teachers to this question was, at first appearance, a little surprising. However, on perusal of the comments that teachers were invited to include, it became obvious that many teachers appreciated the structure of the curriculum because it gave a formalised framework to the type of work that was already being undertaken in classrooms as well as an indication of standards for various grade levels.

As expected from the general literature, teachers felt very strongly that there had not been enough collaboration during the planning stages nor had enough information been given during the planning stages of the music document. Although 76% of the respondents felt that the expectations for each key stage were feasible, only 24% felt that sufficient training had been provided on the assessment procedures. In spite of the perception of poor design and implementation processes, 67% of teachers felt that their school had developed a music plan that effectively met the national Curriculum requirements and 62% felt that music in the National curriculum was being well implemented.

Conclusion

"The smooth transition from government ideology and policy into practice ... fails to recognise the complexity of the policy formation and implementation process" Shepherd & Vulliamy (1994).

Although this study was relatively small, the evidence it produced is quite definite and does give credence to the increasing body of evidence that should by now be revealing to curriculum designers that teachers are a powerful force in education and should be consulted at all stages in the planning and implementation of any new curriculum if the realisation of that curriculum is to be effective.

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Curriculum Stasis: Gratton in South Australia

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Abstract

There is a joke in educational circles in which a large educational authority is referred to as the great green jelly because, although you may kick it and it may wobble, it will revert to its original shape. Although light hearted there is, I believe, a kernel of truth in this image.

In this paper it is intended to use a theory from the natural sciences in the field of evolution as an illuminating analogy for the processes of change or no change in the development of curriculum in schools. Stephen J. Gould, renowned and popular science historian and natural scientist, has, with Niles Eldredge, proposed the now widely accepted theory of punctuated equilibrium in which stasis or nonchange is identified as the norm in the evolutionary growth of species. Gould states that: "we find no story of stately progress, but a world punctuated with periods of mass extinction and rapid origination among long stretches of relative tranquility". [1] Stasis should be expected, interesting and worthy of consideration as the norm which is occasionally disrupted by rare events of change. [2] An example of such change is the extraterrestrial impact that probably triggered the late Cretaceous mass extinction that ultimately caused the demise of the dinosaurs. [3]

If the theory of punctuated equilibrium is used as an analogy for the development of curriculum, stasis can be recognised, expected and may well be identified as the prevailing norm. It is intended to explore this idea through a consideration of the development of the music curriculum in state-supported schools in South Australia during the first decades of this century with Francis Lymer Gratton as the particular personification of stasis.

The development of the music curriculum in South Australia

The music curriculum in South Australian state-supported schools was established in the last two decades of the nineteenth century. The agent of change or educational equivalent of the meteor shower that wiped out the dinosaurs was Alexander Clark [4] who arrived in South Australia in 1876 to become the second principal of the Model Schools in Adelaide. He was a trained and experienced teacher, headmaster and music educator, skilled in the Tonic Sol-fa method which was developed and promulgated by John Curwen. This system was transmitted through numerous publications and an international journal, reinforced by a College with an extensive system of examinations and qualifications. Although Clark, first as head teacher and later inspector, was not appointed to a South Australian position in which he was

specifically responsible for music he very quickly made music his special provenance.

During his time as an inspector (1884-1901) Clark developed a tonic sol-fa music curriculum for introduction into South Australian state-supported schools. In 1892 all such schools were required to implement Clark's music curriculum. Teachers were encouraged to acquire tonic sol-fa certificates which were incorporated into teacher training and teacher upgrading qualifications. Inservices and demonstration lessons were organised through the regional Teachers' Associations and teaching materials published in the Education Department *Gazette*. School concerts were encouraged with the prime example of the "Thousand Voices" performances in which children from a number of schools took part in an annual massed choral display in Adelaide which was highly successful and very popular. These concerts were conducted by Clark from their inception in 1891 until his death in 1913. Clark was tireless and enthusiastic in his encouragement of teachers in their pursuit of music. He was a well-loved and respected figure who used his personal popularity to entice teachers to follow his example and to include music in their general classroom practice.

Francis Lymer Gratton 1871-1946

Francis Lymer Gratton, or Frank, as he was known, was born on December 5, 1871 at Halifax in Yorkshire, England. In 1883 his family emigrated to Adelaide. [5] Gratton attended Sturt Street School in the city and was a pupil teacher there in 1887 and again in 1891. [6] He attended the Teachers' College in 1892 and his first teaching appointment was at Moonta School, on the upper west coast of Yorke Peninsula (175 kilometres from Adelaide). He stayed there for two years before returning to Adelaide to teach at Currie Street School. [7]

Although a general classroom teacher, Gratton's musical abilities were noted during his nearly seven years at Currie Street School. [8] He first came to public attention in 1899 at a demonstration of tonic sol-fa choral singing he gave with the school children he taught. He was mentioned by name - a rare occurrence indeed - in one of the inspectors' annual reports. [9] That same year he received further praise as the teacher responsible for his school's individual choir performance at the "Thousand Voices" Concert. [10] Between 1892 and 1901 Gratton acquired all the six tonic sol-fa certificates available in South Australia. [11] This demonstrated considerable musical ability as many teachers only completed the first minimum Elementary Certificate. In mid-1902 he was briefly appointed to North Adelaide School. In 1903 Gratton was appointed as head teacher of Kalangadoo School, a small one-teacher school [12] about thirty-eight kilometres north of Mount Gambier (475 kilometres from Adelaide). Whether he felt overlooked or that a better situation presented itself is not known but he resigned from the Education Department in 1905.[13]

In 1905 W.L.Neale, Inspector of the South Australian Education Department was appointed the Director of Education in Tasmania. [14] Under Neale's aegis a number of South Australian teachers were appointed in Tasmania. In 1906 Gratton became one of them. He was appointed as the Chief Assistant at Charles Street School, the leading state school in Launceston, Tasmania, where he "had charge of the musical work of the North". [15] While there Gratton organised tonic sol-fa instruction classes for teachers, [16] and published a series of articles on "Lessons in tonic sol-fa", [17] school songs and teaching notes [18] in the Tasmanian *Educational Record*. In 1904 Gratton became a Member of the Tonic Sol-fa College, London, by passing further examinations, [19] and in 1906 he was awarded the even higher degree of Associate and "has been congratulated by the newspapers on being the first Australian to obtain this distinction." [20] Gratton inaugurated annual school concerts [21] and organised and conducted concerts by school children and amateur groups such as the Orpheus Society. [22] The practices Gratton established in Launceston were to be repeated throughout the remainder of his career.

In 1911 Gratton wrote to the South Australian Education Department enquiring about re-employment, [23] as Neale's appointment in Tasmania had been terminated amid accusations of favouritism of the South

Australian teachers who had followed him across the Tasman. [24] By October, Gratton was back in South Australia, appointed locum tenens for a succession of three head teachers [25] until mid-1912 when he was appointed as a teacher at the Observation School where teacher trainees observed classroom excellence. [26] In 1914 Gratton was appointed to the staff of the Teachers' College, where he was responsible for students' training in singing and music. [27] Gratton was: "doing capital work in music. Being an enthusiast he has influenced many teachers to study the subject and the art of reading it. The students at the Observation School, High School, University Training College, and many teachers in the city and country have profited by his zealous efforts on their behalf". [28] In 1914 he was appointed by the Tonic Sol-fa College, London as their representative in South Australia. [29]

In 1915 Gratton, was appointed Instructor in Music at the Training College. [30] In 1920 his title was changed to that of Supervisor of Music and remained so until he retired in 1936. [31] In 1920 Gratton became the conductor of the "Thousand Voices" Concerts, and retained that role until 1938. [32] He died in 1946 and it was remembered that "his energy was unbounded and his love for music was shown in his enthusiasm ... [he had] the happy knack of getting the best out of the children with comparatively little effort ... he was quick to notice a fault, but equally quick to remedy the mistake in his own calm, unruffled manner." [33]

Supervisor of Music

In 1921 Gratton outlined his duties as Supervisor of Music [34] prior to the commencement of the school year which included music classes at the Training College, Short Course classes for teachers, school visits, and his "spare time" was occupied by correspondence, the preparation of music materials for schools and teachers, including a Training College Song Book, revision of his *Notes on Musical Theory* which was out of print, music for the *Children's Hour*, a monthly journal for children attending state schools, a pianoforte supplement to his pamphlet of *Vocal Training Exercises,* and a series of articles for the Education Department *Gazette*. Once the school year commenced he hoped to devote most of his "spare time" to individual tuition for Training College students preparing for their practical music examination and to school visits as he had "received many requests from teachers in city, suburban, and country schools to give assistance in dealing with the music curriculum - also in the training of school choirs for the Decoration Concert". [35] Gratton was instructed that his school visits were to be confined to the Practising Schools where he was to give at least one model lesson per week to "quicken the interest in and impress students and demonstration teachers with the importance of your special subject". [36] The restriction to the practising schools was lifted so that, by 1925, Gratton was visiting twenty-nine primary and secondary schools in the city and suburbs on an occasional basis, "chiefly to assist young teachers who are training concert choirs for the first time, or to examine teachers". [37] This pattern of work continued and 1928 saw him rotating by bicycle between the practising schools, secondary schools, and thirty-four primary schools. [38]

Clark was never the Supervisor of Music but during his time as an inspector he managed to undertake many of the same music related activities that Gratton did, admittedly not on a full-time basis. Clark was the Inspector of the Northern District for seventeen years (1884-1902) and, during that time, whenever he was in the north of the State, he attended the regional Teachers' Association meetings held on Saturdays. Often it was Clark who travelled the long distances to the regional centres where he chaired the meetings and included music in the programs when he could, giving lectures, demonstration lessons and examining the isolated teachers for Tonic Sol-fa Certificates. There was more musical activity in Clark's districts than in an other inspectoral region in South Australia. Even after Clark had returned to the ranks of the head teachers, he continued to visit regional Teachers' Associations. This comment after one of his classes summed up his manner: "Mr. Clark is so enthusiastic in his subject that the feeling becomes contagious to all his hearers, and however poor one's voice and ear are, the desire is irresistible to make such a subject an important item in the curriculum". [39] Despite being the Inspector in the Northern

Region, Clark was still responsible for the "Thousand Voices" concerts and returned to Adelaide for all rehearsals and performances.

It is intended to discuss how the model of music education presented by Clark influenced the work of Gratton.

The Model of Clark

When Gratton was attending the Training College in 1892 he would have been well aware of Clark's energetic encouragement of music in the form of singing in schools. Gratton was taught music at the Training College either by Clark or his colleague W.A. Key (or possibly both). Gratton, as a pupil teacher, teacher trainee and teacher, would have read the *Education Gazette* in which Clark argued the case for music, offered music teaching advice and materials for teachers, chronicled the awarding of Tonic Sol-fa Certificates, and published the music curriculum. The same journal included reports by the regional Teachers' Associations of meetings, many of which mentioned lectures and demonstrations by Clark. This was the model of music education professional practice presented to the young Gratton. Three specific issues will now be discussed: the school music syllabus, songs for schools and publications.

☆ The school music syllabus

In 1891 the proposed school music syllabus developed by Clark was first published and in 1892 the *Education Regulations* 'required' singing and music gained an albeit minor place in teacher qualifications. [40] The almost unchanged school music syllabus was formally republished in 1895 [41] and it did not alter significantly until 1916 when Gratton introduced a change which was prefaced in 1917 by a statement in bold type:

> This course is to be regarded as purely experimental and teachers should be careful not to make it such a burden to the children as to "kill the joy of song." The inspectors will not be arbitrary in their requirements as to any particular part of the course which has been found too difficult, but they will give credit for every honest attempt to carry out the Syllabus, even if such effort has not been successful. [42]

The prompt for this statement was that staff notation had been introduced at every level of instruction, not just the upper years. [43] Obviously there had been considerable concern about this addition to the syllabus. By 1918, staff notation had been relegated to the upper years as before. [44] Gratton's one major innovation in the school music syllabus had been unsuccessful.

In 1920 the music syllabus in the revised *Course of Instruction* was essentially unaltered. There were minor rewordings and reorganization but these did not change the solidly tonic sol-fa syllabus which stipulated the sequence in which children were to learn the tonic sol-fa tones, rhythmic patterns, recommended song styles, modulator voluntaries, tonic sol-fa notation, and, at upper levels only, staff notation. [45] School drum and fife bands were mentioned for the first time, although they had existed in state-supported schools since the 1880s. At the end of Gratton's career in 1938 a revised school music syllabus was published. The advisory notes were expanded and the percussion band included for the lower grades, but apart from that there was no significant change. [46]

☆ Songs for schools

To support the work of teachers in schools Clark published recommended songs and notes for their teaching in the *Education Gazette*.[47] When Gratton was teaching in Tasmania, he implemented the same

practice. His first song was *Home, Sweet Home,* and the extensive teaching notes stated that "this song should be one of the first taught in our schools." [48] Clark had earlier used *Home, Sweet Home* in a set of teaching notes in the *Education Gazette* in 1901. [49] It is possible to use this "anthem of the British Victorian drawing-room" [50] as an example of the constancy of the song repertoire in use in South Australian state-supported schools over a considerable period of time. The children of Grote Street School sang *Home, Sweet Home* at the Decoration Society Concert in 1897. [51] That same year the song was published in the *Children's Hour,* a monthly journal for children in state-supported schools, [52] published at three grade levels between 1889 and 1952. [53] *Home, Sweet Home,* reappeared in 1922, 1931 and 1950. [54] The song was performed by the massed "Thousand Voices" choir in 1916 and ten years later in 1926, the second time using Gratton's Tasmanian arrangement. [55] Throughout the period of Clark and Gratton's influence the song was a staple of song collections for children. [56]
Clark frequently arranged music suitable for classroom, school concert and massed choral performance. [57] Gratton did the same. As conductor of the "Thousand Voices" choir between 1920 and 1937 Gratton is identified as the arranger of nearly half of the massed choral items. [58] It is evident that he did add his own musicality to these arrangements - his version of *Home, Sweet Home* included the use of a minor chord in the second bar of the refrain that has not been located in other song collections or in Clark's arrangement. Gratton also included four original anthems in later "Thousand Voices" concerts. [59] However Clark also included his own song, *Ha! Ha! Oh Sea* in the *Children's Hour.* It is a two-part song for younger children with appealing words: "Ha! Ha! Oh sea! you can't catch me, ... I'm here to play, I've come to stay, In spite of all you do or say." [60] The different styles of composition - one playful children's song and the other serious anthem - might reflect the characters of the two composers. From obituaries offered Clark appears to have been truly loved by the teachers and children of South Australia while Gratton was respected and appreciated. [61]

☆ Publications

Gratton was far more successful in publishing teaching texts and materials than Clark. [62] Possibly the Education Department, having acknowledged Gratton as the Supervisor of Music, considered it incumbent to publish his teaching materials. From 1914 Gratton published pedagogic texts and teaching materials. These were in addition to the materials published in the *Education Gazette,* and the Children's *Hour,* and in the programmes of the "Thousand Voices" concerts. His first text, *Notes on Musical Theory and the Teaching of Singing* was listed in the school Course of Instruction. [63] It contained both tonic sol-fa and staff notations, teaching strategies, certificate requirements, the music syllabus, and a brief history of tonic sol-fa. [64] Gratton felt it was "much needed" by teachers and trainees. [65] This was revised in 1922 as *Voice Training in Schools* which was intended primarily for teachers. However it was suggested that it would be "of greater service if the children have their own copies", particularly in the upper grades. [66] As in all other South Australian state-supported music curriculum pronouncements, the development of a pure, sweet, unforced singing tone was paramount and a lot of consideration and effort was given to achieving this. Gratton expanded this considerably in *School Music: A Manual for Teachers of Singing in Public Schools* published in 1926. [67] This thirty-nine page booklet dealt with all areas of school music. The sol-fa teaching program was adapted from Curwen's *The Standard Course of ... the Tonic Sol-fa Method.* [68] The booklet also relied on other recommended Curwen publications. [69] In 1937 Gratton revised the *Manual* making numerous minor changes , but generally just extending the earlier work. [70]

In 1920 Gratton published a collection of suitable upper and lower primary school songs, *The Adelaide School Vocalist,* [71] which was circulated widely. All the songs, but two, were printed in tonic sol-fa notation. Folk songs and patriotic songs were included. That same year Gratton published a *School Fife Tutor.* [72] Drum and fife bands, although not a part of the school music curriculum until 1920, were common in South Australian state primary schools. The bands accompanied marching into school, drill exercises and ceremonial events. The bands mainly comprised fifes [73] accompanied by a side drum, a triangle and a bass drum depending on the size of the ensemble and the school's financial resources. The

Tutor included seventy-two two and three part arrangements, using tonic sol-fa notation throughout, with only occasional duplications in staff notation. Incidentally, *Home, Sweet Home* also appeared. [74] Tonic sol-fa was perceived as the easiest method for teaching the fife particularly as the predominantly Bb fifes were transposing instruments. It was far simpler to teach the music and the fingering notes via the sol-fa notation that was used for class singing and the fingering chart was presented in that way. [75]

Conclusion

Clark created the system in which Gratton was trained. Admittedly, Gratton had considerable musical ability, but it could be suggested that Gratton owed his music-specific appointment as Supervisor of Music to Clark who worked hard to establish the place of music in state-supported schools in South Australia. On Gratton's retirement Alva I. Penrose was appointed as the Supervisor of Music. Penrose "received his education, primary, secondary and tertiary, in South Australia". [76] Penrose was a product of the music education system overseen by Gratton. Penrose conducted the "Thousand Voices" choir from 1938 to 1954. [77] Near the end of Penrose's time as Supervisor of Music there was a major revision of the school music syllabus in which the core of the music program remained singing, initially using the tonic sol-fa method but also incorporating staff notation. Despite the inclusion of additional activities included appreciative listening, recorder playing, percussion bands, school music radio broadcasts and concert performances, [78] at the heart of the curriculum, stasis prevailed.

Throughout his career Gratton emulated Clark's example, but admittedly Gratton had three achievements that Clark did not. Firstly, Gratton's position as Supervisor of Music was dedicated to music. Clark had never had that opportunity and always had to add his musical commitments to his ordinary work-load. Only near the end of Clark's career was some small recognition of his extra efforts given by the educational authorities in terms of his work practices. Secondly, Gratton, an Associate of the Tonic Sol-fa College, achieved far more formal recognition than Clark. Thirdly, Gratton published more music teaching texts and materials than Clark. It might be conjectured that Gratton possessed more innate musicality or he had a better initial training in tonic sol-fa than Clark or it may have been that Gratton, with a position dedicated to music, had more opportunity to focus on music. It is impossible to say what Gratton might have done without the model of Clark. What Gratton did do was to emulate Clark's practices very closely.

Everything Gratton did, Clark had done before. In some areas Gratton was able go further but overall the core of the music program and the practices of the person overseeing the implementation of the program in schools and teacher training did not significantly change. For change to occur there must be extreme pressure through such agencies as highly motivated and empowered individuals, economic or political factors. If Clark can be deemed the agent of change then Gratton can be deemed the personification of stasis. On the surface, Gratton may have progressed but his achievements could be considered as more of the same.

Stasis may occur in curriculum development. It may not be a bad thing and it may be the norm which is occasionally interrupted by change. An argument could be made that, rather than the constant modifications we suffer in the name of progress, most curricular change we observe is superficial and that the day-to-day of classroom practice does not alter significantly. Certainly this was the case in state-supported school music in South Australia in the first half of this century.

Footnotes

1 Gould, Stephen Jay (1980). *Ever Since Darwin,* Great Britain: Penguin Books, p. 14.

2 Gould, Stephen Jay (1996). *Dinosaur in a Haystack,* London: Jonathon Cape, p. 128.

[3] Gould, Stephen Jay (1992). *Bully for Brontosaurus*, New York: W.W. Norton & Co., p. 17.

[4] All biographical details concerning Alexander Clark are from Southcott, Jane 1995, 'The Establishment of the Music Curriculum in South Australia: The Role of Alexander Clark' in *Research Studies in Music Education*, no. 5, December, pp. 1-10. For a fuller consideration of Clark's career please refer to this article.

[5] Gratton attended King Edward Grammar School in Birmingham. The family emigrated to South Australia because Frank's father, the Reverend Enoch Gratton, had been appointed the minister of Franklin Street Methodist Church. 'Death of Mr. F. Gratton' in *Advertiser* 1946, November 27, p. 8.

[6] The details of Gratton's career with the South Australian Education Department were located in the Teachers' History Sheets, Teachers' Classification Board, GRG 18/167, State Records Office of South Australia.

[7] Moonta, a thriving copper mining town, possessed strong Cornish and Methodist traditions. Griffin, Trevor & McCaskill, Murray, (eds.) 1986, *Atlas of South Australia*, South Australia: Jubilee 150 Board, p. 18. A history of the schools in Moonta and surrounding area has been published: Pinson, Trevor, Warn, Connie, Harbison, Jim & Winders, Jackie 1978, *Moonta Primary School 1878-1978*, Adelaide: Moonta Primary School.

[8] September 29, 1885 to June 28, 1902.

[9] Inspector Plummer. South Australian Parliamentary Papers 1900, no. 44, p. 17.

[10] *Register* September 29, 1899, p. 5, cited in Eckerman, Arthur Hermann & Donaldson, Gail R. 1991, *A Century of Children and Music 1891-1991*, South Australia: South Australian Public (Primary) Schools Music Inc., p. 76.

[11] Elementary 1892, Intermediate 1893, Elementary Theory 1893, Intermediate Theory 1901, Ability to train a choir 1900 and Harmony Analysis 1901. GRG18/11 Register, op. cit.

[12] 38 pupils were examined at the school in 1902. *Education Gazette, South Australia*, vol. XIX, no. 195, January, p. 10.

[13] Teachers' History Sheets, Teachers' Classification Board, GRG18/167. State Records Office, South Australia. Gratton married Miss Amy Barrows on January 2, 1906 before going to Tasmania. 'A Knight of Song' in *South Australian Methodist*, 1947, January 10, p. 2.

[14] Reeves, C. (1935). *A History of Tasmanian Education: State Primary Education*, vol. 1, Melbourne: Melbourne University Press, p. 93.

[15] *Educational Record (Official gazette of the Education Department of Tasmania)* 1906, vol. 2, no. 4, July, p. 53; & Eckerman, Arthur Hermann & Donaldson, Gail R. 1991, op. cit., p. 76.

[16] *Educational Record* (1906), vol. 2, no. 4, July, p. 43.

[17] *Educational Record* (1906), vol. 1, no. 12, March, pp. 143-144, (1906), vol. 2, no. 5, August, pp. 62-63, (1906), vol. 2, no. 8, November, pp. 101-102

[18] 'Home, Sweet Home' in *Educational Record* (1907), vol. 3, no. 4, July, pp. 50-51; 'God Save the King' in *Educational Record* (1908), vol. 3, no. 11, February, p. 139

[19] *Education Gazette, South Australia* (1904), vol. XX, no. 218, December, p. 158.

