Australian Association for Research in Music Education

Directions for the 21st Century: Research in Music Assessment and Evaluation

Proceedings of the XIX Annual Conference

28 September - 30 September, 1997
Faculty of Education
Griffith University

AARME

Publisher: AARME, Sydney

Editor: Dr Edward Gifford
Faculty of Education
Griffith University

Review Panel:
Dr Edward Gifford, Griffith University
Dr Guy Jansen, University of Queensland
Dr Adrian Thomas, Queensland University of Technology

Printed by Reprographics, University of Western Sydney Nepean

ISBN 0-9586086-0-1

August, 1998

AARME Executive Members 1995-1997

President	Dr Vanda Weidenbach Chair Academic Arts Unit Faculty of Education University of Sydney
Secretary	Dr Nita Temmerman Associate Dean Faculty of Education University of Wolloongong
Treasurer	Ass/Professor Robin Stevens Faculty of Education Deakin University
Immediate past President	Ms Jane Southcott Faculty of Education Monash University

Organising Conference Committee - 1997

Chair	Dr Edward Gifford School of Vocational, Technology & Arts Education Faculty of Education Griffith University
Members	Ms Hélène Matters Hilliard State School Education Queensland
	Ms Kay Hartwig Griffith University/Education Queensland

Directions for the 21st Century: Research in Music Assessment and Evaluation

This is the second Conference of AARME conducted in the new format involving research papers, round table discussions and issues forums. As a national research forum in music education, the conference was not well attended. This was largely due to the fact that most potential delegates had already attended the Australian Society for Music Education Conference held early in the year in Brisbane. Nevertheless, the conference was lively, informative, stimulating and friendly and gave opportunities for many beginning researchers from Queensland to share their research.

The conference theme attempted to address a variety of issues dealing with research in music assessment and evaluation which hopefully would impact on curricula development and teaching and learning processes in music education as we approach the 21st Century. The keynote address, given by Associate Professor John O'Toole from Griffith University, presented the wider context for viewing music education within the arts. The conference committee was extremely grateful to Associate Professor John O'Toole for agreeing to address the conference at very short notice due to the sudden withdrawal of Professor Liora Bresler because of difficult personal circumstances. It was with much regret that our President, Dr Vanda Weidenbach was unable to attend due to a most unexpected accident. Her paper was presented with great enthusiasm by Dr Jane Southcott.

The conference theme attracted presentations which dealt largely with evaluation issues and I commend these wide ranging topics to readers as they continue to seek relevant approaches to evaluate and assess teaching and learning in music education.

My sincere thanks is extended to Kay Hartwig and Hélène Matters for their outstanding help and support throughout and to Sue Wilkinson who did so much work in organising and formatting the conference report. I also thank our President, Vanda Weidenbach who supported the conference so keenly from a distance and for her work in supervising the final printing of the document.

Dr Edward Gifford
Editor and Confenor

Australian Association of Music Education
Research Conference 1997
Delegates

Ms Anne Berry
University of Southern Queensland
Toowoomba

Ms Pauline Beston
Conservatorium of Music
University of Sydney

Dr Jean Callaghan
University of Western Sydney
Nepean

Mr Peter de Vries
Faculty of Education
Griffith University

Dr Edward Gifford
Faculty of Education
Griffith University

Ms Kay Hartwig
Faculty of Education
Griffith University/Education
Queensland

Mr Damien Hoey
Metropolitan East Region
Education Queensland

Dr Guy Jansen
School of Music
University of Queensland

Ms Julie Kirchhubel
Queensland Conservatorium
Griffith University

Ms Hélène Matters
Hilliard State School
Education Queensland

Mr Bruce May
Brisbane Boys Grammar School
Brisbane

Assoc. Professor John O'Toole
Faculty of Education
Griffith University

Dr Peter Roennfeldt
Queensland Conservatorium
Griffith University

Ms Kathy Roulston
School of Education
University of Queensland

Ms Kathryn Russell
Southport Special School
Education Queensland

Ms Astrid Schummy
Faculty of Education
Griffith University

Ms Jane Southcott
Faculty of Education
Monash University

Dr Adrian Thomas
Faculty of Education
Queensland University of Technology

Contents

Keynote Address

Keynote Address

Strange Bedfellows: Positioning the arts within positivistic education systems

Associate Professor John O'Toole
Faculty of Education
Griffith University

Abstract

The first part of the keynote will explore the necessary nexus between research in the performing arts, art-making, and teaching. The second part uses a dramatic metaphor to advocate the positioning of the arts in the classroom in two so-far neglected ways:

a) taking up the challenge of the dominant 'workplace' rhetoric of schooling, to subvert it by actually colonising it. The Key Competencies are, strangely enough, the domain of the arts.

b) giving substance to the notion of 'the aesthetic classroom' (and an aesthetic of teaching).

Those polymaths among you - or polyarts, is it? - who know your Shakespeare will probably recognise the title of my keynote from *The Tempest.* "Misery acquaints a man with strange bedfellows". Perhaps 'misery' is too strong a word to use for teaching music or drama in schools, but classroom life can certainly often seem like being on a desert island in a storm!

I want to look at two sets of strange bedfellows among the arts, that can be extremely useful to us in finding directions for the 21st Century - the second of which is directly concerned with the business of assessment, evaluation, and validation of what we do.

The first set of bedfellows is a threesome (or troika, as I believe it's called in the sex business): art-making, teaching and research. These sometimes appear, or are constructed, to seem like opposites, or at least activities that weaken each other - some universities have separate departments of musicology and music, and even at a recent National Tertiary Symposium of Research in Performing Arts,[1] among the hundred delegates, there were only two arts educators (one - me - there by accident). However, these territorial boundaries are crumbling.

I find it difficult to distinguish my work as artist, arts researcher and teacher from each other. As a drama teacher I inevitably work as a playwright and director, and I certainly have to research the content I am teaching. As a researcher, I am conscious of the aesthetic dimension of what I do, of the art in the form. As a playwright and director, I invariably have to research background, and there are few more rigorous boards of referees than play producers or the paying public.

The notion of a central question is common to all forms of research. Finding the central question for a project is the first crucial endeavour for all research students, and often one of the hardest. In forming a drama, the playwright is immediately confronted by three sets of questions not unlike the questions that frame a research proposal:

- questions of purpose - What do we want to explore or say? Who is the audience for this? Why are we presenting it and why would they stay to watch?
- questions of context and focus: What's happening? To whom is it happening? When? Where? And what's at stake?
- questions of form: How can we explore this material? How shall we create meaning?

These questions apply to the act of composing too - though less discursively, perhaps.

There is one difference between art-making and research: Creativity is central to one world, and still a dirty word, or deeply suspicious to the other. Playwrighting and composing demand intuition, and the operation of the backbrain. Even this difference may in fact only be illusory, as modes of research into human behaviour change from the pursuit of single objective "truths" to paradigms that recognise the relativity and chaos theory underlying social life. More of this later.

The difference is worth exploring with an example that made it clear to me. As a playwright researching content I use my backbrain. A few years ago I was commissioned to write a play about the childhood of Adolf Hitler.(2) We started, quite wrongly, by filling our heads full of all the available data on this topic, and quickly got information overload and indigestion. We then started again from scratch, found a way in through a contemporary Austrian children's story called : "I am a Great Big Hairy Bear", and from then on trusted our back-brains to sort through the research data. Researching history is also in a way relative and fragmentary - with this material, a post-war American, a contemporary German and a Jewish historian, however scrupulous their integrity, would write very different histories, because they are coming from such different starting points. What they all have in common as historians is that they are trying to make cognitive sense of the same welter of incomplete fragments of factual events that happened organically and with all the contingencies of chaos. This is not what dramatists do. I was not looking as a historian for what could be verified externally to fit into an ideological paradigm which illuminated the social political processes of that period of history. The seeker for artistic truth approaches the task looking for resonances that can be verified internally, implicitly, and through contradiction and irony. What was most intriguing to me was how little there was of the man in the boy. His parents were not monsters. His mother Klara was a sweet, gentle woman whom Adolf adored, his father Alois a middle-class customs official and Beekeeper, a stern but loving paterfamilias of his time who actually favoured Adolf. We found no trace of anti-Semitism, but only a nice Jewish doctor who treated Klara's final illness, and to whom Hitler continued to send Christmas cards for the rest of his life, while he sent other Jews to the gas chambers.

This data is difficult for historians. For the dramatist, the contrast of these kind and humdrum people resonates with what we know of Hitler. A picture emerges of a morose, adolescent dreamer

- who wrote a hundred poems and an opera to a girl he never had courage to introduce himself to - a picture that speaks with loud irony of the dreams that plunged Europe into the holocaust. The resonance is with ourselves and with our dreams. The artist's truth is problematic and moral: it gives no factual answers, but the very act of raising questions is an ethical deed - and the basis of all research. And it is becoming recognised that research into human behaviour, like the arts, is a conversation.

Resonances are also the stuff of poetry - which brings us back to the title of this keynote, "strange bedfellows". As we struggle to find new research paradigms to investigate the arts and arts education, poetic language is returning to the research conversation. For a long time we were bound to the methods and paradigms of traditional social science research, which is replete with nouns, that confirmed the positivistic world-views of the researchers, and affirmed the Newtonian universe. History, Pedagogy, Truth, Data, Information, Knowledge - they are all, crushingly, nominal - nouns. Both the teacher's and the educational researcher's favourite was 'Objectivity' which is a noun about noun-ness: the teacher tries to encapsulate reality for her students in terms of "objectives", the researcher tries to capture reality in "objective" terms too, in other words in terms of static, observable and repeatable objects. The obverse of objective was subjective, into which category came art, poetry and conversation, which were generally excluded from the research canon as unstable, unknowable, unrepeatable, unverifiable, and untrustworthy. There was little difference in research methods between human behaviour and pharmacy. Now research is beginning to be more flexible, perhaps in a belated reaction to the strident positivism of info-technology. We are discovering new forms of research conversation - action research, reflective practitioner, ethnomethodology, autobiography. These research forms acknowledge that what we discover in our research is only a holding form that allows us to phrase the next question. Let me quote a text by an information age philosopher, describing a research project into virtual reality (which was, of course, invented by the arts millennia ago!):

> "With a mind-set fixed in information, we become poorer in overall meaning. We get into the habit of clinging to knowledge bits and lose our feel for the wisdom behind knowledge".[3] (Heim, 1993, p.10)

Two words coming back into the research lexicon are "meaning" and "wisdom", both words with strong poetic resonances that have been ironed out of their synonyms, "information" and "knowledge".

The second set of strange bedfellows I discovered when involved actually in a piece of very conventional social science research, the NAAE Project into the Mayer Key Competencies and Arts Education.[4] I'll get back to that in a minute. First, I'll explain my own connection with the title of this Keynote, and with Shakespeare's *The Tempest.*

You'll need to know, if you don't already (because you are in for a long analogy here), that *The Tempest* is about an Italian duke, Prospero, who is ousted by his brother Antonio and a couple of other Italian princes, and cast away on a desert island with his daughter Miranda, a lot of books and some magic tricks. He uses these to shipwreck his usurpers, and a few other comedians, and eventually get back to ruling Milan. For this he needs the help - not always willing - of the locals, who are an odd couple called Caliban and Ariel. I think that Shakespeare got most of the plot from a film by Peter Greenaway.

My own start as a dramatic artist was at school, where I must admit I reached my zenith as an actor - as Portia in The Merchant of Venice. I reckoned I was good - well, we had a bit of trouble with the bit where she kisses Bassanio, but come to the Quality of Mercy speech and there wasn't a dry eye in the house - even on the night I forgot to take my teeth brace out. My mother thought I was good, too until an older teacher observed tartly to her that I wasn't a patch on the boy who'd played Portia in the school production ten years earlier - a kid called Paul Scofield. Whatever became of him I wonder?

Uncrushed by that, two years later I got to play Prospero in *The Tempest*. It may not have been the definitive performance for the audience, but it gave me a taste for the character - for being the master, in total control of his curriculum and all the puppet people, with a mixture of knowledge, cunning and magic. And he wins. The seeds of an egotistical drama teacher, there. Of course, in *The Tempest* we never get to see the sequel, to find out if the people of Milan are really pleased to have their negligent, capricious, superstitious old Duke back, with his obsession for the liberal arts and ineptness at picking who to delegate to, instead of the streetwise and ruthless Antonio - a bit like having Bob Menzies back now in place of Paul Keating ... or perhaps we have.

"Misery acquaints a man with strange bedfellows" - may seem an odd quotation to use for this attempt to map the directions for arts education into the 21st Century. If you know *The Tempest*, you'll recognise the scene where a clown, Trinculo, is cuddled up under a blanket, with a deformed monster, Caliban, both besieged by a storm. A few minutes later, his drunken friend Stephano pulls him out, with the question "how camest thou to be the siege of this mooncalf?" - more talk of sieges (though in this case the word's got another meaning entirely - it's a polite Jacobean word for shit). A monster's excrement. So, a clown, mistaken for something a monster has shitted, is hiding in a storm - it doesn't sound very promising as a metaphor for the place of the arts in 21st Century education. Or very accurate. After all, we are now a Key Learning Area in the National educational system, one of the official princes of the curriculum.(5) And the arts sit together in that KLA rather like the princedoms of Renaissance Italy - a loose alliance of interdependent but mutually suspicious territories!

It's great to be part of a Key Learning Area in 1997. However, a sombre warning of the dangers of getting to believe we are really mainstream was delivered to us in this University this month, where for reasons that were territorial and capricious, our primary arts time was halved - with the hint that it could disappear altogether. An Antonio at work in the Faculty. So much for princedoms of curricular power. Great while you have them.

As an arts teacher, I sometimes feel rather like Trinculo, that most post-modern of Shakespeare's devices, the fool in league with a monster and a drunkard to overthrow the establishment, but mostly providing just a pantomime of the power plays where dukes get to really usurp and assassinate each other. Trinculo is a bit of a drip, but some of Shakespeare's sager fools have more than a passing influence on their masters and the action - think of Autolycus, Feste, Thersites. Apart from King Lear's doomed fool, they are survivors. They are good at spotting protectors of influence or at least other people's dirty blankets to hide under.

Which brings me to the Mayer Key Competencies. Meet Caliban and his blanket. The utilitarian slave, as Prospero describes him not pretty - "a freckled whelp, hag-born" - but useful - "We cannot miss him - he does make our fire, fetch in our wood, and serves in offices that profit us". Strip the Mayer Committee of the government-report language, and Prospero's description just

about sums up its rationale for competency-based education, which has focused the objectives of teaching and learning entirely on employability.(6) An important element of that is the concept of Key Competencies. Like Miranda, we fastidious arts teachers "do not like to look upon them". After all, given half a chance they'd like to rape us, so they are dangerous.

But what is important for us is that both Caliban and the Mayer competencies, may not be very beautiful, but they are actually responsive to the enchantment of art and dreams:

> "this isle is full of noises, sounds and sweet airs, that give delight and hurt not. Sometimes about mine ears I hear a thousand twangling instruments ... then in dreaming, methought, the clouds would open and show riches ready to drop upon me, that when I waked, I cried to dream again."

Riches for Caliban - employment prospects for the Key Competencies - there's more than a touch of the dreamer about both. Can we arts teachers use our magical arts to tame Caliban, and sneak up on Prospero's curriculum?

I believe, to my own surprise, that the Key Competencies are tailor-made for the arts to colonise. This may seem odd, when concepts that we think are Key Competencies have been ruthlessly excluded from them - like imagination, creativity, aesthetic awareness, emotional understanding. Excluded after quite bitter rearguard actions by arts educators. Now, the only one where we seemed to have any territory, "using cultural understandings", has been frozen because, says DEETYA, it's too hard to define, to apply to the workplace or, they say, to teach.

In case you've been on a desert island for twelve years, competency-based education seeks to train particular skills and understandings needed in the workplace, and to measure students in terms of defined competency standards. It is outcome-driven, which is scary for arts educators, who prize the imaginative diversion and the unexpected learning, the negotiation of meaning and understanding as you go along, the innovative artwork. Most industries now prescribe accepted competency standards in their training. Underpinning these are a number - seven or eight, depending on which government paper you read - of generic competencies, which are intended to identify those skills needed in any workplace and - very much as an afterthought - in people's home, community and broader socio-political environments. Doesn't sound enthralling, does it? However, I was cheered the other day to run into an old student of mine now teaching the arts in Special Ed, who was bubbling with enthusiasm about Key Competencies.

Let's crawl under Caliban's cloak to claim the whole territory, one Key Competency at a time:

- the first is: "collecting, analysing and organising ideas and information". Even this minimal title suggests a major contribution for the arts - theatrical rehearsal, musicology, making radio programs, researching background, learning and managing choreography, all entail collecting, analysing and organising ideas and information. The full descriptors for this competency add at least two further implications of major import to us:

  Firstly, "techniques required to... interpret...information"

  One of the major things an artist does is interpret - either interpreting raw data to form art works, or interpreting text to perform them, and of course, responding to art is entirely a

process of interpreting ideas and information. Aesthetic judgment, by artist and audience, is a process of analysis, interpretation and synthesis which operates at a very high level of cognitive and affective complexity whose demands actually begin beyond the standards prescribed for that competency.

Secondly, "information can come in a variety of forms.., can be rendered orally, graphically, pictorially."

Let's be imaginative, even if the Mayer committee is not, and remember that much information is non-propositional - sensory, emotional, kinaesthetic, perceived aurally, visually and through the body. These are the essential territory of dance, music and drama.

In other words, teaching any of the arts IS teaching that Key Competency, more than adequately. I've been rather detailed and prescriptive about reporting on that first competency, but even if I had time, I needn't bore you with that for all of them.

- Now try the second Key Competency: "Communicating ideas and information". Just quickly brainstorm with yourself whether and how music does that. Add the word 'presenting' to 'communicating' and it should get us even deeper under Caliban's cloak.

- The Third Key Competency is: "Planning and organising activities". There is a stereotype hard to break, that other subjects are more "organised" than the arts, that the arts are just "playing around". Only those teachers and educational administrators who have never been involved in a school musical believe that the performing arts are just fun, and not the most complex piece of military logistics you're likely to be involved with in a school, not even excluding the Geography trip to Indonesia. And good play of any kind is both organised and serious.

- Fourth: "Working with others and in teams". Interestingly but not surprisingly, this is the one that the educational mandarins are most worried about, especially in secondary schooling. The Queensland Board of Senior Secondary School Studies, in their investigation of how the Competencies are embedded in senior syllabuses, scanned the ranks of subjects taught and learned as solitary, individualistic endeavours and noticed emphatically how the performing arts give a real meaning to this Key Competency.(7) Moreover, unlike many other subjects, arts teachers are unafraid to find means to assess teamwork. We even distinguish between different kinds of teamwork - the collaboration, negotiability and collective decision-making needed to make a television program or collage drama, the ensemble sensitivity needed to act or play music together well and the disciplined synchronisation necessary for a dance work - teaching and measuring these is part of our daily work in a way quite baffling to many mathematicians and geographers.

- Number five is "Using mathematical techniques" This is the one that we arts teachers are most frightened of - as we found, again unsurprisingly, in the NAAE Project into the Key Competencies.

Now, this is the audience participation section (that's what you get if you ask an old theatre-in-education hand to give keynotes). You all get to do a mathematical team test. (Has the thought of maths AND audience participation got you ducking for cover... ! Be brave.)

If you like your neighbour, turn to him or her. If you don't like audience participation or your neighbour, do it by yourself. Quickly try and brainstorm all the applications of maths that occur or could occur in your music teaching. Mathematical thinking does not just mean calculus and algebra. It includes words like space, proportions, balance, sequence, numerical relationships, perspective, scale - as well as activities like accounting, giving directions and calculating timesheets. Use those to spark ideas.

- The next Key Competency (or KC as we call them in the Voc.Ed.Biz) is a doddle for us: "solving problems". The creation of any art work can be expressed as a continuous process of solving problems, and, more important, learning the skills of identifying and framing the nature of the question to be asked, the problems to be solved. We're way ahead of the rubric in this one.

- Before the survey work done by the NAAE Project on the Key Competencies, I wondered about the seventh: "Using technology" - which actually means more than computers. According to our Project findings, this is a Key Competency that no longer holds fears for most of us, it seems. Each art form has its own technology, from violin to paintbrush, which may not actually be very transferable to other contexts. However, the jacks of all trades, who are our students, are forced by the art form to learn confidence and transfer technological competence, as they juggle lighting and sound board, music midis and samplers, design and graphics packages, spreadsheets, jigsaws and monkey wrenches, video cameras and graphic projectors.

- The eighth Key Competency, "Cultural understandings"..... is one which all arts teachers in the project responded to with no trouble and a clear sense of the range of meanings embedded in this competency. However, the government planners not being arts teachers, and with no better understanding than the Italian Princes of the nature of their magic island, they have found it all too perplexing, and so it has been frozen - the economic rationalists have resorted to putting a spell on culture, which of course is what Prospero did whenever he found something alien and threatening.

We can sum up in some more of Trinculo's words

> "Lord, that a monster should be such a natural."

He actually meant 'fool', but we can use the word 'natural' either way, to suggest that far from being frightened of the poor deformed monster spawned by the Mayer Committee, Caliban is a natural ally that can help to position the arts unseen, to be the rightful kings of the island. Before leaving this incredibly long-drawn-out and laboured analogy, I'd like to drag in one more character.

> "This island's full of music, sounds and strange airs, that give delight and hurt not".

Who made it so? Who conjured

> "out of air, out of thin air... the cloud-capped towers, the gorgeous palaces, the solemn temples, the great globe itself"

to say nothing of a stunningly clever theatrical stunt disguised as a harpy? Ariel, that's who. If you don't know the play, Ariel was Prospero's Head of Performing Arts, used by him to lay on visions of delight when politically necessary. Like Nuptial Masques, and Rock Eisteddfods. No wonder Ariel was often reluctant, longing for freedom.

Students in school classrooms rarely have about their ears "a thousand twangling instruments". More often a visual, aural and social cacophony that seems designed to be as unaesthetic - and anaesthetic - as possible. Yet of course there is a very important, and very overlooked, aesthetic dimension not just to arts teaching but to all teaching and learning. In Prospero's great final drama lesson to his daughter and her lover, where, remember, he reminds us that we too, like Ariel's creations

> "The cloud-capped towers, the gorgeous palaces, the solemn temples
> ... are such stuff
> as dreams are made on and our little life
> Is rounded with a sleep."

He also refers to his own theatre both literally and metaphorically

> "The great Globe itself, yea, all which it inherit"

Whether or not all the world IS a stage (Shakespeare did go on about it, didn't he) the school certainly is. Every school and classroom is a performance space, every lesson a performing event, and all of us are performers and directors - and that includes our colleagues in Maths and Phys.Ed., and it includes the students. We as drama and music teachers are actually trained to use our voices, our bodies, our faces, our understanding of the way space works; we know about playing roles, about empathy, and about reading character - it's our curriculum. We can't foist this on to our colleagues or the students, but we can provide best practice models for both through our own dramatic personas as schoolteachers. Ariel can be present in our own classrooms at least.

Prospero was stupid enough to bully Ariel and get her offside, and then to throw his magic arts away, so neither accompanied him back to Milan. Poor dreary Milan. Perhaps we can make better use of our aesthetic advisors, and win Ariel too over to our service, along with Caliban. Being one of the Princes - a Key Learning Area - is great, but it's not everything. Caliban's cloak and Ariel's artistry can equally both help us arts teachers to survive on the island into the 21st Century, and even help to change it from a desert peopled by exiles and throwbacks, to

> "O brave new world that hath SUCH people in it!"

Footnotes

(1) National Symposium on Research in the Performing Arts (May 1997). Victorian College of the Arts, Melbourne.

(2) O'Toole, J. (1986) *The Beekeeper's Boy*. Brisbane: Playlab Press.

(3)Heim (1993) *The Metaphysics of Virtual Reality.* New York: Oxford University Press. (10).

(4) Bryce, J., Harvey-Beavis, A., Livermore, J. and O'Toole, J. (1996) *The Mayer Key Competencies and Arts Education.* Melbourne: A.C.E.R.

(5)(1994). *The Arts - a Curriculum Profile for Australian Schools.* Melbourne: Curriculum Corporation.

(6)Mayer, E. and Committee (1992) *Key Competencies.* Canberra: A.G.P.S.

(7)Allen, R. and Committee (1996) *Key Competencies: A Research Project.* Brisbane: Queensland Board of Senior Secondary School Studies.

Research Papers

Self-Regulated Learning And Its Influence On Instrumental Performance Practice.

Dr Vanda Weidenbach
Faculty of Education
The University of Sydney

Abstract

Although learning to play a musical instrument is an activity begun by many individuals, few achieve success. Despite the universal search by teachers to find effective instructional methods, the provision of considerable financial outlay by guardians, and the efforts made by instrumental students themselves, many discontinue their studies before attaining proficiency.

There has been a gradual shift from the previously accepted view that instrumental performance success depends primarily on musical giftedness. More recent focus has been directed to the effects of practice and other mediating variables, both innate and environmental.

It is generally agreed that practice is important to successful performance outcomes, particularly amount of practice, however little is known about the diversity of strategies used by instrumentalists, particularly beginners, and its impact on instrumental development.

An investigation was conducted to probe the practice strategies of a group of novice keyboard instrumentalists and to determine which influences were the most significant on performance outcomes. Results of the study showed that students who were metacognitively engaged in their practice and could be identified as self-regulated learners, made the most significant progress in performance achievement. The outcomes suggest that teachers need to know how their students practise and to assist beginners, in particular, in becoming more metacognitively involved in their own learning.

Introduction

Learning to play a musical instrument is a complex process involving the application of various cognitive activities to facilitate the acquisition of knowledge, as well as extensive practice to develop essential psychomotor skills. Contemporary research suggests that instrumental skills are the result of diverse factors which include genetic potential, maturation, musical ability, cognitive ability, enculturation, environmental conditions, training, and practice.