[20] *Educational Record* (1906), vol. 2, no. 4, p. 53.

[21] *Musical Herald* (1909), no. 732, March 1, p. 73.

[22] *Musical Herald* (1908), no. 728, November 1, p. 335; 1909, no. 732, March 1, p. 73.

[23] GRG18/8/1911/1510 General Correspondence, Education Department, file listed in index but not locatable. State Records Office, South Australia.

[24] Reeves, C. (1935), op. cit., p. 103.

[25] October - December 1911: Wellington Road School, January - April, 1912, Rose Park School, & April - June, 1912, Reynella School. GRG18/167 Teachers' Classification Board, Teachers' History Sheets, c. 1882-1960, State Records Office, South Australia.

[26] GRG18/167 Teachers' Classification Board, Teachers' History Sheets, op. cit.

[27] South Australian Parliamentary Papers (1914), no. 44, p. 38.

[28] South Australian Parliamentary Papers (1915), no. 44, p. 21.

[29] *Education Gazette, South Australia* (1914), vol. XXI, no. 332, May, p. 217.

[30] *Education Gazette, South Australia* (1915), vol. XXXI, no. 348, August, p. 153.

[31] GRG18/167 Teachers' Classification Board, Teachers' History Sheets, op. cit.

[32] Gratton retained his interest in the society as was, at the time of his death, one of its vice-presidents. In this text his date of death is incorrectly given as 1947. Eckerman, Arthur Hermann & Donaldson, Gail R. 1991, op. cit., p. 78.

[33] 'A Knight of Song' (1947), *South Australian Methodist*, January 10, p. 2.

[34] Letter, February 22, 1921. Correspondence file dealing with duties of the Supervisor of Music, GRG18/2/1921/439 State Records Office, South Australia.

[35] The 'Thousand Voices' concert was also referred to as the Decoration Concert as it was auspiced by the Public Schools Decoration Society, so called because the funds raised contributed to the provision of pictures and

equipment for the participating schools.

36 Memorandum to F.L. Gratton, February 28, 1921. GRG18/2/1921/439 State Records Office, South Australia.

37 Correspondence from A.J. Schulz, Principal, Teachers' College, to Director of Education, March 9, 1925, GRG18/2/1921/439 State Records Office, South Australia. Apparently Gratton moved about Adelaide and environs by bicycle as he had an accident which curtailed his duties later in the year. Memo to Head Teachers, W.T. McCoy, Director of Education, September 29, 1925; Correspondence from F.L. Gratton to Director of Education, April 8, 1927, GRG18/2/1921/439 State Records Office, South Australia.

38 Flinders Street, Gilles Street and Currie Street Practising Schools; Unley, Woodville, Norwood and Adelaide High Schools. Memorandum to Head Teachers, W.T. McCoy, Director of Education, May 23, 1928, GRG18/2/1921/439 State Records Office, South Australia.

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An Investigation of Undergraduate Music Education Curriculum Content in Primary Teacher Education Programs in Australia

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Abstract

Primary school music experiences have been shown to impact not only future adult attitudes to but also interest and participation in music. Unfortunately current policy and practice of music in primary schools is still perceived to be unsatisfactory. According to teachers this can be attributed in the main, to their undergraduate university training in music education. Music educators have a key role to play in breaking the apparent current cycle of unsatisfactory (or no) music practice at the primary school level.

This paper investigates what curriculum content is currently included in compulsory undergraduate university music education programs. It asks teacher educators, in light of recent research, to critically reflect on the adequacy of their current curriculum to prepare beginning teachers to teach primary school music.

Introduction

The primary school years have been shown to be significant in the development of life long attitudes about music (Asmus 1986; Bowles 1991; Temmerman 1993). Lesson content presentation and coverage of certain activities as well as teacher attitudes to students, and teacher knowledge of the subject area all play an important role in the formation of future adult interest and participation in music. Those responsible for teaching music in very many primary schools in Australia as well as Great Britain and the United States are general classroom teachers. However, an examination of current policy and practice of music education in Australian (Paterson 1992; Gifford 1993; Russell-Bowie 1993; Jeannerret 1994), and British primary schools (Mills 1989), reveals that music education at the primary level is still in an unsatisfactory state. In many instances music is not taught at all. There appears to be a number of factors which teachers claim contribute to this unsatisfactory situation. They are: a perceived lack of preparation time as well as time in the teaching day to teach music; a lack of resources and support by 'specialist' or resource teachers; the low priority given to music in primary schools compared with other curriculum areas; and a lack of confidence and competence by general classroom teachers to teach music. This reported inadequacy by teachers to teach music is principally attributed to the type of music education received at university as part of their undergraduate training.

This paper investigates one element of teacher preparation in music education namely the curriculum content included in compulsory undergraduate music education programs in Australian universities. It first provides an overview of current music education content to ascertain what is commonly expected of

beginning teachers; and second asks teacher educators to critically consider the adequacy of their curriculum to prepare beginning teachers to teach music at the primary level.

Context

The discussion on the adequacy of undergraduate primary teacher education courses to prepare teachers who have little, if any music background, with enough music to be able to teach it, has been going on for some time. Bourne (1988) commenting on the Australian scene in the 1980s, suggested that perhaps "the biggest single waste of time in tertiary teacher education courses may be found in the short units, whether compulsory or elective, offered to general primary school teacher trainees, under the name of music". Music is a highly complex activity requiring a variety of skills and an indepth knowledge of subject matter and pedagogy. As commented on by Richards and Killen (1993:40) "it is expected that during a teacher education program, prospective students should master this knowledge to the extent that they can use it to guide their classroom practices". Gifford (1993) in his study, which examined the extent to which participation in a music education course during undergraduate training "advanced the musical skills, music teaching ability, musical sensitivity, and attitudes towards music of students who become general primary teachers", found overall that teacher trainees and recent graduates did not feel very competent or confident as music educators. Although musical skills were perceived by beginning teachers to be the most important predictor of effective music teaching, Gifford found that participation in courses designed to develop these skills appeared to foster negative overall attitudes to music education and involvement in teaching primary school music.

Stowasser reporting on trends in Australia, as well as Great Britain and the United States (1993:16) claimed that "the panic felt by many general teachers when faced with teaching music at primary school level the world over indicated that their preservice training has ill prepared them for the task". She went on to ask "has the music component been too esoteric? too compartmentalised? too scanty? or are all these factors involved?". Stowasser (1993:26) concluded that given the trends in Great Britain and Australia towards a National Curriculum, music teachers of the future"will be required to design a developmental course of study, select repertoire from a wide range of styles and incorporate the concepts and learning activities mandatory to the subject with the minimum of guidance. This has important implications for the training and retraining of teachers, especially general primary school teachers". According to Kushner (1994:34 - 45) the problem has been that:

> what music teachers have actually done in schools, is of course, nothing more or less than what they have felt able to do ... And what people are able to do grows, partly, out of what they are trained into, though for most people that means a pretty stuffy, habitual kind of music education based (in England) on playing recorders, singing traditional songs, learning very conventional notation and composition.

Swanwick (1994: 2-7) suggested that music educators needed to identify what they considered the essential elements of the music curriculum to be. He stressed the unique contribution that teacher education played in developing these elements and stated that this had become an especially significant issue of importance [in England] where moves were under way for teacher education to be placed mostly in schools.

Investigation

In June 1995 a letter was sent to all universities in Australia in which undergraduate music education is taught. (The International Directory of Music Education was the principal source for identifying these and the total sample was 34). The coordinator of music education within each institution was asked to send a copy of their compulsory (defined as those subjects required of all students enrolled in primary

undergraduate teacher education) primary music education subject outlines, or the equivalent. These outlines typically provided information about subject rationale, aims, objectives, content, teaching/learning experiences, assessment items and resource lists. A response rate of 71 percent (n = 24) was obtained. However only 59 percent (n = 20) of responses proved usable. Representation from all six States as well as the Australian Capital Territory was attained.

In all cases responsibility for music education was invested in faculties/schools/departments of (teacher) education and formed part of a three year full time Bachelor of Teaching, Bachelor of Arts (Education) or four year Bachelor of Education degree. Subject titles ranged from Music Curriculum, Primary Music Education, Curriculum and Instruction in Music to Arts in Education, Creative Arts and Practical Arts Education. The latter three most often included separate components in visual arts education, drama and music. Some additional information of interest was gleaned from the subject outlines especially about the total number of hours devoted to music education and where music education subjects were positioned within the degree. There was considerable variability in the total number of hours allocated to music education. Total face to face contact hours ranged from three, to eight hours per week over two semesters of 12 to 14 weeks duration. Most universities (n = 15) offered two compulsory subjects which were predominantly taught in the first and fourth semesters of the undergraduate degree, while the remainder offered only one subject, which in most cases was taught in either semesters one or two of the degree.

Results

It is important to keep in mind that a number of variables may influence what is included as subject content, not the least of which is the expertise faculty members bring to the subject. There may also be factors related to the institution itself such as the availability of certain resources, for example a keyboard laboratory; as well as institutional or faculty policy, such as the organisation of student practice teaching which may impact on the curriculum content of music education subjects. A preliminary analysis of the content revealed there to be very little variability in curriculum content from one university to another. Topic areas could be sorted into five broad categories namely, music theory; music experiences/activities (such as listening, singing, composing and conducting); curriculum programming (including analysis of syllabus documents and lesson planning for the primary classroom); instrumental skills (most commonly guitar, keyboard, recorder and classroom percussion instruments); and methodologies/approaches to music education (including Orff, Kodaly, Dalcroze, Schafer and Suzuki).

As shown in Table 1 (see next page), the results suggested consistency across universities in topics most often identified as required of all undergraduate teacher education students. The most frequently occurring content area dealt with basic concepts/language/theory of music. All respondents included reference to "the terminology of music"; "basic theoretical aspects of music including notational procedures"; "elementary knowledge of the musical elements"; or "a knowledge of the language of music", in their subject details. This was closely followed by listening/music appreciation activities (80 percent), and analysis of current syllabus documents (75 percent). More than half of the subjects also included content covering basic vocal technique/singing activities (60 percent), music programming and lesson planning for the primary classroom (55 percent), and music games, songs and activities (50 percent). These content areas appeared to form a common core.

Content areas included least of all were those that dealt with the approaches/techniques of Suzuki and Schafer (five percent), and music from other cultures (10 percent). Only 20 percent of respondents also included philosophy of music education, (and perhaps surprisingly) new technologies in music, and music's relationship with other arts.

Table 1 Frequency of Content Area

Item	No (N = 20)	%
Basic concepts/language/theory of music	20	100
Listening/music appreciation activities	16	80
Analysis of current State syllabus documents	15	75
Basic vocal technique/singing activities	12	60
Music programming and lesson planning for the primary classroom	11	55
Music games, songs and activities	10	50
Analysis of commercial music material for the primary classroom	9	45
Basic skills on classroom instruments	9	45
Creative music making/composing	7	35
Basic skills in guitar	7	35
Basic skills in keyboard	7	35
Basic skills in recorder	7	35
Basic skills in conducting	7	35
Orff	6	30
Kodaly	5	25
Dalcroze	4	20
Philosophy of music education	4	20
New technologies in music	4	20
Music's relationship with other arts	4	20
Music from other cultures	2	10
Schafer	1	5
Suzuki	1	5

Discussion

The purpose of this paper is to investigate what curriculum content is currently included in compulsory music education subjects at the undergraduate level. Caution needs to be taken however, about making assumptions about what happens in the teaching/learning environment based only on content/topic listings. The methodologies used to implement the content are of equal importance. Subject outlines cannot provide a complete and accurate picture of the implementation process. They can at best provide a description of the methodologies used to teach the content. In most cases these consisted of lectures, tutorials, practical experiences/workshops, observations of demonstration lessons and involvement in practical teaching. It is also necessary to acknowledge that some of the faculties who responded are in the process of course revisions and restructures, which may in all likelihood influence the nature of (music education) curriculum content. With these caveats in mind, the results suggest that currently, the principal focus within most undergraduate primary teacher music education curriculum in Australian universities is developing beginning teachers' knowledge of the language of music. There would also appear to be an emphasis on attaining technical skills and competencies.

Music educators have a common principal aim, namely the preparation of effective teachers of music. According to the substantial body of research about teacher effectiveness which is well summarised by Porter and Brophy (1988), effective teachers were found inter alia, to be knowledgeable in content and teaching strategies, to have clear instructional goals, to be knowledgeable about student needs, to make expert use of available instructional materials, and to be reflective about their teaching. Personal and professional characteristics determined to be crucial were enthusiasm for teaching, caring for students,

keeping discipline and promoting student enjoyment. Competencies specific to music that rated highly included being able to sing, conduct, use instruments and plan lessons. More effective teachers were also found to use a variety of methods, they connected learning objectives to student interests and needs, and made use of student ideas.

In light of the available research and the results of this investigation questions emerge about (i) the adequacy of current curriculum content to prepare effective teachers of music; and (ii) the need to identify those characteristics and competencies deemed to be essential and achievable - given some of the constraints faced by music educators (limited time and the prevailing condition of many student teachers having no or very little background in music). These questions need to be considered within the context of the perceived goals of primary school music education, given that schools are the principal client group. According to the national Statement on the Arts for Australian Schools (1994:22), which provides a framework for school curriculum development, music programs should endeavour to do three things. They should "capture the interest of all students, providing them with enjoyment and a sense of achievement... cater for differing rates and styles of learning, and satisfy and extend students with more developed musical knowledge and skills".

It seems reasonable to suggest that professional behaviours such as being knowledgeable about teaching strategies (which would include catering for individual differences), instructional goals, student needs, and how to keep discipline, should (and in most instances already does) form part of the content included in undergraduate curriculum foundation subjects and professional studies (i.e those that incorporate practicum experiences). However, music educators need to ensure they have input into the planning, implementation and evaluation of such subjects so that issues pertinent to music education are both conveyed and demonstrated to students. The articulation of linkages between different strands within teacher education programs should in the long term result in more effective teacher education programs. In the short term it would enable more time to be spent in music education subjects on developing teachers' competence in singing (60% of programs already include this), conducting (35%), using classroom instruments (45%) and planning music lessons (55%), all of which according to the research rated highly.

The results of an informal survey conducted by the author in 1995, with 12 female and four male primary teachers, aged 22-35 years, who had been teaching for between one and three years, reconfirmed these as essential competencies. According to this group beginning teachers should be proficient in: primary school vocal repertoire; the implementation of rhythmic games; playing classroom instruments; listening and making music; the location and use of developmentally appropriate music materials; planning and evaluating music activities; and moving to and making/creating music. All teachers commented on being, as summarised most succinctly by one, "overwhelmed and intimidated by the theory of music" in their own undergraduate teacher education programs, and "not being able to enjoy their music experience". There was also recognition that "initial university courses must provide teachers with a solid start but beginning teachers still need a lot of support in their initial years, especially from other teachers".

Conclusion

In conclusion, the purpose of this paper was to examine the music education content of undergraduate teacher education programs within Australian universities. The results suggested that there is a discernable pattern in content curricula across most music education programs, namely imparting skills in musical vocabulary. Given the unsatisfactory state in which music education at the primary level still finds itself, this paper raised questions about the adequacy of current curriculum content to prepare effective teachers of music, and the necessity to identify curriculum content deemed to be both essential and achievable. Current research suggests that teacher education in music needs to be improved. At present the favoured approach used in primary teacher music education programs in Australian universities is the skills model

approach . It may be time to engage in discussion about the educational principles guiding this approach and reflect on its appropriateness.

Improvement of the current unsatisfactory school situation is inescapably linked to improving teacher education programs. It is crucial that we as teachers do not lose sight of what the ultimate questions should be, namely "what is good for our students? and are we giving them the best?" (Taebel 1994). There is no one best way to prepare effective teachers or indeed prepare teachers for the array of future contexts in which they may find themselves. However, (perhaps even more than ever in this current climate of increasing structural constraints) teacher educators need to give careful consideration to the question of what professional characteristics and competencies beginning teachers should have to ensure they can provide an effective school music program so that future generations get 'the best'!

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The Influence of Primary School Music Programmes on Student Choice of Music Studies in Lower Secondary Schools in WA

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Abstract

In the Perth metropolitan region of Western Australia during 1994, a research was conducted to ascertain why first year high school students selected or did not select to study music. This study arose from the difference between the 70% of students who studied music in their last year of primary school and the 35% of first year high school students who elected to study music.

Definitions

In this paper 'music literacy' refers to the development of music reading and music writing skills as well as the refining of music aural skills. 'Music specialist' denotes persons in WA Government primary schools who spend much of their teaching time giving music classes.

The Wider Context

An examination of the available literature indicated a number of factors which were included in the questionnaire. The first was **the place of music in the primary curriculum.**

Carlton (1987, p. 45) claimed that despite music featuring largely in the lives of persons in the western world, music did not enjoy a prominent place in the primary school curriculum. According to Gordon (1992, p. 24), music educators in the USA generally agreed that many primary classroom teachers were not teaching music literacy in the classroom, the reason being that " music is not considered to be an essential part of education". Jorgensen (1994, p. 26) supported this view when she concluded that "music education occupies a fragile place in the public schools." Kemp and Freeman (1988) found that primary teachers in Britain frequently regarded music "as being something different ... and therefore to be taught by specialists". (p. 21) Temmerman (1985, p. 58) observed, "Although music is part of the formal school curriculum of primary school in Australia, it has endured continued and varied debate about its worthwhileness as an official school subject by some primary teachers."

The second factor highlighted by the literature was the **importance of preservice teacher education courses in music education.**

Evidence indicated that inadequacies in the education of primary teachers, their general lack of musical skills and consequent lack of confidence to teach music contributed to the frequent neglect of music in the primary school classroom.

Gifford, (1993, p. 33), cited a number of national and international reports which have expressed concerns about the quality of arts education in pre-service teacher education and in primary schools. Authelain (1992, p. 233) asserted that although music was part of the primary school curriculum in France, if the teacher had no real musical background, music could be reduced to a minimum or ignored altogether. In a research undertaken by Pascoe (1991, p. 51) 62.9% of the primary teachers interviewed indicated that 'lack of confidence' was the main reason they did not teach music in their classrooms.

A third influential factor identified was the **educational administrator.**

In WA primary schools, educational administrators have a major influence on music programmes in their schools. Pascoe (1991, p. 61) found that although 100% of the WA primary principals interviewed agreed that music should be part of every school curriculum, all indicated that they did nothing to initiate tuition in music literacy, stating that they " leave it to the teacher but encourage it when initiated [by the classroom teacher]."

Lehman (1987, p.31) was of the view that "the main reason many school administrators fail to demand strong music programs is that they themselves did not experience challenging, rewarding, high quality music programs in school." Studies undertaken by Shand and Bartel (1993, p. 41) in Canadian schools indicated "a serious lack of administrative support" in the provision of sufficient budget allocations for music resources. Brophy (1994, p. 30) indicated that because of ' site-based' management, there is a need to convince the administrators of the importance of funding music programmes. The current devolution of school management in Western Australia reflects the same issues, as no doubt it does in other parts of Australia and the world.

Following are **other factors** which were highlighted by the literature.

1. Parental Influence

According to Zdzinski (1992, p. 115), Wermuth (1971) found that " parent involvement and favourable attitudes of parents are significantly related to music aptitude in school age children," and Brokaw (1983) identified significant relationships between performance achievement and parental supervision of home practice among beginning instrumental students. (p. 115) Sloboda and Howe (1992) reviewed a number of studies which indicated a high level of parental involvement in and commitment to the musical development of exceptionally able young pianists. However, Dragella (1983, cited in Zdzinski, 1992, p. 115) found that parental involvement was not a significant predictor of high school music students' musical achievement.

2. Socioeconomic Status

Klinedinst (1991, p. 225) in reviewing studies concerning the relationship between socioeconomic status and the success of beginning instrumentalists, concluded that "a significant relationship exists between socioeconomic status and both achievement and retention rates." In one of his own studies, Klinedinst concluded that " Although there is a significant relationship between academic achievement and student retention, other factors such as self-concept in music and family socioeconomic status play a prominent role." (1991, p. 225)

3. The Attitude and Approach of the Teacher

Many studies have examined the influence of teachers in shaping students' attitudes to studying music. Temmerman (1985, p. 56) indicated that while there are many influences on the development of curricula, the teacher decides which activities occur in the classroom.

In discussing music and the English National Curriculum, Lawson, Plummeridge and Swanwick, (1994, p. 6) claimed that " Teachers' attitudes towards pupils, and to their musical interests and abilities, will do much to determine the quality of their musical response." Mackworth-Young (1993, p. 22) claimed "Our [teachers'] relationship with the students is central in determining their enthusiasm and progress."

4. Content of Music Programmes

The literature on this aspect ranges from the seeming irrelevance of some programmes to the current experiences of the students - the clash between the values of music in the teenagers' subculture and the values of school music educators - to the need to broaden the content of curricula to include pop, jazz, and ethnic musics. Other studies recommend the adoption of a more rigorous content which challenges the students' intellects.

Purpose of the Study

The purpose of this study was to ascertain the major factors influencing students' selection of secondary school music studies in selected Western Australian Government high schools. Specific research questions were:

1. Are primary school music programmes a significant influence?
2. What proportion of the Year 8 cohort surveyed
   (a) was involved in continuous music programmes with their classroom teachers from Years 4 - 7 in primary school, and
   (b) were exposed to continuous music literacy programmes with music specialists from Years 4 to 7 in primary school?
3. Where students were exposed to music literacy programmes in primary school, to what extent did the students enjoy those lessons?
4. What proportion of Year 8 music students was influenced by parents and other family members?
5. What proportion of Year 8 music students was influenced and encouraged by private studio music teachers to study music in secondary school?
6. Did pop music and/or the desire to become a pop artist influence Year 8 students to study music?
7. What other factors influenced students to study or not to study music at high school?

Method

The Participants

The subjects were 455 students from ten high schools selected randomly from the WA Education Department's published list of schools. Surveys were distributed to two classes of Year 8 students in each selected school and, where possible, one of those was a class of music students and one a class of non-music students. Because the schools were selected randomly, there was no control over class numbers and so numbers of music and non-music students were not equal. Of the total surveyed, 245 were currently studying music at high school, and 210 were not.

ll students were in their first semester of Year 8, and their ages ranged between 11 and 14 years. There was no control over gender of participants, with 227 males and 220 females and 8 students failing to indicate their gender. No tests were carried out to determine variations between male and female students. There was no control over socioeconomic status of students because of the random selection of the schools. Also, there was no knowledge of the academic status of students as classes surveyed were determined by Principals and school staff.

Implementation of the Study

The questionnaire, comprising 43 questions , was administered to the subjects during their first term in Year 8, while their memories of primary school music activities were relatively fresh. The questionnaire contained a combination of structured response type and alternative response type questions as well as scaled attitudinal response questions.