Of these, practice has attracted the least attention. It is generally acknowledged that practice is an essential element in the development of instrumental performance skills (Wagner, 1975; Rosenthal, 1984; Wolfe, 1984; Rosenthal, Wilson, Evans, & Greenwalt, 1988; Price, 1990; Barry, 1992). Despite this, according to Sloboda (1985:90), "almost nothing" is known "about the precise ways in which musicians of differing skill go about their rehearsal."

Rubin-Rabson (1939) and Buck (1944) suggest that students practise inefficiently due to their ignorance of appropriate learning strategies. According to Leonard & House (1972), (1972), Rainbow (1973), Leonard & Colwell (1976), Sidnell, (1986), Coffman (1990) and Barry & McArthur (1994), students do not understand what constitutes optimal practice techniques.

Although teachers say they discuss a range of routine practice behaviours with their students, few suggest strategies which enable students to become metacognitively involved in their private practice (Weidenbach, 1995b; Barry & McArthur, 1994). Strategies ascribed to teachers (Minahan, 1986; Hinson, 1996) have not been subjected to rigorous investigation leaving their efficacy in doubt. Furthermore, since most teachers rarely monitor students' private practice sessions (Weidenbach, 1995a) the effectiveness of their recommendations is unknown.

Interviews with elite performers (Uszler, Gordon & Mach, 1991) and a small number of studies by Gruson (1988), Miklaszewski (1989), Whitaker, 1989; and Hallam (1995) have shed light on the multiple approaches adopted by experts during practice. Gruson's study demonstrated that piano students of different levels of experience employed different levels of cognition. Clearly, the process of practice is complex, as much a function of the brain as of physical drill. Gruson's cognitive approach to practice analysis suggests that practice schema of instrumental performers develops over time as a function of experience.

Research across a range of disciplines has shown that to be successful, practice needs to be "deliberate" (Ericsson, Krampe & Tesch-Romer, 1993; Barry (1990). It has been suggested that teachers should instruct students so they may maintain executive control over their musical thinking (Boardman, 1989) thereby involving metacognitive activity. Metacognition, the ability to plan, organise, self-instruct, self-monitor, and self-evaluate during learning (Corno, 1986; Corno & Mandinach, 1983; Flavell, 1992) is an essential sub-process of self-regulated learning. According to Zimmerman (1989:392), students who are "metacognitively, motivationally, and behaviourally active participants in their learning process" are self-regulated learners.

This study was prompted by the need to probe the practice strategies of a group of beginner students and to determine whether the level of metacognitive engagement influenced performance outcomes.

Method

Subjects and setting

The subjects were twenty-one trainee teachers undertaking Bachelor of Education Program (Primary). None had previously learned to play keyboard instruments. The setting was a Micro Technology Music Laboratory in which a bank of 16 KR33 Keyboards were connected via microphones and headphones to a Master Teaching Console, Roland TL16. Each station also had a Roland MT100 Sequencer-Sound Module. The piano texts were *The Joy of First Piano* (Agay, 1972), *Microjazz for Starters* (Norton, 1986), and *Roland Piano Skills Book 1* (Roland, 1988). These texts were supported by music software on mini-computer disks which provided piano alone demonstrations of the music and enhanced orchestral backgrounds. Blank disks were provided to students to record practice sessions in the laboratory as were blank audio tapes for home practice.

Design

The investigation adopted case study methodology. Data, both qualitative and quantitative, were collected via recordings of practice, questionnaires, problem solving activities, practice observation, journals and instrumental performance. Zimmerman's scale of Self-Directed Learning Strategies (1989; 337) was used for analysis of journal entries. Other measures taken to probe cognitive aspects of practice included self-report scales for Planned Practice, Independent Learning, and Deliberate Practice. An analysis of recorded practice provided data for Self-Directed Physical Practice. Performance Achievement which included Repertoire Progress, Sight Reading, and Scanning, was measured by performance examination at the conclusion of the study.

Procedure

Students attended a three hour per week elective in Beginner Keyboard Studies of which the final was for individual private practice. Students determined whether they would use computer-aided instruction. Across the period of the study students recorded specific practice sessions on both computer and audio tape.

Measures were taken of students' metacognitive involvement in the planning and implementation of practice strategies, and their ability to be self-directed in their learning throughout the study. Students self-reported specific thinking and planning behaviours on researcher-designed questionnaires while reflections on their planning and progress were recorded in journals.

Results

Metacognitive aspects of practice

The study sought to determine whether students who functioned at higher levels of thinking by the demonstration of complex analytical behaviours and the application of diverse strategies, would produce increased performance outcomes. Analysis of results of metacognitive processes and their impact on performance outcomes appears in Figure1.

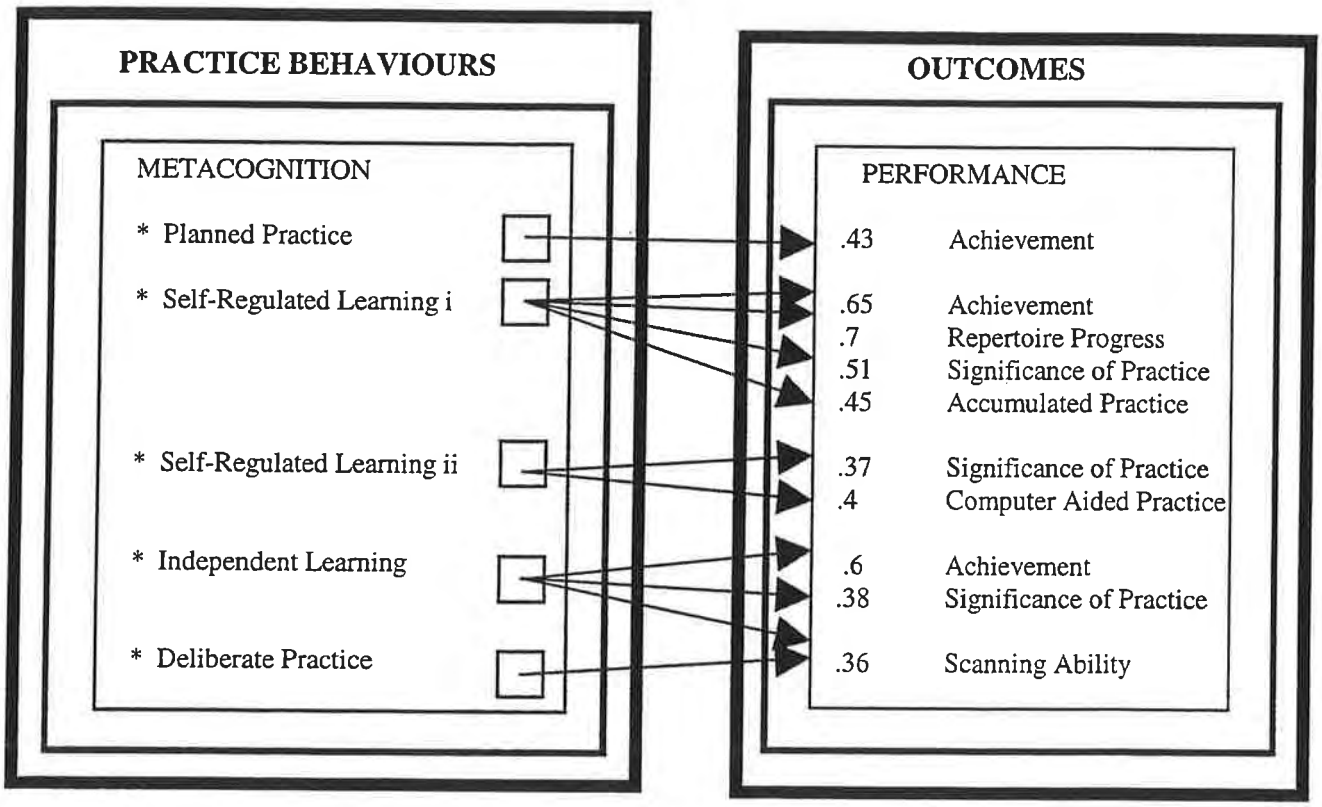


Figure 1 Relationship between metacognitive practice behaviours and outcomes

Planned Practice

Students who planned practice by scanning the music to identify time-signature, key-signature, beats per bar, and musical signs, before beginning to rehearse, and to count or sing as well as looking ahead during rehearsal reached higher levels of performance achievement (r=.43). Thinking about strategies and applying them prior to and during rehearsal were effective.

Self-Regulated Learning

The data provided by journal entries, Self-Regulated Learning Items (SRLi), correlated most highly with performance achievement. Some students reflected in depth on their performance development in their journals, particularly in regard to rehearsal, being able to articulate a wide

range of skills and strategies in planning. In addition, these students used feedback to self-evaluate progress, they set goals, sought information, and structured their environment. It was this group which made the most significant progress, Performance Achievement correlating highly (r= .65) with SRLi. The same students also made the most significant repertoire progress, that is, they learned more advanced pieces than other students (r=.7). Self-regulated learners also acknowledged the significance of practice (r=.51).

Independent Learning

Performance achievement was also influenced by students who had developed skills which facilitated the learning of new pieces independently of the teacher. Students were described as Independent Learners when they gave detailed descriptions of the steps they implemented to teach themselves previously unseen compositions. Independent Learning correlated highly (r=.6) with performance achievement.

Those students who conducted simple routine score analysis of the piece and accessed the demonstration model through the computer as their only strategies were considered to be functioning at the lower end of the Independent Learning scale. It appears that students who produced successful performance outcomes were those who planned strategies based on analytical evaluations of previously successful strategies. They planned, rehearsed, gained self-feedback from outcomes, identified problems, and selected strategies which formed the basis of their planning procedures for the next cycle of rehearsal. (See Figure 2).

Thinking about practice, therefore, played a prominent role in the organisation of successful practice. Students who thought intensively about practice procedures, were identified as the most competent in learning a new piece without teacher assistance, and the same students also achieved higher levels of performance outcomes.

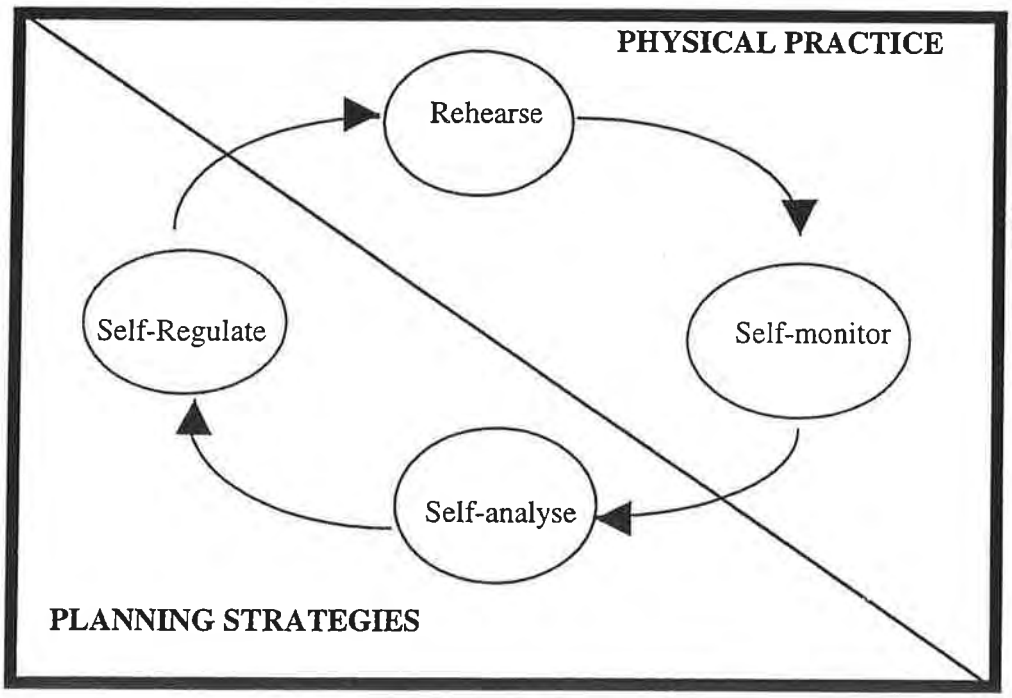


Figure 2 Self-regulating practice model for novice instrumentalists

Deliberate Practice

The data for Deliberate Practice were generated from students' explanations of how they sought to remediate their performance of a piece which was not progressing satisfactorily. This identified those students who followed a cycle of planning, rehearsal, analysis of outcomes, selection of specific strategies to remediate particular problems, and then followed these steps by repeating the cycle. They were methodical, approaching their practice with deliberate intentions. It appears that this was reflected particularly during sight reading. From the Scanning Ability measure, it was found that those students who adopted Deliberate Practice strategies were the most able in reading ahead in their music while sight reading (r=.36).

Discussion

Based on the results of this study, there is strong evidence to suggest that among the students in this study, there was a group who were metacognitively active participants in practice. Furthermore, the research evidence shows that students in this group were the more successful achievers in performance outcomes.

In reflecting on the outcomes of the study, it is clear that the potential of many students to be reflective, analytical, and self-directed may have, in the past, been under-estimated. Despite the instrumental naivety of this group of students, several showed a capacity to report extensively on how they cognitively planned and analysed practice across several dimensions.

From past praxis, there has been a tacit implication that beginners learn primarily by rote, and drill and practice. It was found in this study, following analysis of journal entries, that some students were capable of thinking quite broadly and deeply about both practice and progress. This reflection was sometimes prompted by researcher questions but generally students wrote spontaneously about their thoughts on progress or lack thereof. Despite being untaught in practice procedures, some students demonstrated considerable capacity for perceptive analysis, even to the point of verbalising that they understood their minds knew what to do even though their hands often failed to respond. These students clearly did not rely on repetitive, mechanical practice alone.

Students' ability to articulate their thoughts about practice highlighted the potential some beginners had to apply metacognitive processes to their practice. For example, they recognised that to practise when fatigued was not productive, that trying new and diverse strategies was important for progress, and that analysis was critical to effective strategy selection. In relation to computer assisted practice, they acknowledged that the sequencer was an aid for both motivational and instructional purposes. One student astutely observed that "practice" and "playing" were different.

Many students were able to define which strategies and conditions were personally most effective. This they based on the selection of different strategies which they found had previously yielded results. There was also a core of students identified as independent learners because they demonstrated the capacity to learn new pieces independently, that is, without teacher instruction.

This study demonstrated that some students could be identified as self-regulated learners. Metacognition is one element in self-regulation. Based on analysis of journal entries, students' level of self-regulation was evaluated but this was not restricted to students' cognitive behaviours and the ways in which they described their thinking about practice. From analysis of recorded

practice, students were identified as self-regulated learners by their modification of their practice schema.

Many instrumental teachers suggest there are particular rehearsal strategies which are more effective than others. For example, to play slowly, or to play hands separately are frequently recommended, among other behaviours, few of which are supported by research. This fails to recognise the individuality of students in their preferences for learning or their capacity to learn in particular ways. What may be effective for one student may be entirely inadequate or inappropriate for another. Furthermore, there is now growing evidence that students demonstrate preferences for using particular modalities in music learning (Dunn, 1994) and the teacher's role ought to be to help students identify their most appropriate learning modes. Students, in this study, who took control of their own practice who were the more successful performers.

Students who were metacognitively active in this study had not been influenced by prior instruction. Therefore, if this can occur fairly naturally in some students, it is possible that by giving deliberate instruction to all students in a range of thinking strategies to be applied to instrumental practice planning and implementation, metacognition can be used to very positive effect.
This study provides relatively strong evidence that it was self-directed practice which led to performance achievement and that even novice instrumentalists are capable of thinking about practice. Therefore, the importance of teaching students how to become metacognitively engaged throughout practice cannot be over-emphasised.

Teachers should discuss and teach practice strategies to their students. However, they need to provide students with an extensive range of possibilities with which to experiment. Once these are understood by students, emphasis should be placed on the importance of individual student selection, according to their understanding of which of these strategies produce the most positive results. Promoting the application of analytical and reflective processes, rather than narrowly focussed drill and practice schema, will enable students to take greater responsibility for their own learning and discover optimal practice procedures.
It would be worthwhile for aspects of the present study to be replicated. Practice is clearly an influential component of instrumental performance development at all levels, not only for beginners, and future studies could also be extended beyond keyboard learners and directed to a diversity of instruments.

Conclusions

This study has provided some insights into the practice behaviours of a group of young adult keyboard instrumentalists in the earliest stages of their learning. The focus has been on the behaviours demonstrated by students who were not given direction by their instructor on the application of any particular strategies. Existing knowledge of practice and the schemas developed by individual instrumentalists is in its embryonic state and if teachers are to lead students to best praxis in practice, there is a need to know more about the process of effective rehearsal. Discovering how students can tap the potential they have for exerting greater metacognitive control during practice will add to pedagogical knowledge.

As Curwen earlier stated in her principles of pianoforte instruction, "Never tell a pupil anything that you can help him to discover for himself" (Curwen, 1886:viii).

References

Agay, D. (1972). *The Joy of First Piano*. New York:Yorktown Music Press.
Barry, N. (1990). The effects of different practice techniques upon technical accuracy and musicality in student instrumental performance. *Research Perspectives in Music Education, 1*, 4-8.
Barry, N. (1992). The effects of practice strategies, individual differences in cognitive style, and gender upon technical accuracy and musicality of student instrumental performance. *Psychology of Music, 20*, 112-123.
Barry, N. H. & McArthur, V. (1994). Teaching practice strategies in the music studio: A survey of applied music teachers. *Psychology of Music, 22*, 44-55.
Boardman, E. (1989). The relation of music study to thinking. In E. Boardman (Ed.), *Dimensions of Musical Thinking* (pp. 1-7). Reston: MENC.
Buck. P. C. (1944). *Psychology for Musicians*. Oxford: Oxford University Press.
Coffman, D. D. (1990). Effects of mental practice, physical practice, and knowledge of results on piano performance. *Journal of Research in Music Education, 38*, 3, 187-196.
Corno, L. (1986). The metacognitive control components of self-regulated learning. *Contemporary Educational Psychology, 1*, 333-346.
Corno, L. & Mandinach, E. (1983). The role of cognitive engagement in classroom learning and motivation. *Educational Psychologist*, 18, 88-108.
Curwen, A. J. (1886). The teacher's guide to Mrs. Curwen's Pianoforte Method. London: J. Curwen & Sons.
Ericsson, K. A., Krampe, R. Th., & Tesch-Romer, C. (1993). The role of deliberate practice in the acquisition of expert performance. *Psychological Review, 100*, 3, 363-406.
Flavell, J. (1992). Cognitive development: Past, present and future. *Developmental Psychology, 28*, 6, 998-1005.
Gruson, L. M. (1988). Rehearsal skill and musical competence: does practice make perfect? In J. A. Sloboda (Ed.), *Generative processes in music: The psychology of performance, improvisation, and composition* (pp.91-112). Oxford: Clarendon Press.
Hallam, S. (1995). Professional musicians' orientation to practice: Implications for teaching. *British Journal of Music Education, 12*, 3-19.
Hinson, M. (1996) Does your practice make perfect? *Piano Rendezvous, 2*, 4-6.
Leonard, C. & Colwell, R. (1976). Research in music education. *Bulletin of the Council for Research in Music Education,* 49, 1-30.
Leonard, C. & House, R. W. (1972). *Foundations and principles of music education.* New York: McGraw-Hill.
Miklaszewski, K. (1989). A case study of a pianist preparing a musical performance. *Psychology of Music, 17*, 95-109.
Minahan, J. A. (1986). The art and science of practicing. *Music Educators Journal, March*, 23-24.
Norton, C. (1986). *Microjazz for starters*. London: Boosey & Hawkes.
Price, H. E. (1990). *Sequential patterns of music instruction and learning to use them.* Paper presented at the meeting of the Music Educators National Conference, Washington, DC.
Rainbow, E. (1973). Instrumental music: Recent research considerations for future investigations. *Bulletin of the Council for Research in Music*
Roland Corporation. (1988). *Piano ISM Book 1*. Osaka: Hotta Inc.
Rosenthal, R. K. (1984). The relative effects of guided model, model only, guide only, and practice only treatments on the accuracy of advanced instrumentalists' musical performance. *Journal of Research in Music Education, 32*, 4, 265-273.

Rosenthal, R. K., Wilson, M., Evans, M. & Greenwalt, L. (1988). Effects of different practice conditions on advanced instrumentalists' performance accuracy. *Journal of Research in Music Education, 36,* 4, 250-257.

Rubin-Rabson, G. (1939). Studies in the psychology of memorizing piano music. 1: A comparison of the unilateral and the coordinated approach. *The Journal of Educational Psychology, 30,* 321-345.

Rubin-Rabson, G. (1940a). Studies in the psychology of memorizing piano music: II. A comparison of massed and distributed practice. *Journal of Educational Psychology, 31,* 270-284.

Rubin-Rabson, G. (1940b). Studies in the psychology of memorizing piano music: III. A comparison of the whole and the part approach. *Journal of Educational Psychology, 31,* 460-476.

Rubin-Rabson, G. (1941a). Studies in the psychology of memorizing piano music: IV. The effect of incentive. *Journal of Educational Psychology, 32,* 45-54.

Rubin-Rabson, G. (1941b). Studies in the psychology of memorizing piano music: V. A comparison of pre-study periods of varied length. *Journal of Educational Psychology, 32,* 101-112.

Rubin-Rabson, G. (1941c). Studies in the psychology of memorizing piano music: VI. A comparison of two forms of mental rehearsal. *Journal of Educational Psychology, 32,* 593-602.

Rubin-Rabson, G. (1941d). Studies in the psychology of memorizing piano music: VII. A comparison of three degrees of over-learning. *Journal of Educational Psychology, 32,* 688-696.

Sidnell, R. G. (1986). Motor learning in music education. *Psychomusicology, 6,* 1 & 2, 7-19.

Sloboda, J. A. (1985a). *The musical mind: The cognitive psychology of music.* Oxford: Oxford University Press.

Uszler, M., Gordon, S. & Mach, E. (1991). *The well-tempered keyboard teacher.* New York: Schirmer.

Wagner, M. J. (1975). The effect of a practice report on practice time and musical performance. In C. K. Madsen, R. D. Greer & C. H. Madsen (Eds.), *Research in music behavior: Modifying music behavior in the classroom* (pp.125-130). New York: Teachers College Press.

Weidenbach, V. G. (1995a). Making practice perfect: Connecting contemporary praxis with research findings. In H. Lee & M. Barrett (Eds.). ASME; Official Proceedings of the Xth Annual Conference, 29 June - 2 July. *Honing the Craft.* Hobart, (pp.288-299). Tasmania.

Weidenbach, V. G. (1995b). Facilitating the progress of novice to expert: Cognitive aspects of instrumental practice. In N.Temmerman & N. Jeanneret (Eds.). AMEL Official Proceedings of the XVIIth Annual Conference, September 24-27. *The Professional Development of Music Educators.* University of Wollongong, (pp.110-122). NSW.

Whitaker, N. (1989). *Reflective thinking as exemplified in musical decision making.* Unpublished Doctoral Dissertation, University of Illinois at Urbana.

Wolfe, D. E. (1984). The use of behavioral contracts in music instruction. In C. K. Madsen & C. A. Prickett (Eds.), *Applications of research in music behavior* (pp.43-50). Tuscaloosa, AL: University Alabama Press.

Self Evaluation of a Music Teacher

Peter de Vries
Faculty of Education, Griffith University
and
Primary Music Teacher, Education Queensland

Abstract

In this paper the researcher, a practising primary school music teacher, documents how he has used the research act to evaluate his place in the teaching profession. The research data, an autobiographical novel of the researcher's teaching experiences, was collected/written prior to any other part of the research act occurring. A methodology was subsequently constructed stemming from phenomenology and autobiography whereby themes were drawn from the novel, analysed, and selected teachers from the novel were interviewed to enable the researcher to explore his teaching experiences and attitudes to teaching music.

Introduction

I had been working as a specialist primary (elementary) school classroom music teacher for seven years. I was tired both emotionally and physically, so took some leave. During that leave I wrote a novel about my teaching experiences. Finished, I wondered what to do next ... find a publisher? But what publisher would be interested in the working life of an Australian music teacher? Then it came to me: what I had written was an autobiographical novel, but it was also raw, qualitative data that would be ideal for a research study. I decided to embark on a research journey.

Although I had my primary data in the form of my novel, I did not have a research question or problem. The immediate "problem" that arose from the novel was the need to uncover and examine the problems that I faced as a classroom music teacher. However, I wanted to get down deeper, to understand more about what being a classroom music teacher is *to me*. After all, the writing of the novel had been a very personal, subjective piece of work. Therefore I decided to explore the research question *what is the nature of this lived experience?*, the experience being teaching classroom primary school music.

Methodology

The methodology chosen was a synthesis of methodologies taken from phenomenology and life history (biography). Phenomenological research is the study of lived experience, aiming at gaining a deeper understanding of the nature or meaning of our everyday experiences (Van Manen, 1990). From the lived experience description--in my case the novel detailing my experiences teaching music--the overall thematic quality of the description is extracted (Van Manen, 1990, p. 57). This approach does not lead to uncovering laws, but rather to a "practical understanding" of meanings and actions (Miles and Huberman, 1994, p. 8).

Phenomenological inquiry frequently uses data that is biographical, or autobiographical, in flavour (Butt and Raymond, 1989, p. 405). However, the research literature on life history and autobiography tends to focus on a researcher asking a subject to give/write an autobiography (Becker, 1978; Butt and Raymond, 1989; Denzin, 1989). What I was doing was different, as I was the autobiographer *and* researcher: the subject *and* the researcher.