After the required permission was obtained, Principals were contacted, and all gave their support to the study. The questionnaires were administered either by the field researcher or by staff in the schools. In the latter case, pre-administration training was given prior to the administration of the questionnaire.

A return of 100% was obtained. While students were not required to complete the questionnaire, all were completed with a few questions in a few questionnaires not responded to.

Treatment of the Data

For questions which required alternative responses, chi-square tests were employed to determine any significant differences between music and non-music students. The chi-square method of testing compares the observed frequency with the expected frequency of responses, which for this study was assumed to be 50/50, where either 'yes' or 'no' responses would logically be expected to be 50% of the music and 50% of the non-music students. For questions which required scaled responses of attitude, t-tests were employed to determine significant differences between the means of music and non-music participants. Where attitudinal questions required a response on a scale of 1 to 5, independent 2-tailed t-tests were employed to test whether there were significant differences between the means of music and non-music students. A probability level of .05 was used to test the null hypothesis.

Results and Interpretation

Evidence indicated that primary school music activities had a significant influence on students' selection of secondary school music studies. Although there was no significant difference between music and non-music students in the amount of music undertaken in primary school classrooms, a significantly higher proportion of music students had been exposed to music through a school music specialist.

Significantly more music students than non-music students had learnt music from a music specialist, especially in Years 6 and 7, however there was no significant difference between the numbers of music and non-music students who had learnt to play recorder at primary school, taking both the classroom teacher and music specialist into account.

Data suggested that music students had enjoyed music lessons, including learning the recorder, significantly more than non-music students.

While data indicated there were no significant differences in the various music learning activities between the two groups, in every case music students had enjoyed the activities more than non-music students. Further research could ascertain the reasons for these differences.

Significantly more music than non-music students had learnt to play an instrument other than a recorder at school. While this study did not seek information as to who had taught them their instruments, it is likely many were tutored by visiting WA Education Department instrumental teachers. This concentrated specialist tuition influenced many of the music students to study music in high school. One of the visiting instrumental music teacher's roles is to encourage Year 7 (end of primary school) students to continue music in Year 8 in high school.

Student Behaviour and Student/Teacher Relationships

On a 5-point Likert scale ranging from 'always attentive' to 'never attentive,' t-tests indicated a significant difference in the mean responses of the two groups; music students rated their behaviour as more attentive than non-music students. Further study might reveal reasons for the differences. Music students reported a significantly better relationship with their teachers than did the non-music students. But it is a moot point if this was a factor influencing choice to study music, because music students reported an overall better relationship with all of their primary school teachers than did the non-music students.

Data indicate there was significantly more influence by classroom teachers on the decisions of music students to study music than on non-music students. Results indicated that where primary school students had the opportunity of exposure to music through music specialist teachers, possibly the quality of the content of the programmes (and maybe the teaching strategies) influenced the students to study music in secondary school. Where music was presented in the primary school classroom through generalist teachers, it appears there was less influence on students to select music in secondary school. Of the non-music students, 17.1% indicated they would like to have studied music in high school. Further study could ascertain the reasons why they did not.

Home Environment

Results indicate that the home environment was a significant influence on students electing to study music at high school. Data indicate where other members of the family played or had played a musical instrument, there was more likelihood of those students studying music at high school. Significantly more music than non-music students indicated that their parents/guardians played or had previously played a musical instrument. Significantly more music students than non-music students had learnt or were learning an instrument from a private studio teacher. Chi-square tests indicated there was significantly more encouragement received from private teachers by music students to study music than received by non-music students.

Pop Music

The influence of pop music on radio and video do not appear to be significant factors influencing students to study music in high schools. Results indicated no significant differences between music and non-music students in their enjoyment of listening to music on the radio. Students were asked if they enjoyed watching t.v./video clips of pop music and if they would like to become a pop artist like those they enjoyed watching.

Results indicated no significant difference between the groups. Nor did it influence their decision to study/not study music. There were no data to suggest that pop music or the desire to become a pop musician had any influence on the choices made by students to study music at high school.

Other Influences

When students were asked to give any other reasons for deciding to study or not to study music at high school, the strongest response from music students was 'enjoyment of music' and the second strongest was 'family influence/no choice/contract'. The strongest response from non-music students was 'dislike/ boring' and the second strongest was 'too much work/not enough time'. These responses confirm earlier studies indicating that perhaps there has been very little motivation for non-music students to study music, either from primary school music teachers, or through encouragement at home when compared to the situation with music students.

Implications

It appears from this study that although the amount of music to which students are exposed in primary school does not appear to be a significant factor influencing choice to study music in high school, students' enjoyment of lessons and their attitude to teachers may be significant factors. This may mean that in classes where students enjoy lessons, teachers are likely to be using techniques and/or materials to which students respond positively.

While relatively little in-service professional development has been provided for primary teachers, their ability to remain informed of newer techniques and strategies, especially those who are classroom 'non-specialist' music teachers, has been difficult. Since this research was conducted, there has been a number of voluntary courses run by professional groups, and more are being planned with the introduction of a Professional Development points scheme required of all teachers.

There appears to be a case for reviewing teacher education programmes in order to improve the musical skills of graduating primary teachers. If it is not possible for every school to provide a music specialist, the primary generalist teachers need to be better equipped to provide interesting and stimulating music education for students. Currently there is only one compulsory semester unit of music education studied by the majority of primary teachers in the award offered by the biggest supplier of graduates in Western Australia. This is insufficient to enable the primary school generalist teacher to teach music confidently.

The Education Department of Western Australia has included music in *The Arts* learning area, one of the compulsory learning areas. This will result in both the need to upgrade the current primary generalists, and an increase in the music/music education content of the preservice awards.

Limitations of this study prevented investigation into the influence on students of content and quality of teaching strategies, and the influence of secondary school music programmes on student choice to study or not study music in secondary school. These could be fruitful areas of further research.

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Round Table Presentations

The Nature of Children's Songmaking

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Abstract

In this presentation I want to share some preliminary findings of a study I have been conducting into children's song-making ability, and reflect on the educational implications of these findings. In analysing numerous recordings of the original songs of children aged between three and eleven, the results that emerge leave little doubt that composing is (a) a natural part of children's lives, (b) developmental over time, and (c) rich in musical and expressive meaning. While findings generally corroborate research in the field of music development psychology - in particular the work of Moog, McKernon and Dowling - they also offer additional insights that impact directly on pedagogical theory and practice.

Observations will be made in relation to three significant areas of children's song-making. These are (1) the sources of ideas used, (2) the forms of expressiveness demonstrated, and (3) the use of rhythm, pitch and form. Making use of the literature and the presenter's own audiotaped material, a picture of early childhood musicality will be sketched. In the process, it will be shown how composition mirrors both the inner life of children and the nature and extent of their musical skills and understandings.

The value and importance of composition in music learning has been a recurring theme at these conferences over the past few years, and thankfully its central role is at last being acknowledged in government policy guides at national and state levels. However, there is still precious little composition happening in the classroom.

One reason for this is that music teachers still experience a crisis of faith where composition is concerned. Many are yet to be convinced that composing is and can be an integral part of the average student's musical experience, and not an "extra" musical skill that is only truly available to gifted individuals. Cognitivist theories of music development such as those espoused by Warrener (1985), who posits "Creativity" (with a capital C) as a possible stage following the successful development of formal operational musical thinking, do little to reinforce our faith in people's intrinsic desire and capacity to compose.

Yet we only have to observe the natural musical behaviour of young children to see the prominent role composition plays in their emotional and imaginative lives. Appearing initially in the form of vocal

exploration and spontaneous song, and later in the adaptation of existing song structures to meet individual creative ends, composition mirrors both the inner life of children and the nature and extent of their musical skills and understandings.

There is a literature developing within the field of music psychology dealing with the study of children's song-making. The seminal work of Moog (1976), who analysed some eight thousand individual recordings, has been augmented by researchers such as McKernon (1979), Shuter-Dyson & Gabriel (1981), Dowling (1982), Davidson (1983), and Hargreaves (1986). As a result, a clearer picture of children's song-making has begun to emerge.

This paper seeks to identify some of the salient characteristics of young children's singing, drawing both from the literature and from the author's own data. In the process it will hopefully be shown that composing is (a) a natural part of children's lives, (b) developmental over time, and (c) rich in musical and expressive meaning.

For the purposes of this presentation, observations are made in relation to three key areas of children's song-making. These are (1) the sources of ideas used, (2) the forms of expressiveness demonstrated, and (3) the use of rhythm, pitch and form. Each of these areas will be considered in turn, with the aid of relevant audiotaped examples.*

Sources of ideas

Listening to a large number of children's original songs, one is struck by the diversity of their content, and the children's resourcefulness in gathering their ideas.

Researchers have commented on the widespread use by 2 to 4 year-olds of nonsensical one- and two-syllable sounds as the seed idea of many of their songs, and my findings certainly confirm this. Priya, for example, had a particular penchant for the sound "kunda" in many of her songs. She clearly derived sensual pleasure from articulating the word (Ross, 1972), and repetition of the sound helped provide rhythmic impetus for her songs [Example 1-see Footnotes on page 81]. Discovery of such "seed" sounds usually follows a period of stream-of-consciousness experimentation with vague and unformed sounds.

Researchers have also noted the tendency of children to "borrow" ideas, whether consciously or unconsciously, from a variety of musical sources in their songmaking (eg. Hargreaves, 1986). Borrowed ideas might consist of a rhythmic or melodic phrase from a known song, a fragment of lyrics, or even a generic style that is attractive to the child. The ending of Example 2, sung by a 4 year-old, owes much to the final melodic phrase of the song "Happy Birthday to You", while Example 3, sung by two 8 year-olds, makes wonderful use of pop music cliches, both in content and style of delivery. The parodying of musical styles is one of the joys children derive from their songmaking, and is prominent within the standard schoolground repertoire (Hall, 1993).

Children draw heavily from their immediate environment and experience when making up spontaneous songs. This is hardly surprising given the primarily concrete nature of their consciousness at an early age. Anything they are doing, seeing, hearing or feeling is effective fodder for a song. In Example 4, the outdoor country setting, the sound of the drum, and all the objects within view provide the content for this 4 year-old's song. When not responding to immediate environmental stimuli, the 4 year-old will typically choose family, friends, pets, pre-school experiences or recent significant events as thematic material for spontaneous singing.

Singing begins increasingly to express imaginative themes, reflecting more and more the fantasy life of children. Themes generally seem to retain some grounding in actual experience, yet deal more and more with individually-constructed realities. This development would seem to mirror, in Piagetian terms, the child's transition from the world of symbols to the world of concepts — to the birth of the linguistic self. And certainly the storytelling mode of singing is quite prominent by age 8, as evidenced by the following songs about a mythical "Fairytown", located at a schoolground cubby [Examples 5].

Less well recognised is the capacity of children, from as early as four, to express quite sophisticated thoughts and reflections from their wider life experience. In two successive songs, Priya engages the theme of coping with pain, a significant issue for any accident-prone 4 year-old. Example 6 is particularly notable for the brave and unexpected line:

> "Cos I'm a very good woman and I don't cry even if you hurt me."

Example 7 shows the two 8 year-olds reflecting in quite a mature manner on the nature of friendship, again an important aspect of their mutual reality.

And, just to keep things balanced, the more gross side of the average 8 year-old also figures prominently as song material, as might be expected [Example 8].

The songs of 10-11 year-olds are generally less revealing of the composers — either their real-life experiences or their imaginations. At this age children tend to express their creativity through favoured song forms — typically chosen from the prevailing pop and rock idiom — and strive to emulate these as closely as possible, which often means borrowing themes from the standard repertoire [Example 9].

Forms of Expressiveness

Researchers have noted that spontaneous singing is directly linked to the feeling life of the child (Bunting, 1977; Moorhead & Pond, 1978; Swanwick & Tillman, 1986). It is seen to be employed typically as a means of crystallizing a pleasurable mood, as a means of intensifying and extending pleasurable feelings, or even as a means of producing a pleasurable mood change. While certainly the bulk of my data confirms this trend, there are notable cases in which songs are driven by feelings other than simple happiness and pleasure. In Example 7 we found a quite serious mood, with some poignancy evident in the realization of one's aloneness when friends have departed. Example 10, sung by a 3 year-old, is borne totally of anger — anger at dropping his lolly on the ground and then being told he couldn't eat it because it had collected germs. His tirade begins with a parody of his mother's words:

> "Don't put it in your mouth or it'll give you germs, don't stick it up your bum or it'll give you nothing, don't put it in the light or it'll give you something. Nothing germs like a boofhead!"

My hunch is that there is more of a variety of song moods than generally shows up in research data. This is because the actual research context — involving the presence of a trusted adult and engagement in the process of recording — is more conducive to lighter moods than to darker ones. One is unlikely in such a situation to find much evidence of, say, fear or frustration — as much a part of the child's feeling life as happiness and contentment. On the other hand, children imitate what they hear, and the song diet they are generally fed is of the lighter variety. Such questions could be cleared up through the use of a research method that is less intrusive and more naturalistic in design, effectively limiting the presence of an adult as participant observer.

Use of Rhythm, Pitch and Form

Hargreaves (1986) has likened children's early spontaneous songs to the typical "outline drawings" produced by children at age two to three. At this stage there is a basic appreciation of the human form and an attempt to reproduce this symbolically [Figure 1]. However, the image is as yet inaccurate and incomplete, at least to the more mature eye. In the same way, early songs show an appreciation of broad outlines of song structure — they start to use rhythmic and melodic phrases (though not necessarily discrete pitches), repetition, possibly some dynamic variation, an ending, etc. — but contain little consistency or cohesion. The outline of the real song is there, but details are yet to be filled in.

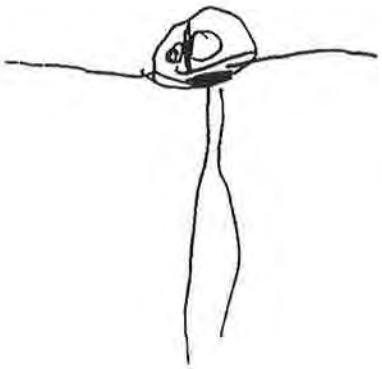

Figure 1
Age 2
(Reproduced from Hargreaves, 1986)

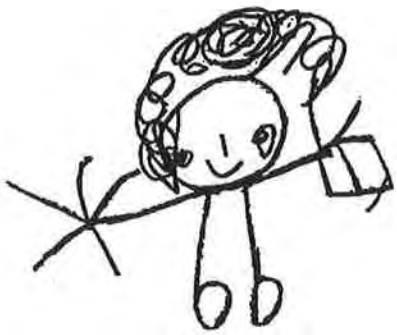

Figure 2
Age 3-4
(Reproduced from Greaves, 1990)

As awareness of song forms mature, and greater control is developed over physical and cognitive functions, the more closely the child's original songs will resemble those from the standard repertoire. That is, as in Figure 2, more of the details of the external form will be filled in, and more accurately. In musical terms this means greater planning and organization, a steadier sense of pulse, a more centred tonality, more control over pitch and rhythm, and a more sophisticated use of language.

The internalization or ownership of conventional song structures shown by children of seven or eight is so marked as to have prompted researchers like Gardner (1973) and Warrener (1985) to posit this stage as the actual culmination of musical development. In Gardner's words, the child has finally "become a participant in the artistic process and need not pass through any qualitative reorganizations" (1973, p. vi). This is a somewhat one-dimensional view of developing musical creativity, which, as both Hargreaves (1986) and Greig (1993) have pointed out, does little to explain important musical developments that occur throughout the lifespan, an example of which is the transition from conventional to post-conventional music-making.

Following is a sketch of some of the key characteristics of musical development in the areas of rhythm, pitch and form, as demonstrated in children's songmaking.

Rhythm

Age 3: begins with phrase fragments, often repeated, often borrowed from other songs, often arising from repetition of favoured two-syllable sounds. Major part of songs is rhythmically amorphous.
Age 8: rhythm firmly established, but flexible. While preference is for standard duple or triple metre, children will readily depart from the original metre if the desired words demand a different rhythmic

approach [Example 11 — example of switching from duple to triple metre and adding an extra beat] or even out of a sense of enjoyment of rhythmic play [Example 12]. Use of syncopation is common.
Age 11: children are more likely to stick to an original rhythmic structure (duple or triple metre) and design the words to fit the rhythm rather than vice versa. Within the set structure children can enjoy playing with rhythmic ideas such as syncopation, accents and triplet feels, especially if operating within a rap model.

Pitch

Age 3: pleasure in sensory exploration of pitch — especially high notes and glissandi [Example 13]; little sense of consistent tonality; use of discrete pitches; control over intervals developing; tendency to sing in monotone when focus of attention is on language. No evidence of "universal chant" intervals.
Age 8: control over intervals greater, though difficulties singing chromatically [Example 14]; more consistent sense of key; little or no experimentation; fairly narrow pitch range used.
Age 11: well developed sense of key stability; accuracy in pitching intervals; wider pitch range.

Form

Age 3: seeming awareness of the principle of repetition and contrast; recurring rhythmic and melodic phrases usually driven by particular words; variations in dynamics and pitch; occasionally rhyming words; large sections random, unpredictable and vague; definite endings often given to both phrases and songs; many aspects of form evident but most songs not yet convincingly formed.
Age 8: working within more definite forms, with greater connectedness between sections; awareness and use of a greater variety of song forms, eg. cumulative [Example 14], call and response [Example 15], and rounds; principle of repetition and contrast well established.
Age 11: sense of form virtually complete in essential aspects; phrases and sections well-formed as well as total song; tendency to appropriate only forms of favoured musical idioms (eg. pop and rap); certain amount of musical cliche evident; songs very tight, striving to be as convincing as possible [Example 9 & Example 16]. Songs quite long and involved, requiring prolonged focus on the creative task. Verse and chorus format popular, rhyming widespread and accurate, endings definite (eg. use of ritardando).

Discussion

There is a tendency for researchers to lament the disappearance of the spontaneous element of songmaking by age 10 or 11, and certainly the comparative lack of freshness is often evident. However, this does not equate with a loss of creativity.

At this stage cognitive development is very strong, and children are increasingly interested in establishing a sense of personal identity. These two influences are reflected in a creativity that involves a great amount of problem-solving and which operates within a preferred musical model. (A particular model is attractive to the child not only for its musical content but also for the perceived social status and value-system with which it is associated, and the child will utilize this total "package" to generate a certain sense of identity, or being-in-the-world). Accordingly, the 10 year-old's songs display a relatively high degree of organization, complexity and directedness, and require of the performer increasing control over physical (eg. vocal) and cognitive (eg. memory) functions.

And it is not as if imagination has deserted the young composer, despite the growing predictability of style and content. For, in adopting themes and attitudes from the pop repertoire as material for their own songs, children are simultaneously exploring roles and issues outside their immediate experience — projecting themselves, as it were, into a world that lies at a further stage of development, a world that

offers increased opportunities for personal fulfilment, independence and empowerment.

Research into children's songmaking has been primarily concerned with analysing the development of the musical skills and understandings necessary to make music at a mature level — tracing the path from the pre-conventional to the conventional modes of music usage. This is valuable research, which has taught us much about the development of rhythmic and melodic sensibility, about the increasing sophistication of language, about the expanding awareness of song structures and devices, and so on.

However, if we take too reductive a view, we are left with the impression that childhood musical creativity serves no purpose other than to enculturate the child into conventional modes of musical thinking and expression, to help them "become participants in the artistic process".

A more multi-dimensional view would consider also the role of song composition as a vehicle for personal expression, as a means of crystallizing thoughts, feelings, needs, imaginations, values. A study of children's songs across ages offers a clear view of individuals at different stages of affective, cognitive, social and aesthetic development. Certainly there is a striving towards greater competence and control — greater appropriation of "adult" models — but creativity remains rooted in play and exploration. Songmaking is, variously, an enjoyable pastime, a natural way of expressing oneself, a way of communing with others, and a way of knowing and defining oneself. Songmaking is one of the means children have at their disposal to explore themselves and the world around them. In this way, songmaking serves a meaningful role in their personal growth, as well as in their musical development.

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Footnotes

* The accompanying audiotape is available on request from the author at cost price of cassette and postage. Ring (03) 97197393, or write to PO Box 53, Panton Hill, VIC 3759.

Audiotaped Examples

1. Use of two-three syllable sounds:
   (a) "kun-da" songs 1 and 2
   (b) "ril-da" song
   (c) "sugarpop" song
2. "Happy Birthday" — borrowed theme
3. 8 year-old's pop song
4. Country/Bounce song
5. "Fairytown" songs 1 & 2
6. "If you hurt me I won't cry"
7. "If you lose a friend"
8. "Snot and dog poo"
9. "If I only knew"
10. Dropped lolly song
11. "Fairytown" 1
12. "Fairytown" 2
13. Enjoying pitch exploration (2 excerpts)
14. "Jessica & Chaya & Adele" song, showing
    (a) difficulty singing chromatic intervals
    (b) use of cumulative song form
15. "Sing a little song" (call and response)
16. 10 year-old's spontaneous rap song

The Training of Choristers to Sing Unaccompanied Renaissance Polyphony

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Abstract

Whatever the focus when dealing with choral training methods, there seems to be an overlapping and interweaving of aspects of vocal production, ensemble blend, diction considerations, tuning skills, and general musicianship of the choristers, to give only the beginnings of the list. To focus attention on one aspect of choral training inevitably covers many other aspects. Choral conductors thus are skilled practitioners with much to tell about choral training methods. Because they are practitioners and not research writers, their methods are largely an untapped source of information. To interview conductors is one way of extracting some of this practical knowledge; to watch them at work is another. Both these methods will be used in this investigation, but, to date, only interviews have been conducted. It is hoped that after analysis of the data the resulting document will provide a guide for conductors on techniques that are used successfully by proven conductors to draw from the choir a performance that captures the essence of the Renaissance style. Because the Renaissance Style itself is a much-discussed and elusive reality, the Renaissance musicologist also has much to contribute to our picture of Renaissance performance practice. Areas of agreement and disagreement between musicologists and conductors vary, although specialist singers of Renaissance unaccompanied polyphony feel that the answers lie in the practical performing conditions of the Renaissance period. This Round Table Presentation provides a summary of the question areas used in the interviews, and attempts to analyse the collected information pertaining to three focus areas thrown up by discussion with leading world conductors and Renaissance ensemble singers. These focus areas are: the importance of performing editions used in rehearsal, the central function of the text, and tuning.

The area of interest for this research is defined as choral training procedures which result in a performance that captures the essence of the Renaissance style. What clues in the literature assist in the definition of the "Renaissance style"?