Design

The research design consisted of five stages:

1. Writing the autobiographical novel;
2. analysing the novel, drawing the essential themes from it;
3. reflecting on these themes, and more specifically the "reality" of events and perceptions expressed in the novel that contributed to these themes;
4. interviewing characters from the novel to reflect on the themes that emerged from the novel;
5. documenting the research literature on each theme to gain a greater insight into the themes and determine what my experiences can contribute to this body of literature.

Each of the five stages of the study involved analysis, including the first stage of actually writing the novel where I made conscious decisions what to write "next" stemming from an analysis of what I had written previously. The second stage of analysis was of critical importance because the themes that emerged determined the direction of analysis in subsequent stages. Drawing themes from the novel is a phenomenological method of analysis. Van Manen (1990) describes a theme as the form of capturing the phenomenon that one is trying to understand; a theme describes an aspect of the structure of lived experience (p. 87). Thematic analysis does not so much involve coding, but a constant re-reading of the text to draw the themes out.

The third stage of the study--reflecting on these themes, and more specifically the "reality" of events and perceptions expressed in the novel that contribute to these themes--involved the questioning and probing of self. This allowed a somewhat objective stance to be taken whereby as the writer of the novel I took a "step back" to determine what had been ficitonalised and why.

The fourth stage of the project, interviewing teachers who appeared in the novel, took a phenomenological approach in that the interviewing was not so much used to gather material, but to reflect with the interviewee about teaching and the events I portrayed in the novel.

Finally, the research literature associated with each emergent theme was documented and examined to see just how it impacted on the understanding of each theme.

Results

Three dominant themes emerged from the novel: pre-service training was not adequate for teaching classroom music, teaching "out west" (in rural communities) was a negative teaching experience, and burnout was apparent from the beginning of my teaching career.

Pre-service training is seen as being inadequate in the one year Graduate Diploma of teaching degree that I undertook. The one year simply was not enough time to prepare me to teach in the classroom. The majority of subjects in the degree were generic, rather than specifically designed for music educators. Thus, general subjects such as philosophy of teaching were taken by pre-service primary and secondary teachers of all future teaching persuasions. Leonhard (1985) writes of such situations:

> Almost all curricula require one or more courses in educational psychology and general methods of teaching, but these courses are often set aside in a theoretical compartment which bears little if any relationship to the real world of music instruction. Having made a nod in the direction of theory, we then set out in specialized methods courses to prepare prospective teachers with our own tricks of the trade which will help them survive student teaching and the first year of teaching. (pp. 12-13)

The "tricks of the trade" that Leonhard outlines for music education were, in my case, restricted to one "method" of music education: Kodály-based music instruction. As a result of not being exposed to other approaches to teaching primary school music, what and how I taught music was limited within the Kodály framework.

My first two years teaching were spent "out west," in rural Australia. Although this only constitutes one third of my teaching career, well over half of my novel details my experiences teaching in such areas. The experience, as a whole, was negative. I was not adequately prepared for a teaching position "out west." Therefore I went unwillingly, and as a result I was not prepared to immerse myself in the community and teach to an optimum level. My experiences confirm much of the research literature detailing teaching in rural communities: I was unhappy teaching out west because firstly, I did not want to be there, and secondly, I did not receive adequate support from Education Queensland (my employer) and the local community in which I worked (Squire et al., 1992; Schooling in Rural Australia, 1987; Watson et al., 1987). The lack of coping skills with teaching in a rural area was not addressed at teachers' college, thus making the adaptation to my new environment very difficult. I confirmed the research literature's main reason for teachers' unwillingness to teach in rural areas: isolation from family and friends (Watson et al., 1987; Department of Education, Queensland, 1976).

The most dominant and overriding theme to emerge from my novel is that burnout is apparent from the beginning of my teaching career. I exhibited what Price (1992) outlined as the commonalties of burnout: it is a negative experience, and includes distress, dysfunctions, and negative consequences and outcomes. I also confirmed Friedman's (1991) studies into burnout that suggested both environmental variables and each teacher's individual background effects the level of burnout or perceived burnout.

The primary outcome of teacher burnout that I observe in others and myself is teacher laziness. In my case this is seen, for instance, in my teaching from pre-packaged kits rather than planning lessons and gathering resources appropriate to the learning needs of each individual student and class. This laziness stems from a number of factors that contribute to burnout, notably the low status of the teaching profession, teacher workload, and student behaviour problems.

Throughout the novel I indicate that teaching has low status. For instance, when I inform my father that I am going to teachers' college, he says: "You're going to do *what*? This is your future you're talking about. You've spent five years at uni. You got good grades. I thought you were keen on getting this PhD [in musicology]. Do you really want to throw that all away and become a *teacher*?" He views teaching with disdain.

Dworkin's (1986) three reasons for teachers' low status--the profession not attracting the academic elite, teaching being a "default" career, and low pay--confirmed my thoughts, experiences, and observations. My viewing teaching as a default career for myself and others in my course instigated my unfair belief that music teachers are "failed" musicians: even though we graduated with music degrees, we did not "make it" as performers, but became teachers.

Excessive workload was also uncovered as leading to burnout. This was particularly applicable to my more recent teaching situations where there has been an expectation to take a number of extra curricular activities. The principals at these schools placed greater emphasis on these extra curricular activities (i.e., choirs and bands) than the classroom music program, expecting these groups to be entered in competitions and *win* because it makes "the school" look good.

Conclusion

Greene (1978) encourages teachers to engage in

> critical reflection upon the social situation, especially the situation they live in ... [because] teachers suffer in many ways what they experience as conditioning or manipulation by their superiors or by the "system" itself. To reflect upon the situation, even the bureaucratic situation, is to try to understand some of the forces that frustrate their quests for themselves and their efforts to create themselves as the teachers they want to be ... Coming together to determine what is possible, teachers may discover a determination to transcend. (p. 34)

In reflecting upon my teaching career to date in the form of a novel and interviews with characters from that novel, I have uncovered, via thematic analysis, obstacles in *my* quest to become a music teacher working at an optimum level. However, I have not adequately addressed the research question *what is the nature of my lived experience?*, the experience of teaching classroom music. The reason for this is the novel, which details very little about the *actual teaching of music.* This highlights a fundamental problem with the methodology whereby the data was "collected" prior to a research question being formulated. However, not all is lost: there is nothing stopping me from going back to this data and revising it in the form of rewriting the novel with a new emphasis on the actual teaching of music.

This case study of myself has implications for the wider education community because my circumstances allow, as Eisner (1981) indicates of such studies, the general to be located in the

particular, with an "... attempt to shed light on what is unique in time and space while at the same time conveying insights that exceed the limits of the situation in which they emerge" (p. 7). My negative experience teaching out west can be partially attributed to my teacher education training not addressing teaching in rural communities. Wider implications of this experience suggest that teacher education institutions can play a large role in breaking down the stigma that teachers like myself attach to teaching "out west." This can be done by having students undertake practice teaching in rural areas (as successfully demonstrated by Boylan & Hemmings, 1992) and providing subjects that look specifically at teaching in rural areas (The Commonwealth Schools Commission Report on Schooling in Rural Australia, 1987).

Roberts (1994) argues that the phenomenological approach is needed in music education research because the dominating psycho-statistical mode of research has effected very little meaningful change in music education institutional patterns. I believe that in continuing to use a phenomenological approach to examine my own teaching experiences I can identify what needs to be rectified both in my own teaching practice and the educational community in which I work.

References

Becker, H. (1978). The relevance of life histories. In Denzin, N. (Ed.), *Sociological methods: A source book* (2nd ed.). New York: McGraw Hill.

Boylan, C., & Hemmings, B. (1992). Practice teaching in remote rural areas: A CAP initiative. In Boylan, C. (Ed.), *Rural education: In pursuit of excellence*. Armidale: University of New England.

Bruner, J. (1991). Self-making and world-making. *Journal of Aesthetic Education, 25*(1), 67-78.

Butt, R., & Raymond, D. (1989). Studying the nature and development of teachers' knowledge using collaborative autobiography. *Research on Teachers' Professional Lives, 13*, 403-19.

Commonwealth Schools Commission. (1987, November). *Schooling in Rural Australia*. Canberra: Curriculum Development Centre.

Denzin, N. (1989). *Interpretive biography*. Newbury Park: Sage. Department of Education, Queensland. (1976). *The opinions of Queensland teachers*. Brisbane: Department of Education.

Dworkin, A. (1986). *Teacher burnout in the public schools*. Albany: State University of New York Press.

Eisner, E. (1981). On the differences between scientific and artistic approaches to qualitative research. *Educational Researcher, April*, 5-9.

Ellis, C. (1991). Emotional sociology. *Studies in Symbolic Interaction, 12*, 123-145.

Friedman, I.A. (1991). High- and low-burnout schools: School culture aspects of teacher burnout. *Journal of Educational Research, 84*(6), 325-33.

Greene, M. (1978). Teaching: The question of personal reality. *Teachers College Record, 80*(1), 23-35.

Leonhard, C. (1985). Toward reform in music teacher education. *Bulletin of the Council For Research in Music Education, 81*, 10-17.

Lofland, J., & Lofland, L. (1995). *Analyzing social settings*. Belmont: Wadsworth.

Miles, M., & Huberman, A. (1994). *Qualitative data analysis* (2nd ed.). Thousand Oaks: Sage.

Price, J.R. (1992). Career frustration. In Fessler, R., & Christensen, J.C. (Eds.), *The teacher cycle: Understanding and guiding the professional development of teachers*. Boston: Allyn and Bacon.

Roberts, B. (1994). Music teachers as researchers. *International Journal of Music Education, 23*, 24-33.

Ronai, C. (1992). The reflexive self through narrative: A night in the life of an erotic dancer/researcher, In Ellis, C., & Flaherty, M. (Eds.), *Investigating subjectivity: Research on lived experience*. Newbury Park: Sage.

Squire, D., Watson, A., Halton, N., & Soliman, I. (1992). Teacher satisfaction and community action: Improving education in rural and remote schools. In *Education and the crisis in the rural community*. RERA.

Van Manen, M. (1990). Researching lived experience: Human science for an action sensitive pedagogy. Ontario: Althouse.

Watson, A., Hatton, N., Squires, D., & Grundy, S. (1987). Graduating teachers and their attitudes toward rural appointments. *The South Pacific Journal of Teacher Education. 15*(2), 1-17.

Science And Singing

Jean Callaghan
University of Western Sydney, Nepean

A knowledge of the voice is necessary for everyone, but above all this
is necessary for a teacher of singing.
(Bérard, 1755, pp. 61-62)

Aim And Significance Of The Study

This paper is an interim report of a study of the relationship between scientific understandings of voice and current practice in the teaching of singing in Australian tertiary institutions. An understanding of this relationship is necessary to inform planning for the professional education and practical training of singing teachers.

Twentieth-century pedagogy exists against the background of the tradition of *bel canto* which began early in the seventeenth century in response to the demand for solo vocal virtuosos to sing the new monody and opera. That tradition was an oral, master-apprentice, process based on shared knowledge of musical form and vocal style. Many components of the vocal mechanism cannot be seen, and teaching has relied on expert practitioners conveying experiential knowledge to students through demonstration and description of the results to be achieved and of the accompanying sensations.

This tradition continues today, but many of its underlying social and musical assumptions no longer hold. The proliferation of vocal styles, the disruption of a continuous single tradition of vocal pedagogy, the heavy physical demands of singing with electronic instruments or large orchestras in large spaces, fragmentation of sources of knowledge about voice, and new information about vocal function and vocal health, have all contributed to a state of some confusion in vocal pedagogy. Moreover, scientific knowledge of vocal function and vocal health has increased greatly in recent decades, with new technology capable of displaying the larynx in operation, measuring muscular effort, and acoustically analysing vocal sound.

The effect of such developments was recognised as early as 1947, when Victor Alexander Fields, in *Training the singing voice*, wrote of 'confusion in the vocal teaching profession' (p. 3), and the need to give a pedagogical interpretation to scientific discoveries about the singing voice. Conflicts and confusions between the findings of voice science and the traditional assumptions of vocal pedagogy have since been noted by Vennard (1967), Burgin (1973), Monahan (1978), and Miller (1977; 1986). All these works are concerned with clarifying what physical means are used to achieve aesthetically desirable vocal sound. Miller's work, in addition, makes explicit a concern which is implied in many other writings - that is, that what is aesthetically desirable needs to be informed by freedom of physical function. For teachers of singing to make a judgment of what is involved in freedom of physical function requires them to be knowledgeable about voice production.

Research Questions

The research addressed five key questions:

1. What is the current body of voice science knowledge relevant to singing?
2. What do singing teaching practitioners currently know about voice?
3. How do practitioners' understandings of voice influence their teaching of vocal technique?
4. How does singing teaching in Australia relate to *bel canto* precepts?
5. How does singing teaching in Australia relate to voice science?

Methodology

Data were collected from a survey of the literature of voice science relevant to singing, and from an interview survey of singing teachers in Australian tertiary institutions.

Scientific Literature Survey

In order to facilitate comparison with the practitioner survey data, the scientific literature was surveyed under headings relevant to singing pedagogy: breathing and breath management; phonation; resonance and articulation; registration; vocal health; and control of the voice.

Practitioner Survey

Participants

Fifty practitioners participated in the survey, 18 full-time and 32 part-time teachers. They taught in conservatoriums, universities and colleges of Technical & Further Education in all Australian States and Territories in a range of undergraduate and postgraduate courses. Many of them taught in several different courses and some in different courses in different institutions. Thirty-six practitioners were female, 14 male. Six respondents were in their thirties, 19 in their forties, 10 in their fifties, and 15 were older than sixty.

Data Collection

The data were collected personally in face-to-face interviews using a semi-structured schedule based on key categories emerging from the scientific data on physiology and acoustics relevant to singing.

A pilot study was conducted prior to the main study, to test the interview schedule, to identify any interviewing problems, and to trial the data processing and analysis.

Data Management and Analysis

Data were managed by computer in the form of written text using Q.S.R. NU.DIST (Non-numerical Unstructured Data Indexing, Searching and Theorising) software. The analytical procedures described by Strauss and Corbin (1990) and Miles and Huberman (1994) were

employed, involving text searching, category formation and comparison, data display, and conclusion drawing/verification. This approach facilitated the relation of practitioner understandings to scientific understandings and the construction of a grounded theory.

Comparison Of Scientific Understandings And Practitioner Understandings

In accordance with the principles of grounded theory, the interviewing and data analysis for the pilot study, re-assessment of the interview schedule in the light of the experience of the pilot study, and interviewing for the main practitioner survey, were all interspersed with the continuing collection and analysis of bibliographic data. Comparison and interrogation of data continued as categories emerged from the literature and from the practitioner data themselves. The process involved moving between coding and analysis at different levels, re-categorising data as relationships were discovered and using these new relationships to further interpret other data.

Results

There is difficulty in assessing the implications for singing pedagogy of some scientific studies. In many, the number of subjects is small and experimental results may differ among them. In the large majority of cases it is not clear what consequences different vocal strategies have for the vocal sound. Often it is not clear how the singing training of participant singers may have affected results, or how invasive experimental techniques may have affected participants' performances.

Perhaps the most important limitation in interpreting results of experimental investigations is the fact that it is now emerging that male and female voices differ in many respects. Historically, most investigators have been male and most subjects (often the experimenters or their colleagues) male. This has led to construction of a model of the singing voice which is essentially a model of the *male* voice. There is now such an accumulation of instances in which the female voice represents a deviation from this model that it is time to rethink the model. Titze (1994) advocates use of the adult female voice as a standard, since, for females, vocal physiology represents a strong connection with units of the metric system. For example: the vibrating vocal fold length is of the order of 1 cm; the vibration amplitude is of the order of 1 mm; the mass of a vocal fold is of the order of 1 gram; the maximum aerodynamic power in phonation is of the order of 1 watt, and so on (Titze, 1994). Another solution would be to devise a much more complex and sophisticated model, based on extensive work with all types of voices, to replace the inadequate gender-based model in use at present.

Despite these reservations, in some areas an accumulation of results from a number of studies presents evidence on vocal function, health and acoustics. Of importance are findings on the interrelationship between respiratory strategies and vocal fold operation (e.g. Gauffin & Sundberg, 1980; Griffin et al., 1995; Titze, 1994), on control of formant frequencies and production of the singer's formant (Sundberg, 1987, 1991; Titze, 1994, 1995), and on control of register change (e.g. Titze, 1988). Voice classification may be assisted by data on the frequencies at which register changes and the singer's formant occur in the different voice types. Pedagogy can benefit from detailed knowledge about hydration, the effects of drugs and hormones on the voice, and strategies for avoiding vocal strain and fatigue (e.g. Sataloff, 1987, 1993, 1996; Titze, 1983a, b, c). Many studies have highlighted the importance of visual feedback for efficient learning of vocal technique.

The large majority of practitioners expected that many of their students would at some stage in their careers teach singing. The respondents are therefore, through their work in teaching singing, de facto involved in the training of singing teachers, whether or not they teach vocal pedagogy subjects or teach singing to students enrolled in education courses. The teacher's own singing training and performance experience were seen by the majority as providing the knowledge of vocal technique required for teaching. Some practitioners involved in the teaching of vocal pedagogy, and some younger teachers reacting to the way in which they had been taught, also advocated the need for teachers to understand vocal anatomy and/or physiology and/or acoustics. Many nominated aural skills as a necessary analytical tool for teachers and spoke of using listening skills in teaching vocal technique.

The practitioner survey showed that the teachers interviewed see technique as important to 'allow them [singers] to perform freely and easily' , to 'maintain vocal health', and to allow 'control of the voice so that it comes out as you intended it to come out'. Sixty-six percent of respondents said that they thought scientific information about the voice is useful to singing teachers and 32 percent volunteered an understanding of vocal physiology and acoustics as an important qualification for teaching singing. Nevertheless, the majority of respondents assumed a knowledge of vocal technique through having studied singing and having performed as a singer to be adequate for teaching, and 82 percent identified interpersonal skills as the primary qualification for teaching singing. Despite their acknowledgement of the importance of voice science, few practitioners read voice literature, either scientific or pedagogical. For most practitioners, knowledge of vocal function is acquired through doing, listening, observing and consulting with colleagues.

While the majority of respondents said that they thought scientific information about the voice is of use to singing teachers, they were concerned that this might interfere with the hearing/feeling aspects of singing. They assumed that the teacher's having a knowledge of voice science implied the teacher's communicating with students in scientific terms.

Comparison of the voice science data and the practitioner survey data showed a disparity between the knowledge and approach of the two fields. Most Australian singing pedagogy, although strong in its commitment to experiential learning and to individual students' development, is practised with incomplete knowledge of vocal physiology and acoustics, and/or misinformation with respect to some aspects of vocal functioning.

Evidence from interviews suggests that voice teachers value artistry and individual expression. They value 'knowing how' over 'knowing that' and assume the oral transmission of knowledge. They emphasis experiential, holistic, sense-based learning. Voice scientists, on the other hand, value the technical and technological. They value 'knowing that' over 'knowing how' and assume the written transmission of knowledge. They emphasise experimental, reason-based learning which may often be fragmented.

There are many approaches to teaching common to the majority of teachers: reliance on sensation; aural awareness; kinaesthetic and visual imagery; mental skills; an emphasis on tone, language and imagination; and the acquisition of voice knowledge through the practitioner's own singing performance and from master teachers and master performers. These approaches have much in common with those of the *bel canto* tradition.

From the survey it is apparent that teachers rely primarily on their own singing training and performance experience for their understandings of voice. All respondents expressed a concern with helping their students experience singing as an holistic sensory activity. They were concerned with naturalness and avoiding unnecessary tensions. In relation to the teaching of all aspects of vocal technique, teachers were concerned to address the individual needs of the student. These findings are consonant with the teaching aims of the oral tradition.

The findings of the practitioner survey on phonation, resonance and registration also show correspondences with *bel canto* precepts. In these areas voice research has been able to clarify, explain, and provide specific detail which was not available in the *bel canto* period. Assimilation of these findings into approaches to teaching would make for greater precision and effectiveness.

Discussion

In order to teach vocal technique effectively it is necessary to understand how the voice works. The puzzle is what 'to understand' means in this context. Are practitioners' understanding of vocal technique learnt through their own singing study and performance experience sufficient for teaching? If a teacher understands through sensation and is able to convey this to the student, is this adequate? While such an approach may work in some cases, it has obvious limitations in the context of the wide-ranging demands of professional music-making today, and of contemporary tertiary education, with its emphasis on economic and educational accountability. Even if such an approach does work, it is doubtful whether it is the most efficient approach for all students and for all musical styles. It is an approach which is usually slow; depending on the student's innate abilities and learning style and the teacher's level of technical competence, it may also be ineffective. Although vocal technique needs to be felt, there is no reason why it cannot be verbally explained, and no reason why the content of that knowledge cannot be related to the content of voice science knowledge.

The master-apprentice approach has been inherited from the oral tradition of *bel canto* and has been used in the training of singers for centuries. However, as discussed above, social and musical conditions have changed a great deal in that time, and never more rapidly than in the past 25 years. The principal changes are: firstly that there is more and more emphasis on quick, efficient vocational education, which, in the case of music in Australia, builds on very little school background; and secondly that the range of vocal styles currently required of professional singers may well exceed what the teacher is capable of demonstrating at master level. In order to meet these needs, the traditional approach needs to be modified to incorporate recent voice science understandings.

The literature on vocal technique in singing contains many writings based on the then current understanding of the vocal instrument. In the last 25 years or so, technological advances have stimulated voice research and interdisciplinary co-operation has begun to make the application of experimental findings accessible to practitioners. In many instances detailed knowledge is now available to meet the traditional aims of singing pedagogy as well as those evolving in response to the changing needs mentioned above.

Analysis of survey data indicates that practitioners see themselves less as teachers than as singers who teach, and that this role perception carries values that moderate voice knowledge and approaches to teaching. A flexible model of professional education for singing teachers needs to

take account of both the craft knowledge currently employed by practitioners in their approach to skill teaching and the voice knowledge accumulated through experimental and qualitative research.

References

Bérard, J.-B. (1755). *L'Art du chant*, trans. S. Murray, 1969. Milwaukee: Pro Musica Press.

Burgin, J. (1973). *Teaching singing*. Metuchen, NJ: Scarecrow Press.

Callaghan, J. (1996). The implications of voice science for the teaching of singing: Vocal registers. *Australian Voice*, **2**, 27-31.

Fields, V.A. (1947). Training the singing voice. An analysis of the working concepts contained in recent contributions to vocal pedagogy. New York: King's Crown Press.

Gauffin, J. & Sundberg, J. (1980). Data on the glottal source behavior in vowel production. *Speech Transmission Laboratory Quarterly Progress Status Report*, **2-3**, 61-70.

Griffin, B., Woo, P., Colton, R., Casper, J. & Brewer, D. (1995). Physiological characteristics of the supported singing voice. A preliminary study. *Journal of Voice*, **9**(1), 45-56.

Miles, M. & Huberman, A. (1994). *Qualitative data analysis* (2nd edn). Thousand Oaks, CA: Sage Publications.

Miller, R. (1977). English, French, German and Italian techniques of singing: A study in national tonal preferences and how they relate to functional efficiency. Metuchen, N.J.: The Scarecrow Press, Inc.

Miller, R. (1986). The structure of singing. System and art in vocal technique. New York: Schirmer Books.

Monahan, B.J. (1978). The art of singing. A compendium of thoughts on singing published between 1777 and 1927. Metuchen, NJ and London: The Scarecrow Press.

Sataloff, R.T. (1987). Laryngoscope: A 'first aid kit' for singers, *The NATS Journal*, **43**(4), 26-29.

Sataloff, R.T. (1993). Laryngoscope: Hormones and the voice. *The NATS Journal*, **50**(1), 43-45.

Sataloff, R.T. (1996). The effects of menopause on the singing voice. *Journal of Singing*, **52**(4), 39-42.

Schön, D.A. (1983). The reflective practitioner: How professionals think in action. New York: Basic Books.

Schön, D.A. (1987). Educating the reflective practitioner: Toward a new design for teaching and learning in the professions. San Francisco: Jossey-Bass.

Strauss, A. & Corbin, J. (1990). *Basics of qualitative research.* Newbury Park, CA: Sage Publications.

Sundberg, J. (1987). *The science of singing*. Dekalb, IL:Northern Illinois University Press.

Sundberg, J. (1991). Vocal tract resonance. In Sataloff RT. (Ed.), *Professional voice. The science and art of clinical care*, 49-68. New York: Raven Press.

Titze, I.R. (1983a). Voice research: Vocal fatigue. *The NATS Bulletin*, **39**(3), 22-23.

Titze, I.R. (1983b). Voice research: A further look at vocal fatigue: Part I. *The NATS Bulletin*, **40**(1), 33-34

Titze, I.R. (1983c). Voice research: A further look at vocal fatigue: Part II. *The NATS Bulletin*, **40**(2), 29-30.

Titze, I.R. (1988). A framework for the study of vocal registers. *Journal of Voice*, **2**(3), 183-194.

Titze, I.R. (1994). *Principles of voice production.* Englewood Cliffs, NJ: Prentice Hall.

Titze, I. R. (1995). Voice research: Speaking vowels versus singing vowels. *Journal of Singing*, **52**(1), 41-42.

Vennard, W. (1967). *Singing - the mechanism and the technic* (rev. edn). New York: Carl Fischer.

Evaluating Music Education: The role and processes of historical inquiry

Jane Southcott
Monash University

Abstract

To apprehend clearly the current state of music education it is necessary to understand how present practices evolved. The role of historical inquiry in music education will be considered, as will the research methods employed by historians. Illustrations will be employed to illuminate general historical methodological principles and practices. Particular attention will be given to narrative history as this appears to be the most prevalent mode of historical inquiry employed by music educators, both in Australia and overseas. Little historiographical discussion has occurred in Australian music education research and this paper seeks to begin to redress that oversight.

Introduction

This paper is a discussion of the role of historical research in music education and a brief description of the application of the processes of historical inquiry to music education. General themes are most significant but, as Gould suggests, they are "vacuous unless rooted in some interesting particular". [68] Therefore this discussion will use the example of research into the music curriculum in state-supported schooling in South Australia in the latter part of the nineteenth and early twentieth centuries to supply the "interesting particular".

Current historiographical literature in music education

There are few discussions on the application of historical research methods to music education, most of which are American. [2] Phelps constructs a research model according to the "generally accepted techniques of historiography", [3] which he defines as the gathering and criticism data, and the presentation of fact, interpretations, and conclusions. More recently, Heller and Wilson define historical research in music education as "careful and systematic study or investigation of the past people, practices, institutions of teaching and learning music". [4]

In Australia few have written on the application of historical method to music education research. Stevens defines such inquiry as: "the careful and critical investigation and description of past

people, practices, movements, institutions and materials involved in both music teaching and music learning in order to establish facts or truths and to draw conclusions". [5] Subsequently there has been no further extended discussion of the application of historical method to research in music education in Australia. [6] British music education historian, Cox, confirms that "researchers ... have provided few accounts of methodological procedure". [7]

Purposes of historical inquiry

According to Heller and Wilson, the purposes of historical study are to satisfy curiosity, to provide a complete and accurate record of the past, to establish a basis for understanding the present and planning the future, and to narrate deeds worthy of emulation. [8] Phelps extends the last purpose: "to learn more about significant individuals or organisations". [9] Curiosity is a very human reason for any form of study. Terence was possibly the first to state clearly the human fascination with itself: "I am a man, I count nothing human indifferent to me". [10] Gould states that: "historical explanations are endlessly fascinating in themselves". [11] An attainment of a complete record of the past is beyond the historian. [12] We can only know that part of the past that has been recorded or preserved in some way. Treitler succinctly states that "we can be observers only of the traces that have been left". [13]

The importance of understanding the past is crucial to any evaluation of current practice and historical research involves critical evaluation of the past events described. [14] Cicero argued that "not to know what took place before you were born is to remain forever a child". [15] Music educators are frequently unaware of past practice, which is a situation that should be rectified. Stevens suggests that current issues in music education should be reviewed in the light of both past and present experience. [16] Some historians go so far as to suggest that history, not only explains the present but also, prepares for the future. [17] This is unrealistic as historians do not possess a "crystal ball". However, an informed understanding of current practice is vital. Purvis states that "the present is a product of the past" and points out that we are moulded and conditioned by a past of which we are often alarmingly ignorant. [18] Smith points out that "it is not only great men and women who are important, but also the other people who surround them in complex social events". [19] History is not merely the story of significant individuals operating in isolation.

Genres of historical inquiry

Stone suggests that history "has always had many mansions ... the triumph of one genre or school eventually always leads to narrow sectarianism". [20] During the past fifty years there has been considerable debate concerning the genres of historical research, many of which have been informed by research in the social sciences, such as the Marxist economic model, the French ecological-demographic model, and the American "cliometric" methodology. Stone argues that the rigorous application of particular models to historical data could lead to "historical revisionism with a vengeance" [21] in which past events are interpreted wrongfully according to contemporary criteria. [22] The over-zealous application of an interpretive paradigm can limit the perceptions of an inquirer.

Most research into the history of music education in Australia, America and Europe employs a chronological, narrative style. For this reason, narrative historical methods will be discussed in more detail as it utilises a range of approaches.

Narrative history

Stone defines narrative history as: "the organization of material in a chronologically sequential order, and the focusing of the content into a single coherent story, albeit with subplots". [23] The narrative historian is not a "simple antiquarian reporter", but one whose narrative possesses theme and argument. [24] Narrative historians tell stories, employing a descriptive rather than analytical research design that focuses on the subject not the circumstances. Feminisms that seek to recognise unheard voices can inform all forms of history, particularly historical narratives. [25]

Connell categorises Australian research in the history of education into four main groups: politicising, celebratory, biographical and historical survey. Whilst these categories may overlap, the descriptors are useful. Politicising historical research relates education to its era and centres on a desire to consider social conflict in education, particularly that fuelled by class and gender. Connell divides celebratory historical research into nostalgic, expository, analytical and interpretive. The nostalgic is often typified by a detailed chronicle and little critique. The expository views the subject (often an educational institution) very favourably, particularly if the focus institution is funding the research. The analytical is more evaluative than the first two categories. Interpretive celebratory historical research is analytical and explanatory, but, as well, the author delves deeper trying to fathom any underlying significance in the events considered. [26] The research employed as an "interesting particular" in this discussion is narrative and interpretive.

Sources of data

Heller and Wilson state that: "collecting information on an historical subject takes the researcher to multiple sources" [27] which is an understatement. Smith suggests that " 'pools of data' exist in all sorts of likely and unlikely places". [28] However readily available documents in historical research into school curricula are, as Goodson suggests, a "long way from curriculum as enacted, transacted, realised and received". [29] The more pluralistic the researcher's perception of the narratives to be included is, the more wide ranging the sources may be.

According to Rodwell, historical data comes in three categories: preliminary , primary and secondary sources. [30] Preliminary sources include published historical, bibliographic and reference works, such as the *Australian Dictionary of Biography*. [31]

Primary sources

Primary sources are first-hand accounts of the events or experience being studied. [32] Such sources exist as documents and relics created by contemporary observers and participants. Documents or written accounts can be published or unpublished. Published documents include government and Education Department papers and gazettes all of which must be searched thoroughly. [33] Even in such documents the record is not complete: for example, the reports of South Australian Teachers' Associations, active in the last two decades of the nineteenth century, are sporadic. What Andrew terms the "selective tradition" that exists in the transmission of culture is a challenge to the educational historian who should employ "resourcefulness and imagination". [34]

Petersen cautions that each document will present problems of interpretation and should be viewed within its own context. [35] For example, contemporary professional music education journals, such as the *Tonic Sol-fa Reporter* [36] were created to support the teaching of music in schools by a

particular method and were, therefore, likely to report apparent progress glowingly. Contemporary metropolitan and regional newspapers should be consulted in the expectation that regional events would be reported locally.

Unpublished materials, such as school records and teacher's employment histories housed in the State Records Offices, should be searched. Again the survival of these documents was not assured so that gaps exist in the primary documentary evidence. Personal papers deposited in state archives should also be searched. [37] To establish the wider music education context the researcher should access contemporary music pedagogic materials in both national and international collections. [38] There are also several Australian collections of materials for children and their teaching which can be searched. [39]

Primary sources also include relics which are non-documentary materials from the appropriate period. Relics can be "important indicators of what people considered important in the past". [40] It is only recently that relics have become acceptable data in historical inquiry. [41] Pertinent relics for historical research are photographs. These are particularly informative concerning the practices and function of school music performances, for example the photographs of school bands that appeared in the *Children's Hour* from 1901. [42] Other relics include the various fifes used by school children during the period under consideration or a large printed tonic sol-fa modulator (a teaching device) to be hung on the classroom wall. [43]

Oral history

Oral testimony is another type of primary source material which can provide information not recorded in documents and assist with the interpretation of data. [44] Interviews provide a "dialogue with the living" [45] and such testimony is "fluid and personal", [46] requires verifiable sources, should be treated with circumspection, but is, notwithstanding, very useful in historical inquiry. Seldon states that the collection of "oral evidence from "ordinary" people may also benefit the historian". [47] However, the earlier the period being researched, the less likely it is to find suitable subjects to interview. Fontana and Frey assert that "asking questions and getting answers is a much harder task than it may seem at first". [48] Interviews can be either structured or unstructured. [49] Most oral history research employs unstructured interviews which permit greater breadth and flexibility, but still remain controlled. It is up to the "researcher to do the hard spade-work first". [50]

Secondary sources

Secondary sources are reports of other people's research. [51] There are, for example, a limited number of published secondary sources that deal specifically with the development of music in state-supported schooling in South Australia. [52] More general secondary sources that consider the development of state-supported schooling can be used. For example, there have been many individual school histories published, [53] which may contain useful pieces of information.

The search for the "other voice"

A major challenge in historical research is the search for the other voice–the voice of the deliverers and recipients of music education. In research into the early history of music in state-supported schooling it has been particularly hard to find the contemporary voice of the child. For example, in

South Australia, only one nineteenth century example has been located and this was no doubt written under teacher supervision and vetting. [54]

Other statements by the recipients of classroom music education can be located in reminiscences included in individual school histories, but often these are written long after the event and should, therefore, be questioned as to their accuracy. Of all that occurred during an individual's schooling, it was often the musical performances that proved most memorable so that, when asked to recall school days long past it is participation in concerts that springs to mind. [55] One such example recalls: "The Thousand Voice Concerts ... in 1916 Thebarton School was asked to give one of the special items. Sixty four girls dressed as French Fisher Girls sang their song, with actions, and were very popular". [56] Hopefully the vividness of these descriptions purports a "snapshot" accuracy. [57] Some remembrances of long past events are less helpful, being very general and seen through "rose coloured glasses"–for example, some sixty years after he attended class, Leo Burke remembered school singing: "Oh the happy morning singing lessons, learning the Tonic-Sol-Fa". [58]

It can be as difficult to locate the voice of the teacher. On rare occasions a teacher felt compelled to "set the record straight" when past events were wrongly described or credit attributed incorrectly, but again teachers' past perceptions may have altered with the passage of time and the gift of hindsight. [59]

The other voice is most significant in the discussion of what the actual place of music was. However, what is most often heard is the voice of the inspector, musical enthusiast or otherwise. This problem is not new to historical research. Carr states that: "history has been called an enormous jigsaw puzzle with a lot of missing parts". [60] The earlier the period considered in historical inquiry, the more there may appear to be an over-reliance on governmental educational publications as sources of data. So, it is important for the researcher to be aware of any bias in favour of the educational authorities.

The evaluation of data

Two issues are of immediate significance after the collection of primary and secondary data. Firstly the data must be assessed as to its validity. Secondly the researcher must acknowledge her own presence in the location, collection and selection of data in the inquiry process.

The validation of historical data

Historical data is either intentional–that is consciously intended for posterity–or conversely, unintentional. [61] Unless one is fortuitous, source material falls almost entirely into the former intentional category. Once this is recognised, bias can be perceived.

Data, once collected, must be verified and weighed as to their significance. The first level of validation of data is external criticism which queries the authenticity of the document itself. The traditional techniques of authentication of primary source material in historical inquiry, such as comparison of handwriting styles, have little application in research when most of the cited material is from official documents. It is rare, in historical inquiry in early music education in Australia that such primary material has survived. More recent inquiries may require external validation.

The second level of validation of data is internal criticism which considers the meaning, accuracy and reliability of the content of the document. [62] In this it is important to assess the intended purpose of primary source material such as the reports of various governmental agencies. Not only were such papers compiled as summations of the past year's achievements, but also such reports were intended for posterity, forming part of permanent government archives.

The voice of the researcher

The writing of history is a conscious act. The historian is part of history and is the product of history. [63] Historians seek to answer questions that will be determined by current viewpoints–the historian is very much the product of her own history. To some degree, we are all revisionists by the nature of who we are and when we are in comparison with the field we study.

The organization of data

The presence of the researcher in the research process is immediately evident in the decisions made concerning the organization and prioritisation of data collected. The mere fact that data has been selected for inclusion is the most basic evidence of the researcher's presence. Once collected, data must be ordered. A frequent organisational model is to subdivide the chronological period selected for study into a "number of sub-periods, chosen on the basis of some logical historical development perceived by the historian; then, within each sub-period analyse the material topic by topic". [64] However, this can be repetitive and unwieldy, so instead data may be considered topic by topic, each time addressing the entire chronological period.

The interpretation of data

As data is collected and sorted under broad headings, themes may emerge, some comparatively unlooked for. For example, the largely unsuccessful attempts in South Australia between 1910 and 1920 to increase the rigour of both the school music syllabus and teacher training in music became evident. This push was not expected but emerged from the data itself.

The genre of historical inquiry employed is also significant in the presentation of the collected data as the researcher will organise data and present as significant issues that align with their own ideological approach. Data collected tests the assumptions made at the outset of an inquiry. Wiersma states that, in historical research, "hypotheses are conjectures about the characteristics, causes, or effects of the situation, issue or phenomenon under study". [65] Such hypotheses rest on an assumption of fact and it is important that these be accurate otherwise the entire edifice of research rests on insecure foundations. Such hypotheses, or contentions, could be deemed informed hunches. For example, from initial inquiry it was apparent that two figures were particularly significant in the establishment and development of music in state-supported schools in South Australia until 1920. Within their historical context one seemed to create change and the other to manage consolidation. Whether this was so and why were important issues to be explored.

It is hoped that, at the end of such inquiries, meaningful conclusions can be drawn and, as a result of historical research undertaken, past practices in Australian music education can be more fully described and understood. A consideration of past practice can inform the present. For example, it

can be argued that, in the past music has been in a precarious position in school curricula, [66] and that this continues to be the case which makes the ongoing resourcing of musically rich, relevant school programs essential. [67] Music is significant in human society. It is the right of all to be educated in music. This should be an accepted standard, not a battle to be fought repeatedly.

Unless music is recognised as significant learning and unless its instruction is adequately provisioned at all levels, music will not achieve an assured place in the school curriculum but will continue to be peripheral and endangered. Historical inquiry into the development of music education can clearly inform current debate.

Footnotes:

[1] Gould, S.J. 1990, *Urchin in a Storm,* Middlesex: Penguin, p. 17.

[2] Pemberton encourages historical research in music education and deals primarily with the mechanics of research. Pemberton, C. 1992, 'Research in Music Education History: One Historian's Experiences, Perspectives, and Suggestions,' in *Contributions to Music Education,* no. 19, pp. 87-100. Pemberton relies heavily on: Barzun, J. & Graff, H. 1985 (4th edition), *The modern researcher*, New York: Harcourt Brace Jovanovich.

[3] Phelps, R.P. 1969, *A Guide to Research in Music Education,* Chapter 5: Historical Research: A Chronicle of the Past, Iowa: Wm C. Brown Co., *passim,* reprinted 1986 New Jersey: Scarecrow Press, p. 85.

[4] Heller, G.N. & Wilson, B.D. 1980, *Historical Research in Music Education: A Prolegomenon* Florida: Music Educators National Conference, p. 6.

[5] Stevens, R.S. 1981, 'Historical research in the field of music education: its nature and applications', *Proceedings* Association of Music Education Lecturer 4th National Conference, May 13-14, p. 4.

[6] A few introductory statements have been made about the importance of historical study in music education but only as prefaces to applications of such method. 'In music education ... we need to be aware of our pedagogical history.', Southcott, J.E. 1992, 'Martial Strains' in Weidenbach, V. & Callaghan, J. (ed.) *Proceedings of the XIVth Conference,* Association of Music Education Lecturers, Sydney: Association of Music Education Lecturers, pp. 269-286.p. 123.

[7] Cox, G. 1993, *A History of Music Education in England 1872-1928,* England: Scolar Press, p. 178. Subsequently Cox has reflected on the processes employed in his own historical inquiries. Cox, G. 1996, 'A History of Music Education in England 1872-1928: A Reflexive Account of Historical Research' in *Research Studies in Music Education*, no. 6, June, pp. 27-37.

[8] Heller, G.N. & Wilson, B.D. 1992, 'Historical Research' in Colwell, R. (ed.), *Handbook of Research on Music Teaching and Learning,* New York: Schirmer Books, pp. 114. Interestingly, Barzun, J. & Graff, H.F. 1957, *The Modern Researcher,* New York: Harcourt, Brace & World is cited as a standard work by all the American writers but in this, most recent publication, the 4th edition of 1985 is listed.

[9] Phelps, R.P. 1969, op. cit., p. 86.

[10] 'Homo sum; humani nil a me alienum puto ' Terence c. 190-159BC, Heauton Tomorumenos, I. i.25, in Oxford Dictionary of Quotations 1943, Oxford: Oxford University Press, p. 554a.

[11] Gould, S.J. 1991, *Wonderful Life*, England: Penguin, p. 284.

[12] West, F. 1984, *The Study of the Past,* Victoria: Deakin University, p. 3.

[13] Treitler, L. 1969, op. cit., p. 1.

[14] Turrentine, E.M. 1973, 'Historical Research in Music Education' in *Council for Research in Music Education Bulletin,* no. 33, summer, p. 5.

[15] Marwick, A. 1970, *The Nature of History*, London: Macmillan & Co., p. 13.
[16] Stevens, R.S. 1993, 'Music education in Australia', op. cit., p. 57. Rainbow concurs about the significance of historical inquiry. Rainbow, B. 1992, 'That Great Dust-heap Called "History" ' in *International Journal of Music Education*, no. 20, p. 9.
[17]Heller, G.N. 1985, 'On the Meaning and Value of Historical Research in Music Education' in *Journal of Research in Music Education,* vol. 3, no. 1, Spring, p. 4.
This idea is also stated by other writers for example Turrentine, E.M. 1973, op. cit. ' ...one should study the past in order to make decisions in the present about the future', p. 1.
[18] Purvis, J. 1991, *A History of Women's Education in England,* England: Open University Press, p. xiv. Goodson, discussing curriculum history, suggests that 'historical scrutiny offers insights into the existence of pattern and recurring constraints'. Goodson, I. 1985, *Social Histories of the Secondary Curriculum: Subjects for Study,* London: Falmer Press, p. 6.
[19] Smith, L.M. 1994, 'Biographical Method' in Denzin, N.K. & Lincoln, Y.S. *Handbook of Qualitative Research*, London: Sage publications, p. 295. Carr, considered Carlyle's assertion that 'history is the biography of great men' as unfortunate. Carr, E.H. 1988, *What is History?* England: Penguin, first published 1961, p. 49.
[20] Stone, L. 1987, *The past and the present revisited*, London: Routledge & Kegan Paul, p. 75.
[21] ibid., p. 79.
[22] Rodwell suggests that revisionist theory can be attractive but may not provide a full explanation. Rodwell, G.W. 1992, *With Zealous Efficiency: progressivism and Tasmanian State Primary Education 1900-1920,* Australia: William Michael Press, p. 2.
[23] Stone, L. 1987, op. cit., p. 74.
[24] ibid.
[25] Purvis, J. 1985, 'Reflections upon doing historical documentary research from a feminist perspective' in Burgess, R.G. *Strategies of Educational Research: Qualitative Methods,* New York: Falmer Press, p. 181.
[26] Biographical research can be divided into the same categories as celebratory research. Historical surveys seek to look beyond the local and parochial and to place educational history in a wider context. Connell, W.F. 1987, op. cit., pp. 30-57.
[27] Heller, G.N. & Wilson, B.D. 1992, op. cit., p. 105.
[28] Smith, L.M. 1994 op. cit., p. 291.
[29] Goodson, I. 1985, op. cit., p. 4.
[30] Rodwell, G.W. 1992, 'Historical Research in Education', in Cavanagh, D.M. & Rodwell, G.W. (ed.), *Dialogues in Educational Research*, Australia: Carol Cavanagh & Grant Rodwell, p. 96.
[31] *Australian Dictionary of Biography* 1966-1996, vols. 1-10, Melbourne: Melbourne University Press.
[32] Wiersma, W. 1995, *Research Methods in Education: An Introduction,* U.S.A: Allyn & Bacon., p. 234.
[33] South Australian Parliamentary Papers (SAPP) 1861-1921, passim, South Australian Government Gazette (SAGG) 1852-1862, passim, Education Gazette, South Australia (EGSA) 1885-1930, passim.
[34] Smith, L.M. 1994 op. cit., p. 291.
[35] Petersen, R.C. 1989, *Historical Research in Education: What it is and how to do it,* Occasional Paper no. 18, Faculty of Education, University of Sydney, p. 43.
[36] *Tonic Sol-fa Reporter* was first published on a trial basis in 1851 but began in earnest in 1853.

Tonic Sol-fa Reporter 1851, January - 1888, December; continued as the *Musical Herald and Tonic Sol-fa Reporter* 1889, January - 1891, December; continued as *Musical Herald* 1892, January - 1920, December.

[37] A rare description of school music in nineteenth century Adelaide was found in the diaries of a new arrival to the colony who, in 1890, observed that: 'each school had its own band, and the discipline and order far surpassed any I had seen before in England'. August 1, 1890. Lewis Brundell Cross Diaries, August 13 - September 2, 1890, Personal Record Group 763, Mortlock Library of South Australiana.

[38] For example, the historical collection of the Music Educators National Conference (America) at the University of Maryland.

[39] Such as the Children's Literature Research Collection at the State Library of South Australia and the History of Primary Education Collection at the University of South Australia, Underdale Campus.

[40] Rodwell, G.W. 1992, 'Historical Research', op. cit., p. 96.

[41] Griffiths, T. 1996, *Hunters and Collectors–The Antiquarian Imagination in Australia*, Australia: Cambridge University Press, p. 197.

[42] *Children's Hour* 1901, Class IV, vol. XIII, no. 137, May, to 1945, Grade 5/6, vol. LI, no. 571, June, passim. The most extensive series was published in the *Children's Hour* for class IV/V renamed grades 7/8.

[43] The researcher has a collection of different types of school fifes used in South Australian state schools and several modulators, of which there was only one type.

[44] Cox, G. 1996, op. cit., p. 33.

[45] Saran, Rene 1985, 'The use of Archives and Interviews in Research on Educational Policy' in Burgess, R.G. *Strategies of Educational Research: Qualitative Methods*, New York: Falmer Press, p. 210.

[46] Griffiths, T. 1996, op. cit., p. 197.

[47] Seldon, A. 1988, 'Interviews', Chapter 1, in Seldon, A. (ed.), *Contemporary History Practice and Method*, Oxford: Basil Blackwell, p. 3.

[48] Fontana, A. & Frey, J.H. 1994, 'Interviewing' in Denzin, N.K. & Lincoln, Y.S. (eds.), *Handbook of Qualitative Research*, Thousand Oaks, U.S.A.: Sage Publications, p. 361.

[49] In a structured interview the interviewer asks a set of pre-established questions with a limited set of possible responses.

[50] Saran, R. 1985, op. cit., p. 221. There are many practical guides to the procedures employed in oral history. Oral History Association of Australia 1985, *Oral History Handbook*, South Australia: Oral History Association of Australia (South Australian Branch).

[51] Rodwell, G.W. 1992, 'Historical Research', op. cit., p. 96..

[52] For example, Fox, M. 1988, 'Music Education in South Australia 18836-1984' in McCredie, A.D. (ed.), *From Colonel Light into the Footlights: the performing arts in South Australia from 1836 to the present*, Norwood, South Australia: Pagel Books; Eckermann, A.H. & Donaldson, G.R. 1991, *A Century of Children and Music 1891-1991 The history of the South Australian Public (Primary) Schools Music Society,* South Australia: South Australian Public (Primary) Schools Music Society; Southcott, J.E. 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; Southcott, J.E. 1994, 'Alexander Clark: South Australian Music Educator and Advocate' op. cit., pp. 110-123; Southcott, J.E. 1995, 'How to Implement Curriculum Change in Classroom Music: A Nineteenth Century Precedent' in *Conference Proceedings,* Australian Society for Music Education 10th National Conference, pp. 250-256; Southcott, J.E. 1996,

'Curriculum Stasis: Gratton in South Australia', in Weidenbach, V. (ed.), *Conceptualising Research in Music Education*, Proceedings of the XVIII Annual Conference, Australian Association for Research in Music Education (AARME), Sydney: AARME, pp. 51-59.

[53] In the 1890s: 'There were many annual events at the school. Each year there was a concert in which all classes put on some type of item'. Shepherd, R. & Shepherd, R. (eds.) 1980, *Horizons A Chronicle of School Life at Orroroo 1880-1980*, Frewville, South Australia: Orroroo Area School, p. 26.

[54] *The Children's Hour* 1893, Class 4, vol. V, no. 44, August, p. 44.

[55] For example, Florence Pengelly attended Wallaroo Primary School from 1892. She recalled that 'at the end of the year, school concerts were held in the Institute Hall. Various plays and items were put on by the students, and everybody participated'. Wallaroo Primary School Centenary Committee 1979, *100 Years of Chalk Dust*, Wallaroo: Wallaroo Primary School Centenary Committee, p. 26.

[56] Recollections of Thebarton Public School 1913-1919 by Mrs Phyllis Johnson, past student. Ralph, G. 1992, *Thebarton Primary School 113 years of Community Service,* Adelaide, Thebarton Primary School Council, addendum, p. II.

[57] 'I can recall that in 1979, when attending the celebration of the Centenary of Education in Port Broughton, being asked to march with the drum and fife band composed of former pupils ... The facility with the old tunes in sol-fa was still there.' Eckermann, A.H. & Donaldson, G.R. 1991, *A Century of Children and Music 1891-1991, The history of the South Australian Public (Primary) Schools Music Society*, South Australia: South Australian Public (Primary) Schools Music Society Inc., p. 47.

[58] *Aldinga Primary School 1856-1908* 1980, Aldinga, South Australia: Aldinga Primary School, p. 16.

[59] The attribution of the introduction of the tonic sol-fa system to South Australia to Madley spurred an anonymous writer to state that 'Mr. James Cater, of Princes Street [School], was teaching tonic-sol-fa effectively to my knowledge for six years before Mr. Madley came'. Kanem, G.R. 1916, 'Reminiscences. - No. 3', op. cit., p. 7.

[60] Carr, E.H. 1988, op. cit., p.13.

[61] West, F. 1984, *The Study of the Past,* Geelong, Victoria: Deakin University Press, p. 12.

[62] Wiersma, W. 1995, op. cit., p. 239.

[63] Carr, E.H. 1988, op. cit., pp. 36 & 40.

[64] Marwick, A. 1970, op. cit., p. 145.

[65] Wiersma, W. 1995, op. cit., p. 237.

[66] Southcott, J.E. 1995, 'The Establishment of the Music Curriculum in South Australia: The role of Alexander Clark' in *Research Studies in Music Education,* no. 5, December.