Style allows identification of a particular work with a particular performance practice. It has two dimensions - time and geography. Works change over a period of time showing differences in the

application of performance elements, and they are subject to local practices (McGee, 1985, p. 49). For the period between 1400 and 1600 one must consider changes in texture, the usual number of parts, the interaction of parts harmonically, the role played by instruments, the function of rhythm, the common practices in ornamentation, and the influence of national styles. In addition the influence of the vernacular languages on the performance of the music must be taken into account, particularly in regard to rhythmic flow and text underlay (See McGee, *Temporal Changes in Style*, 1985, p. 50).

During the Renaissance there was an international style in European countries for the sophisticated compositions. This Netherlandish style was used for chansons, masses, and motets, and employed imitative writing imposed on melodically equal parts. The national styles were more homophonic with a more predominant melody line. Variations in language accent and vowel shapes, and local variations in the use of embellishment and improvisation are elements that need to be examined when dealing with these so-called national styles (McGee, 1985, pp. 51-2).

Bukofzer has argued that the change from soloist to choir performances occurred c 1430 when the style of writing for vocal music changed (McGee, 1985, p. 96). Soloist writing contains complex rhythms and extended rapid passages. Choral writing is much more simple. In contrast to late Medieval writing which delineated the parts of a polyphonic work by the style of writing, Renaissance compositions have lines that are similar to one another. Finck (1556) states that for imitative part writing all the voices should sing in the same manner with the same text underlay so as to convey the overall organisation of the work (McGee, 1985, p.103).

Vocal music of the Renaissance is often sophisticated and difficult for present day singers requiring accurate ensemble singing, precise tuning, *a cappella* singing, and the ability to cope with the independent parts of polyphonic construction. Singers in the various institutions and establishments were courted for their skill. They were well paid and highly esteemed by those who acquired them for their private chapels. Like the Renaissance dancers of the time they would be well practised in their art and capable of highly expressive singing intended to impress their audiences.

Singers in polyphonic ensembles sang from part books reading mensural notation with ligatures. They had no visual cues as to whether they were singing in alignment with the other parts, so had to rely on the ear to keep the ensemble together. Blachly (1994) has found that singers who work in the Renaissance way use their ears as a guide to pulse and tempo. It also encourages the singers to imitate more effectively (p.20).

Many performers wish to attempt a reconstruction of styles of the past, and it is well to do so with the help of historical information about performance traditions and knowledge of aspects of the music that are peculiar to the particular time in question. What does Renaissance performance practice in the field of choral music entail? In an examination of the literature important aspects of performance are highlighted for particular concern to the group aspiring to sing Renaissance works in an authentic style. "The flow of the melodic line, the placement of text to support this flow, and the tempo and style of the composition are all basic to the way in which a composition is performed" (McGee, 1985, p.20). The important aspects of performance highlighted in the literature include: vocal production, Renaissance singing skills, text, phrasing, pronunciations, tempo, pitch, tuning, style, and editions. Below is a discussion of three of these highlighted aspects of performance: The importance of performing editions used in rehearsal, The central function of the text, and Tuning.

Editions

Both Planchart (1994) and Blachly (1994) emphasise the importance of the conductor understanding the editorial procedures and assumptions that underlie any edition of a work for performance. Singing from

original notation is a good method of training the choir to understand the issues involved. The aim is to have every member of the ensemble understand why things are being done the way they are.

Most reliable editions of Renaissance works indicate:

1. The original clef and its placement on the original staff, any #s or bs in the signature position, and the shape and pitch of the first note of each part
2. Brackets around notes that were written as ligatures in the original
3. Brackets around notes that were written in a different colour in the original
4. Accidentals above the staves where the editor recommends the use of musica ficta
5. Any signs of congruence from the original which indicated where the parts all came together
6. The position of any *longa* notes a note of indefinite duration (McGee, 1985, p. 11).

It is important for the musical director to understand how these indications affect the appearance and interpretation of the work in its modern form. The original works were not in score, nor did they have barlines. Often there were no time signature indications, and the appearance of the notes led to what may be entirely different interpretations of the melodic flow of the music.

Text

The sound for any age must reflect the message conveyed in the text and make sense of the melodic and harmonic qualities contained in the music. *Musica enchiriadis* mentions that the matching of the music with text sentiment and sense is important to the performance of a piece. It is important that the modern singer understands the meaning of the individual words as well as a general understanding of the sense of the text, so that expressive singing can be justified and the phrasing makes sense.

Renaissance pronunciation of even familiar English text can be so different that a language expert is required for coaching the singers. In focusing on the words an ensemble "will improve, the phrasing will become more purposeful, and the intonation will immediately begin to ring more true" (Blachly, 1994, p. 18). After about 1550 much vocal music was composed syllabically (one note per syllable), and an understanding of the meaning of the text will automatically result in correct and meaningful phrasing. Each choral line in an ensemble should be sung with an eye to the phrasing. Keeping each line independently phrased is one of the keys to singing the music in style (Blachly, 1994, p. 18). The words and not the bar lines are the proper guides to the stress patterns of the music.

The rhetoric and syntax of a language will also influence the way a musical phrase is shaped (Planchart, 1994, p. 31). The large scale rhythmic pattern of a line of text can be brought out by declaiming the words, or if the language is unfamiliar, by listening to a native speaker declaim the words. The speech rhythms of a line of text affected the way the composer set the words, and needs to be understood.

Text underlay of Latin between the period 1400 and 1550 is a continuing problem because of errors (fatigue) or regional accents of the scribes setting the text in the original manuscript source. The text may thus require re-setting to be singable in an acceptable way (Planchart, 1994, p. 32).

Text underlay is intimately connected with the rhythmic flow. Once the natural flow of the music has been decided, it is possible to fit the text to the melody so as to support this flow and vice versa. Four sixteenth century treatises supply information about text underlay: Lanfranco of 1533, Vicentino of 1555, Zarlino of 1558, and Stocker of 1570-80 (McGee, 1985, p. 26). The general principles are summarised by McGee (1985,p.26): strong syllables are attached to long notes; in a passage of equal note values the syllables should be equally divided; where there are a number of fast notes give only the first note a syllable but not the first long note following the fast passage; syllables should be placed on the first note of the piece and the first note after a rest; the ending note should have a syllable; a ligature has only one

syllable on its first note; if there are more syllables than notes then subdivide the notes; try not to subdivide dotted notes; repeated notes should be given individual syllables; for ending melismas the last note has a syllable, the penultimate syllable has the melisma unless it is unaccented in which case the third last syllable has the melisma; in the rhythm  neither the short note nor the note following it is allotted a syllable except where there are not enough notes to cover the syllables in which case the short note receives a syllable.

The above rules cover the period from Josquin (last quarter of the fifteenth century) to c 1570-80. Stocker mentioned changes between the 'old' style and the 'new' style. The tendency is for the music to have a more syllabic setting and rhythms that followed the text more closely. Thus: smaller notes are allotted syllables; repetition of text should involve complete phrases rather than isolated words; in fast passages only the first note is allotted a syllable; in final melismas only the first note of the flourish receives a syllable.

During the period of the Renaissance composers increased the association of text and music to include conventions of text portrayal to particular words. For example the words *laugh, cry, high, low* are often given special figures, or the sounds of nature are given onomatopoeic portrayal. The word *run* may be set in rapid, even motion, or the work may change from duple to triple metre to portray the word *dance*. This technique is called word painting and is more common in the secular repertoire than in the sacred. In the sacred repertoire such devices as ascending scales to represent 'ascending into heaven', or a setting of *heaven* with only the upper voices singing to give a more ethereal sound are more reserved than that found in the secular repertoire (McGee, 1985, pp. 108-9).

An understanding of Renaissance works must begin with the words to determine what is emphasised by the composer. The conductor must look for musical devices that paint the text.

Tuning

Blachly (1994) recommends the use of Just Intonation for Renaissance works. He makes the following points for correct singing :

1. Use a low major third, a low leading note a high minor third, and a high minor sixth
2. The fifth must be perfect, so tune the fifths before tuning the thirds

To determine the role of any given step in the scale, look at its relationship to the note a third above and a third below. Three notes of the scale are those that are the bottom notes of major thirds and the top notes of minor thirds. Three other notes are the top of major thirds and the bottom of minor thirds. The remaining note is simultaneously a minor third above and a minor third below another and its role varies according to context.

It is important for the singer of Renaissance music to be aware of the differences in tuning used during the Renaissance. Duffin (1994b) claims that the most important aspect of Renaissance tuning is the use of the pure major third which is narrower than the equal tempered third of today by about 6 of a semitone (p.238).

The system recommended by theorists to about the mid-fifteenth century is *Pythagorean Tuning* which involves the use of pure fifths with a mathematical ratio of 3:2. (When tuning in perfect fifths one arrives at a key of the same letter name as the starting note at about a quarter of a semitone too sharp. One can tune 11 of the 12 fifths pure but ends up with a "wolf" fifth which is impure.) The "wolf" fifth (Eb to G#) was successfully avoided in Renaissance music because accidentals were used sparingly. The thirds in this system are very wide, so as composers began to use more thirds performers found the tuning increasingly unsatisfactory. This system allows for a major and a minor semitone, the major third being

made up of two major and two minor semitones which makes it sharp (408c instead of 386c as in the pure major third). There is an allowance for four good major thirds (384c) in this system, and Henri Arnaut of ca. 1440 adapted the tuning system to allow these to fall in more convenient places. Henri's system created the wolf fifth between B and F#.

In the late fifteenth century keyboard players began to use a variety of meantone temperament tunings (see p. 240, Duffin, 1994b), but players of fretted instruments preferred an equal temperament tuning after c 1550. Because fretted instruments have strings tuned in fourths and a major third, with the frets serving all strings, the tuning has to accommodate pure octaves and unisons across the compass. Adjustments to the fretting were made by string players, and in addition, good players were able to vary the pitch of a note by pulling and pushing the stopped string. When playing with keyboards some adjustment to the tuning had to be made.

Voices, violins, and wind instruments have a greater "real-time" tuning flexibility than keyboard and fretted instruments. Just intonation, a system in which all fifths and major thirds are pure, can be successfully used. These instruments also have the ability to adjust to other tuning systems. Groups such as the Hilliard Ensemble, the Tallis Scholars, and Gothic Voices use just intonation. The system allows for flexibility to adjust depending on the context of a note or notes. Some notes are stable but others require several different positions. For example in the C diatonic scale, A has a sharper form to make a pure fifth with D, and a flatter form to make a pure fifth with E as well as a pure major third with F. F and Bb need adjustment when they sound together. Accidentals are tuned as pure major thirds and fifths to the diatonic notes with a common flip-flop being at G#/Ab (Duffin, 1994b, p. 245).

Methodology

Having read information relating to Renaissance performance practice and the type of activities recommended for use with choirs to prepare them for singing Renaissance works, the researcher decided to seek the assistance of well-known leaders in training groups that sing Renaissance repertoire and investigate what methods they use in training these groups. In this way the practical aspects of training a group can be ascertained and conclusions drawn from the collected data will assist in the provision of a model or a standard of excellence in the singing of sixteenth century unaccompanied polyphony.

The method of collecting this data was (and will be) to use focused interviewing. The focused or semi-structured interview as described in Minichiello, Aroni, Timewell, and Alexander in their book, *In-depth interviewing* (1995) is a process whereby "the content of the interview is focused on the issues that are central to the research question" (Minichiello et al, 1995, p. 65). A list of topics provides a guide to the questions but the manner in which they are asked is unstructured, yet controlled conversation. The authors of this book also claim that focused interviews "involve an in-depth examination of people and topics"(Minichiello et al, 1995, p. 65). The reality of training choirs "exists as meaningful interaction between individuals" and "can only be known through understanding others' points of view, interpretations and meanings" (Minichiello et al, 1995, p. 73). The interaction of the conductor with his/her choristers is through language, voice modelling, and gesture, so the words and gestures and sounds he/she uses must be of central interest to any researcher. To gain access to these forms of communication and interpretations it is appropriate to use the focused interview.

As the researcher was overseas for a finite period of time the focused interview was a good way to attempt an understanding of a broad range of conductors, singers, and editors involved in Renaissance choral repertoire against a background of their work environments. As the research is centred on understanding and developing theories and not on hypothesis testing, the use of qualitative research

methods is quite appropriate. Any theories formed will thus rest on views and attitudes of the people interviewed.

Names of suitable people to interview were gathered from conversations with Australians interested in the field of Renaissance choral music, from *International who's who,* and from the examination of information on recorded Renaissance choral music such as compact disks and audio tapes. In addition an interview with Dr Ron Smart who was organising the Fourth World Choral Symposium in Sydney supplied many names of people from different countries invited to the Symposium, or of people considered leaders in either choral conducting or Renaissance performance practice.

Individuals on this list were approached as to their willingness and/or availability to talk with the researcher. When answers from people were received arrangements were made to meet at suitable times and the interviews were conducted. Following is a list of people interviewed:

David James, counter tenor of the Hilliard Ensemble.
Christopher Robinson director of music and organist at St John's College Cambridge.
Andrew Parrott who works with the Taverner Consort and performs music by Gabrieli, Josquin, Tallis, Taverner and the like. His research is centred on performance practice in early music and he is a contributor to the *New Oxford Companion to Early Music.*
Professor Jeremy Noble who has had experience in conducting professional singers for BBC broadcasting. He is prominent as a broadcaster and critic, and his studies as a musicologist have been in English music of the Renaissance, Venetian music of the sixteenth and seventeenth centuries, and Josquin Desprez.
Bruno Turner who is a distinguished editor of Renaissance music. He conducts and has conducted professional and amateur choirs in Renaissance repertoire.
Donald Greig who is currently a singer with the Tallis Scholars, Orlando Consort, The Sixteen, Gothic Voices, Cardinall's Musick, Gabrieli Consort, and the Taverner Consort. Donald was educated at Westminster Abbey Choir School, Abingdon School, and Kent University where he graduated with an MA in film studies. He has written articles for *Screen, Framework, Monthly Film Bulletin, Early Music,* and *Musical Times*
Stefan Parkman who began his career as a conductor in 1976 and was appointed Chief conductor of the Danish National Radio Choir in 1988.
Frieder Bernius who founded Kammerchor Stuttgart in 1968 and is in great demand in Europe as a conductor and workshop presenter. He has worked consistently on authentic performance practice of music of the seventeenth and eighteenth centuries since 1985.
Professor Donna Cardemone Jackson who is an editor with the American series A & R, the most prestigious American edition of early music. Her speciality is with Renaissance Neapolitan dialect songs.
Ruth Deford is also an editor with A & R Editions in Renaissance Music. Her special interest is in the theory of proportions.
Neil McEwan who conducts the choir of Christ Church St Laurence in Sydney
Professor Tatsumo Minegawa who directs the Medieval Choral Society in Japan which he founded in 1952. He is a distinguished scholar in both European and Japanese early music.
Professor Johannes Sundberg who is a voice scientist and has researched in the areas of voice acoustics, the physiology of the singing voice, music performance, and music perception.
John Rutter who conducts the Cambridge Singers, has a distinguished career as a composer of choral music, and is in demand for workshops in choral music all over the world.
Harry Christophers, conductor of The Sixteen which he founded in 1977. Harry was educated at Canterbury Catholic Choir School where he became head chorister, at the Kings School Canterbury, and at Magdalen College Oxford University.

Professor van der Werf who has conducted amateur choirs in Holland and who has written scholarly books on Gregorian Chant.

Topic List as a Guide to Questions

A number of questions on the training of a choral group to sing unaccompanied sixteenth century polyphony were gathered and trialed on conductors and fellow students (Steve Watson, Elizabeth Swain, Professor Peter Platt, Dr Nicholas Routley, Dr Frank Murphy). The questions were re-ordered, re-worded, and re-organised with the view to eliciting information pertinent to the investigation.

Questions amassed were categorised into three major areas: a) Choice of music, b) Interpretation of the music, and c) Preparing the choir. One general question led into the first area, namely *What sort of things do you consider when making a choice of Renaissance unaccompanied sacred motets for your choir?* Possible fields of inquiry were listed as pitch (tessitura), range, balance of parts, chromaticism, rhythmic complexity, language, the occasion, the venue, the length of the work, extension of the choristers, and suitability for the programme being prepared. A second general question was formed as a guide; *what information do you look for in the editions of the works that you perform?* The fields of inquiry were listed as Renaissance pitch, voices allotted to parts, rhythm of the original, clarity, text underlay, commentary, editorial markings, musica ficta, translations of the text, barring, time signatures, suggested tempo, and ease of reading.

The second area listed the following fields of inquiry; textual study, music-text relationship, phrasing and cadences, theory of affects, Renaissance rules of perfection and proportion, interpretation according to the rules of chant, modal harmony and characteristic figures, texture of the music, and interpretation through dynamics.

Under the heading of Preparing the choir were listed: tone quality; unified pronunciation of Renaissance texts; methods of rehearsing the music; conducting gestures for phrasing, duration of notes and rhythmic flow; common tuning difficulties and their remedies; teaching Renaissance temperaments; dynamic control; classic choral problems; and expected involvement of the choristers.

For the purposes of this paper three of the above fields have been isolated and data pertaining to these three fields has been categorised. The three fields are; the importance of performing editions used in rehearsal, the central function of the text, and tuning.

Analysis of Data on the Importance of Performing Editions

The question asked was: What information do you look for in the editions of the works that you perform?

Attitudes towards the use of editions varied but they can be categorised in the following way:

a) those that go to the original sources and edit for themselves or check points in the editions they have (2 out of 12 people interviewed),
b) Those who use a chosen editor or an editor within the group to check editions (3 our of 12 people interviewed),
c) those that prefer editions that show original notation signs, for example, note lengths and proportional signs (4 out of 12 people interviewed),
d) one that prefers editions to show a difference between editorial and composer markings,
e) one that uses a reputable publisher, and
f) one that doesn't worry about Renaissance performance practice so uses the clearest edition available.

In editions of Renaissance works there are signs that can only be interpreted if the conductor has an understanding of proportional tempo changes, metric divisions, pitch changes, and musica ficta. Answers to the question above often referred to these signs and the need to understand them. Interpretation of the signs was handled in a variety of ways:

a) Four people said they went to musicologists to ask advice,
b) Four people said that conductors needed to be aware (either through reading or asking advice) of the rules so as to make informed judgements,
c) Two people said that they ask musicologists and try to understand the theory but use their own instincts in the end,
d) One person said that he uses his own instincts and chooses what suits his choir best.

Two conductors, who are also musicologists, recommended that singers use part books when singing Renaissance works so as to recreate the original conditions and gain a better understanding through the ear of how musica ficta works.

One singer claimed that the only person who can tell the musicologist he is wrong in the singer.

One singer said that the group didn't need to sing from the original because they had good editing. He also stated that "musicologists have not yet solved the problems of text underlay", and that his group reverted to what fits in performance. A second singer commented that, "original notation doesn't make a great deal of difference to the sound but will teach you more about the music. Notation only acts as a mnemonic. It is what's in your head that is important. Original notation shows you how the music was conceived." One conductor said that "in the end you can read off anything", implying that the edition was not as important as what the singer understood about the music.

In addition to the conductors' and singers' opinions gathered in the above summary, two editors who do not conduct groups were asked what they thought should be in editions for choral conductors. One said that the commentary is more important than where the notes are written, and that there is a need to explain the principles that allowed the editor to make intelligent choices. The other said that the editor has to give a strong sense of context, the work needs an introduction and footnotes, and that an editor has an obligation to make some suggestions and to give the conductor an idea of limits in which to work. This same editor never puts in dynamics, always underlays all strophes, translates all texts, and makes sure that page turns are in convenient places in the score.

On the basis of the above information, there are some important suggestions to be made to amateur conductors in the performance of Renaissance works. They are:

a) Choose an edition that supplies information on how to interpret original notation,
b) If there are problems in understanding signs on the page ask a reputable musicologist to interpret or gather articles on interpretation and become informed about Renaissance notation,
c) Experiment with singing from part books and original notation,
d) Do not follow the advice of others if it interferes with an intuitive interpretation of the music.

Analysis of Data on the Central Function of the Text

The question asked was: What information do you glean from a study of the text, both as an entity and in its relationship to the music?
Answers gathered from thirteen different people provided the following opinions:

a) all 13 said that the conductor and the choir must know what the text means and 7 emphasised that

this meant knowing the meaning of each word. One said that the meaning behind the words (used in the context of the Renaissance life style) must also be known,

b) Six said that the conductor needs to be aware of the natural stresses of the language (Latin especially),

c) Two spoke of the vowel colour of a language and how expression is carried in the vowels. One of these two emphasised that the composer wrote the melody knowing the effects of the word pronunciation on the sounds he was hearing. Neither of these conductors were Renaissance specialists, but both said they used language experts when singing in languages other than ones they speak themselves,

d) Four spoke of word painting to be found within the text. On the other hand a singer warned against the use of word painting on single words without understanding the context surrounding the word,

e) The connection between text and music was mentioned in a variety of ways. These are; to understand the high points of the phrase, dynamics arise from the text, texture and pace are bound up with the text, harmony and text are connected, the text can be declaimed or recited to experience its full effect in the connection with the music, and there are traditional things to do with certain parts of the text (for example the word "Gloria" is usually strong).

Two conductors spoke of the connection with Gregorian chant practice. One confined his comments to earlier composers of the Renaissance and how chant traditions show in the phrasing. The other spoke of the importance of the textual flow with its undulating movement, its peaks of phrases, and how this was related to chant practice. Both these conductors are considered to be specialists in Gregorian chant.

One singer said that it is important to use authentic pronunciation. Four Conductors recommended the recently released book by Harry Copeman called *Singing in Latin* for assistance in Latin pronunciation according to the geographical areas of Renaissance times.

One contradiction arises in the analysis of comments made by conductors. For example comments such as; "The main direction comes from the words", "the character of the words must pervade the piece", "so much of the colour and variation in the music of the second half of the sixteenth century springs from the message of the words", contrast sharply with "if you make the music perfect, the text and the feeling conveyed come automatically. It is all on the page. The music speaks everything."

There is an emphasis on knowing the text in the above data. It is also important that the pronunciation of the language is as close as possible to the language spoken by the composer. It is therefore important that conductors find out about the language and its pronunciation. The conductor should also be aware that composers use various methods to express their interpretation of the text in the music. They should therefore look for possible interpretations of the text through musical means such as harmony, rhythm, texture, and dynamics.

Analysis of Data on Tuning

The question asked was: What are common tuning difficulties in the singing of unaccompanied polyphony and how do you overcome them?