[67] Metcalf, M. 1987, 'Towards the condition of music: the emergent aesthetic of music education' in Abbs, P. (ed.), *Living Powers: The Arts in Education*, London: Falmer Press, pp

Assessing and Improving the Music Classroom Environment

Edward Gifford
Faculty of Education
Griffith University

Abstract

Teachers often speak of a classroom's climate, environment, atmosphere, tone and ethos as important in their own right as well as being influential in terms of students' learning. Although classroom environment has been shown to be a subtle concept, considerable progress has been made over the last two decades (Fraser 1986, 1989, 1994) in conceptualising, assessing and researching it.

Research into classroom learning environments can answer important questions such as the following: How does a classroom's environment affect student learning and attitudes? Can teachers conveniently and reliably assess the climates of their own classrooms and can they change these environments? Is there a difference between actual and preferred classroom environment as perceived by students, and does this matter in terms of student outcomes?

Much of this research has attempted to answer such questions in the areas of maths and science teaching. There have been few applications of this work to music classrooms in schools or universities.

This paper presents data from research with general primary teachers undertaking music as part of their teacher training at Griffith University, Mt Gravatt Campus. The instrument used was the College and University Classroom Environment Inventory (CUCEI) (Fraser, 1986a). The paper concludes that, while there is considerable difference between students' perceptions of actual and preferred music environments, the music classroom environment can be reliably assessed and improved, with demonstratable gains in students' attitude towards music.

Background to the Study

In a long term program of research Gifford (1990, 1991, 1993a, 1993b, 1997) has examined the extent to which participation in a music education course during pre-service training in the Faculty of Education, Griffith University, can advance the musical skills, music teaching ability, musical sensitivity, and attitudes of students who become general primary teachers.

Early studies confirmed that general primary pre-service teachers had a low perception of their competence and confidence as music teachers, and that any limited gains in music and music teaching skills were offset by a reduction in their enjoyment of music and the value they placed on music and music education. These results reflected some of the findings of a number of national and international reports. (See, for example Botsman, 1985; Commonwealth Department of Education, 1985; Calouste Gulbenkian Foundation, 1982; Cleave and Sharp, 1986 and Mills 1989,1994).

It was contended that a major cause for these findings was that the students' involvement with music was more in terms of musical *instruction* rather than musical *encounter* (Swanwick 1988, 1994). Gifford (1991, 1993a, 1993b) has also showed that previous musical background, course content and structure, learning styles and classroom environments go some way towards explaining why a traditionally orientated and developmental skills-based music education course may not be the most appropriate way of training primary teachers, despite the fact that pre-service teachers see their ability to teach music largely in terms of their personal musical skills (Gifford 1993b).

More recent research by Gifford (1997) has continued to investigate the supporting factors and limiting barriers to improving the quality of teaching and learning in the musical training of primary teachers. The purpose of this paper is to report data specifically on how the music classroom environment as measured by Fraser (1996, 1996a, 1986a), can be both assessed and improved, and in turn how it affects student teachers' attitudes and learning in music.

Review of the Literature on Classroom Environments

Walberg (1982) noted seven variables identified by educational research as affecting learning achievement. These were age, ability, motivation, quality of instruction, quantity of instruction, home environment and classroom environment. Over the past 20 years, considerable interest has been shown internationally in the conceptualization, measurement and investigation of perceptions of psychosocial characteristics of the learning environment (Fraser, 1986a, p.44). Through the appearance of key books (Moos, 1979; Walberg, 1979, and Fraser 1986); monographs (Fraser, 1981, Fraser & Fisher, 1983, Fraser,1994); reviews (Walberg, 1976, Walberg & Haertel 1980, Fraser 1981b, 1985b, Fraser & Walberg, 1981, Chavez 1984) and a guest edited journal issue (Fraser 1980), the field of classroom environment has been now well established.

These studies used students' and teachers' perceptions, and have been contrasted with two other major approaches for assessing and studying classroom environment. One approach, commonly referred to as classroom interaction analysis (Fraser 1986a), involved observation and systematic coding of classroom communication and events according to some category scheme (e.g. Rosenshine & Furst, 1973; Dunken & Biddle, 1974 and Edwards & Westgate, 1992).

Another approach to studying the classroom environment involved techniques commonly referred to as naturalistic enquiry, case study, ethnography and participant observation such as those by Hamilton et. al. 1977; Parlett 1977; Smith, 1978; Stake, 1978; and Stake & Easley, 1978.

There are a number of reasons why the use of student perceptual measures to assess the classroom environment is preferable to classroom interaction techniques. Fraser (1986a) summarised these as follows:

> First, paper and pencil perceptual measures are more economical than classroom interaction techniques which involve the expense of trained outside observers. Second, perceptual measures are based on students' experiences over many lessons, while interaction data usually are restricted to a very small number of lessons. Third, perceptual measures involve the pooled judgements of all students in a class, whereas interaction techniques typically involve only a single observer. Fourth, students' perceptions, because they are the determinants of student behaviour more so than the real situation, can be more important than observed behaviour. Fifth, perceptual measures of classroom environment typically have been found to account for considerably more variance in student learning outcomes than have interaction variables. (Fraser, 1986, p.44)

Most of the research on the assessment and investigation of perceptions of classroom environment has been carried out in primary and secondary schools. The three instruments used most extensively at secondary school level are the *Learning Environment Inventory* (Fraser, Anderson & Walberg, 1982); the *Classroom Environment Scale* (Moos & Tricket, 1986) and the *Individualized Classroom Environment Questionnaire* (Rentoul & Fraser, 1979). The *My Class Inventory* (Fisher and Fraser, 1981; Fraser, Anderson and Walberg, 1982), a simplified version of the *Learning Environment Inventory* has been used in numerous studies at primary and junior high school levels. These instruments used scales such as Competition, Formality, Difficulty, Rule Clarity, Personalization and Investigation. Continued research in this area is reported in Fraser 1989a; Fraser 1989b; Fraser,1994; Wubbels, Brekelmans & Hooymayers 1991, 1992; and Wubbels & Levy 1993.

Fraser (1987, p.17) pointed out that a feature common to most of the instruments outlined above was that they had four distinct forms which measured student perceptions of actual classroom environment, students' perceptions of preferred classroom environment, teachers' perceptions of actual classroom environment and teacher perceptions of preferred classroom environment. The preferred forms were concerned with goals and value orientations, measuring what students or teachers would ideally like or prefer their environment to be.

Despite the existence of this strong tradition of classroom environment research at the primary and secondary school levels, little similar work has been undertaken at the tertiary level. However, the *College and University Classroom Environment Inventory* (CUCEI) was developed and validated by Fraser (1986a, 1987) for measuring student or lecturer perceptions of either actual or preferred environment in small tertiary classes often referred to as seminars, tutorials or workshops appropriate for groups of up to 30 as distinct from lectures. It is this instrument that was used in this study.

Methodology

The purpose of administering the *College and University Classroom Environment Inventory* (CUCEI) (Fraser, 1986) was to help investigate the quality of music courses offered at the training institution. As reported by Fraser (1986) research has shown strong associations between learning and the classroom climate. While the CUCEI can be used to measure both students' and teachers' *actual* and *preferred* classroom environment, this investigation was restricted to a study of only the students' perceptions of their classroom environment.

A Description of the CUCEI

Criteria for developing the instrument were consistent with the secondary school instruments, coverage of Moos's general categories, salience to higher education teachers and students, and economy (Fraser, 1987, p.18). The seven scales used to measure tertiary students' actual and preferred environment were Personalization (PER); Involvement (INV); Student Cohesiveness (SC); Satisfaction (SAT); Task Orientation (TO); Innovation (INN); and Individualization (IND). These scales are described in Table 1.

The CUCEI contained 49 items, with an equal number of items belonging to each of the seven scales. Each required a response on a four point scale, with the alternatives Strongly Agree, Agree, Disagree and Strongly Disagree. The scoring direction is reversed for approximately half the items. The wording of the preferred and actual forms was almost identical except for the use of words such as 'would'. For example, the item 'The lecturer *would* talk individually with students' in the preferred form was reworded in the actual form to 'The lecturer talks individually with students'. A description of the seven scales used in the CUCEI appears in Table 1.

Table 1 Description of the Scales in the College and University Classroom Environment Inventory (CUCEI) (Tertiary Level)

Scale	Scale Description
Personalization	Emphasis on opportunities for individual students to interact with the instructor and on concern for students' personal welfare
Involvement	Extent to which students participate actively and attentively in class discussions and activities
Student Cohesiveness	Extent to which students know, help and are friendly towards each other
Satisfaction	Extent of enjoyment of classes
Task Orientation	Extent to which class activities are clear and well organized
Innovation	Extent to which the instructor plans new, unusual class activities, teaching techniques and assignments
Individualization	Extent to which students are allowed to make decisions and are treated differently according to ability, interest and rate of working.

From Fraser, B.J., (1986, p.20).

The survey items are arranged in cyclical order so that the first, second, third, fourth, fifth, sixth and seventh item, respectively, in each block measured personalization; involvement; student cohesiveness; satisfaction, task orientation; innovation and individualization. Item numbers which are underlined were scored 1, 2, 4 and 5 respectively for the responses Strongly Agree, Agree, Disagree and Strongly Disagree. All other items were scored in the reverse manner. Items which were omitted or were invalid, scored 3 (Fraser 1986, p.47).

Research Design and Sample

The research team involved the writer and a contract staff member who acted as a co-researcher while teaching the subject *Music Education* to the First Year B.Ed. Primary students (N=200). The B.Ed. is a four year degree course with *Music Education* being a compulsory core subject. This research was undertaken with just two of the eight groups of students (25 per group) who undertook this subject and related to each group's two hour weekly practical workshop and not to the other components of the subject which utilised combined groups of between 50 and 70 students.

Procedure for Assessing and Improving the Classroom Environment

Assessment

Both the *preferred* and *actual* forms of the instrument were administered by the co-researcher and tutor of two of the eight classes during week five and repeated as a post-test seven weeks later in the second last week of semester. The *preferred* form was answered first and the *actual* form given on the same day. It should be noted that the surveys were completed with explicit reference to the students' smaller practical workshop classes and not their larger combined lecture groups.

Feedback

The results of the completed questionnaires were scored for both the *preferred* and *actual* forms. The lecturer was provided feedback information derived from the student responses as shown in Table 2 and Figures 1-7. This data enabled the identification of the changes in classroom environment needed to reduce major differences between the *actual* environment and the *preferred* environment as perceived by the students.

Reflection and Discussion

The lecturer engaged in private reflection and informal discussion with these students in order to provide a basis for a decision about whether an attempt would be made to change the environment in terms of some of the scales in the CUCEI. The main criterion for deciding which dimensions should be changed was that there should be a sizeable and significant difference between the *actual* and *preferred* scores on that variable and that the tutor/lecturer should feel concerned about this difference and want to change it.

Intervention

The lecturer introduced an intervention of seven weeks in an attempt to change some aspects of the class environment. This intervention consisted of a variety of strategies that developed from the teachers' reflections and discusions with other staff and with the students.

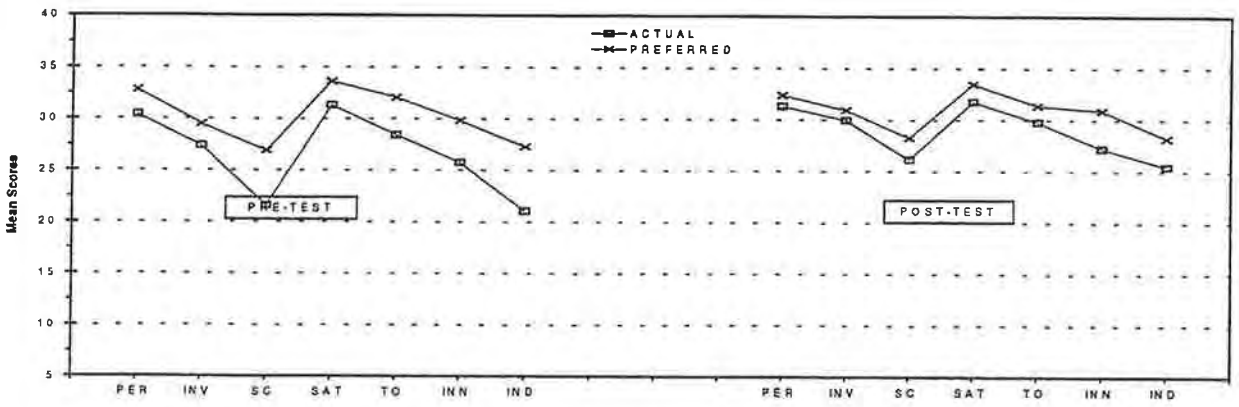
Reassessment

Both the *actual* and the *preferred* form of the scales were readministed as a post-test at the end of the seven week intervention period to see if students perceived their music classroom environments differently.

Results

A repeated-measure MANOVA was performed using the seven classroom environment measures as dependent variables. There were two independent variables: Time and the Actual/Preferred (hereafter Act/Pref) variable. The Act/Pref variable was a repeated measure. Usually Time would also be a repeated measure, however, it was not possible to match subjects across the two tests. As a consequence, Time had to be treated as a between-subjects variable. Figure 1 shows the *actual* and *preferred* means for each classroom environment variable at each time of the test.

Figure 1



Using Wilks' Lambda criterion, the combined dependent variables were significantly related to the interaction between Time and Actual/Preferred (Wilks'$\Lambda = 0.744$, $MVF(7,87) = 4.28$, $p < 0.001$, $MV\eta^2 = 0.256$). In addition, the combined dependent variables were significantly related to the Time main effect (Wilks'$\Lambda = 0.656$, $MVF(7,87) = 6.52$, $p < 0.001$, $MV\eta^2 = 0.344$), and to the *Actual/Preferred* variable main effect (Wilks' $\Lambda = 0.327$, $MVF(7,87) = 25.56$, $p < 0.001$, $MV\eta^2 = 0.673$). Univariate F-tests were used to follow up these significant multivariate effects. A summary of these analyses is shown in Table 2 while Figures 2 to 5 show the significant interactions.

Table 2: Tests of Time of Test and Actual/Preferred and Their Interaction.

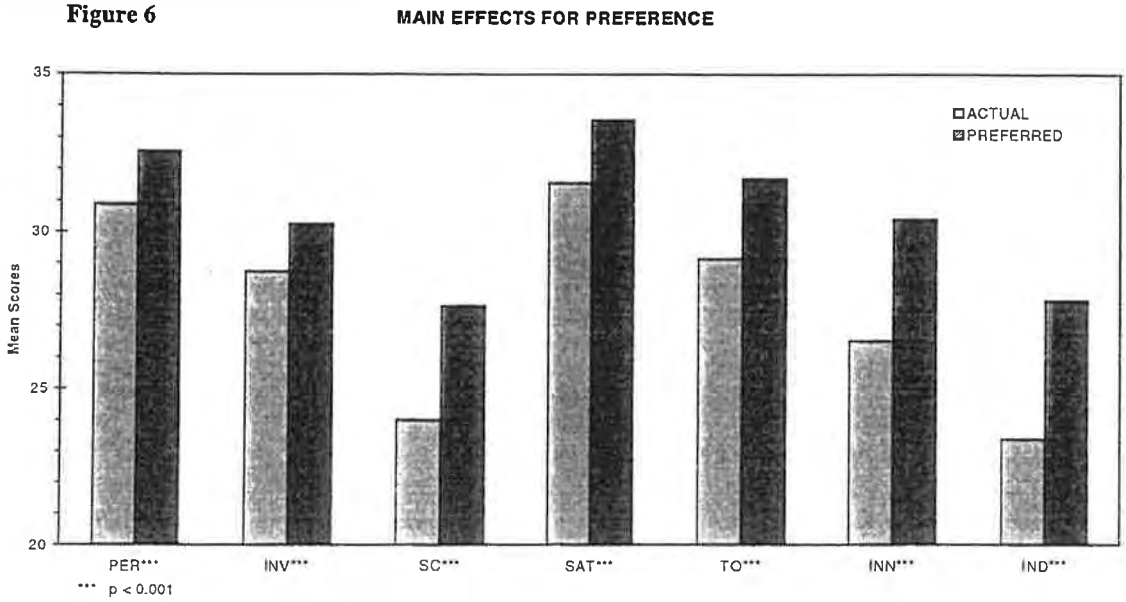
Effect	Dependent Variable	F(1,93)	p	η^2
Interaction (Time x Actual/Preferred)	PER	3.18	0.078	0.033
	INV	3.69	0.058	0.038
	SC	11.63	0.001	0.111
	SAT	1.12	0.292	0.012
	TO	13.25	0.001	0.125
	INN	0.26	0.613	0.003
	IND	11.51	0.001	0.110
Main Effect Time	PER	0.32	0.575	0.003
	INV	14.74	0.001	0.137
	SC	15.56	0.001	0.143
	SAT	0.15	0.699	0.002
	TO	0.50	0.481	0.005
	INN	5.92	0.017	0.060
	IND	21.61	0.001	0.189
Main Effect Actual/Preferred	PER	20.77	0.001	0.183
	INV	27.57	0.001	0.229
	SC	63.06	0.001	0.404
	SAT	52.20	0.001	0.359
	TO	89.59	0.001	0.491
	INN	92.93	0.001	0.500
	IND	76.86	0.001	0.453

Feedback

In terms of teacher feedback, Figure 1 shows the means of the students' actual and preferred environment scores both on a pre-test and post-test basis.

Figure 6 indicates that students *preferred* classroom environment is higher than the *actual* on all classroom environment variables and this result reaches significance on all dimensions (Table 2). It is not surprising that students' *preferred* classroom environment is higher than the *actual* and this is consistent with the literature on classroom environment as researched by Fraser and others (1986, 1994).

Figure 6



To this point, no account has been taken of the Time variable. Interactions between Act/Pref and Time (Table 2) were significant for three classroom environment scales: Student Cohesiveness (SC) ($p = .001$); Task Orientation (TO) ($p < .001$); and Individualisation (IND) ($p = .001$). In addition, a fourth variable, Involvement (INV) ($p = .058$) approached significance. These interactions are shown also in Figures 2 to 5. Thus, as a result of the intervention period, the lecturer was able to improve significantly the classroom environment in each of these four environment variables.