The answers to this question from fourteen people interviewed may be divided into two separate topics; a) tuning temperaments, and b) common tuning problems and tips.
On the use of temperaments the following categories are evident:

a) Those that don't attempt to use a specific temperament but tune the choir to their personal preferences. (3 conductors fall into this category, one stating that it was far more important to stay in tune all the way through a piece than to attempt to tune to a different temperament),

b) Four people use pure tuning methods. This requires tuning to the harmonic series. Another conductor

claimed that singers do this automatically as soon as equal temperament instruments are removed.

c) Two specialist groups use tuning experts to tune the group. This tuning may oscillate between pythagorean, overtone tuning, and mean tone tuning. Two other people relied on specially tuned instruments to which the singers listened and learned to imitate.

d) An editor recommended that conductors should understand the temperament systems and try to imitate them.

e) One conductor used the organ pitch for all singing because the choir performed almost exclusively in a church where the organ pitch was A=449' in summer A=446' in winter.

f) A voice scientist experimenting with string quartets has found that when a chord is lying for a long time pure beatless tuning is approached. However when travelling through a chord progression tuning is closer to pythagorean. The pure intonation system uses huge minor seconds and these sound bad.

Tuning tips are listed below:

a) One learns from experience and repeat performances where a piece will go out of tune and is ready for them.

b) Listening must be insisted upon. It is the best way to train a group to tune. Try to appreciate which note of the chord a part is singing

c) Vowels must be tuned. For example; "ee" is prone to sharpen, keep the vowels bright, vowel shapes are crucial the biggest problems being "e", "ere" and "ar".

d) If the choir is going sharp put the piece up a semitone and when you return later to the correct pitch it will have fixed itself.

e) Don't use the piano.

f) Rising 5ths are often flat

g) The leading note often flats in descending passages.

h) Tonic, leading note, tonic progressions need watching. Repeated notes and held notes one should think about rising gently.

i) Poor breathing results in pitch drop at the end of phrases

j) Word stress can make the pitch fluctuate, as can unfamiliarity with the work.

k) Keep the major 3rds high. This is necessary to stop going flat.

l) When tuning to overtones keep the 8ves, 5ths, and 3rds pure. The difference between a major third and a minor third is very little. When singing in major keys go more than a semitone back to the 4th of the key. Know the difference between a major and a minor semitone.

Tuning to the different temperaments is a specialist area but the conductor should know that the temperaments exist and the differences between them. It does not hurt to experiment especially with the harmonic series so that the choir understands how a perfect 5th, 8ve, or 3rd should sound.

Any tuning tips provided by experienced conductors are worthwhile remembering and using in the choir until methods that work for each group are found.

Future Directions

Having now begun to focus on the issues thrown up by a preliminary analysis of the data, this research will take the direction of: revising the question areas for interviews, interviewing suitable informants in Australia, an in-depth analysis of data so far collected, and the construction of a model on which to base the outcomes of the research. It is hoped that informants will be found who are willing not only to be interviewed in connection with this research topic, but who are willing to be videotaped in the rehearsal

of a sixteenth century, unaccompanied motet. Thank you for the opportunity to focus my thoughts and any helpful suggestions towards its successful completion will be welcome.

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Teaching teachers to use technology in the classroom - A model for inservice training

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Abstract

(In this abstract, the 'term music technology' refers to the use of MIDI controlled systems and technology based laboratories for the development of performance,composition, aural and musicology skills).

This paper will outline the current research design of a proposed model of music technology based inservice training for music educators. Specific reference will be made to current generic research into the use of technology in educational training and professional development.

Discussion will highlight the specific factors that have influenced the design of this model, including the process of educational change, the teaching and learning process,co operative structures,time allocation, attitudes and needs of teachers, advances in technology and school culture as well as the current direction of the secondary music curriculum in NSW. The researcher will highlight preliminary information derived from involvement in one-day music technology training courses offered at The University of Sydney.

The structure of this research stems from a qualitative paradigm, allowing data to be collected at various stages of instruction, application and assessment as music educators apply their knowledge of music technology in their own classrooms. The research is 'process' centred, with an emphasis on the use of technology as a tool to assist learning. The researcher anticipates that the structure of musical tasks within the training process and the use of co operative strategies will impact greatly on the success of the model.

It is hoped that this round table presentation will help to clarify the research problem and the methodology to be employed. As David Williams stated "technology per se must parallel and compliment innovation in the teaching and learning process".

Background to the Research

Initial decision to devise an effective form of technology based inservice stems from a research carried out into the needs and attitudes of secondary music teachers in NSW schools. Particular need identified, that was for more appropriate and better structured inservice in the area of music technology.

Initial statistics

- ☆ Less than half of our secondary teachers currently use technology or feel confident with its use
- ☆ 98.5% felt that there was educational value in the use of technology
- ☆ 77% felt that they needed to adjust their teaching style in order to use music technology more effectively in their classroom structure
- ☆ 63% of teachers felt that there was a strong need for the development of additional resources specifically including:-

  - hands on experience and instruction
  - workshops for teachers and departments
  - advice on curriculum and planning
  - methods for classroom integration

Literature review

- music technology development
- information technology development and training
- psychology of teaching/learning
- cognition and metacognition in technology/non technology based environments
- educational change

Factors Affecting the Design of the Model

External factors

- ☆ Commercial development in technology (types of software available), developments in hardware, access to the WWW.
- ☆ Changing social and vocational needs of society, directions of industry, business
- ☆ Development of training in other areas of Information Technology
- ☆ Political position of/ needs of education (process of educational change)
- ☆ Cross integration within the arts, multi media, visual design, lighting systems etc

Educational Factors

- ☆ Research into professional development of teachers
- ☆ Changes in the teaching and learning process/ classroom structures
- ☆ Theories of learning, strategies ie cooperative vs individualised vs competitive.
- ☆ Time allocated to staff for professional development
- ☆ Availability of resources/ physical location of the computers
- ☆ School systems
- ☆ Current needs and attitudes of teachers/ related to psychology of teaching/performing
- ☆ Direction of curriculum/ statement re technology
- ☆ Number of teachers who received little or no technology based training during their pre-service training
- ☆ Motivational factors associated with the use of technology in education
- ☆ Balanced use of core music components - performance, musicology, composition and aural

Other Factors

The practicality of designing and carrying out the study to complete appropriate data, availability of participants and the use of an appropriate time frame.

Existing findings and process used for inservice courses at University of Sydney.

- ☆ use of musically based tasks as opposed to technology based tasks
- ☆ creating or using an environment similar to the one where they are most likely to use the technology, or using their own environment
- ☆ differing levels of computer literacy amongst all teachers (appropriate entering behaviour)
- ☆ relationship between psychology of teaching with a computer and performance, ie fear anxiety

Possible Design Options

1. Development and refinement of a technology model purely based upon a survey of a large large number of teachers, interview/feedback.Trial of model, evaluation of the changes in their behaviour - linked with existing theoretical/ research based outcomes to assess the changes made, modification of design.

or

2. Development of inservice model based upon group trials and evaluation within the micro technology laboratory at the University of Sydney, training of small groups of teachers from selected different school systems both in the lab and in the school setting (as individual case studies) then a longitudinal study of the changes in these teachers. (Possible changes of the student achievement and usage)

Aspects that Must be Considered in the Model

- ☆ Teacher needs
- ☆ Theory re cognition and metacognition relative to IT
- ☆ Focus upon musical based tasks with technology used as a tool
- ☆ Cooperative structures/findings - 'time on task', 'helping'
- ☆ Tasks suitable to varied computer platform/ software base and relative to the user's own environment
- ☆ Generic IT findings - 'confidence building', 'sharing of ideas' and 'problem solving'- Gilmore

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Imagery in the Eighth Wonder and its Impact on the Composition Process

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Current syllabus documents encourage the study of Australian music. The senior secondary curriculum mandates an Australian focus to the study of Music from 1970 Onwards. For Years 7-10, the syllabus makes the topic of Australian music compulsory for the Additional Course and includes it in the spirit of the Mandatory Course. The Draft of the K-6 Music Strand of the Creative Arts syllabus also highlights the diversity of Australian music in exciting ways. It is the secondary curriculum for which this research is relevant as it is in that developmental stage that role models are integral to the creative process. In the last decade, composers have chosen the genre of opera to tell Australian stories in a new way. It has been said that a nation needs histories, stories which relate its present to a past that is owned by its people. (Carter in Headon 1995: 61) What the composer, Alan John, has done in his creation of the opera *The Eighth Wonder* is to link the present to the past in the character of the young singer, Alex.

In this discussion I want to raise the following issues:

- ☆ that the most interesting aspect of the opera is that the central female character is inspired to change her life and to strive for a great singing career through a design image of the Opera House; that is, an artist is mentored by a thing; and
- ☆ that the music of the central female character, which develops from the music signifying the shape of the building, has implications for students' composition processes

The Eighth Wonder is an opera about the creation of the Sydney Opera House in the midst of a deepening political fracas. (The names of the actual figures in the drama are replaced by archetypal descriptions.) During the course of the building, the enthusiasm of the 50s when the Architect won the competition was overtaken by the pragmatism of the 60s; the opera, therefore, is about these different responses. It is also about a young woman who becomes a great singer. The work spans twenty years, from the Architect's first inspiration to the singer's triumph on the opening night. In David Marr's words, "it is about what is possible to achieve in this country." (Marr 1995)

The opera is designed in two acts which subdivide into fourteen scenes. The Prologue in the first act establishes a visionary quality, with Earth and Sky personified. They proclaim that the spirit of man is torn between them searching for a space to inhabit. Earth and Sky return as commentators on the action in later scenes.

Reading the design image as an expression of nature gains support from a variety of statements. Architect, Philip Nobis, who mounted the exhibition, "The Unseen Utzon", describes the Opera House as a continuation of nature, not a violation of it. (Nobis in Waldren 1994: 30) Utzon himself says that the buildings that inspire him lie in place as "part of nature's splendour". (Filmed interview: 1994) These statements refer to the use Utzon makes of natural shapes: spheres and their segments, for example, replete with curves.

Feminist writer, Irigaray, states that natural properties are fluid and continuous, and that "everything should be rethought in terms of volute, helix, spiral, curl, turn, revolution, pirouette." (Irigaray 1991: 64) This reading of the design as an expression of natural shapes is integral to a semiotic analysis of the

musical development of the character, Alexandra, in *The Eighth Wonder*. To put this in context will involve an overview of key moments in the music.

* * * *

The scene of the Aztecs (Act I scene 2) is a pivotal one in the opera. Alan John describes it as the richest source of musical themes for the work. (Marr 1995) The rising stepped motif: B C D E flat, the staggered entries and the curving phrase are aspects of architecture represented musically.
When the Architect tells of his vision of a stage rising out of the sea, the high, glittering triplet patterns and arpeggio figures suggest magic, dazzling light, another plane of being. The ecstatic outburst culminates in a description of the Opera House as a 'wonder of the world'.

The next scene involves the young singer, Alexandra, and the aria in which it culminates, "The dream awakens", explores rhapsodic lines that are a development of those of the Architect in the Aztec scene. The focus of the final scene of Act I is the construction problem with the building of the roof, and when the Architect solves his design problem from the curves of a sphere, the Act ends with the voices of Earth and Sky joining the Architect in soaring visionary expression.

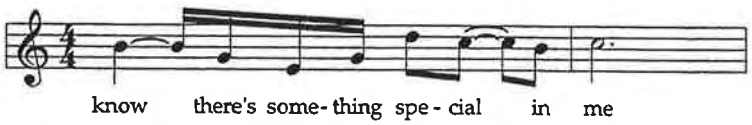
In the final scene, the time jumps forward to the opening performance in the Opera House in 1973, with Alex in the principal role. In her, the inspiration from the image of the building has come to fruition. The 'performance within a performance' is an intensification of the Act I Aztec scene. Alex's presence in the scene provides a new energy, overlaying the passion and fervour of the male solos, chorus and orchestral parts.

* * * *

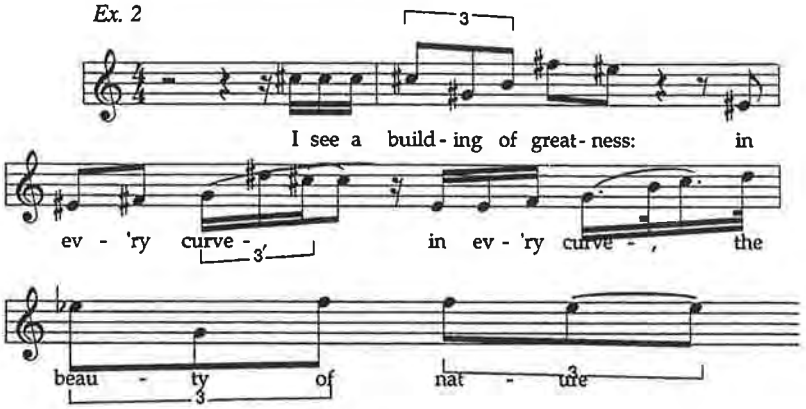
Following the composition process in this opera is fascinating as it reveals that motifs, which are introduced by other characters and which are shaped like the curves of the roof are often developed further in Alex's part. These motifs are such as prompted the mathematician, Hofstadter, to comment on the aural effect of pattern in music: "The magic behind magic is pattern. The magic of music emerges from complex, metamagical patterns of notes." (Hofstadter 1985: 15)

The phrase shapes in the first music for Alex help to suggest her journey of discovery. When Alex sings of 'knowing there's something special in me', (Ex. 1) the shape of the phrase is an inverted curve. These expressions are related to and develop from the descriptions of the building, such as (Ex. 2) where the Architect sings of every curve showing the beauty of nature and (Ex. 3) when he sings of the curve of the sphere. In other words there are types of melodic shapes which are common to the expression of the singer, Alex, and the shape of the building.

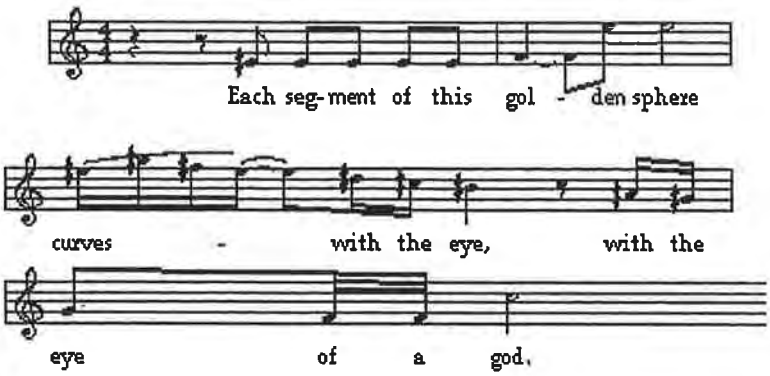
Ex. 1



Ex. 2



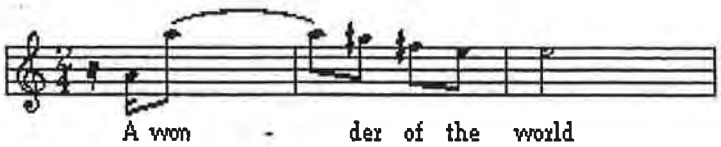
Ex. 3



Most significantly, the phrase Alex sings "my future" (Ex. 4) and the phrase sung by the Architect, "a wonder of the world" (Ex. 5) both use the descending tetrachord, placed in a high tessitura. Alex's use of the pattern extends it. The same pattern returns in "what's possible with dreaming" and again in "floating free". Its shape comes down from sky to earth, linking the two. It is not an expression that strives and searches. It reaches its point of calm. This is the use of a pattern of notes to suggest an extra-musical meaning. As it attaches to words of the text, it serves to make connections between them. The tonality of the coda of the Act 1 aria is C, a key which, in this instance, suggests assurance about the voice. The soaring lines of the final bars project the image of the voice reaching to the stars.

Ex. 4

Ex. 5



It is acknowledged that sign relations form a bridge between the musical work and the reality outside it. This study of the writing for Alex reverberates with composition preparation, in particular with the process diary, as it follows the way in which the architectural ideas are extended in Alex's expression. The visual image, musically signified, is developed in the characterisation of Alex; or, to put it another way, the characterisation is given focus by an image, an extension of nature.

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Small Group Vocal Tuition in Australian schools: Investigation and Evaluation

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Abstract

There is a rapid accumulation of studies discussing the practice of group teaching and learning in music. While supporting the established values of choral experiences and individual singing tuition as educational strategies, the alternative practice of tuition in vocal techniques, repertoire, sight reading and aural skills in small groups merits further investigation.

Methodology

The adoption of small group (4-6) vocal tuition aims to promote technical, performance and presentation skills relevant to stylistically varied repertoire and underpinned by 'safe' vocal practices. It is envisaged that development of these skills will enhance each student's level of enjoyment and confidence to perform and present songs in a range of educational settings.

During Spring Semester Special Study Program Leave,1996, I planned to investigate small group vocal tuition mainly in Queensland and New South Wales secondary schools which had adopted this approach. In this naturalistic enquiry the collection of data from classroom observations, document analysis, interviews with administrators, teachers and students and a student questionnaire were to be employed. This collection would allow for triangulation of data, the preliminary development of grounded theory and it would be an effective use of an ethnographic design.

It was decided to implement a *comparative analysis* of group and individual learning to provide possible directions for solving the problems:

1. How can an innovation such as small group vocal tuition be implemented in a school system?
2. Which is the best method for teaching singing to students?

After attempting a number of draft emergent themes based on preliminary data, it was decided to adapt a conceptual framework adopted by Lepherd (in Kemp, 1992; 36) in his analysis and comparison of national music education systems. My categories were:

- ☆ aims
- ☆ administration and funding
- ☆ structure and organisation
- ☆ curricula
- ☆ implications and future directions

It is hoped to describe, analyse and evaluate each of the first four categories in each State, regarding the outcomes and effects of this unique pedagogy. From these comparisons the final category will allow some crystal-ball gazing concerning the implications of how its key concepts and perceived values fit into our current total education theoretical scheme to change existing practice.

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Building a Confident Performer

Dr David Roland,
Psychologist

Abstract

Every performer experiences moments of self-doubt and anxiety. The mental approach to performing is just as important as technical preparation. The performer can prepare themselves for performance through positive self-talk, shedding distracting thoughts, mental imagery, relaxation, health and lifestyle.

This round table discussion addresses the psychological issues that relate to successful performing. A conceptual model will be outlined and practical examples of how to work within this model will be given.

Discussion

My initial research looked at the ways in which musical performers respond to 'stage fright' or performance anxiety. The initial study (Study 1) for my PhD research attempted to replicate, with a slight variation, an earlier study by Sweeney & Horan (1982) into the psychological treatment of musical performance anxiety. The results of this study supported the view that psychological interventions can be effective in reducing performance anxiety in musicians. Furthermore, it supported the view that a combined cognitive-behavioural approach was more effective than a single cognitive or behavioural approach.

My second study (Study 2) provided data from a series of in-depth interviews with successful professional musicians and singers. This data provided an insight into how professional musicians manage performance anxiety. It was revealed that they used some strategies that, as a psychologist, I would have predicted to be useful, as well as, uncovering other strategies that I did not expect.

The third and final study (Study 3) compared a standard cognitive-behavioural treatment, such as that conducted in Study 1, with a cognitive-behavioural treatment that was modified to take into account the findings from the interview data collected from the professional musicians (Study 2). The study also included a wait-list control group. The results suggested that both the treatment groups were superior to the control group in managing performance anxiety, however, neither of the treatment groups were superior to the other. I concluded from this that a standard treatment approach could be enhanced with the addition of elements from the modified treatment.

An interesting finding was that although the performers who underwent the treatment program reported they were feeling less anxious as a result, their heart rates were just as elevated (during performing) after the treatment program, as before it. This suggests it is the manner in which a performer interprets their elevated heart rate which is more important than the heart rate itself. Another interesting finding was that up to six weeks after the treatment program the performers were not performing significantly better than they had prior to the treatment program. This suggests that anxiety was not affecting their performances as much as they had thought it was.

Since completing my formal research I have conducted much 'informal' research in my own psychological practice. This has taken the form of individual performers who have sought my assistance in overcoming anxiety as well as, helping them with other performance related issues. This work has revealed to me that the standard and modified approaches are very effective in helping performers to decrease their level of performance anxiety and in improving their level of performing confidence.

The focus of my ideas in more recent times has been on how to increase performing confidence overall, even in performers for whom anxiety is not an especial problem. I have received considerable assistance in this regard by inquiring into the field of sports psychology. This field has a relatively long history of addressing this question. I have found the conceptual model developed by Terry Orlick (1992) particularly useful and have adapted this to the performance context (see Roland, 1995). The culmination of my work so far has been put in a conceptual and practical way in my book, "The Confident Performer". I believe that as in many other aspects of life, the mental side of performing is just as important as the physical and artistic sides. When they all meld together they produce a confident performer.

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'The Art-E-Mus Course: New Technologies & Teacher Professional Development in Music Education' — An Action Research Approach to Course Development & Implementation

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Abstract

The offering of the Art-E-Mus *Technology Course during 1996 to music and visual art teachers in Victoria, New South Wales and South Australia is the major outcome of a National Professional Development Program Grant to the Deakin Centre for Education and Change for a project entitled 'Teaching with Converging Technologies: A Professional Development Course for Teachers with Responsibility for Music and Visual Art (P-8)'. The objective of this course has been the provision of teacher professional development courses in the use of technology for teaching music and visual art in primary and lower secondary schools. In attempting to uphold the principle of 'practice what you preach' as well as addressing the issue of access to professional development for teachers in rural and regional as well as urban settings, the course has utilised various forms of technology-based media including interactive television, electronic mail, World Wide Web sites, and teleconferencing for course delivery in a distance education mode.*

This presentation will outline the various claims made regarding the use of new technologies as a form of pedagogy in relation to both music teaching in schools and teacher professional development. The need for professional development for music educators in the applications of computer technology to their teaching will be discussed and the development and implementation thusfar of the Art-E-Mus Technology Course which utilises new technologies for course delivery will be outlined and demonstrated. An action research model has been adopted both for the development and implementation of this course and as the modus operandi *for participants undertaking in the course for the implementation of the school-based teaching practicum. This research methodology and its application to Art-E-Mus course development will be outlined.*

Whilst the focus of the formal evaluation of this project will be principally on the appropriateness and effectiveness of new technologies to deliver

professional development to teachers (in this case, teachers of music and visual art), there are other issues which relate specifically to music education which emerge as being worthy of research. These include the current provision of and future needs for technology (both computer hardware and software) for use in music classrooms; ways of achieving music learning outcomes at various school levels through technology; the potential of the Internet as a music information resource in schools; class management and organisation of technology-based pedagogies in music education; and the delivery of professional development in areas of music education / pedagogy other than computer applications by means of new information technologies.

A research agenda, based on these and other issues, will be outlined and discussion from round table participants will be invited.

Introduction

In this presentation I will outline the background to and general context of the provision of professional development courses which aim to introduce teachers to the applications of technology in the music classroom. I will then describe the development and implementation to date of a professional development course currently being offered to teachers in three states through the Deakin Centre for Education and Change which is attempting not only fulfill this aim but also to utilise new technologies as the pedagogical basis of and course delivery medium for the course. In this course, there is a conscious attempt to adopt a 'practice what you preach' approach which will hopefully bring about positive outcomes in terms of both teacher practice and student learning. However several issues have already emerged which suggest the need for on-going research in relation both to the use of new technologies in professional development and the transfer of this experience to teachers' own use of technology for music teaching and learning in their own classrooms. Some of these issues will be identified and participants in the Round Table will be invited to respond with comments and suggestions on future research directions for the project.