Figure 2

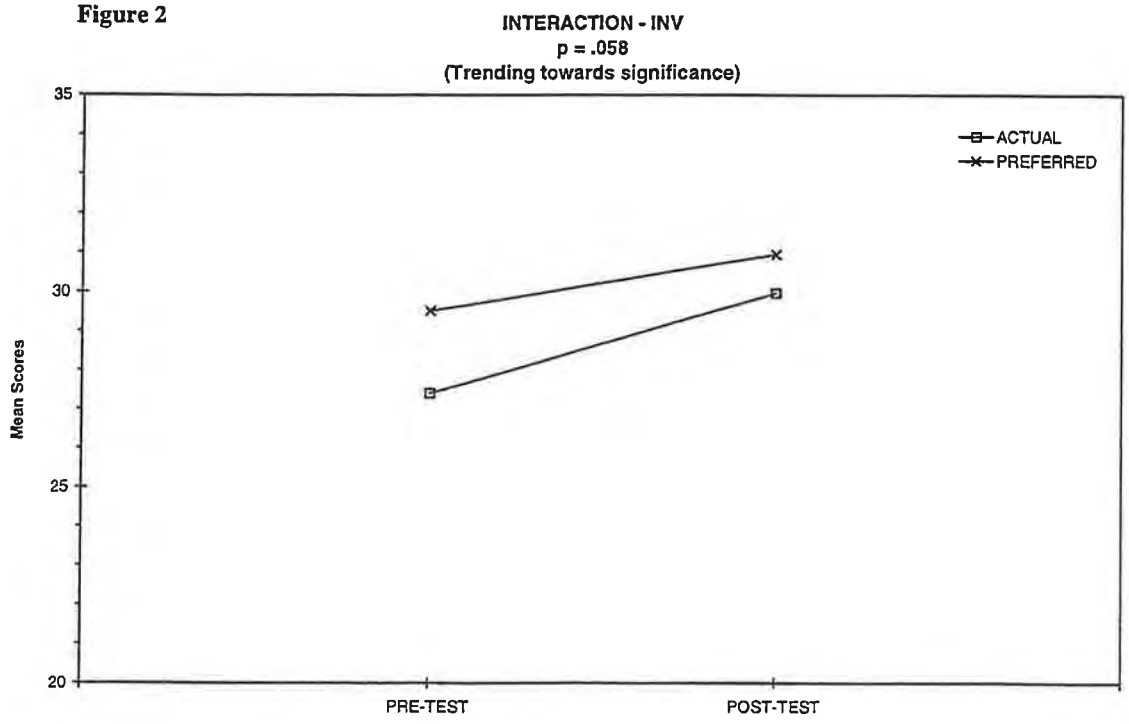


Figure 3

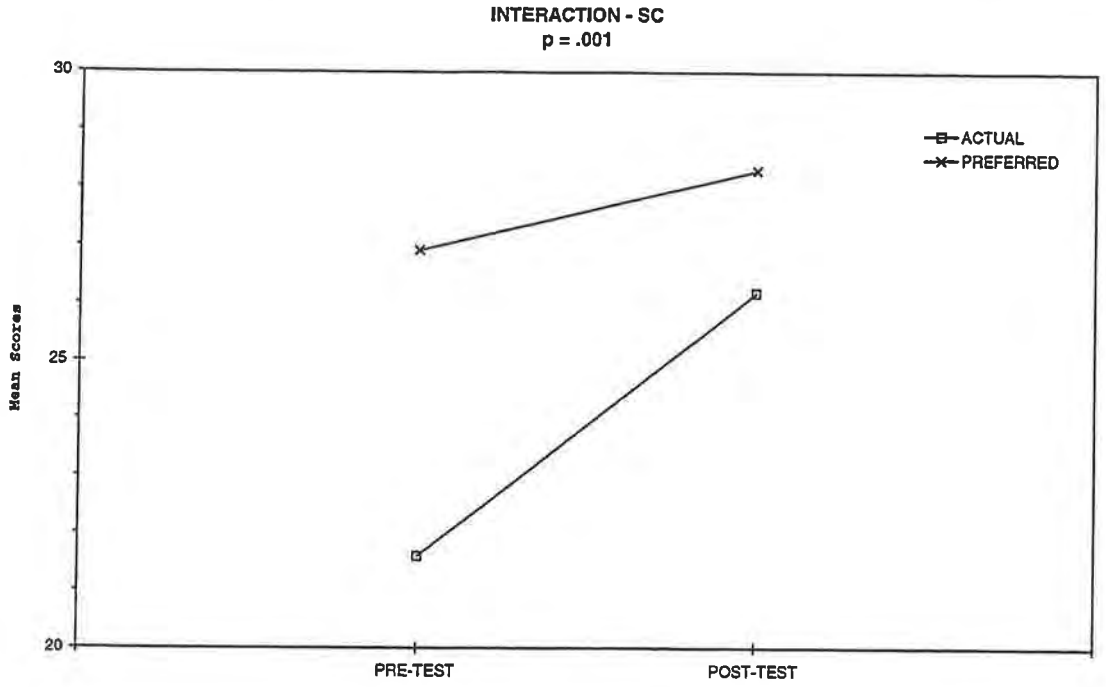


Figure 4

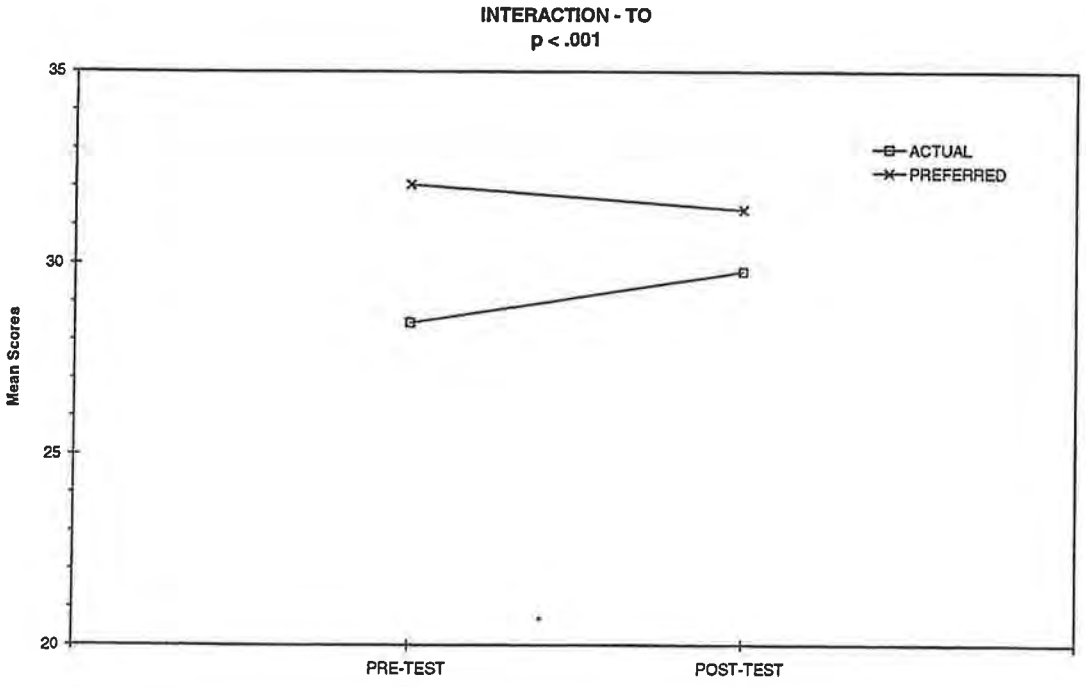
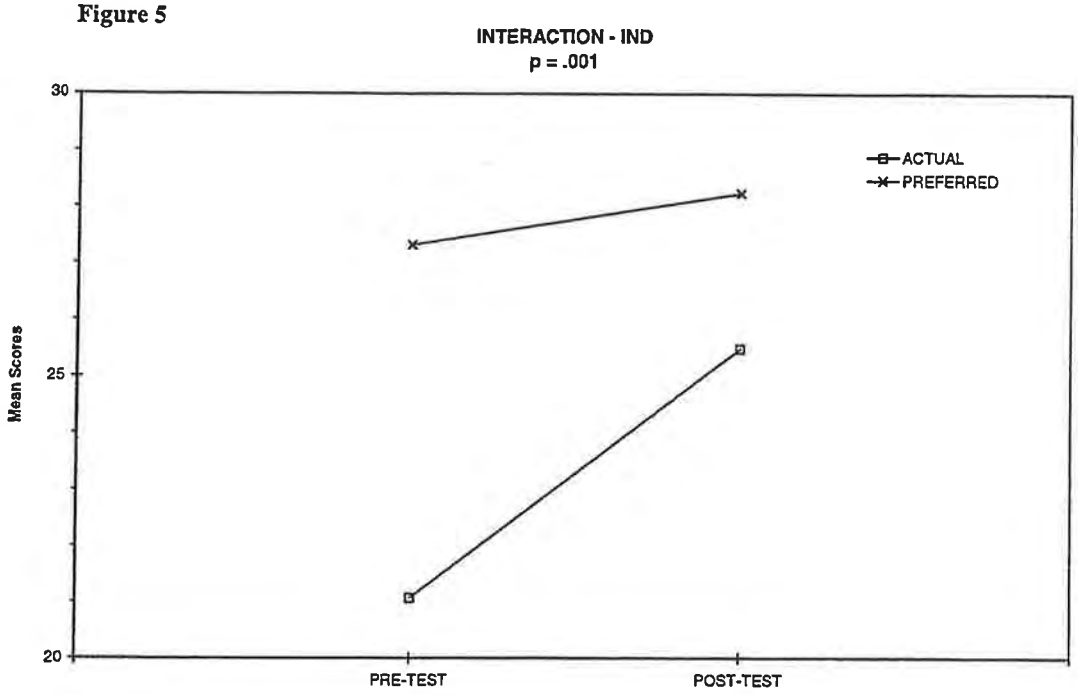
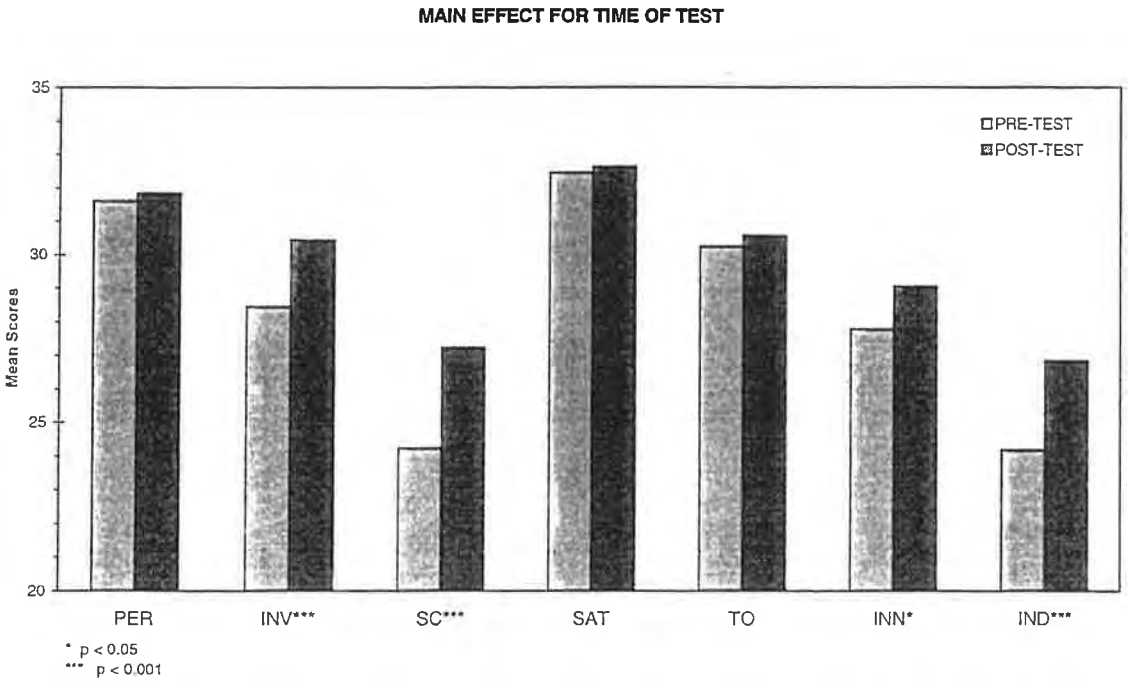


Figure 5



There is one additional main effect for Time (ignoring Act/Pref) that has not already been implicated in the interaction. The mean score for Innovation (INN) was significantly greater at the post-test than at the pre-test (Figure 7). There are no statistically detectable differences between pre-test and post-test means for Personalisation (PER) and Satisfaction (SAT).

Figure 7



Intervention

In order to bring about a closer alignment in these four dimensions (Figures 2-5), the tutor discussed the profiles with the students, and together they worked on a number of strategies over the seven week intervention period. Some of these are described here.

The first variable to be addressed by the teacher and the students was Social Cohesiveness (SC) – 'the extent to which students know, help and are friendly towards each other' (Table 1). This was an important starting point because the students indicated that they did not know each other as they were from a mixture of strands within the degree programs.

Several simple strategies were adopted. First, the students engaged in a number of "ice breaking" activities which included learning each other's names and finding out about each other's backgrounds and musical experience. The activities were light, full of humour and fun. Students also had to sit with someone they didn't know and introduce this person to the class. They shared what they wanted out of the course and were given time each week to reflect on each week's learning experiences in terms of how these activities fostered social interaction in the music workshops and why they would be helpful socializing experiences with children.

Representative of the views of a number of students from this group is the following statement by Rebecca about how everyone was so relaxed and friendly towards the lecturer and to each other in the music workshops.

> To be perfectly honest, I was quite anxious about this subject. I had heard so many scary rumours on the grapevine and I was in no way eager to begin the subject. As the weeks progressed, I began to relax markedly about the subject. I began to improve musically and gain satisfaction from the subject. Even now I find myself playing tunes on the recorder just to relax me. I believe it was the atmosphere of the subject that I enjoyed the most. Everyone was so relaxed and open towards the lecturer, to themselves and to each other and I found myself being so also. As far as scary rumours go I certainly have none to add to the grape vine.

Another variable targeted for improvement was Task Orientation (TO) - 'the extent to which class activities are clear and well organised'. The difference between the means in the *actual* and *preferred* were significantly reduced in the post-test. This was brought about by discussing the purpose of the music activities and the implications these had for the the students' own musical development as well as for their future students in primary school. Through this process the students felt that the activities had a clear purpose, and each week they were encouraged to share the relevance of the experiences to the classroom. Time was taken each week to reflect both on the quality and quantity of the learning experience. This led to a much greater sense of achievement from the students. Though Amanda speaks in glowing terms about the subject generally, there is a clear message in her words about the effectiveness, relevance and clarity of the learning experiences.

> The workshops were great. I think I enjoyed these so much because they were so practical and relevant. The creative task was surprisingly enjoyable and all the theoretical and curriculum components were put into practice in the workshops. I honestly can't think of anything I would change. I enjoyed the whole course... By doing this subject I feel a lot more excited about teaching music. I really enjoyed everything we did and I'm really

> excited about being able to do this with my own class... I found every aspect of this course very worthwhile... the lecturer was always enthusiastic, well organised and prepared and gave constant feedback and encouragement... After doing this subject, I feel even more inspired and excited about teaching music than when I started.

The third area addressed in the intervention period was Individualisation (IND) – 'the extent to which students are allowed to make decisions and are treated differently according to ability, interest and rate of working'. This dimension emphasises opportunities for individual students to interact with the tutor and concern for the student's personal welfare. This is a demanding issue in a group of 25-30 students when the lecturer sees them for two hours a week in a music workshop. Two main strategies were used to improve this classroom environment dimension. First, discussion emerged as to how the learning experiences could cater for the different ability groups in the class. The group composition tasks were seen as an excellent way to cater for individual differences. Angela had this to say about these compositions:

> The best part of the whole semester was the group compositions. Every group that performed was different and original and really inspired me to go and see a live performance. I was really happy with our group's composition because it was very professional and most of all it was all our own. We composed it regardless of our different abilities, it sounded great and I thought it was rewarding and I was very proud.

Students also saw ways of involving different ability groups with instrumental accompaniments and easier parts for recorder and tuned and non-tuned percussion. Brenda, who had "very little musical background" and who stated that "initially I was apprehensive about the subject", mentioned positive aspects of the classroom environment, remarking "if there were a subject to get to know people, music would be ideal, and it has been". As well as this remark about Social Cohesivenèss (SC) Brenda commented about Individualisation (IND) as follows:...

> I was interested to know how such a vast range of musical ability would be assessed fairly for each individual student. This did not remain an issue for me as you were very fair and thorough - not to mention considerate of those like me and without 'brown nosing', you have encouraged me to endeavour to bring music into my classroom with enthusiasm and confidence.

The second strategy to emerge was the peer tutoring groups. Students worked colaboratively in small groups of two and three and tutored each other on a weekly basis. While this pilot study resulted in a mixture of reactions, many students responded positively to the peer tutoring trial. This has led to a formal peer tutoring program for similar students one year later. Typical of many journal entries was the following by Debbie.

> I was surprised at how well I worked with my partner considering the difference in our abilities. I enjoyed tutoring her and was very happy when she improved each practice session. She was thankful for the help also. This assessment item made me think of the value in peer tutoring in the classroom. It is wonderful to place two students of differing abilities and see them work together, one helping the other and both communicating together. This builds self-esteem because both parties feel needed and both are learning valuable skills. Peer tutoring is also a great way to keep the faster children busy and involved in meaningful activity.

A fourth dimension, Involvement (INV) also changed during the intervention period, but to a lesser extent than the other three dimensions in which strategies were implemented. The tutor expressed a strong desire to "empower the students" and as a result they wanted to be more involved in all activities and learning experiences. A feature of each week during the intervention period was much reflection and analysis of the activities.

Side Effects

One of the side effects of this intervention process was the obvious change in attitude towards music by this group of students. This was well illustrated by Rebecca and Brenda, and echoed by Rachel, another with little musical background, who concluded her journal with this comment:

> In the beginning of this course I had no musical experience at all. I didn't even play the recorder at school. I feel a lot more confident in the musical area and I believe that I will not only teach music to my class but will enjoy doing it. Even though I don't play a musical instrument I feel as though the children I teach will still receive worthwhile music lessons and will come to appreciate different types of music.

Pippi's views are worth noting also:

> My attitude towards music has changed a lot over the past fourteen weeks – I am more confident within my own music and teaching ability and because of my change in attitude, I think I could help children enjoy their music also. I am not so scared about teaching music so much any more as I have found out that it doesn't have to be a daunting task, but instead, an enjoyable one. The learning experiences and assessment tasks we had throughout the subject were educational and diverse which I believe made the subject so effective. Thank you for opening my eyes to new ways of appreciating music.

Without exception, all students were able to remark positively on some aspect of this subject, a finding not consistent with earlier research (Gifford, 1991, 1993). However it would be dangerous to conclude that such a positive response to the subject be attributed only to an improvement to the classroom environment as changes had been made to the content, mode of delivery, and assessment of the subject also.

Conclusion

This paper has highlighted the importance of the classroom learning environment in music teaching and learning. It has described an applied a method for assessing classroom environment and has demonstrated how these assessments can be used to improve classroom environment. In this case study it has been shown that the lecturer was able to bring about significant change in the targeted dimensions of Student Cohesiveness, Task Orientation, Individualisation and Involvement. Such promising findings demonstrate that this assessment method was found to be reliable and convenient and, that appreciable changes in environment were perceived for those dimensions for which improvement had been attempted by the lecturer.

A major purpose of this paper is to encourage music teachers in primary, secondary and tertiary sectors to assess the environments of their own classrooms using the instruments developed by Fraser, Fishert & others. This could be undertaken annually or with any new group of students where teachers and students will interact over a sustained period like a term or a semester. This will help teachers to gain meaningful and consequential information about their music classrooms, by providing a tangible and economical basis to improve their class environment and in turn their own teaching and their students' learning.

References

Botsman, P.B. (1985). *Review of arts education and training.* AGPS: Canberra.

Calouste Gulbenkian Foundation, (1982). *The arts in schools. Principles, practice and provision.* London: Calouste Gulbenkian Foundation.

Chavez, R.C. (1984). The use of high inference measures to study classroom climates: A review. *Review of Educational Research*, **54**, 237-261.

Cleave, S. & Sharp, S. (1986). *The arts, a preparation to teach: Initial training for primary teachers.* London: NFER.

Commonwealth Department of Education, (1985). Action education and the arts. *Report of the Task Force on Education and the Arts to the Minister for Education and Youth Affairs.* Canberra: AGPS.

Duncan, M.J., & Biddle, B. (1974). *The study of teaching.* New York: Holt, Reinhart and Winston.

Fisher, D.L., & Fraser, B.J. (1981). Validity and use of my class inventory. *Science Education*, **65**, 145-156.

Fraser, B.J. (1980). Guest editors introduction: Classroom environment research in the 1970's and 1980's. *Studies in Educational Evaluation*, **6**, 221-223.

Fraser, B.J. (1981). Learning environment in curriculum education: A review. *Evaluation in Education Series.* Oxford: Pergamon.

Fraser B.J., & Walberg, H.J. (1981). Psychosocial learning environment in science classrooms: A review of research. *Studies in Science Education*, **8**, 67-92.

Fraser, B.J. (1981b). Australian research on classroom environment: State of the art. *Australian Journal of Education*, **25**, 238-268.

Fraser, B.J., Anderson, G.J., & Walberg, H.J. (1982). Assessment of learning environments: *Manual for Learning Environment Inventory (LEI) and My Class Inventory* (MCI). Perth: Curtin University.

Fraser, B.J., & Fisher, D.L. (1983). *Assessment of classroom psychosocial environment: Workshop manual.* Perth: Curtin University of Technology.

Fraser, B.J. (1986). *Classroom environment.* London: Croom Helm.

Fraser, B.J. (1986a). Development of an instrument for assessing classroom psychosocial environment at universities and colleges. *Studies in Higher Education*, **11**, (1).

Fraser, B.J. (1987). Validation and application of the college and university classroom environment inventory (CUCEI). In B.J. Fraser (ed.), *The Study of Learning Environments*, Vol 2. Perth: Curtin University of Technology.

Fraser B.J. (1989a). Two decades of research on perceptions of classroom environment. In B.J. Fraser (Ed.), *The Study of Learning Environments* (Vol. 1). Salem, Oregon: Assessment Research.

Fraser, B.J. (1989b). Twenty years of classroom climate work: Progress and prospect. *Journal of Curriculum Studies.*

Fraser, B.J. (1989c). Assessing and improving classroom environment. *What Research says to the Science and Mathematics Teacher.* **2**, The Key Centre for School Science and Mathematics. Perth: Curtin University.

Fraser, B.J. (1994). Research on classroom and school climate. In D.Gabel (Ed.), *Handbook of Research on Science Teaching and Learning.* New York: Macmillan.

Gifford, E. (1990). The development and validation of a music attitude questionnaire for teacher training - A plot study. *The Journal of Proceedings of the VIIth National Conference of the Australian Society for Music Education.* Alice Springs, NT: ASME.

Gifford, E. (1991). *An investigation into factors affecting the quality of music education in pre-service teacher training.* Doctor of Philosophy, University of London Institute of Education.

Gifford, E. (1993a). The musical training of general primary teachers: Old problems, new insights and possible solutions. *British Journal of Music Education.* **10**, 33-46.

Gifford, E. (1993b). Pre-service primary teachers perceptions of what makes a good music teacher. In E. Gifford (Ed.), *Research and Music Education in Australia* - The Journal of Proceedings of the 15th National Conference of the Association of Music Education Lecturers. Queensland: Griffith University, Faculty of Education.

Gifford, E. (1997). Improving music learning and teaching through action learning and action research. In E.Gifford, A. Brown, & A. Thomas (Eds.), *New Sounds for a New Century.* ASME 1X National Conference Proceedings. Brisbane, Australia: ASME (Qld Chapter Inc.).

Good, T. & Power, C. (1976). Designing successful classroom environments for different types of students. *Journal of Curriculum Studies*, **8**, 1-16.

Hamilton, D. et al. (1977). *Beyond the numbers game: A reader in educational evaluation.* Basingstoke: Macmillan.

Marshall, H., & Weinstein, R. Classroom factors affecting students' self-evaluations: An informal model. *Review of Educational Research,* **54** (3) 301 - 326.

Mills, J. (1989). The generalist primary teachers of music: A problem of confidence. *British Journal of Music Education*, **2**, 125-138. Cambridge: Cambridge University Press.

Mills, J., (1994). *Music in the Primary School.* Cambridge: Cambridge University Press.

Moos, R.H. (1979). *Evaluating education environments: Procedures, measures, findings and policy implication.* San Francisco: Jossey - Bass.

Moos, R.H., & Trickett, E.J. (1986). *Classroom environment scale manual* (2nd ed.). California, Pao Alto: Consulting Psychologists Press.

Parlett, M. (1977). The department as a learning milieu. *Studies in Higher Education*, **2**, 173-181.

Rentoul, A.J., & Fraser, B.J. (1979). Conceptualization of enquiry-based or open classroom learning environments. *Journal of Curricular Studies*, **12**, 367-370.

Rosenshine, B. (1970). Evaluation of classroom instruction. *Review of Educational Research*, **40**, (2) 279-300.

Rosenshine, B., & Furst, N. (1973). The use of direct observations to study teaching. In R.M.W. Travers (Ed.), *Second Handbook of Research on Teaching*, Chicago: Rand McNally.

Smith, L.M. (1978). An evolving logic of participant observation, educational ethnography, and other case studies. *Review of Research in Education*, **6**, 316-377.

SPSS Inc. (1988). *SPSS-X User's Guide*. 3rd ed., Chicago: SPXX Inc.

Stake, R.E. (1978). The case study method in education inquiry. *Educational Researcher*, **7** (2), 5-8.

Stake, R.E., & Easley, J.A.(Jr.) (1978). *Case studies in science education.* Centre for Instructional Research and Curriculum Evaluation, University of Illinois.

Swanwick, K. (1994). Musical knowledge: Intuition, analysis and music education. London: Routledge.

Swanwick, K., & Tillman, J. (1986). The sequence of musical development. *British Journal of Music Education*, **3** (3).

Swanwick, K. (1988). *Music, mind and education.* London: Routledge.

Treagust, D.F., & Fraser, B.J. (Ed), (1984). *Looking into classrooms.* Research Seminar and Workshop Series. Perth: Western Australian Institute of Technology.

Walberg, H.J. (1976). The psychology of learning environments: Behavioural, structural, or perceptual? *Review of Research in Education*, **4** 142-178.

Walberg, H.J. (1982). Educational productivity: Theory, evidence and prospects. *Australian Journal of Education,* **26,** 115-122.

Walberg, H.J. (Ed.) (1979). *Education environments and effects: Evaluation, policy, and productivity.* California: McCutchan.

Walberg, H.J. & Haertel, G.D. (1980). Validity and use of educational environment assessments. *Studies in Educational Evaluation*, **6**, 225-238.

Wubbels, Th., Brekelmans, M., & Hooymayers, H. (1991). Interpersonal teacher behaviour in the classroom. In B.J. Fraser & H.J. Walberg (Eds), *Educational environments: Evaluation, antecedents and consequences* , 141-160. Oxford, England: Pergamon Press.

Wubbels, Th., & Levy, J. (Eds.)(1993). Do you know what you look like? Interpersonal relationships in education. London, England: Falmer Press.

Getting the results: Teacher-student interaction in a music classroom

Kathy Roulston
University of Queensland

Abstract

There are few studies of music classrooms which would allow us to observe how music education is carried out through teacher-student interaction. This paper examines one example of teacher-student interaction surrounding the mundane action of handing back a test in a year three music lesson. The analysis reveals what information a teacher provides to her students in relation to test results received. Students are given clear messages as to what a "good" result is and how the music class consists of "good" and "not-so-good" students. A "good" student claims, and is given, the opportunity to use the test results to improve skills and knowledge, whereas struggling students have little or no access to teacher feed-back on their performance. Further, it may be seen that analysis of teacher-student interaction may provide a new method of looking at data gathered in music classrooms, and an alternative means by which to understand how music education takes place in schools.

Introduction

In recent years, educational researchers have used a variety of naturalistic approaches to focus attention on activities taking place within classrooms. There has been increasing interest in how social interaction takes place in the classroom, with a number of researchers making teacher-student interaction the focus of their attention (McHoul, 1978; Mehan, 1979; Cummings, 1982; Davies & Munro, 1987; Perrott, 1988; Paoletti, 1990; Baker & Freebody, 1993; Baker, 1997). While researchers in music education have used a multitude of approaches in their investigations of classroom activity (Bresler & Stake, 1992; May, Lantz & Rackliffe, 1993; Stake, Bresler & Mabry, 1991), the field of music education has yet to embrace classroom talk as a focus for research interest. This paper aims to contribute to an understanding of teacher-student interaction by analysing a transcript of classroom activity taken from video data of a year three music lesson in Queensland.

In the data analysed here, differentiation of students into more or less successful groups may be seen to occur in the social interaction which surrounds the return of tests to students. Although the talk recorded here may appear trivial, this analysis is based on Bourdieu's portrayal of everyday

linguistic exchanges as situated encounters in which "every linguistic interaction, however personal and insignificant it may seem, bears the traces of the social structure that it both expresses and helps to reproduce" (1991, p. 2). As Poole has noted (1994, p. 8), even the act of returning tests may become an evaluative and selective context in which "the teacher can verbally assess the entire class performance, students can overtly or covertly compare grades, and the teacher can make public, evaluative comments to students." The analysis which follows details how this occurs in a year three music lesson. Methods of transcription and analysis used in this paper derive from a conversation analytic approach. [1]

The Context

The excerpts which follow occurred during the closing activities of the weekly 30-minute music lesson conducted by the visiting music teacher in a year three homeroom. The video tape was taken by the researcher during a school visit in May 1997. The students' desks had been pushed towards the centre of the room, leaving a narrow space at the side of the room for music activities. The transcript which follows begins when the children were playing a singing game, "Money and Key". I present the end of this activity to show how the teacher introduces and leads into the return of the test. During the sequence included here, the music teacher sat on a chair at the front corner of the classroom. She had placed her box of equipment and reference material at the front of the room near her chair when she had arrived to take the lesson after morning tea. Transcription conventions used here are those outlined by Psathas (1995).[2]

Ending the game, introducing the test

In addition to indicating that she wishes to end the game, the teacher accomplishes several other tasks in lines 1 and 2.

1. T Right these people are <u>really</u> sorry but they will need to be the last people because I'd
2. <u>like</u> to give you back your sheets that you did last week

The use of the term "right" signals to the children that a change in activity is imminent. The teacher proceeds to apologise on behalf of the three children who are "players" (that is, the child in the centre of the circle, and the two individual singers who hold the coin and the key). In her description it is the children who are "really sorry" that the game cannot continue after the next turn — not herself. However, it is the teacher who is choosing to end the game at this point, not the children. This is because she intends to hand back the "sheets" that they did last week. By using the term "sheets" instead of "test", the teacher presents the "test" in a less threatening manner. The teacher would "like" to hand back the sheets, and is in charge of the handing-out procedure.

At the end of the final game of "Money and Key", the teacher takes the time to correct Michael's singing (which had been pitched too high, lines 3-5), and grant the child in the centre a second turn at guessing the holder of the key (lines 7-11). At line 6, there is an insertion with one student trying to gain the teacher's attention by calling out her name. At this point (and later in line 12), the student is ignored by the teacher. Mehan (1979) has outlined the ways in which students may "get the floor" in classrooms if not individually nominated by the teacher. In this example, the student is seeking the teacher's permission to speak, but her attempt is unsuccessful.

3.	S	Uh Michael[3]?
4.	Children	yes ((giggles))
5.	T	Michael's (voice is) very high today
6.	S	Miss Jones (.) Miss Jones
7.	T	Listen again
8.	T & Chn	((sings)) Who has the key
9.	S	((sings)) I have the key=
10.	S	=Jennifer
11.	T	Well done

After apologising a second time to two students who will "miss out" on the next turn in the game (lines 13-15), the teacher indicates to the class that there may be time to have "more turns" in next week's lesson if they remember to remind her. She then calls upon the whole class to attend (line 15), and leaves her chair to collect the sheets to hand out to the class.

12.	S	Miss Jones?
13.	T	Sorry Michael and Jennifer that you don't get your turn today but you might be
14.		able to remember for me and if we get time next week we might be able to have
15.		some more turns. Can everybody turn to face the front?
16.	S	Miss Jones?
17.	T	Yes ((T leaves chair to get sheets to hand out to class from where they are sitting
18.		on a nearby child's desk. While doing this she turns to the student speaking.))
19.	S	Amy could have heard (the coin drop)
20.	T	O::h maybe she used that as a clue do you think ((returns to chair with sheets))

Handing back the test

At the fourth attempt at some talk from the same student (lines 6, 12 and 16), the teacher finally turns to hear and comment on a report which stems from an earlier game of "Money and Key" (lines 16-20). The "yes" at line 17 provides the permission to speak which this student has been seeking. After a five-second break to allow for the students to settle and face her, the teacher mentions the "sheet" once again, telling the children that she will let them keep it. This time the word "test" is mentioned, letting the children know that this was more serious than just a "sheet" which was completed in class time.

21.		(5.0)
22.	T	OK
23.		I'm going to let everyone keep their sheet from their test last week.

At this point, Miss Jones is interrupted by Mitchell (line 24), who is sitting beside her chair. Mitchell's test is the first to be handed out, and he chooses this moment to interrupt. He does not seek permission for the floor (as had his female classmate[4] in lines 6, 12, and 16), but *takes* it. Researchers have noted elsewhere that from an early age, some males "express gendered power through the assumption that they do not have to wait their turn to speak, that the rules do not apply to them" (Kamler, Maclean, Reid & Simpson, 1994, p. 226). These researchers have found that many boys' call-outs are accepted as "contributing to the smooth running of the lesson" (ibid). They note that even though calling out is "risky business", some students have enough knowledge about the unwritten rules of school to insert call-outs into lessons as "relevant and timely

contributions". This finding corroborates Mehan's (1979) assertion that competent membership in the classroom community involves students learning certain ways of talking and acting. One skill required of competent classroom members is the ability to effectively initiate talk in classrooms in which the talk is largely controlled by the teacher. "In order to have topics incorporated into the lesson," writes Mehan (p. 169), "students need to introduce new and interesting ideas, not merely comment on the prior course of events." Unlike the aforementioned female student whose comment on preceding events is "bounded off" by the teacher at line 20 (Mehan, pp. 150-152), Mitchell's call-outs (line 24 and 33) are incorporated seamlessly into the lesson. Indeed, Mitchell gains both public affirmation for his excellent test result (line 26) *and* an individual lesson on his one test error (lines 34-36).

24.	Mitchell	that's mine ( ) I got everything right
25.	T	Do you think you might have got everything right do you?
26.		Well actually you did do fa::ntastic work 54 out of 55 great
27.		((Teacher hands sheets back as she calls students' names. Tests have been
28.		ordered from highest to lowest.))

After handing out five more tests (lines 29-32), the teacher is interrupted by Mitchell again (line 33). Mitchell asks about the question which he had missed on the test. Miss Jones treats this question seriously, and by singing and clapping the first phrase of "Bluebird", demonstrates to Mitchell why his answer for this question was incorrect. (Mitchell had chosen the wrong rhythm for the beginning of the song "Bluebird".)

29.	T	Ashley did really really well as well
30.		John↑
31.		Barbara↑
32.		Jason↑ and Evelyn↑
33.	Mitchell	What was the song Bluebird?
34.	T	((T turns to Mitchell who is seated close to her chair, claps and sings))

((Claps))	| ⌐¬ | |
and	s s l s m^5
((Sings))	Here comes a blue-bird

35.	T	Yours says

((Claps))	| ⌐¬ | Z
and	s s l s m
((Sings))	Here comes a blue-bird

36.	T	You didn't have bird

In this exchange between Mitchell and his teacher, Mitchell is provided with an immediate musical response to his question "What was the song Bluebird?" (line 33). His teacher not only sings and claps the rhythm of the first phrase of the song, but follows this with the same phrase sung with Mitchell's chosen (incorrect) test answer. In line 36, Miss Jones gives a verbal explanation as to why Mitchell's answer was incorrect.

Miss Jones manages to hand out five more tests before she is interrupted once again, this time by Michael, who was absent the previous week (lines 44-45). As in line 33 when asked a direct question, the teacher provides an immediate and serious response to Michael's query. Michael (line 44) claims the floor, as has Mitchell in lines 24 and 33.

37.	T	Sally
38.		Bettina
39.		Alice
40.		Anna
41.		Hannah
42.		((There is general chatter as children talk amongst themselves, look at their tests
43.		and discuss results.))
44.	Michael	What did I get?
45.	T	You were away so I don't find how you go
46.		Carol
47.		right

In the teacher's answer in line 45, Miss Jones indicates that the test is an instrument for her to find out "how you go" in music. It is interesting to note here that in this teacher's comment, "how you go" in music is based on a written test, *not* participation within lessons.

At line 47, the teacher signals a change of activity by her use of the word "right" (see line 1 also). Her announcement takes place in lines 48-52. The word "right" signals a distinct break in the activity of handing out the tests. The students are categorised into two distinct order-of-merit groups at this point. The "good students" are those whose name has been called out prior to the announcement in lines 48-52, the "not-so-good" students are those whose name is called out after this point.

48.	T	All of those people that I've given their sheet to already (.) I am REALLY
49.		REALLY pleased with your work because you've got a very very good result
50.		I'm pleased with everybody else cos everybody I know tried their very best but
51.		those people can be really really proud of their music with their music work
52.		at the moment OK other people

This announcement is the longest section of teacher talk in the extract given here. Miss Jones congratulates the students to whom she has returned tests so far. These children, having received a certain mark on their test ("a very very good result"), have earned their teacher's praise. She expresses her pleasure at their good achievement by telling them that she is "REALLY REALLY pleased", and gives these children permission to be "really really proud of their music work at the moment". By adding "at the moment", a condition is set. These children may only be proud of their work if they continue to achieve the standard of good results set by the teacher. In this message, the teacher also adds that she is "pleased with everybody else cos everybody I know tried their very best" (line 50). In contrast to the children congratulated on their good results, these children are not instructed to be proud of their work, even though they may have tried hard.

The end of the announcement is marked by another "OK" at line 52 (see also line 22). At this point, the teacher continues to hand out the remainder of the tests, this time without interruption, and again naming every single student. (Children may be heard exchanging results at lines 67-69.)

52.	T	at the moment OK other people
53.		Sharon she's away today
54.	Children	((chorus)) away
55.	T	some people forgot to put their name on the back for me
56.		Joanne
57.		Miranda
58.		Toni
59.		Julie
60.		Jennifer
61.		Jake
62.		Miles
63.		there you are ((leans across to Miles to give him paper))
64.		Kane
65.		((children chattering))
66.		and Tania
67.	S	I got twenty-five
68.	S	I got twenty-seven
69.	S	I got twenty-one
70.		((general chatter))
71.	T	Righteo
72.		(4.0)
73.		You can have (1.0) Just hold them still look at me please. (4.0) You can have a little
74.		look at that and find out how you went (2.0) and we might be able to talk about
75.		that some more next time as well
76.		((sings)) Goodbye everybody
77.	Children	((sing)) Goodbye Miss Jones

Discussion and Conclusion

Several points may be drawn from the preceding analysis of teacher-student interaction.

1. The teacher clearly outlines to her class what a "good" result on the music test is, and what level of achievement pleases her most. The class is effectively divided into two groups — the "A team" who attain a certain mark (or above) on the test; and the "other people" (line 52) who did not reach this benchmark. The students here have been selectively differentiated into the "good" students and the "other people".
2. Students who achieve a certain result may be very proud of their work in music at the moment. Those who do not achieve this standard are not given this permission. Pride in one's work is linked to the test score achieved.
3. The student who achieved the highest result is able to gain direct feedback from the teacher about the one error which he did make. This child, therefore, has achieved access to information which may improve his performance in future tests. Mitchell's direct question (line 33) receives an immediate response from the teacher, whereas an earlier attempt by a student to gain the teacher's attention by repeating her name was not heard (lines 6, 12 and 18).
4. Children who performed poorly on the test do not have the luxury of direct feedback from the teacher for two reasons. Since the music teacher is working with classes of at least 25 students in 30 minutes each week, students are unlikely to gain assistance without directly asking for it. Unlike Mitchell, they are unable to ask the *one* question to which they will receive immediate

feedback. If they have 30 incorrect answers, which question would they ask her? There are few or no possibilities for these children to access the teacher's expertise on an individual basis. They are offered the possibility that they might talk about it next time (lines 74-75).

5. The students are clearly interested in their results, and audibly discuss them with each other. In her study of seventh and eighth grade classes, Poole (1994) noted talk which is similar in nature to that found in lines 24, 67 – 69. This researcher suggests that students themselves have appropriated the selective function of the "test return" event, and even work to achieve it with "far greater explicitness than their teacher" (p. 7).

It is evident from this short analysis of one example of teacher-student interaction that much more is being accomplished than the simple "handing-back" of a test. In this excerpt it is possible to see how both "good" and "not-so-good" music students are being actively constructed. It is also possible to see how a "good" student is able to gain the teacher's assistance, whereas low-achieving students do not. As Poole (1994, p. 13) has noted, differentiation occurs repeatedly throughout each individual's schooling experience, and over time, the rank and order of students' achievement is firmly established. Further research might inform us whether students who are repeatedly differentiated as poor performers on music *tests* choose to participate fully in the musical *activities* (such as performing, listening and composing) which music teachers strive to promote.

Clearly, music teachers should not only consider what tools and test instruments they use to assess children's achievement, but also the talk which takes place surrounding these tests. As Baker and Freebody remind us (1993, p. 288), in classrooms "[e]veryone is an overhearing audience to the talk, whether they are the current speakers or not." Since this is the case, it is important for music teachers to be aware of teacher-student interaction within their classrooms and how what gets said (or not) may impact upon children's sense of competence in music. This is of great importance to teachers who wish to foster in all their students a life-long interest and participation in music.

Acknowledgement

I would like to thank Carolyn Baker for her comments on earlier drafts of this paper.

Notes

[1] Overviews of conversation analysis may be found in Heritage (1984, chapter 8), Goodwin & Heritage (1990), Psathas (1995). Heap (1984 & in press) provides reviews of the use to which the methods of conversation analysis have been put in educational research.

[2] Transcription conventions used:

Teacher	T
Student(s)	S
( )	words spoken, not audible
(( ))	transcriber's description
=	no interval between turns
?	interrogative intonation
↑	rising intonation
(2.0)	pause timed in seconds
(.)	small untimed pause
ye::ah	prolonged sound
why	emphasis
YES	louder sound to surrounding talk

[3]. All names used in this paper are pseudonyms.

[4] Viewing of the video suggests that this child is probably Barbara, one of the children who receives a "very good" result on the test. Barbara is sitting to the left of the teacher near the point from which the videoing was done. Michael and Mitchell (the two boys who interrupt the teacher) are sitting very close to the teacher to her right. Michael is seated on a chair above the other students who are seated on the floor (he has a broken arm).
[5]. Sol-fa syllables are used to denote pitches used by the teacher (ie. s = soh, l = lah, m = mi).

References

Baker, C. D. (1997, January 23). Organising classroom talk and classroom listening. *Education Views*, p. 12.

Baker, C. D., & Freebody, P. (1993). The crediting of literate competence in classroom talk. *The Australian Journal of Language and Literacy, 16*(4), 279-294.

Bourdieu, P. (1991). *Language and symbolic power* (ed. J. B. Thompson; transl. G. Raymond and M. Adamson). Cambridge: Polity Press.

Bresler, L., & Stake, R. (1992). Qualitative research methodogy in music education. In R. Colwell (Ed.), *Handbook of research on music teaching and learning* (pp. 75-90). New York: Music Educators National Conference, Schirmer.

Cummings, C. (1982). A first try: Starting the day. In G. C. F. Payne & E. C. Cuff (Eds.), *Doing teaching: The practical management of classrooms* (pp. 148-169). London: Batsford.

Davies, B., & Munro, K. (1987). The perception of order in apparent disorder: A classroom scene observed. *Journal of Education for Teaching, 13*(2), 117-131.

Goodwin, C., & Heritage, J. (1990). Conversation Analysis. *Annual Review of Anthropology, 19*, 283-307.

Heap, J. L. (1984). Ethnomethodology and Education: Possibilities. *The Journal of Educational Thought, 18*(3), 168-171.

Heap, J. L. (in press). Conversation analysis methods in researching language and education. *Research Methods in Language and Education Vol 8.*

Heritage, J. (1984). *Garfinkel and Ethnomethodology*. Cambridge, UK: Polity Press.

Kamler, B., Maclean, R., Reid, J., & Simpson, A. (1994). *Shaping up nicely: The formation of schoolgirls and schoolboys in the first month of school.* A report to the Gender Equity and Curriculum Reform Project. Canberra: Department of Employment, Education and Training.

May, W. T., Lantz, T., & Rackliffe, G. (1993). *Good teachers making the best of it: Case studies of elementary art and music teaching.* (Elementary Subjects Centre Series No. 100) East Lansing, MI: Centre for the Learning and Teaching of Elementary Subjects. (ERIC Document Reproduction Service No. ED 360 230).

McHoul, A. (1978). The organization of turns at formal talk in the classroom. *Language in Society, 7*, 183-213.

Mehan, H. (1979). *Learning lessons: Social organisation in the classroom.* Harvard University Press: Cambridge.

Paoletti, I. (1990). Interpreting classroom climate: A study in a year five and six class. *International Journal of Qualitative Studies in Education, 3*(2), 113-137.

Perrott, C. (1988). Classroom talk and pupil learning: Guidelines for educators. Sydney: Harcourt Brace Jovanovich.

Poole, D. (1994). Differentiation as an interactional consequence of routine classroom testing. *Qualitative Studies in Education, 7*(1), 1-17.

Psathas, G. (1995). Conversation analysis: The study of talk-in-interaction. Thousand Oaks, CA: Sage.

Stake, R., Bresler, L., & Mabry, L. (1991). *Custom and cherishing: The arts in elementary schools*. Urbana, IL: Council for Research in Music Education, University of Illinois at Urbana-Champaign.

Round Table Presentations

A Study of Pre-tertiary Specialist Music Programmes within Australian Institutions with special emphasis on the 'Young Conservatorium' Programme offered at the Queensland Conservatorium of Music, Griffith University

Julie Kirchhubel
Queensland Conservatorium
Griffith University

Abstract

The purpose of this study is to trace the development of musical ability in selected groups of students at secondary level in order to attempt to measure their learning processes over a span of several years. Commencing with a literature review which will investigate the scope, content, and overall effectiveness of existing pre-tertiary speicalist music programmes within Australia, a detailed study over three years, using an action-research approach, will focus on secondary students currently enrolled in the 'Young Conservatorium' programme at the Queensland Conservatorium of Music, Griffith University. In addition to the standard procedures of formal testing, the collection of data to be analysed for this study will arise from a variety of sources including students' reflective journals, as well as questionnaires and interviews with teachers, students and parents.

Introduction

That the quality of instruction is vital at the initial stages of music learning is unquestionable. While the school curriculum obviously allows for general music education and learning, it should not necessarily be seen to be responsible for preparing students for music training at university level. Indeed, it has been over recent years that many tertiary institutions have designed their own programmes to enable intending conservatorium students to receive quality music instruction. Although programmes of this nature are often regarded as a supplement or extension to school music studies, they also provide other students not wishing or able to undertake music within the school context an opportunity to pursue their field of interest in a unique environment. Such programmes are both popular and valuable, however it appears that little attention has been given to research in this area. This investigation will select students within the 'Young Conservatorium' programme at the Queensland Conservatorium of Music and trace their development in a longitudinal study over three years.

At the outset of this study, two problems arise; the first of which is to explain and justify the necessity for pre-tertiary music programmes. Most music educators would agree that the musical training within the primary and secondary school curriculum - not only in Queensland, but across Australia - is insufficient to adequately prepare students for further study at university level. Neither is this necessarily a presupposed expectation of school music, for, given the time restrictions and funding/staffing limitations of most school programmes, such an expectation is quite unrealistic. Moreover, it is increasingly apparent that the belief of a vast number of practicing teachers that the aim of music at school level should essentially be to promote an awareness and engender a life-long appreciation and love of music as an art form, rather than have it exist as the `over-academic' and knowledge-based subject it has become in recent times (Roylance, 1995; Gifford, 1995).

With this acknowledged, the role of specialist pre-tertiary music programmes is further clarified. It is in this context that the more serious student is able to pursue music training at a more intense and specialized level, although it is understood that such programmes of course do not specifically cater for this type of student to the exclusion of other students seeking a broader and general enrichment.

The second problem which emerges deals with a more complex issue; namely the question of student assessment. In order to address some of the research problems which will be identified during the course of this paper, it will be necessary to measure students' levels of aural and practical achievement. It has been widely acknowledged for some time now that the results of traditional measurement tools and accepted modes of assessment are not always an accurate representation of students' abilities in these areas. In view of this, a portion of this study will involve the experimentation with various other measurement tools in order to discover more appropriate means of testing so as to more accurately ascertain students' aural prerception and performing capabilities. Within the discussion of this research, it is the writer's intention to draw on the existing literature in this area and, in particular, extend the research of music educators including McPherson (1993) and Braham (1997).

Pre-Tertiary Music Programmes

Although much research has been devoted to musical studies at the pre-tertiary level, it appears that the vast majority of this has been directed to the nature of music education within the school context. Certainly, while numerous researchers have investigated the content and quality of both primary and high school music curriculums - not only within each state, but also at the national level - it is apparent that little attempt has been made to formally address and investigate the role and effectiveness of specialized music programmes offered by tertiary institutions. Indeed, there have been no studies at all undertaken of the `Young Conservatorium' programme (previously known as the `Conservatorium Music School') since its inception in 1984. Thus, a detailed study of the actual programme - its scope, content and, above all, effectiveness - would now seem appropriate and well-timed, particularly as the commencement of this research coincides with an expansion of the existing programme.

While it is acknowledged that there exist many programmes of this nature world-wide; for instance, the Junior Departments within the many European music institutions - not to mention the numerous pre-college and preparatory divisions of many universities and music schools throughout the

U.S.A. - only a selection of those which currently exist within Australia will be included for the purposes of this study.

It has been for many years that numerous Australian music institutions have offered - in addition to their undergraduate and postgraduate courses - various types of pre-tertiary programmes. Of these, three main categories emerge: firstly, sequenced programmes for pre-primary to secondary levels; secondly, more comprehensive educational programmes organized in conjunction with a tertiary music institution to enable music specialization within a secondary school environment; and thirdly, preparatory programmes designed for the individual specifically intending to pursue tertiary music studies. Apart from these types of musical training, of course, there also exists an additional form of education which - while not as relevant to this particular study, nonetheless deserves mention - is observed in those equally important programmes which are community based and seek to encourage life-long learning, specifically through the offering of short courses to the general public.

Each of the described forms of music education endeavours to promote musical awareness, performance and creativity and to nurture the musical growth of the individual and, as such, occupies an important position within the context of Australian music education. For the purposes of this research, however, it is the first category of training which is of most relevance; namely, those programmes which provide high-level music instruction for children, particularly at the secondary level.

Obviously there are many programmes which offer the child a chance to pursue musical development and instruction in a specialized setting. It should be realized that the underlying philosophy of the majority of these organisations which have assumed responsibility towards the musical training of the young child is not one which seeks to promote such development within an environment of isolation from their peers; rather, it is one which recognizes the value of creative music-making, shared learning experiences and social interaction amongst students of similar musical abilities and interests. Neither is the attempt made to duplicate learning within the school or private studio. Rather than reproducing these same musical experiences, the intention is to provide training and opportunities which will extend students and enable them to increase their musical skills within a specialized environment.

The Study

Specialist junior programmes for children within Australia include those established at institutions such as the Queensland Conservatorium of Music and Sydney Conservatorium of Music, as well as those more recently introduced at the Northern Territory University and Australian Institute of Music. This study will commence with an investigation regarding the scope, content, and overall effectiveness of these existing Australian pre-tertiary specialist music programmes in order to ascertain the various strengths and weaknesses of such programmes and identify the role they occupy within the context of music education at a pre-tertiary level. In the context of such findings, a more rigorous and focussed study of the Queensland Conservatorium's `Young Conservatorium' programme will then be pursued. This will be a three-year longitudinal study which will trace the development of musical skills and, more specifically, measure the relationship between the aural and performing skills of approximately 100 students at secondary level in order to measure aspects of their musical development over this time.

Research Questions

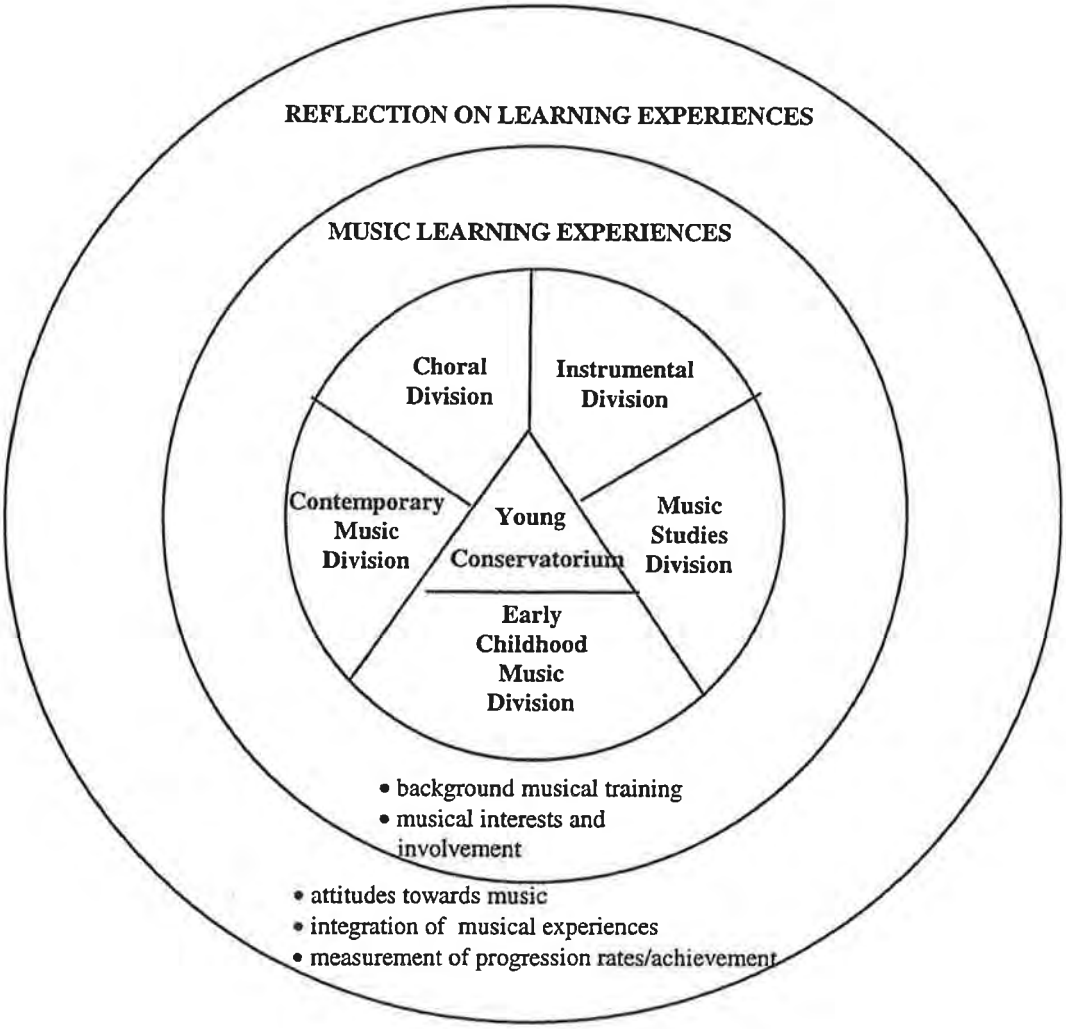
The following six research questions will guide the direction and scope of the study:

1. To what extent do secondary students integrate their learning within the Young Conservatorium programme and relate it to their other musical experiences?
2. How influential are these students' ethnographical, sociological, and musical backgrounds on their initial and continuing engagement in the programme and to what extent do they influence successful learning outcomes?
3. To what extent does the music learning environment impact on the attitudes and achievements of these Young Conservatorium students?
4. Is the gender, age, or scholastic ability of these secondary students significantly related to their musical achievement within the Young Conservatorium programme?
5. What degree of association exists between these Young Conservatorium students' levels of aural perception and their performing skills?
6. What proportion of these students over the three years plan to pursue (or are currently pursuing/involved in) music as a career?