Contextual Background

The need for teacher professional development in music education, as in other areas of the school curriculum, continues to be a major issue in the primary and secondary education sectors. In music (as in other arts curriculum strands), the introduction of *A Statement on the Arts for Australian Schools* (Curriculum Corporation 1994) as well as the subsequent *The Arts—A Curriculum Profile for Australian Schools* (Curriculum Corporation 1994) and local adaptations such as *The Arts—Curriculum and Standards Framework* (Board of Studies 1995) in Victoria has necessitated extensive professional development in order for teachers to assimilate and implement the new curriculum framework. In addition there is a continuing need for teacher professional development in both the more established and the newer pedagogical approaches to music education, one of the most prominent at the present time being the application of computer technology to the music teaching and learning.

The application of new technologies to education generally has emerged as one of the major pedagogical innovations in current educational practice. The 1992 Report of Mayer Committee identified seven Key Competency Strands to be achieved by young people. These were identified not as subjects or disciplines but as ways in which knowledge and skills are applied in the workplace. One of these was 'Using technology - capacity to use technological processes, systems, equipment and materials, the capacity to transfer knowledge and skills to new situations' (Mayer 1992).

Implicit in the Mayer Committee's focus on the need for students to acquire technological competency was that technology should be being utilised across the curriculum. Also implicit in this particular recommendation was that teachers should themselves acquire the necessary knowledge and skills in the use of technology in their teaching as well as in other aspects of their professional roles. The continuing need to develop teacher competencies in technology is reflected in the current 'Deans of Teacher Education' NPDP Project entitled 'Computers Across the Secondary Curriculum' which aims to prepare a professional development program for secondary school teachers on the use of computers and associated technologies across all of the Key Learning Areas (KLAs) represented in the Victorian *Curriculum and Standards Framework*. The need for teacher professional development in the use of technology in schools is apparent not only in relation to secondary sector but in schools generally where, with the possible exception of teachers concerned with the Technology KLA, there is evidence to suggest that there is a widespread lack of technology / computer expertise in schools, and that teachers often do not see new technologies as being relevant to their disciplinary areas, and/or frequently take comfort in the use of 'old' rather than new technologies (Evans et al. 1996).

Professional Development in the Use of Technology in Music Education

In comparison with teachers in other arts curriculum areas, music educators have generally made greater use of technology—computer technology in particular—as a pedagogical medium. Unlike the visual arts, dance and drama for example, music has always been a 'high tech' art form. The historical development of music has been dependent—in part at least—on mechanical technology, as instruments have been developed and/or refined to allow composers additional possibilities for musical expression. The development of the digital keyboard from the original spinet of the Renaissance, to the harpsichord of the Baroque period, to the pianoforte of the Classical and Romantic periods, and finally to the electronic, then digital keyboard synthesizers of today is an example the pivotal role that technology has had in music. However, the most significant influence of *computer* technology on music has been the introduction of the industry-standard MIDI (Musical Instrument Digital Interface) system which allows digital synthesizers to be connected to computers for a variety of 'music production' applications.

In music education, the earliest application of computers was computer-assisted instruction in aural perception and music theory, an application which is still very significant in the training of instrumental and vocal students. The advent of MIDI led to introduction to music classrooms of computers and computer musical instruments for 'music production' applications such as music sequencing, notating, synthesizing and sound sampling. Computers may also be used to access music information resources on the Internet as well as from an increasing range of CD-ROM music software programs. Among the advantages of utilising new technologies for music education are the greatly empowering nature of computer technology in enabling students—even those with minimal skills in music—to access highly sophisticated music production resources whilst being able to engage in user-controlled, heuristically-based learning (Stevens 1994). The major issues regarding the application of computers to music education have gone beyond whether or not they are useful—there is ample evidence to confirm their pedagogical usefulness (Stevens 1996 pending); the issues are now focussed on change in teacher practice in music classrooms—that is, the implementation / management of technology in the music curriculum. This in turn raises some serious issues about teacher competencies and therefore the issue of teacher professional development to enable change to occur.

To date there have been only two studies undertaken which have given any serious consideration to the issue of teacher professional development in relation to the use of technology in music education. Leong (1995), in asserting that 'technology has become ... [a] normal part of the lives of the present generation of music students', makes the point that one of the crucial problems in music education at present is 'the

fundamental "illiteracy" of many Australian music teachers who were trained prior to the mid-80s' (p.21). In a survey sent to a stratified sample of music teachers in Western Australia, about 80% of the respondents indicated that computers should be incorporated into the school music program but only about 20% of secondary teachers and about 10% of primary teachers indicated that their pre-service teacher education courses had prepared them adequately to use computers. The latter finding may well explain why about 80% of the respondents expressed interest in attending workshops on the educational applications of music technology, and why a similar percentage agreed or strongly agreed that music teacher education courses should include a compulsory unit on music technology. Although no indication is given of the strength of opinion, one of the reasons that respondents cited for not utilising technology in their music classrooms was 'lack of expertise, confidence (in-service needs)' (p.24).

In another survey, this time undertaken in New South Wales with a cohort of 65 secondary teachers, Merrick (1995) reported that 47% of the respondents (the majority of the teachers with more than ten years of teaching) had received no form of technology-based training in their pre-service teacher education courses (p.193). Although 61.5% of teachers had attended some form of in-service education course in music technology, their main concern about the nature of the in-service course was that it 'failed to provide adequate detail to change the teachers operation within the classroom situation' (p.193). In particular, the comments focussed on the lack of adequate time to master the skills and knowledge presented, and on the technical operation of equipment as opposed to its educational use in classrooms. In his recommendations arising from the study, Merrick (1995) summarises the situation regarding teacher professional development as follows:

> Teachers also need to be provided with the opportunity to regularly attend inservice and share their experiences with other music educators. This needs particular consideration as so many music educators are restricted with time and various extracurricular activities. Based on the responses to current inservice, there need to be graded inservice courses which are not congested with information, but rather, well structured, relevant to classroom needs and non-threatening in nature. Teachers also need to be given time to critically analyse the software and hardware that is currently available.
>
> One recommendation would be to employ consultants to go into the schools with the technology rather than expecting teachers to give up days for inservice. Surely, a well structured 'on the job' inservice would free teachers' access to technology while catering for individual needs and the unique school environment.
>
> The ideal situation would be for music technology to be inserviced in a way so it could coexist with all teaching in the classroom. . . (p. 196).

Merrick's recommendations regarding the type of in-service training in technology for music teachers highlights the need to critically examine the provision currently being made for teacher professional development and the various models of teacher professional development being employed for course delivery.

The National Teacher Professional Program (1994-96)

Over the past three years, teacher professional development has been funded by the Federal Government through the National Professional Development Program (NPDP). In 1993, the then Commonwealth Minister for Schools, Vocational Education Training, in a Ministerial statement entitled *Teaching Counts,* announced Commonwealth funding of $60 million for teacher professional development activities over the three years, 1994-96. The principal objective of the NPDP was:

- ☆ to improve educational outcomes for young people, including students experiencing educational disadvantage, by [teacher] professional development activities which:
- ☆ facilitate the use of curriculum statements and profiles for Australian schools and key competencies and the teaching of accredited vocational educational courses in schools;
- ☆ assist the renewal of teachers' discipline knowledge and teaching skills and help teachers to improve work organisation practices and teaching competencies within schools;
- ☆ enhance the professional culture of teachers and encourage teacher organisation to take a higher profile in promoting professional development of teachers; and
- ☆ promote partnerships between educational authorities, teacher organisations, principals' associations and universities in the provision of professional development opportunities for teachers. (DEET 1994)

Grants under the NPDP scheme included two elements: the 'Strategic Initiatives Element'—projects identified by the Commonwealth or submission-based, which had national significance or applicability and involved teachers from more than one state or Territory—and the 'General Element'—submissions involving teachers from one State or Territory only which had been prioritised by State / Territory NPDP Committees representing government and non-government education authorities, teacher unions, professional associations, universities and parent groups.

The major avenue for 'General Element' teacher professional development activities in Victoria for example has been a consortium of education authorities, subject associations and universities known as the X-Arts Victoria DEET Professional Development Committee. The annual budget for X-Arts Victoria for 1995 was $202,000 and for 1996, $155,000. Professional development activities have included one-day workshops, an annual professional development conference, and the development and production of teacher resources such as sample curriculum units, work samples, papers and reports, and video and audio tapes. However, by and large, the provision of professional development activities has been fairly tradition in its format—one-day workshops, organised by a regional education office, professional association or university provider, conducted by an expert teacher, curriculum consultant or university lecturer, and attended by teachers whose teaching for the day is covered by 'relief' teachers or more usually by staff colleagues or who attend in their own time during the weekend.

However, there are alternative models for teacher professional development which deserve serious consideration. One alternative model, which was suggested by Merrick (1995), is the curriculum specialist who visits a school for giving 'on-site' consultancy advice to an individual teacher or subject department. Another model which has been which is currently being trialled through the Deakin Centre for Education and Change is the delivery of professional development in the application of technology to the teaching of music and visual art through *technology-based pedagogies and media.*

The 'Art-E-Mus' Technology Course

This project, officially titled 'Teaching with Converging Technologies: A Professional Development Course for Teachers with Responsibility for Music and Visual Art (P-8)' but now known as the 'Art-E-Mus Technology Course',[1] has been funded through the 'Strategic Initiatives Element' of the National Professional Development Program. The partners involved with the Deakin Centre for Education and Change in offering the course include the Victorian Department of Education (formerly, the Directorate of School Education [DSE]), the Catholic Education Office (Victoria) and the National Affiliation of Arts Educators (NAAE). The objectives of the Art-E-Mus Course are to:

- ☆ develop a research base on the [uses of] converging communication and information technologies in education and consider that pedagogical and professional development issues and possibilities for the National Curriculum Profiles;

- ☆ improve teacher practice through the adoption and adaptation of a range of technologies becoming available in schools (ITV, E-mail, CD-ROM, computer-supported instruction) across the curriculum areas of music and visual arts in a systematic and accredited way;
- ☆ improve teacher practice through raising of awareness of the social and cultural implications of the converging technologies, particularly in relation to questions of social justice, student health and life-styles, by including the practicum element to reinforce the content element;
- ☆ complement and build on the implementation of National Curriculum Profiles in the curriculum strands [of music and visual art]; and
- ☆ develop the framework and produce the films [ITV video materials] in such a way as to outlast the funding period. (DECE 1995)

Participation in the Art-E-Mus Technology Course—of which there have been two cohorts of participants to date—is offered free of charge to teachers in Victoria, New South Wales and South Australia through government and non-government education authorities as well as through the Deakin Centre for Education and Change via press advertisements, electronic bulletin board announcements and WWW information sites. The duration for the first Art-E-Mus course is 26 weeks—from the week commencing May 8 to the week commencing December 11. Course content for the first Art-E-Mus course includes five modules of study as follows:

- ☆ Module 1 — Introduction to the course and to operation of the Netscape Navigator World Wide Web browser and to electronic mail
- ☆ Module 2 — Using technology as an information resource for (a) music and (b) visual art including use of WWW sites and CD-ROM programs
- ☆ Module 3 — Using technology as an arts productions tools for (a) music—sequencing and notating—and (b) visual art—'illustrator' and graphics production
- ☆ Module 4 — Using technology as a music teaching medium (aural training, music notation, instrument performance, etc.)
- ☆ Modules 5 — Using technology in the visual art curriculum.

Technology-based Course Delivery Media and Pedagogies

As indicated in the official title of the project, the Art-E-Mus Course utilises converging technologies as the basis for both course delivery and course pedagogy.

The course required that students should have access to a computer (either Macintosh or PC) and to the Internet either in their own schools, at a cluster base school or in their own homes. The 'hub' of the course delivery system is an extensive World Wide Web site located on a Deakin University WWW server[2] which includes course information, study materials, downloadable readings, cluster group activities (CGAs), self-directed activities (SDAs), weekly 'Hot Tips' (ideals for immediate classroom implementation) and a weekly bulletin board. Aside from general course information pages, the site includes a page for every week of the course, the site being updated weekly with the next week's page of study guide material and learning activities. Participants are encouraged to use electronic mail not only to make contact with the course development team but also with each other as well as with teachers outside the course with a view to establishing an electronic network of professional support and collegiality. An e-mail discussion list has been set up for each of the cohorts of students to facilitate electronic networking.

Another important course delivery medium is the Interactive Television (ITV) programs which have either been broadcast 'live' or, more recently, been largely pre-recorded and broadcast from the Department of Education's 'SOFNet' television studios in the Rialto Building in Melbourne. These programs are

broadcast on Optus Channel 2 and can be received by schools which have narrow-band television reception facilities—a satellite dish, receiver / decoder and television monitor.[3] The standard program format has included about 30 minutes of interviews and demonstrations, followed by some questions for discussion during a 30 minute 'interval', and then a return to additional interviews and demonstrations. Participants are then invited to phone in with questions and comments for an expert panel and/or members of the course development team. Most programs have concluded with several 'Hot Tips'—ideas on the use of technology in music and/or art classrooms for immediate implementation in schools.

The other main course delivery medium is teleconferencing. Ideally students should be undertaking the Art-E-Mus course in a 'cluster group' of fellow participants (although several teachers are participating in the course as individuals). The teleconference sessions require a 'VoicePoint' or other 'hands-free' telephone to enable full cluster group participation.

The main course delivery pedagogies for the first cohort of students were based on the model of 'the cluster group' (establishing centres of technology to which teachers come for professional development activities) together with the 'electronic networking' model (e-mail, electronic bulletin boards, etc. through the Internet). The plan for the first cohort of participants was to establish cluster groups which would meet every Wednesday evening from 4.00 to 6.00 pm. Although the course was based around the World Wide Web site, it was envisaged that the cluster group would form significant focal point for group learning activities and interaction. The cluster groups were to meet at a 'cluster base school' which would not only be able to provide a meeting venue, ITV reception and computing / Internet access facilities for participants but would also provide a 'technology consultant' available to assist them with any technical problems.[4]

In addition to weekly Self-Directed Activities—which include the keeping of a course journal, reviewing of WWW sites, reading of downloadable / printable text materials, etc—the nominal cycle of activities for each module of the course involved participants in the following cluster group or school-based practicum activities:

- ☆ Week 1 — Cluster Group meeting involving the viewing of the 'live' ITV broadcast, engaging in group discussion of questions posed at the end of the first part of the ITV program during the broadcast's 'interval', phoning in of questions and comments at the end of the program for answering by a specialist panel in the TV studio discussion, and finally engaging in 'post-ITV broadcast' discussion.
- ☆ Week 2 — Cluster Group meeting—either at the regular Wednesday evening meeting time or at a weekend morning and/or afternoon session—involving participants in a 'hands-on' workshop (based on Cluster Group Activities 'posted' on the WWW site) using computer / Internet access facilities at the cluster's base school.
- ☆ Week 3 — No Cluster Group meeting but participants would undertake school-based practicum at their own schools implementing the skills and knowledge acquired through an action research approach.
- ☆ Week 4 — Cluster Group meeting for open discussion of school practicum experiences and then involvement in a teleconference involving other cluster groups in the region.
- ☆ Week 5 — No Cluster Group meeting but, based on the sharing of experiences through both the cluster group discussion and the regional teleconference, participants would undertake another week of school-based practicum at their own schools.

Cluster group meetings were also scheduled to enable participants to prepare two group journal reports (or individual reports for those participants unable to be part of a cluster group)—one in August and the other in December—which represented the formal assessment tasks for the course.

The 'Action Research' Dimension of the Project

One of the objectives of the Art-E-Mus Course is to 'develop a research base on the [uses of] converging communication and information technologies in education ...'. By further refining this objective, the Art-E-Mus Course Development Team has recently applied for major funding to investigate the claims regarding the potential of new technologies for the delivery of sustainable professional development programs for teachers in Australian schools and, in particular, the appropriateness of particular technologies for professional and curriculum development, the receptivity of teachers, and the conditions of practice which make particular forms of professional development more sustainable. This extension of the Art-E-Mus project into a more formal research study is however based more on the applicability of technology-based pedagogies and delivery to teacher professional development in general than to the more specific focus on music teacher professional development in the use of technology in music classrooms. (It should be noted that a formal review of the Arts-E-Mus project is one of the conditions of the NPDP Grant and this will be undertaken at the end of the year when all courses have been completed.)

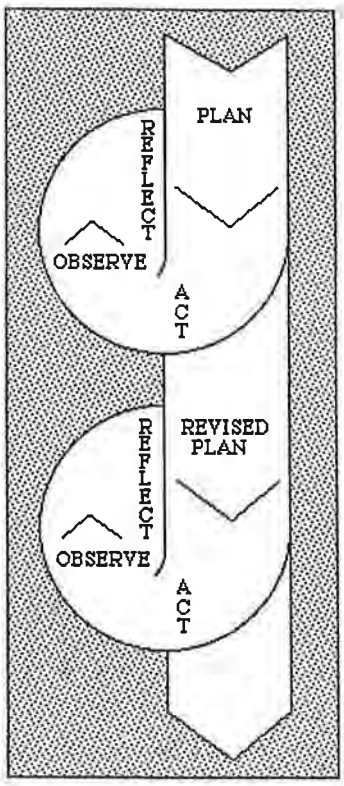
However, within the process of developing and implementing the Art-E-Mus course, it was possible, and indeed necessary, for the course development team to engage in an action research approach as a *modus operandi* in the offering of the course to a second cohort of participants. This second Art-E-Mus course commenced in the last week of July and will operate over sixteen weeks, concluding in the second week of December.

In many respects, action research is simply a common-sense and systematic way of operating within a given educational (or social) context to revise and reform particular practices in order to improve outcomes. Henry and Kemmis (1985) reflect this approach in their defining of action research in the following terms:

> Action research is a form of self-reflective enquiry undertaken by participants in social situations in order to improve the rationality and justice of their own social or educational practices, as well as their understanding of these practices are carried out. These participants can be teachers, students or principals and the process is most empowering when undertaken collaboratively, though it can be undertaken by individuals and sometimes in cooperation with 'outsiders'. In education, action research has been employed in school-based curriculum development, professional development, school improvement programs and systems planning and policy development ... (Henry & Kemmis 1985)

The commonly accepted model for action research in curriculum development and implementation is the cyclic pattern of planning, implementing (putting into action), observing and finally reflecting, before entering the cycle again. On the next page is a diagrammatic representation of the action research process.

Without delving too deeply into the methodological intricacies of action research, the Art-E-Mus course development team adopted an action research approach to course maintenance and revision. Through a process of regular meetings—both with and without representatives of the project partners—the course team undertook periodic reviews of the way in which the course was operating and modified course implementation and delivery based on their own critical reflections and on revising planning. In addition, use was made of the teleconference sessions with participants as part of the observation / reflection phases of the action research approach. The teleconferences, which were tape recorded with the permission of the participants, proved to be an invaluable source of feedback from those who were undertaking the course.



(Kemmis & McTaggart 1988, p.11)

This feedback not only addressed the effectiveness (or otherwise) of the course itself, but also reflected some of the 'infrastructure' problems with computing and communications equipment being experienced in schools as well as some of the outcomes in terms of teacher practice which resulted from teachers' participation in the course.

Prior to and as a result of the first round of teleconferences, it became apparent that several aspects of the course had not worked as well as had been anticipated:

1. The course structure was largely dictated by the ITV broadcast schedule with the 'SOFNet' Studios. Because the broadcast dates had to be booked as a matter of urgency before course planning could even be considered, it was necessary to fit the duration and sequencing of course modules to a pre-determined schedule of ITV broadcasts. Accordingly there were some modules—particularly with the first module on the use of the World Wide Web (*Netscape Navigator*) and of the electronic mail handler (*Eudora*) —where additional time for 'hands-on' experience would have been advisable.

2. The 'cluster group' model proved to be largely ineffective for the first cohort of participants due to several factors including:

    - many school administrations were unwilling to provide meeting and computing facilities for their own teachers, let alone teachers from other schools, without payment;
    - despite the fact that schools had been provided with funding for the purchase of a modem

and connection to an Internet Service Provider, many schools had simply not made the effort, or had the opportunity, to purchase the necessary equipment and Internet access;

- due the problems with publicity for the course, the number of participants enrolled fell short of the target and participants who had enrolled for the course were often fairly widely disbursed and simply unable to come together physically into a cluster group; and
- despite the offering of an honorarium and the possibility of utilising their involvement with the Art-E-Mus course for university credit, there was considerable difficulty in recruiting computing / Information Technology teachers at cluster base schools to act as cluster group 'technology consultants'.

3. Under the terms of the NPDP Grant, the Art-E-Mus course was offered as a 26 week course for 'teachers with responsibility for music and visual arts (P-8)'. Feedback from teleconferences and phone calls indicated that participants on the whole had responsibility for teaching either visual art or music and only rarely for both of these arts strands. Accordingly, when a second in-take to the course commencing in Term 3 was offered with separate 'streams' for music and visual art teachers, several participants transferred from the first cohort to the second offering of the course. An additional factor here may well have been the shorter duration (16 weeks) of the second Art-E-mus course as opposed to the 26 weeks of the original course.

4. The concept of interactivity within the television programs caused some concern as the response from participants to the opportunity for the live 'phone-in' at the end of the ITV broadcasts was at times disappointing. However, one of the problems identified by participants during the teleconferences was the non-availability or non-accessibility of a phone line at or near to the TV receiver / monitor. Another problem experienced by the course team presenters was the failure of computing equipment to operate as it should in an 'on-air' demonstration. This, together with difficulties associated with the 'phone-in' segment, led to the more satisfactory arrangement from a production viewpoint of pre-recording and editing of all video segments with only the main presenter 'going live' and finally to putting a totally pre-recorded program 'to air'.

Despite the difficulties outlined above, there have been many very positive aspects of the Art-E-Mus course to date:

1. The level of personal engagement by participants with technology, particularly in the case of participants with ready access to the World Wide Web, has been high. Some participants have been sufficiently motivated to develop their own World Wide Web sites with a music / arts education focus.[5] In addition, several participants have reported making use of World Wide Web sites in their classrooms as music information resources for their students, and reactions from students have been very positive.
2. Participants have generally been impressed by course World Wide Web site and by the usefulness and relevance to their classroom practice of the study materials and 'hands-on' activities.

3. There is substantial anecdotal evidence that the Art-E-Mus ITV programs and the WWW sites are used fairly extensively by non-registered participants. It appears to be common practice in schools to videotape Art-E-Mus ITV programs as a teacher resource and to make use of the WWW site as a source of other sites of relevance both to teachers themselves and to students.

4. Teleconferences were very well received by participants, particularly those who were not attached to a cluster group, who looked forward to and gained considerably from the interaction with members of the course team and with fellow participants.

Based chiefly on feedback received from participants and subsequent critical reflection by the course team on both the positive and less positive aspects of the course, it was decided to offer a second course of sixteen weeks duration commencing in Term 3 which would be offered as two discrete streams—one in the application of technology to music education[6] and the other, the application of technology to visual art education.[7] Unlike the first Art-E-Mus course, these 'second cohort' courses were designed for individual teachers or school / 'department' groups rather than the cluster group organisation of participants from several area schools. One of the recommended prerequisites for participants in the second Art-E-Mus course was the availability of 'a friendly computer person'—a school colleague or personal friend—who could provide 'on the spot' assistance with any technical problems. Participants in the music course were also encouraged to arrange for access to specialised music equipment, such as MIDI keyboard synthesizer and MIDI interface / cables, at a neighbouring school if this equipment was not available at their own schools. The course pedagogy was also modified to accommodate individual as opposed to cluster group activities.

Future Research Agendas

As mentioned previously, a formal evaluation of the Art-E-Mus courses offered during 1996 will be undertaken as part of the overall project at the end of the year. However, there are several research issues emanating from the project which have already become apparent.

Within the context of the Art-E-Mus course itself, a case study of the development, implementation and evaluation of a teacher professional development program based on the use of new technologies for music teaching in schools could, in the light of other possible models (such as that suggested by Merrick [1995]), be most useful in future planning for teacher professional development in this area. Research questions to be addressed could include:

- ☆ what is it about the application of new technology to music teaching and learning that teachers want to know?
- ☆ are there sufficient information and communications technology resources (computers, modems, ITV receivers, teleconferencing facilities, etc.) available in schools—or has adequate planning been made for future provision of such resources—to enable (i) equity of access to technology-based professional development for teachers and (ii) successful introduction of new technologies into classrooms to actually bring about worthwhile changes in teaching practice?
- ☆ is the use of new technologies for more flexible delivery of professional development an effective alternative to other models such as the traditional 'regional' model of short (usually weekend) courses at the regional level, the 'centralised' model such as 'SoundHouse'-type short courses in Melbourne, or the 'visiting consultant' model catering for individual needs and the unique school environment (Merrick 1995)?
- ☆ is the building of professional networks based on the communications technology (electronic bulletin board and discussion lists) as a means of continuing professional development more appropriate than the alternative model of geographically-based cluster groups to which teachers would come for professional development?
- ☆ if technology-based pedagogies and course delivery media are deemed to be appropriate for teacher professional development, who should provide professional development courses—universities, education authorities, professional associations or private providers?

Suggestions for other research issues and/or general comments on the future possibilities for the provision of teacher professional development using new technology, particularly in relation to the introduction of the new technologies themselves into music teaching practice, would be welcomed.

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Footnotes

[1] Note that 'Art-E-Mus' is pronounced 'Artemis'.

[2] The URL for this site is < http://www2.deakin.edu.au/e&c/artemus1/art_e_mus.html >.

[3] Many schools / participants have videotaped these broadcasts for use as teacher resource materials.

[4] The budget for the project included an honorarium for cluster group technology consultants as well as the opportunity to utilise their involvement in the project to gain credit for a Deakin University course.

[5] For example, the 'Web of Art' site (Denise Brooks) at < http://netspace.net.au/~aflutist >.

[6] The URL for this site is < http://www2.deakin.edu.au/e&c/artemus2-music/ >.

[7] The URL for this site is < http://www2.deakin.edu.au/e&c/artemus2-art/ >.

The Different Faces of a Music National Curriculum

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Abstract

This presentation is derived from a detailed literature review, focussing on the establishment of "national curriculum" or "national curriculum guidelines" in a number of countries. It encapsulates data about the development and delivery of music and "the arts" in the Australian Statement and Profile, the English National Curriculum and the American National Standards for the Arts.

Discussion surrounding the Australian Arts Statement and Profile often divides between the restrictions placed on the arts disciplines and the opportunity for teaching diversity in the arts. The focus on Western classical music and the number of attainment targets are two points of concern in the English National Curriculum. Comments about the establishment of standards and the introduction of national assessment in music dominate the discussion of the American National Standards for the Arts.

Information on "the arts" in other countries is included to highlight the commonality of approach to delivering music and "the arts" in the curriculum.

Report

Some of the different approaches to delivering Music and the Arts in a number of countries include:

In Australia, a desire to protect the independence of the traditional Arts disciplines in the curriculum, in opposition to the current trend of placing the discrete subjects into an Arts Key Learning Area structured by generic outcome statements. It has been expressed that the written outcome statements that are to accommodate all the Arts forms, will stifle the aesthetic qualities of the Arts. The Australian Statements and Profiles are designed to assist teachers with the process of reporting, and the production of generic outcome statements is not considered appropriate by those desiring to maintain the "status quo". The alternative view presented is an opportunity to encourage the teaching of all Arts forms, particularly in the primary school setting, but also to enlighten the traditional approach taken in the secondary school. The Australian Arts Profile does not provide any examples of a "multi-arts" approach. Introducing "multi-arts" teaching is a new phase in Arts teaching in Australia.

A study of the Scottish national guidelines, reveals an indication not to keep the art disciplines separate. The Expressive Arts curriculum area in the Scottish national guidelines take a similar generic outcome

approach to the Australian Arts Statement and Profile. The focus in the Scottish case is on students developing competence in particular areas, although the term "attainment outcome" is used. The four Arts disciplines share common attainment outcomes - using; expressing; evaluating and appreciating. These are broken down into strands (subjects) and share a common language. Attainment targets for each strand are matched to levels. The attainment targets for each of the five levels are described by McClelland (1993:4) as being "all that is required at a particular level". The five levels each encompass a number of years of schooling.

The Saskatchewan Arts Education curriculum documents also indicate that segregated teaching of the Arts is not a dominate feature. The three components of Arts education - Creative/Productive; Cultural/ Historical; and Critical/Responsive - are common from Kindergarten to Grade 12. Foundation objectives for each Arts discipline, at each year level use similar language. In the primary school, the objectives are spread over a period of years. The unit topics, with the exception of Drama, follow the same pattern and an optional inter-related unit is included.

The six artistic studies listed in the Spanish National Curriculum are being phased in up to 1998. Even though they are identified as separate studies, Music and Dance share a common three stage structure. Music is included in dance studies as an educational element and to provide a complete understanding of both disciplines for the student. In contrast, Dramatic Art has been detached from Dance, to become a separate study.

The Hungarian National Core Curriculum integrates all subjects into "groups of subjects" and the Arts includes Dance; Drama; Music; Media; and Visual Arts. Two new Arts-related integrative disciplines - visual communication and environmental culture have been added. The content of Music must cover the interconnections between music and poetry, music and tale (drama), music and pictures or music and movement. Kárpáti and Gaul (1995:15) comment that "Arts education is included, along with music and dance, in the aesthetic section. Thus, integrative efforts are not just possible they are officially encouraged." And further (1995:16) that "Hungarian arts education is becoming more diversified, more flexible, and may also offer new experience in the development and assessment of integrated arts curricula."

Although the New Zealand Arts national curriculum statements are still to be developed, *The New Zealand Curriculum Framework* and the Saskatchewan Arts Education curriculum share a common ground, as both curricula include the teaching of essential skills or competencies in the Arts program.

At the implementation stage of the English National Curriculum much has been written about the domination of Western Music. Comments also focus on the interpretation of integration versus specific skill awareness and the reduction of the attainment targets from three to two. The issue regarding the attainment targets has pursued the line that the pairing of the activities (Performing and Composing; Listening and Appraising) does not foster the interdependence that the grouping of Composing, Performing and Appraising suggests. The pairs of attainment targets are often considered to be "more theoretical" rather than "practical" for classroom purposes. The inclusion of Western classical music does not reflect the English population mix or the rationale element of equipping students for the challenges of tomorrow's world.

Although the American National Standards for the Arts are designed for voluntary implementation in the classroom, the Music Educators National Conference (MENC) has seized on their development as an opportunity to re-establish and broaden Music teaching in schools. Combined with the work of the National Assessment of Educational Progress the major issue raised is one of using assessment with the aid of the published national standards to strongly encourage the teaching of Music. The American content standards bear a resemblance to the Australian strand organisers and at least one content standard

in each Arts discipline refers to "making connections" between other Arts forms.

In summary, the Australian debate divides between structuring the Arts into outcome descriptors, by grouping the traditional disciplines into one Key Learning Area, and the opportunity to breathe life into the single Arts subjects by promoting a "multi-arts" approach to Arts teaching. The implementation of Music in the English National Curriculum creates discussion between the number, types and value of the attainment targets and the deliberate content focus on Western classical music. The response of writers to the implementation of the American voluntary Arts Standards is one-sided. The arguments focus on the value of the development of the Standards initially, and in combination with the National Assessment of Educational Progress program, the opportunity to use assessment as a way of establishing and re-establishing music teaching in schools as a core subject. The American; Australian; Hungarian; New Zealand; Saskatchewan (Canada); and Scottish Arts Education curricula suggest a move towards removing the isolating barriers between the Arts disciplines. The other countries discussed in this presentation - Denmark; Iceland; Japan; Netherlands; Norway; and Portugal focus on individual teaching of the Arts disciplines.

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Issues Forum

National Networked Facility for Research in Australian Music (NFRAM)

Ms Robyn Holmes & Mr Tony Green
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No Paper Submitted

Conceptualising Research in Music Education: Current Perspectives from ISME 96

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Sam Leong
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Kathy Marsh
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Louie Suthers
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Abstract

The panelists will present some of the trends in cutting edge research in music from the ISME conference and from three of the seven Commissions- Research (Neryl Jenneret); Music in Schools and Teacher Education (Sam Leong); and Early Childhood Music Education (Louie Suthers).

The ISME conference in Amsterdam will have as its themes- Music of All Cultures; Music of all Nations; Music of all times and Music for All Generations as its themes. The Research Commission in Frascatti, Italy considered different approaches to methodology in music research. The Music Schools and Teacher Education Commission in Jyvaskyla, Finland focussed on music experiences and reflective practices in supporting interdisciplinary learning and teaching processes. In particular, it considered the issues of reseach related to process versus product in the arts and the advantage of interarts learning experiences as opposed to subject-based learning. The Early Childhood Commission, held in Winchester, England had as its theme Universal and particular elements of early childhood music education.

By covering a broad range or research areas, it is hoped that this session will evoke lots of questions and some lively discussion.

Redefining the Music Curriculum

Ms Bettina Lean

Abstract

This paper "Redefining the Music Curriculum" reports the findings of ethnographic style accounts collected over two years in three Melbourne State schools. Attention was given to the background (socio-economic and academic) of the schools, the development at local level of their music programs and the over-arching effect of recent government policy changes.

The paper relates these factors to the redefinition of music in a comprehensive curriculum and to the perceived increase in participation and retention rates among students and the music program.

In the light of this research, the paper extracts and discusses strategies aimed at overcoming the lower than ideal status of music in the curriculum. It deals specifically with the issues of:

1. *contemporary music;*
2. *practical teaching strategies; and*
3. *the changing self-image of music teachers and their relationship to the problems and its potential solution.*

Reforming Music Teaching

A review of contemporary literature delineating the music curriculum demonstrated that traditionally, the subject has had an academic bias and has been narrowly located in well-funded schools. It was noted that in recent years there has been a departure from this scenario, and generally there was support for the inclusion of the study and performance of rock music in the school curriculum on the grounds that

1. rock music was felt to be more socially relevant and to communicate more directly to students as their starting point in music;
2. rock music is an oral-aural music appropriate to a practically-based approach to music education;
3. it was claimed that the structure of rock music lends itself to creativity transmitted through performance, including improvisation, listening and composition in the last decade.

This review set the context for the current study, in which it should be further noted that the terms 'pop' and 'rock' will be used to cover the wide range of musical styles now existing - rock, rap, heavy metal, reggae and the like. 'Pop' and 'rock' should be read throughout as umbrella terms.
Groeneveld (1990) argued that many teachers are ignoring the music that Australian society is exposed to and are 'glorifying Western art Music' (Groeneveld, 1990, p. 19). Similarly, Vulliamy spoke about a

split between 'serious' music and 'popular' music and discussed the 'emphasis on music of the past, both classical and folk, rather than on contemporary music' (Vulliamy, 1980, p. 25).

Groeneveld (1990) sought adaptive teaching; meaningful and contemporary curricula through a reconceptualisation of music education in a society in which the aim of education is to prepare 'people for life' and the function of teachers is to develop their students' social skills and instruct them in 'relevant skills for possible future careers' (Groeneveld, 1990, p. 19) then, Groeneveld concluded, 'in music terms this relevance means a more versatile, contemporary curriculum', a curriculum developing a more articulate music consumer and a more versatile, entrepreneurial musician.

The Contemporary History

The author's study redefines the curriculum and illustrates the challenges of moving from an elite, academic, classically-orientated subject demanding high AMEB performance and theory standards towards a craft-orientated subject which fosters performance skills rather than theorises knowledge. The current educational policies - Frameworks and the Victorian Certificate of Education - focus on a craft-orientated teaching paradigm which includes performance, composition and listening strategies. These policy changes have been influenced by a perceived lack of musical skill amongst the young; the low level of creative exploration in music; unco-ordinated music educational policies; the lack of support services to schools over the last 30 years, a commercially active music industry in Australia and a mounting community interest evidenced by performance participation.

The '90s have shown that for an overwhelming majority of the population, the attempt to transmit a musical heritage in schools has proven to be unsuccessful. Moreover, "A Curriculum in Dire Straits" is symptomatic of a profession in dire straits which requires a change in teaching strategies and identity.

Low student interest and the development of methodological reforms had prompted Bartle in 1967 to claim that 'regular music education is derided by students' (Bartle, 1967, p. 16). He found that music flourished when a teacher presented the subject in an informed, creative and imaginative way (Bartle, p. 16). However, he concluded that results would not be achieved until students were stimulated, teachers utilised improvised and written types and students were able to experiment on instruments (Bartle, 1967, p. 17). Gillian Bonham (1977) however believed that 'music (sic) has never been held in high regard in Australian schools', arguing that 'students are denied the opportunity to acquire the basic skills and knowledge of music' (Bonham, p. 17).

Bonham (1977) concluded where the old educational system tried to fit the child to the school, the new began to try to fit the school to the child' (Bonham 1977, p. 18). She argued the view that 'music education is an active process where children learn through play and guided discovery' (Bonham, p. 19) - this view which is found in the Orff and Kodaly methods. Like Bonham, Eddy (1969) was concerned about the influence of AMEB examinations. Students, she argued, emerge 'musically illiterate and prejudiced against the art' (Bonham, 1977, p. 18).

The Ray Report of 1989, conducted prior to the introduction of the VCE structure, found that relatively few schools offered Higher School Certificate (HSC) Music A and/or Music B at senior levels. HSC Music A consisted of:

- ☆ 'performance-orientated' course with a core solo performance level, equivalent to Grades 6 to 7 (or higher) AMEB level, and one optional unit;

☆ while Music B was a non-performance-orientated course providing two core units and a choice of any of the accredited optional units.

Table 1 Numbers of Music A students and Department of Education and non-government schools enrolled by region for the year 1983.

Region	No. of candidates (all schools)	No of enrolled schools	No of enrolled Govt schools
Western Metropolitan	193	24	11
Southern Metropolitan	266	45	15
Eastern Metropolitan	479	68	30
Barwon South West	79	18	9
Central Highlands Wimmera	38	9	4
Goulburn North East	27	10	8
Loddon Campaspe	23	6	3
Gippsland	20	9	4
Totals	1125	184	84

Music A (performance) was taught to very small groups disproportionately in the wealthier suburbs in Southern and Eastern Metropolitan regions and private schools.

Table 2. Numbers of Music B students and schools enrolled by region for the year 1983.

Region	No. of candidates (all schools)	No of enrolled schools	No of enrolled Govt schools
Western Metropolitan	215	14	3
Southern Metropolitan	132	23	5
Eastern Metropolitan	150	29	10
Barwon South West	25	6	2
Central Highlands Wimmera	15	4	0
Goulburn North East	15	3	2
Loddon Campaspe	6	2	1
Gippsland	6	1	1
Totals	564	82	24

(Ray Report, 1989, p. 29)

Music B (non-performance) was taught in a smaller proportion of State schools than Music A and the schools that did offer the subject were predominantly in the middle-class urban areas.

Recent music curriculum reforms in the VCE study designs point to stronger emphasis on group performance and creativity in the teaching of composing and listening. The current view among the

reforming teachers is that a practical and creative group approach is most likely to develop the necessary skills.

The Professional Entrepreneurship in the Study Schools

In the '90s governments have been unable to maintain the levels of funding established in the '70s and '80s. Under current policy schools are required to find local resources and to explore strategies other than central funding for ongoing support for their programs.

The schools in the study have adopted practical learning strategies through contemporary music. No voice was raised at the Western suburbs schools to argue that pop music was inferior or 'low culture' and should not be included in the curriculum, although some sense of this was felt by the music staff at the Eastern suburbs school. In all schools, however, Music was no longer seen as a 'Cinderella' subject.

To implement a rock program, the teachers in the study had to accept responsibility for broadening their own skills and experience, and bringing their content knowledge and general pedagogical skills to levels consistent with competent performance. They developed a 'craft conscience' (Pratte & Rury, 1991) concerned less with an elite, technical knowledge, social status and remuneration, than with music teaching as a craft and the need to improve working conditions. Their work was experimental, embodied in conceptual rather than non-conceptual knowledge, which had been gained in their dealings with complex, intractable and indeterminate pressures for changes outside their direct control. The teachers in the study exemplified a professional paradigm which utilised and responded to local/community needs and resources. They had explicitly moved away from the traditional model of the transmission of knowledge prescribed in university - authorised syllabi.

The successful implementation of the rock programs was influenced in the three schools by local teacher knowledge of the curriculum - 'positive teacher attitudes towards the intentions of the curriculum, and an ability to undertake the teaching roles implied in the curriculum' (Stringer & Owen, 1986, p. 4.7). It is noteworthy that in neither school had any pre-service or in-service preparation been provided, implying that the community did not acknowledge rock music and performance in the curriculum. The teachers felt that more tertiary institutions should include rock music in their courses and that teachers should be taught the relevant skills and knowledge in music technology, including sound engineering.

The author's research reports teachers' views that VCE students in their courses possessed knowledge and skills that could be utilised by the teacher as a resource. The students' musical interests were difficult to separate from the successful program where there was respect and acknowledgment of the students' music while the reverse was true of programs which pursued the musical forms more familiar to the teacher. An ongoing tradition at SRCS was of staff-student band performances and students who went into music teaching returning to the school on a voluntary basis.

Music teaching at the inner west school in particular has become describable as a craft profession (Pratte & Rury, 1990, p. 60), one which possesses a knowledge base comprising a sophisticated aggregation of 'knowledge, skill, understanding and technology, of ethics and disposition, of collective responsibility - as well as a means for representing and communicating it' (Shulman, 1987, p. 4). Shulman claimed that the experienced teacher should be able to demonstrate depth of understanding of his subject matter and 'a broad liberal education that serves as a framework for old learning and as a facilitator for new understanding' (Shulman, 1987, p. 9). The self-perception is not of an autonomous professional but an

employee member of a close knit community who is a 'skilled practitioner' with a consciousness of craft, and who is 'confident, committed and secure in her or his identity as a craft-professional' (Pratte & Rury, 1991, p. 60).

The culture and audience of music education and the professional function of music teachers in Australia are being redefined, and the changes in these two schools are part of the process and an effect of this process. Teachers have had to address a new audience challenging their own professional self-image. As was the case with the now obsolete HSC course, the new clientele is less interested in the classically-orientated, academic, elite skills and subject matter but prefers local knowledge, emphasising group performance skills in rock music. This new clientele has caused a transition in content and teaching strategies from an academic, elite knowledge to a craft-orientated professional model. Teachers have had to broaden their teaching skills, utilising more localised content, drawing from embedded sources and embodied knowledge and strategies in setting up and administering a rock-based program based on practical skills. The professional experiments of the teachers in this study of the late '80s and early '90s have crystallised the problems and the prospects for music education in secondary schools in Australia.

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Cutting Up the Curriculum Cake: Is There Room for Music?

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Abstract

Victorian Government Secondary Schools have experienced unprecedented changes in school organisation, administration and management, and curriculum organisation since new policy changes were introduced by the Coalition government. These include the move to school- based management as part of the 'Schools of the Future' philosophy, and the development and implementation of the Curriculum Standards Framework (CSF) with its 8 key learning areas (KLA's). These policy changes were implemented during a period of substantial cuts to the education budget.

Research in progress has shown that these policy changes have resulted in serious cut backs to the provision of music education in a large number of schools.

This paper explores a number of key issues relating to the effects of these policy changes on the provision of music education programs in Victorian Government Secondary Schools.

Introduction

Victorian government schools have experienced unprecedented changes in school organisation, administration, and curriculum since the election of the coalition government lead by Geoff Kennett in 1992. These include the move to the self-managing school as part of the 'School's of the Future' philosophy amid substantial cuts to the education budget, and the development of the Curriculum Standards Framework (CSF) with its 8 key learning areas (KLA's).

Music education in Victorian Government Secondary Schools comprises both the provision of a generalist classroom music program, and an instrumental music component. The provision of a generalist class music program has traditionally had a core component at junior secondary level, and an elective component from years 9-12. Classroom music teachers are employed as part of the staffing establishment of the school, whereas the instrumental specialist teachers are centrally employed, and allocated to schools at the discretion of the various regional instrumental music committees.

Although there are many issues pertaining to the provision of instrumental music in government secondary schools, this paper explores a number of key issues relating to the effects of recent policy changes on the provision of classroom music education. as revealed from research conducted during 1995 & 6. Emerging from this research as one of the major issues facing schools, is the so called 'crowded curriculum'.

During October 1995, a report by the Senate Environment, Recreation, Communications and the Arts References Committee titled 'Arts Education' was published by the Commonwealth of Australia. This report substantiated many of the findings from this research in regard to the state of music education in schools. Music educationalists are eagerly awaiting a government response to the recommendations put forward by the Senate Committee. Also relevant is the recent Report of the Auditor General which also substantiates aspects of my data in relation to cuts to music programs as a result of a crowded curriculum (p.76). There is clear evidence of virtual trade-offs for time on the curriculum, and this has to be a major concern for all educators as it implies an absence of perception and vision in terms of what a quality education program should look like.

Data Collection and Research Method

Qualitative data

Principal providers of data on each of the government secondary schools included Department of Education (publications), the Board of Studies, and the Instrumental Music Coordinators in each Region. These sources provided data on every DOE school providing the number of students, Region, year levels taught, provision of instrumental music (including time-fraction provided), and in some cases, the provision of classroom music.

Qualitative data - Surveys and Interviews

(a) A 12 page survey (survey 1) was sent to all government secondary schools in Victoria. 75 schools (24%) responded to this survey. Schools which did not respond to Survey 1 were sent a two page survey (survey 2). A further 31 schools (10%) responded to this survey creating a sample of 106 schools (34%). These surveys seeked additional information on the music program, teachers, including duties and workloads, music curriculum offered, and changes to the provision of music education over the last two or three years.

(b) Interviews Schools from six different geographical areas were selected for further study. Schools selected represented a cross section of the different sizes and styles of music programs. Interviews were conducted with the Principal, Curriculum Coordinator, Music Coordinator, and all music teachers connected with the schools.

(c) In these selected schools, 6 students were randomly selected from each year level and invited to complete a short questionnaire. The data collected from this questionnaire aimed to ascertain the student's musical background, past and present involvement in music education, and his/her attitude towards music both a school level and in private life.

Recent government policy changes and their effect on music programs:

From data collected, a number of critical issues were identified.

1. Schools of the Future: - Devolution of decision making to schools

According to the Senate Report, the many advantages to schools in being given the flexibility to determine their mix and selection of staff as vacancies arise, as well as determine the amount of time they will give to the 8 Key Learning Areas (KLA's), is in many cases working against the Arts, particularly music. There appears to be two major determinates, the restricted global budget within which schools must work, and the overcrowded curriculum.

Submissions to the Senate Report voiced the opinion that while devolution to schools has sometimes enhanced music programs, it has sometimes mitigated against continuity through the music specialist

being replaced by a physical education or art specialist after a period of one or two years, before any substantial benefit from the music program can be felt. Many arts (including music) educators also felt that

> *...the arts, because of their special handicaps- particularly negative attitudes in school administration - deserve a leg up from head office to affirm their place in the curriculum. Devolution it is said, weakens this and makes the arts, being near the bottom of the pecking order, more vulnerable to ad hoc local rationalisation.* (p.57)

2 Budget cuts to education:-Schools achieving their staffing ratios with restricted and diminished resources

In accordance with the Victorian Government's decision to reduce the number of teachers in the teaching service in 1992, schools have been required to rationalise their programs and declare some teachers 'in excess' where there are staff in excess to their now reduced entitlement. Research into the effects of this on music programs has revealed that many school are cutting back whole subject areas, or are reducing the number of subjects requiring specialist teachers preferring to retain teachers who can teach in a number of subject areas. Many schools have also chosen to reduce the music allotment to a part time position, or use staff with little music experience to teach and/or coordinate the subject. This is having a detrimental effect on a large number of music programs. (Lierse Report).

3 Staffing the classroom music program

Unlike instrumental music, the salary of the classroom music teacher is included in the global budget. Schools have the flexibility to select which subjects from the Arts CSF they wish to offer at each year and staff their schools accordingly. Where there is not a full time allotment for a music teacher, the teacher is required to teach in another subject area, or go part time.

This scenario has been particularly relevant since the staffing cuts introduced since 1993 A large number of classroom music teachers have found themselves without full time employment, or have been named in 'excess' to staffing needs necessitating their movement to another school. This situation has been aggravated by the reduction of classroom music on the timetable resulting from the curriculum squeeze since the introduction of the CSF, along with new government initiatives regarding increased participation in PE, Sport and LOTE. This has forced schools to reduce classes in a number of subject areas to find the necessary curriculum time on the timetable.

4 The crowded curriculum:- effects of the introduction of the CSF and particularly the introduction of 100 minutes of PE and Sport into the curriculum

Despite the introduction of the Key Learning Areas (KLA's) which were designed to ensure breadth into the broad areas of learning, there has been a move towards 'back to basics' with the importance of the areas of English, Maths, and Science taking core time in the curriculum. Recent government policies have also include PE and Sport (100 minutes per week of each from 1997), and LOTE as compulsory subjects for study up to year 10. Parents and students quickly get the message that subjects such as music are 'frills' and not important As a result music teaching relies on extra-cuticular activities more than most subjects.

Nearly half of the Victorian Government Secondary Schools have cut their classroom music programs over the last two years and most schools have given the overcrowded curriculum as one of their main reasons (Lierse Report). As a result , there is a current trend in Victorian Secondary Schools for music to be taken out of the core curriculum and become an elective in years 8, and even year 7 in

some schools. In addition, it is being broken down into semester-based units in a large number of schools. Alternatively, some schools try and give students a small taste of all the Arts with the result that students experience ten or so lessons on each of the arts during years 7 & 8. This creates difficulty with sequence and coherence and student are thus deprived of continuity which is essential for the development of music knowledge and skills. There are also problems in regard to the provision of music in the middle schools and at VCE level. The indications are that the already small numbers of students electing music is falling. There is unmistakable evidence that the provision of sequential music study (each year from 7-12) is diminishing and in 1995/6 only 77 schools (25%) offered music classes through to VCE units 3 & 4.

Concern for the implications of the crowded curriculum in regard to the Arts were expressed in the Senate report.

☆ There is increasing pressure to teach all art forms, not just the traditional art and music. This is usually put in words like - 'All students should experience all of the arts forms during their time at school.

☆ *Putting this into practice in a crowded curriculum is problematic.. The problems are likely to be greater in secondary school. There are matters of principle - what exactly does 'experience' mean in the context of secondary school, where a reasonable depth of study is assumed? - and the practical problems of marshalling viable-sized classes, specialist teachers and timeslots in a timetable structured around electives particularly in smaller schools* (P.61).

From survey responses, and interviews conducted as part of the research, a large number of schools reported a reduction of time allocated for classroom music. In some cases it was from 2 periods a week for a full year, to 2 periods a week for one semester for each of year 7 & 8, or only for year 7, or the cutting of the program altogether. The degree of changes to the timetable are shown in Table 1.

Table 1. Changes to the time allocation of music on the time table (Classroom music) over the last two or three years. n = 95 (30%) of all Victorian Government Secondary Schools

Substantial reduction	Slight reduction	No change	Slight increase	Substantial increase
15%	34%	36%	13%	3%

The following tables and figures show that the provision of classroom music in most schools lack continuity and sequence. It also show the small amount of exposure most students have to a music education. It can be appreciated that many schools do not, and cannot offer the breadth of study required to teach the CSF in the limited amount of time they have contact with students. In addition, the low numbers of students following through to music studies at VCE levels are likely to further decrease as a result of the cutting of curriculum time for music in years 7-10.

Tables 2 & 3 show a summary of the allocation of classroom music at junior secondary level, and show whether the subject is offered for a whole year or for a term or a semester. It should be noted that there is no indication of the number of lessons offered each week on this table. Many survey responses indicated that there were some major differences in the number of periods offered each week. These ranged from one period a week to three periods a week for either a term or semester, or even one period a week for the whole year.

Table 2 Classroom Music provision year 7 1995
n - 237 (75% of all Victorian Government Secondary Schools 1995)

No allocation	Elective	Core Term	Core Semester	Core Year	Integrated Arts
17%	5%	28%	21%	11%	2%

Table 3 Classroom Music provision year 8

No allocation	Elective	Core Term	Core Semester	Core Year	Integrated Arts
21%	10%	9%	46%	13%	1%

Some comments from music coordinators include:

- ☆ Up until this year all year 7 students studied music for one period a week.... Music has been put into the Art's KLA block where the students study 4 different Arts areas for a term each of 3 periods per week. This has resulted in a reduction of 10 periods across the year. (Regional country school)

- ☆ With the increasing demands make on the curriculum to accommodate extra time in sport and LOTE, the time allocated to the core classroom music program in year 7 & 8 was substantially reduced. It was decided a more effective use of time would be to merge classroom and instrumental music. We now have a program in year 7 & 8 whereby students learning an instrument either at school or outside elect music and take an extensive course comprising band rehearsals, improvisation, composition and choral work.

This last school's solution to the problem of the crowded curriculum is very alarming. Firstly, music eduction is reduced to an elitist subject and is restricted to those students who can afford to take lessons and own, or pay for the hire of an instrument. Now the majority of students in the school are deprived of any form of a music education at secondary level and they may also have missed out at primary school level. Secondly, asking students to elect this subject at years 7 & 8 means that students need to value the subject sufficiently to choose music rather than their other options which they may also like to study. Their experience with music education up to this point of time may not have been sufficient for them to be able to make informed choices. Peer pressure becomes a strong influence here and unless the music program is extremely amazingly effective and exciting, it is hard to maintain viable numbers in elective classes. The fact that there are no elective music classes operating at years 9 & 10 at the above school gives strength to this argument.

Years 9 & 10

There are also problems in most schools with the provision of music at years 9 & 10 and at VCE level which have traditionally been elective subjects Most schools require that classes need to have viable numbers to run. Music, traditionally, has never attracted large numbers of students to elective classes at middle school level, and also at VCE due to the specialisation, dedication, and the large amount of time

many students need to spend on the subject. This is aggravated by the fact that there is not the continuity of instruction through the year levels which is needed to develop skills and knowledge. Another reason is its value as an accepted subject for admittance into tertiary courses. The result is that the number of Government schools offering music at year 10, and at VCE level is small At year 10 only two out of three Government Secondary schools have a year 10 music class and most of these classes would have less than 10 students A large number of these schools have a combined year 9 & 10 class .

Table 4 Classroom Music Provision year 9 n = 239 (76%)

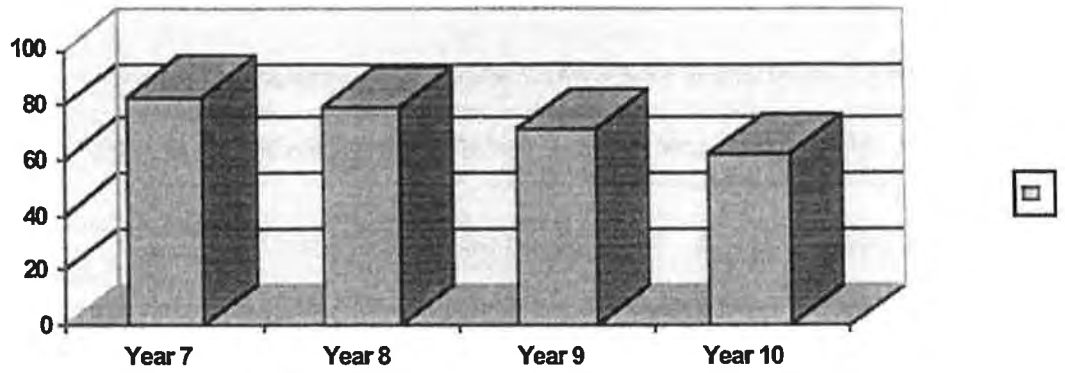
No allocation	Elective Term	Elective Semester	Elective Year	Core (duration not specified)	Arts Program
29%	4%	50%	11%	5%	0.5%

Table 5 Classroom Music Provision year 10 n = 234 (74%)

No allocation	Elective Term	Elective Semester	Elective Year	Core (unspecified)	Arts Program
38%	2 schools	47%	11%	2%	0

Of particular concern is the large numbers of country schools who do not offer music as a subject in years 9 & 10. At year 10 level, the numbers of country schools in two Regions which have no allocation reaches 75%.

Figure 1. Summary of percentage of government schools offering years 7-10 classroom music



V.C.E

The Victorian Certificate of Education is a two year course usually taken by students in years 11 & 12, although an increasing number of students are taking the year 11 course (units 1 & 2) in year 10.

Units 1 & 2 Music Performance has the largest enrolment of the VCE music subjects, followed by Music Performance Solo Units 3 & 4. The Group Performance study is increasing in popularity, whereas there is evidence that most other VCE Music subjects have declining numbers. The small numbers of students choosing Music History and Styles is alarming for the future of the subject. Of particular interest is the large number of schools who have a very small number of enrolled students.

Table 6 Provision of music VCE units 1 & 2 Music Performance 1995

VCE providers	Offer this subject	Students enrolled	Schools with 5 or fewer students	Schools with more than 10 students	Schools with more than 24 students
295 schools	130 (44%)	1307	61 (46%)	41 (31%)	3 (1%)

Table 7 Provision of VCE units 1 & 2 Music History and Styles

VCE providers	Offer this subject	Students enrolled	5 or less in class	More than 10	24 or more
295 schools	19 (6%)	168	10 (34%)	7 (2%)	1

Table 8 Provision of music VCE units 3 & 4 Solo performance

VCE providers	Offer this subject	Students enrolled	5 or less in class	More than 10	24 or more
295 schools	107 (36%)	534	75 (70%)	12 (11%)	3 (1%)

Table 9 Provision of music VCE units 3 & 4 Group performance

VCE providers	Offer this subject	Students enrolled	5 or less in class	More than 10	24 or more
295 schools	56 (18%)	278	38 (68%)	6 (10%)	0

Table 10 Provision of music VCE units 3 & 4 Music History and Styles

VCE providers	Offer this subject	Students enrolled	5 or less in class	More than 10	24 or more
295 schools	15	112	4	3	O

VCE data from Board of Studies

It is known that many of the schools with small numbers of VCE students wishing to take Music History and Styles enrol their students study through the Distance Education School. It therefore follows that the actual fact the number of schools actually teaching VCE subjects is smaller than the above figures indicate.

5. Attitudes of Tertiary Institutions in regard to VCE Music

The scaling-down of TER scores in Arts/Humanities subjects, and Universities giving bonus points for some maths/science and LOTE subjects, has not encouraged students to choose music as a sequential study by giving clear messages to students and parents of its perceived value at tertiary level. The effect from this was that interested students were discouraged from electing music as a subject to study through to VCE, and this has had a major influence in student's subject choices in their endeavour to maximise aggregate scores. Most schools surveyed rated this influence highly with 45% of schools believing their prospective VCE music students do not choose music at VCE level for these reasons. Only 11% of coordinators believed that it had no definite influence.

It was also argued that this works against ensuring that students make choices on educational and interest grounds. (Senate Report p.40). Added to this is the perception that the arts (including music) is a handicap to university entrance causing brighter and more ambitious students to shun the arts. (Senate Report p.42). The ripple effect is that students choose other subjects than Music in an attempt to maximise their chances at university entrance and take this into consideration when choosing electives even at year 9 level.

Another negative has been the exclusion of the VCE subject Music History and Styles as a subject that can be counted in the best four subjects by the University of Melbourne for entry into courses. At one stage this subject was could not be included in the best four for entry in the Music Degree at Melbourne University, but could be counted in the best four for entry into Law. The fact that the University of Melbourne and other Tertiary Institutions also accept the AMEB 7th grade practical with a high A or B grade as a substitute for VCE Music Performance, or students may present for an audition. As a result, many students choose not to study VCE at school , but take lessons privately and sit the audition.

6. Working conditions: The strain on the Music teacher to deliver a meaningful program

In Survey 1, a large number of music teachers complained of being overworked and exhausted. The frustration they felt in not being able to achieve desired outcomes was most evident. Not having time and energy to do anything properly and always 'playing catch up'. was a popular comment. The feeling of being overworked, exhausted, and undervalued came through strongly. They stressed the fact that music teachers are required to deliver educational activities such as musicals, band and orchestra, choir, or accompanying soloists for performance, in the same model or framework as a mathematics classroom, but are expected to give these lessons as extra-curricular activities. These activities are encouraged and promoted by Principals and parents. Adding these activities onto the music teacher's timetabled classes, meetings, yard duties, and extra classes leaves the music teacher exhausted and resentful. This makes music programs vulnerable and dependent on the good-will of the music teacher. One classroom music coordinator commented:

☆ The real problem is that it is not seen as a 'real' subject....It is seen as a 'frill' by the administration and school generally....The ongoing uncertainties are effecting the morale of teachers. Each year teachers are being put in excess as student numbers drop. This is causing problems ...The school (administration and teachers) do not understand the different nature of the subject. Music programs are not created in 20 periods a week in the classroom. Schools expect concerts, performances,

> musicals etc but do not allow for the time and energy needed to put these on. ...The trouble is they (teachers) end up with nervous breakdowns.

and another:

- ☆ Schools want to hall you up to advertise the school but do not support you properly

In addition, 38% of schools have less than a full time allotment for a class music teacher and a further 24% have one full time allotment only. Effectively, 62% of music teachers in schools are working in relative isolation as a one teacher faculty. As a result, they frequently feel isolated and tend not to be integrated into the regular teaching staff. In many schools the ultimate power positions are from an academic background which does not respect, acknowledge and understand the intellectual, physical and artistic skills of instrumental music making. Musicians are rarely in sufficiently authoritative positions in the education hierarchy. They also have many responsibilities that take up lunch and after school hours making it difficult for them to attend meetings where decisions are make. because the majority of schools do not employ more than one music teacher, a large number of music teachers also have the responsibility of coordinating the music program, including the instrumental program if there is one, teaching all the music classes at all levels, take choir and instrumental rehearsals, and organise the musical programs for the school occasions. This workload imposes into their evenings and weekends.

A large number of coordinators also stated they were in urgent need of more equipment and resources, money, and proper facilities. .Without these it was impossible to offer a meaningful and effective music program to students.

7. The need for qualified staff and the reliance on quality teachers for a successful program

The Lierse Report also revealed that there is already a serious shortage of qualified music specialist teachers in many schools particularly in the country. This problem was aggravated by the unavailability of full-time positions at many schools due to their small size, or due to the fact that the music program has been cut to accommodate the extra curriculum time needed to implement the 100 minutes of PE and sport, and increased technology, and LOTE

The quality of the music teacher was also shown to be fundamental to the success of a music program, so much so that Principals remarked that:

- ☆ The two most difficult subjects to teach are LOTE and music. If you get great teachers you win. If you get ordinary teachers you loose.
- ☆ Music teachers have the hardest job in the school. They have to attract students and maintain their interest. This is not the case with other subjects like Maths.

8. The squeeze on teacher training: a projected shortage of music teachers

Despite the number of music teachers being placed in excess as schools cut their programs and subsequently staffing to achieve the necessary balances for their global budget, there is still a significant shortage of good, qualified music specialists According to Ros McMillan from the University of Melbourne Institute of Education, there were no recently graduate music teachers looking for employment last year. There were, however, many schools with vacancies wishing employ a talented graduate.

Conclusions

This paper has highlighted a number of issues faced by schools in regard to the delivery of an effective music education program.

The effects of the recent government policy changes in education has shown to have had major implications for the Arts, especially music. Music has appeared to have been a popular choice for time cuts to help schools achieve their new staffing ratios as a result of cuts to the education budget.

However, it could be argued that the most pressing issue it that of the 'crowded curriculum'. The redefining of the subject areas into Key Learning Areas in line with the National Curriculum Statements, and the CSF, along with the Victorian Government's mandating that schools offer 100 minutes of both sport and PE each week for students up to year 10, plus the compulsory LOTE study, has overcrowded the curriculum leaving schools with the problem of choosing what to cut back. The result is that the curriculum cake is being cut too thinly where music education is concerned, so much so that the quality of music education is being adversely effected. If this continues there will no longer be room on the time-table for music as a subject in its own right in many Victorian Government Schools.

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'The Internet: Possibilities for Distance Education Delivery of Post-Graduate Music Education Courses'

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Report

This forum addressed the issue of the provision of post-graduate courses in music education in Australia and the limited offerings of such courses in the distance education mode at present. Interest has been expressed by some tertiary music educators in forming a consortium to address the problem by means of Internet-based course delivery and this forum explored some of the possible ways in which a coordinated and cooperative approach might be taken to planning of a range of post-graduate courses using electronic and other forms of media.

The forum considered firstly the range and scope of post-graduate music education courses both on-campus and off-campus which are currently offered by Australian universities with forum participants contributing information about courses offered by their respective institutions. The range of possible forms of off-campus course delivery was outlined by representatives of institutions currently offering distance education courses in music / arts education. The forms of off-campus course delivery outlined included:

- ☆ print media — text, interactive text, graphics delivered through unit guides, study guides, readers, monographs, etc.
- ☆ non-interactive audio media — audiotapes, audio CDs, wide-band radio broadcasts (e.g. Open Learning programs on ABC Radio)
- ☆ non-interactive video media — videotapes, wide-band TV broadcast (e.g. TV Open Learning), narrow-band TV broadcast (e.g. through the Victorian SOFNet system), video lectures
- ☆ interactive audio media — teletutorials, teleconferencing
- ☆ interactive video media — videoconferencing, ITV narrow-band TV broadcast (e.g. through the Victorian SOFNet system with group discussion and 'phone-in')
- ☆ student networking — self-help groups (e.g. telephone contact / face-to-face meetings)
- ☆ computer-based interactive CAI, information resource programs, databases, etc. —delivered via floppy disc or CD-ROM
- ☆ the Internet — interactive electronic access to library catalogues, gopher sites, WWW information resource sites, WWW instructional sites, electronic mail, e-mail discussion lists, electronic conferencing, etc. — delivery via computer / modem / phone line and Internet Service Provider.

It was noted that there is generally some distance education expertise within most faculties, especially those that offer external study courses.

Short demonstrations of existing Internet-based means of course delivery such as World Wide Web sites, *First Class* electronic conferencing, electronic mail and 'front-end' software systems *(Deakin Interchange)* were followed by a discussion of various associated issues.

The range of potential units for offering at the masters level was then discussed and the following list of units was suggested:

- ☆ Foundation studies in music education
- ☆ History and philosophy of music education
- ☆ Curriculum development in music education
- ☆ Principles and practice of music education (classroom methods / approaches / pedagogy)
- ☆ Instrumental music pedagogy
- ☆ Choral music pedagogy
- ☆ Comparative music education / systems of music education / policy studies
- ☆ Developmental /cognitive psychology of music education
- ☆ Sociology of music education
- ☆ Research methods in music education
- ☆ Technology in music education
- ☆ Community music.

Representatives of institutions currently involved in developing off-campus post-graduate music education courses outlined their plans for future development. Representatives of institutions who expressed interest in being involved with collaborative development in the offering of distance education/Internet-based graduate and postgraduate music education units included: Robin Stevens (Deakin University), Neryl Jeanneret and Denise Paterson (University of Newcastle), Jane Southcott (Monash University), Gary McPherson (University of New South Wales), Nita Temmerman (University of Wollongong, Sam Leong (University of Western Australia), and (post-conference) David Forrest (RMIT).

Discussion then took place regarding possible ways of inter-institutional cooperation to address the issue of the provision of post-graduate music education courses in Australia including the possibility of establishing a consortium to develop cross-institutional offerings (including discrete study modules which could form units for course credit) using the Internet as the means of course delivery rather than institutions competing for what was considered to be a comparatively small number of students. It was suggested that a consortium of representatives from various institutions should be formed to explore the range of possibilities for inter-institutional collaboration for developing and offering of electronically-based course delivery. It was also suggested that the consortium have a link on AARME home page (and other music education such as ASME) for distribution of information.