The Theoretical Models

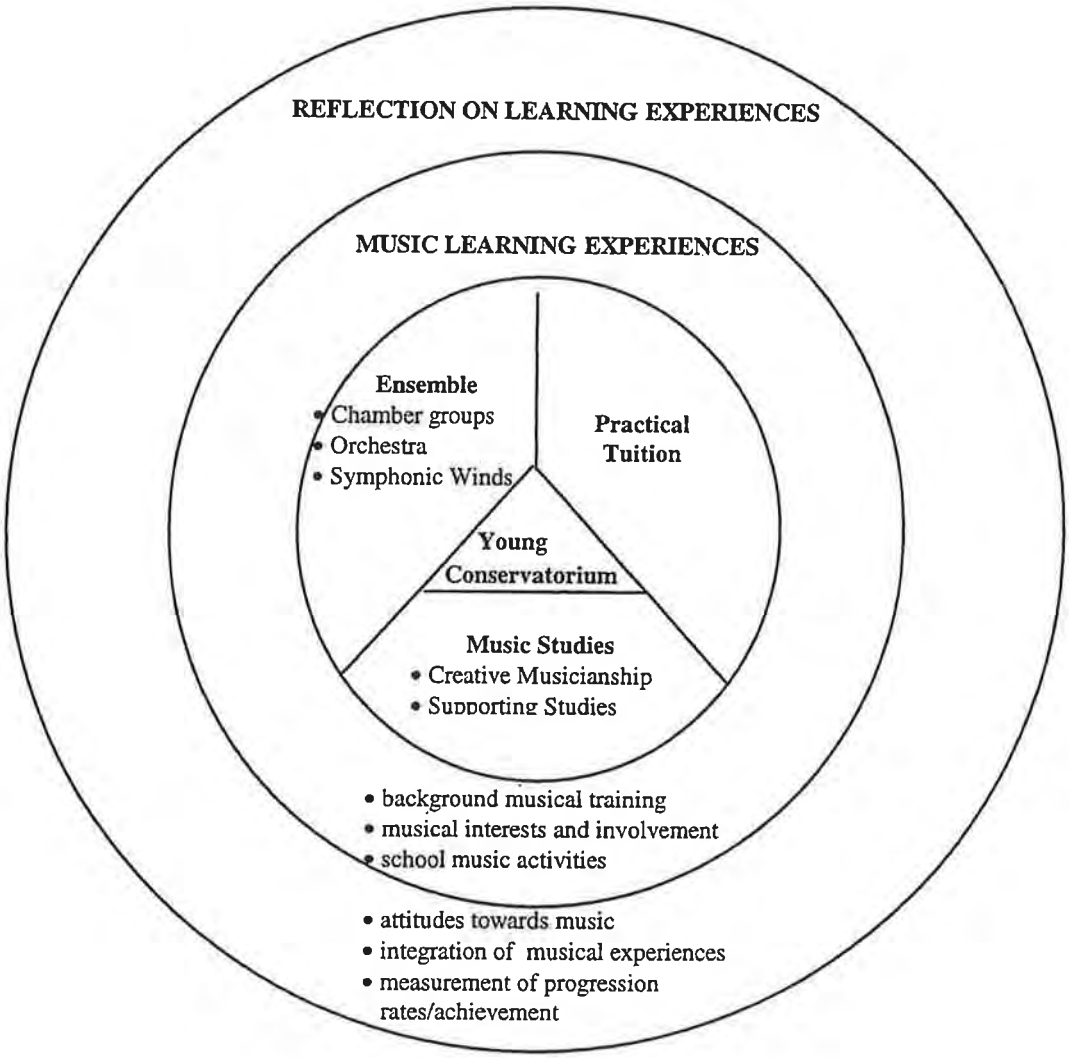
This research will essentially be based around two theoretical models. The first of these (Fig. 1) places the range of pre-tertiary musical training available for secondary-aged students in the Young Conservatorium programme within the context of their general musical experience and education and will be used to depict firstly the levels to which students perceive the integration of this specialised training and secondly, to what extent student's learning is dependent upon such integration. This model implies that the higher the interaction between student's learning experiences within the actual programme and the extent to which this also relates to their other current musical experiences, the more easily students will be able to integrate and apply their knowledge. It is predicted that it will be this integration and application of knowledge which will have a direct influence on their progression rates and development of high-level musical skills.

Fig. 1 Young Conservatorium programme



The second model (Fig. 2) displays the specific music components available for secondary instrumental students in the programme. For the main aim of this research, attention will be given to the development of firstly, a closer integration between three areas: individual practical tuition, ensembles and music studies; and secondly, a learning approach, presentation and delivery which seeks to assist students in placing this learning in relation and proper context of their other musical experiences. The extent to which this is successfully achieved will be determined by the responses and musical progress of fifteen selected students whose musical development will be closely monitored over the three years of the study.

Fig. 2 Programme of Study: Secondary Instrumental Students



Design of the Study

The participants involved in this research include students, teachers and parents who are currently involved in the `Young Conservatorium' programme. In addressing the six research questions, a variety of methodologies will be used. A mixture of qualitative and quantitative data will be sought and measured using statistical analysis, the findings of which will be further utilized over the duration of the study. In addition to the standard procedures of formal testing, new measures of assessment will be introduced and followed within an action-research context. Throughout the study, data will be obtained from the use of researcher-administered questionnaires, structured interviews, video-taped sessions, discussions with students, teachers and parents, and formal testing

The following describes the selection of student criteria, design of the research instrument, pilot testing, sampling procedure, and treatment of data. The students involved in this study have been selected according to their satisfaction of the following criteria: namely, that they are currently

enrolled in the Young Conservatorium programme; aged between 12 and 18 (secondary school-age); and receiving individual vocal, instrumental or composition lessons. From this student population (N=100), a smaller sample of students has been selected for case study. These students are participating on a voluntary basis and with parental approval, receiving individual instrumental lessons and expressing an intended commitment to the study and programme over the next three years. This group comprises fifteen students who are in years 8, 9, 10, 11 and 12 (three students from each year) at the commencement of the study. The secondary school age range was chosen for reasons relating to firstly, the development of personal and musical maturity which can occur over this time; secondly, the increasing sense of musical commitment which often appears at this stage; and thirdly, the expected emergence of these students' future aspirations and intended career paths.

The following points justify the need for several formats to be used as the data gathering instrument of this study (self-completed questionnaires, structured interviews, informal discussions and reflective journals): self-completed questionnaires (although useful to gain responses which are usually reliable and able to be readily analysed) lack the scope for greater depth of information gathering, and for this reason structured interviews and informal discussions will also be required to allow for the opportunity to probe respondents further for additional information in a more flexible setting. Lastly, the use of reflective journals will particularly assist in ascertaining students' attitudes, the extent of their learning and rates of progress, the feedback of which will be utilized within an action-research context in an attempt to improve the quality of students' learning experiences.

Aspects of these research are currently being piloted in preparation for use from the commencement of 1998. Student questionnaries have been designed not only to determine the range of musical backgrounds, nature of training, proficiency levels, and extent of musical experience and involvement, but also to seek their students' attitudes towards music studies and their future aspirations. Teacher questionnaires are also being devised to determine professionals' attitudes and experiences relating to firstly, the nature and identification of musical talent; secondly, the role and effect of the instrumental teacher, parents, peers and learning environment; thirdly, the aims of music education at secondary level (firstly, at the school level and secondly, within a specialized pre-tertiary music programme); and finally, the ideal content of a structured pre-tertiary musical programme for talented young performers. All questionnaires will be received anonymously in an attempt to obtain true attitudes as much as possible. The questionnaires will include three question formats: fixed alternative (multiple choice) responses, rating scales, and open-ended questions. This variety of approach will allow a wide range of information to be obtained.

Expected Outcomes

The described study will commence in February, 1998 and conclude in November, 2000. It is anticipated that the outcomes of this study will firstly improve the standard and quality of the existing programme; secondly, promote a better understanding of what constitutes quality music education; and thirdly, establish the relevance and position of this programme in the context of the Queensland school music curriculum.

References

Braham, R. (1997). Teaching before Testing: Developing skills in aural perception. In *New Sounds for a New Century.* Proceedings of the XIth National Conference of ASME. Brisbane: ASME, 25-30.

Gifford, E. (1995). Evaluation of the Trial/Pilot Senior Syllabuses in Music and Music Extension (Performance) in Queensland Secondary Schools. Brisbane: Board of Senior Secondary School Studies Queensland, 48-55.

McPherson, G. (1993). Factors and abilities influencing the development of visual, aural and creative performance skills in music and their educational implications. Doctor of Philosophy, University of Sydney, Australia. Dissertation Abstracts International, 554/04-A, 1277. (University Mocrofilms No. 9317278).

Roylance, P. (1995). Transgressing the officials: A critique of the affiliations between music representation of culture and curriculum. In E. Gifford and G. McPherson (Eds.) *Research Studies in Music Education*, 4, 39-48.

An Exploration Of The Potential For Integration Of Instrumental And General Music Curriculum In Queensland Primary Schools

Damien Hoey
Education Queensland

Abstract

Music education in Queensland primary schools is divided into classroom and instrumental music. Each area is organised independently and there is little correlation between the two curricula. It was believed that co-operation between the two areas could enhance student learning. Literature relating to curriculum integration, music curriculum design and integration in music curriculum were reviewed. The relevant curriculum documents were analysed for possible points of correlation. Ten teachers of classroom or instrumental music were interviewed to discover their beliefs about the possibility of integrating curriculum in their area. It was found that the literature and the teachers interviewed believed that it was possible to integrate or to more closely plan curriculum in music education and that there would be benefits for students and for teachers of music.

Context

At present there is no common curriculum for music education. Music curriculum in Queensland is currently divided between primary, secondary and instrumental curricula. Each area is organised and staffed independently. Curricula do not recognise the existence of other areas, and students' prior musical knowledge is not recognised. Terminology and sequencing of content differ in each area.

The effect of this division of music education is that a student who undertakes music throughout primary school and who also learns an instrument may be required to learn different sets of terminology and to think differently in each situation.

Integration of the different areas of music education could allow children to see music experience as having many facets; instrumental performance, aural skills, knowledge and appreciation of musical form and style. Integration of music curricula could allow the student a deeper understanding of the relationship of his/her instrumental performance by encouraging links with wider musical concepts. It could make use of specific instrumental skills in the development of

aural skills. It could also encourage efficiency of resource allocation by avoiding teaching the same student the same concept with different terminology. If it is possible and desirable to integrate each area of music education, or at least to acknowledge prior learning, significant changes must be made to the approach to music education in primary schools. This research has significant implications for music education in the current schooling context.

Purpose

The purpose of this study was to investigate the possibility of a framework for a music curriculum which brings together both the instrumental and general music curricula in the Queensland primary school context. It considered the possibility and desirability of a common philosophy, terminology and sequencing, throughout music education. It addressed this issue from the viewpoint of improving students' learning in music. The study also considered the implications of integrated curriculum for resourcing music education, both for staffing and physical resources.

Three questions guided the study; firstly, could the current primary general music and instrumental music curricula be combined so that students experience a single, integrated music education; secondly, would such a curriculum enhance students' learning in music; and thirdly what implications (if any) would such a program have on resources?

Process

This study reviewed the literature regarding music curriculum and curriculum integration in music. An analysis of the relevant curriculum documents (*Music Syllabus and Guidelines*, 1996, Department of Education, Queensland and *Designing an Instrumental Music Program: Curriculum Guide*, 1990, Department of Education, Queensland) was then conducted. Ten teachers of classroom or instrumental music were then interviewed to seek their beliefs about the possible benefits to students and to teachers of integrating music curriculum, and about the possibility of implementation of such a curriculum.

A qualitative methodology was used to guide the study. Through a Theme Analysis a set of themes was identified through an analysis of the transcripts of interviews with teachers. These themes were further refined through an analysis of curriculum documents. Data from both the interviews and the documents were used to illustrate the themes.

Discussion Of Findings

Integration: the potential

While the current curriculum and staffing policies for classroom and instrumental music are not formally integrated, the interview data revealed that teachers adapt their programs informally to allow for more integration and that they believe that there would be benefits for students and teachers from the integration of music curriculum. The analysis of the classroom music and instrumental music curricula showed that they could be aligned to allow integration. The literature suggests that there are benefits for students in integrating the curriculum and teachers in the study expressed a similar view.

Most of the instrumental and classroom music teachers interviewed attempted to use common terminology but felt that the curricula and structure inhibited further co-operation and integration. Teachers believed that the division in the music curriculum led students to see instrumental and classroom music as independent rather than as part of the same learning area. Teachers believed that the division led to inefficiencies in resourcing, both human and physical. They believed that the division, combined with itinerancy led to increased teacher isolation. The potential for an integrated curriculum is discussed below.

Possibility of integration

Arts Education

Music education in Queensland forms part of the Arts Key Learning Area. The literature provided a strong case for the integration of arts curriculum both between the arts areas and with the wider school curriculum. Education in arts areas was important for students. [According to the National Statement on the Arts and to Smith, the arts were a basic form of human culture and worthy of serious study (Curriculum Corporation 1994; Smith, 1995).] Boyer suggested that the arts were a key area for integrating the curriculum and that education in the arts was a basic part of education (Beane, 1995a). [Donmoyer (1995) believed that the arts were a powerful method of teaching and that they should be integrated with the wider curriculum by using them as modes of learning.]

Skills Heirarchy

Hope (1995) wrote of the importance of teaching the specific skills necessary for areas of the arts. Choksy (1981) identifies a hierarchy of concepts and skills in music and that knowledge should be learned through skills. These skills could be applied to any music teaching situation, classroom or instrumental, with adaptations where necessary. Sequencing of some elements needs to be adapted for instrumental music from classroom music because of the technical demands of the particular instrument. The literature, though, suggests that methodologies can be adapted to allow for differences such as this.

Methods

The Suzuki Method, first developed for violin tuition has been adapted for piano and wind instruments (Bigler and Lloyd-Watts, 1979). The Szilvay brothers have adapted Kodaly's methods for strings teaching in their Colourstrings Method (Szilvay, 1980). These adaptations involve changes to the sequence of the original method but maintain the underlying philosophies. The document analysis showed that the two curricula shared commonalities in aural and theoretical areas and that the non instrument specific elements from each could be aligned. The teachers interviewed had already adapted the curriculum where possible to match students' prior learning. Similar adaptations could be made to the *Music Syllabus*' sequence to suit the needs of specific instruments. The document analysis showed that the two curricula shared commonalities in aural and theoretical areas and that the non instrument specific elements from each could be aligned. The difference would be that the curriculum would work from a common basis and include changes where necessary for specific needs rather than assuming a lack of compatibility.

Approach

Weintraub (1992) has reported positive benefits for the students and staff from his integration of general music and chorus. Ruccius (1994) reported that teachers noted many positive outcomes of the interdisciplinary courses for the students, the school and teachers. Teachers believed that the curriculum could be integrated and that integration would have positive effects on student learning. The document analysis showed that the two curricula shared commonalities in aural and theoretical areas and that the non instrument specific elements from each could be aligned. All teachers attempted to integrate curriculum where possible. They saw that students brought prior musical knowledge to each context. They saw co-operation as essential for student success and felt that the constraints against further integration could be overcome. While there was no consensus on the format for that integration, most teachers believed that their own approach could be applied to the other area. Instrumental teachers saw an important role for classroom music in preparing students for the instrumental program and were prepared to co-operate with a classroom program they saw as effective. They had strong beliefs about what was important for students to learn in classroom music.

Benefits

Teachers believed that an integrated curriculum would lead to deeper learning for students. Beane (1995a) saw coherence of the curriculum as a fundamental characteristic, so that the parts were connected rather than incoherent. Hughes (1986) found that when music was taught as a basic subject instead of specialist lessons alone, goals shifted from utilitarian to aesthetic so that students gained a deeper understanding of the role of music in their lives. He suggested that when the class teacher and specialist co-operate music could be seen as part of every-day life as well as having the further dimension of special skills. One teacher believed that an integrated program could lead to more participation in music throughout the community. Teachers believed that the roles of classroom and instrumental teacher were complementary and that one could not be successful without the other. Hughes (1986) described the roles of class teacher, music teacher and specialist as complementary.

The literature shows that music curricula can be integrated and that this integration produces benefits for students. An appropriate structure will now be discussed.

Structure of music curriculum

The current structure of a core classroom music and an optional instrumental music program, with specialist teachers in each area, was supported both by teachers and the literature. For example Beane (1995b) suggested that subject disciplines are useful and necessary, but that they should form part of a wider program. The current structure was able to provide both a general music education for all students and specialised instrumental experience for those who wanted it. Teachers believed that most people were unable to teach both classroom and instrumental music.

However teachers believed that more co-ordination was possible and that with sufficient co-ordination, an integrated curriculum could be developed and delivered. They believed that an integrated curriculum using existing staffing and resources was possible if developed through negotiation and co-operation. Elements of the classroom *Music Syllabus* and the instrumental *Curriculum Guide* were aligned in Chapter Four. Teachers believed that a need for increased co-

ordination time could be offset by greater efficiencies in their teaching. The implications for resources, then, would be minimal.

A new music curriculum, covering general music for all students and optional instrumental music, was suggested by teachers as a means of integrating the two areas. This would involve the rewriting of both curricula upon shared principles and would necessitate the writing of new tutor books or adaptation of existing ones to reflect common repertoire and sequencing. Similar results could be obtained by adapting the two existing curricula and materials. Alternatively it was still possible to extend the co-operation between teachers for increased correlation.

Each of the teachers believed that their own methodological approach, for example Kodaly or a traditional approach, could form the basis of an integrated curriculum. Teachers believed that their approach had advantages over other existing ones. The literature raised the prospect of debate over ownership of curriculum (Williams et al, 1994; Mullinax, 1990).

Musical Approach/Method

It was seen as necessary for an integrated music curriculum to be based on a methodology appropriate to both classroom and instrumental music. The classroom music teachers saw a Kodaly approach as providing a possible basis for an integrated curriculum. The instrumental teachers were not so enthusiastic. While most of them used some elements of Kodaly in their programs, especially in rhythmic terminology, they believed that the needs of their instruments did not correlate with Kodaly programs. A possible reason for this is that although the classroom teachers had training in Kodaly method, instrumental teachers did not. They believed that the current Kodaly approach, well taught, could provide both a core music education for all students and underpin instrumental music, which they saw as an extension to core classroom music programs. The fact that Kodaly based approaches have been used elsewhere to underpin instrumental programs (for example Szilvay, 1980) would seem to indicate that it could be used here. Training or professional development in a new methodological approach was necessary so that teachers felt competent teaching a new curriculum. Hope (1995) noted the importance of teachers' competence in their teaching area. Similarly Anne thought that without training in instrumental teachers would be unlikely to be competent, or to believe in such a curriculum. Appropriate training for teachers could address this concern. As instrumental music is elective such a change would affect fewer students than the rewriting of the classroom *Music Syllabus*.

Three instrumental teachers believed that the approach they termed 'traditional' was a possible basis for an integrated curriculum In this approach teaching would focus on teaching students to read music and to be musically literate. Fundamentals, such as letter names of notes and musical theory would be emphasised. Students would be then prepared in classroom music for instrumental music. Classroom teachers were not as enthusiastic about this as they saw this as disadvantaging non-instrumental students.

One instrumental teacher believed that Orff Schulwerk could underpin the integrated curriculum. This would involve developing a new program for both classroom and instrumental music on Orff's principles. While Orff has been applied extensively to classroom music settings in Australia and to percussion teaching it does not seem to have been applied to the teaching of strings or wind instruments. No teachers suggested a Suzuki based program. Nor did the literature suggest other contexts to which a Suzuki methodological approach had been applied to a general classroom

situation. All of these approaches could form the basis of an integrated program, given agreement by all teachers. The use of other methodological approaches, such as Orff or Suzuki, would necessitate the rewriting of all curriculum and the retraining of all teachers.

The literature, teachers interviewed and the alignment of elements from the curriculum documents all suggest that classroom and instrumental music could be integrated given a willingness to do so by the teachers and schools involve. The current structure of curriculum delivery, with classroom music for all students and elective instrumental music available could also be used in an integrated curriculum. Simon expressed the view that, as students needed a thorough grounding and aural training which was impossible to provide in one instrumental lesson per week, this should be a role of class music. Questions of appropriate methodological approaches would need to be negotiated by teachers involved. As Mary suggested, joint planning of a curriculum was necessary to secure agreement. Joint planning and decision making seemed more important to the teachers than the approach chosen.

The following section will discuss the benefits of curriculum integration for student learning identified by the literature, teachers and the analysis of the curriculum documents of curriculum integration.

Integration: the enhancement of student learning

Teachers believed that the current division of curriculum led to confusion for students, as differences in terminology and sequence meant that students did not use content from one context in the other. As noted in Chapter Four, the classroom *Music Syllabus* or the instrumental *Curriculum Guide* do not recognise students' learning in the other context. The *Curriculum Guide* includes as an appendix an overview of students' learning from the Queensland Music Program, which is a set of work programs consistent with the new *Music Syllabus*. The new Syllabus does not acknowledge the existence of an instrumental music program. Teachers related that students had expressed surprise when they discovered that an element was the same as one previously learned in classroom music. The division of curriculum led to students and school communities devaluing music education. One teacher thought that students did not see music as a 'serious' subject. Another believed that students saw instrumental music as 'more relevant', which devalued classroom teaching. This section will discuss the benefits of curriculum integration for student learning identified by the literature, teachers and the analysis of the curriculum documents.

Benefits of an integrated curriculum for student learning

Teachers and the literature, all suggested that student musical learning and experience would benefit from the integration of the two areas. The literature strongly suggested that student learning is enhanced through curriculum integration as students were more able to relate what was learned in one area to other areas and to life. For example Brady believed that through curriculum integration students could relate what was learned in one subject to another and that this is more efficient than subject centred curriculum planning. The Kimpston and Relan (1991) suggested a need to present a holistic view of knowledge to learners and argued that compartmentalisation does not adequately reflect the world.

Teachers believed that students' needs were currently being met only to a basic level as the curriculum was not tailored to the needs of students. Content had to be taught twice, usually with different terminology, which resulted in confusion for students who found it difficult to relate content and terminology from one area to another. Students were not encouraged by the present system of music education to make links between classroom and instrumental music, between the theoretical and the practical. Weintraub (1992) found that there were benefits for students learning as a result of his integration in a similar context and that numbers of students enrolling in his area of music increased. Teachers interviewed believed that an integrated curriculum could reduce the current duplication in music curriculum and use consistent terminology, so that there was less room for confusion for students and to allow for deeper learning.

Students' previous knowledge and experiences must be recognised and made use of in an integrated curriculum (Schubert 1992). Recognition of students' prior learning was possible through alignment of elements of learning in the *Music Syllabus* and the *Curriculum Guide*. Teachers believed that what was learned in the other context impinged upon their own teaching. As James pointed out his task was made more or less difficult depending on what students had learned in classroom music. All teachers interviewed, classroom and instrumental, made an effort to discover students prior musical knowledge. Integration was possible, given a willingness to co-operate and acknowledge that students knowledge is not merely a product of the teacher's input.

All teachers interviewed believed that an integrated curriculum would benefit students and were willing to make changes to facilitate it. Teachers believed that an integrated curriculum would allow students to see experiences in one area of music education as applicable in the other. Students would benefit from the reinforcement of knowledge in each context and from continuity of learning. Teachers thought that a lack of division would lead students to value music more and that co-operation would raise the status of music in the school.

Music teachers needed training in both areas of music education so that they could build on students' previous learning. Martin suggested that change would have to begin at University level, in the training of new music teachers, both classroom and instrumental. Teachers of both areas would have to learn from a common base. They needed training in interdisciplinary courses, as many have not experienced them (Ruccius, 1994). For example Anne expressed concern that she would not feel competent to teach a curriculum based on Kodaly and would need intensive training and convincing that such a program would benefit students.

Some separation between classroom and instrumental music would still be necessary if instrumental music was optional, as students would be at different practical levels. Programs would have to allow for parallel learning in classroom. Development of an integrated curriculum would have to take into account students' different practical standards especially where not all music students were learning an instrument. Specialist teachers of instrumental would still be necessary to provide students with the necessary skills on their instrument. Kimpston and Relan asserted the importance of teachers' specialised knowledge even for an integrated curriculum (Kimpston and Relan, 1991). Hierarchies of knowledge demanded particular sequencing. Each discipline had a logical sequence, but it was necessary to fit specialised efforts into the big picture. Similarly Beane (1995b) believed that subject disciplines were necessary as part of a wider program.

The development of an integrated curriculum needed co-operation. Meg expressed the view that, as each instrumental teacher dealt with up to six different classroom teachers and each classroom

teacher with up to four different instrumental teachers, developing separate programs with each pair of teachers would be impossible. Her suggested solution was either a new curriculum at State level, or working with pairs of teachers for one school. Print's view, that balance in planning is necessary, needs to be considered. If many curricula "have grown like Topsy" and are "in serious need of review" (p96), adding extra curricula could add to the disorganisation. A new music curriculum needs to cover both areas satisfactorily, rather than adding to the number of curricula.

An integrated music curriculum is possible and would provide benefits to students. According to the literature and to teachers it could be developed successfully. It could be developed using the Kodaly approach already in use in classroom music. The curriculum documents have significant commonalities that could be built upon. Curriculum should be designed so that students experience of education is continuous, so that experiences in one area are acknowledged and built on, in others. Teachers of music should recognise and build on the musical experience of students. Teachers and curriculum planners need to see themselves as working for the same purpose, that is, the musical development of their students, rather than promoting "sectarian" (Mullinax, 1990) rivalry.

Benefits to teachers

There were benefits also to teachers from curriculum integration. Teachers believed that an integrated curriculum would enhance teacher co-operation and reduce competition. Teacher efficiency would increase as teachers could co-operate and build on the work of teachers in the other area, rather than having to teach all aspects. Teachers were eager to see their roles as complementary, rather than competitive. Martin believed that an integrated program could enable teachers to see themselves as a part of a student's education rather than as a provider of skills. Teacher isolation and privatism (McTaggart, 1989; Hargreaves, 1992) could be reduced through increased co-operation and reduced itinerancy. Most teachers felt that at present they had little contact with other music teachers, even at the same school. More involvement in joint planning could help alleviate this. In cases where classroom music teachers who rarely saw the instrumental teacher were expected to co-ordinate the instrumental program, the program was unlikely to be effective. A better definition of the roles of classroom and instrumental teachers would increase the efficiency and effectiveness of all teachers.

A concern expressed was that forming consensus among teachers about a common approach would be problematic. This belief was consistent with the literature. Williams et al. (1994) found problems in implementation of an integrated curriculum, as "claims by various professional groups to 'ownership' often occurred." (1994, p20). Many teachers felt that they were not trained to implement the new integrated curriculum. Professional jealousy was evident. The sectarianism referred to by Mullinax (1990), was a possible problem as teachers had strong and differing beliefs about what constitutes a 'good' music education and about what was necessary for a music curriculum. Mary suggested that this could be overcome through dialogue and joint development of a program. Bressler (1995) noted that integration involves issues of human relationships, communication among groups of teachers, co-ordination of resources, schedules, structures. She described it as a shift from solo performance, where the performer alone is responsible for the performance, to chamber work, where the performers must work together Williams et al (1994) wrote that "It would appear that integration needs to take place in the minds of teachers well before it is tackled in the classroom". Teachers interviewed thought that integration was valuable, but that all had beliefs about the form this curriculum should take. They believed that co-operation was

important and valuable for students and expressed a willingness to change if convinced about the need for that change. Whether or not this attitude is indicative of other teachers' needs to be the subject of further research.

Meg and Mary believed that teachers should have a better understanding of the other teachers' area from the beginning. They believed that attitudes to teaching differed among classroom and instrumental teachers. While classroom teachers saw themselves as providing music education to all students, instrumental teachers saw themselves as teaching a students instrumental skills which could be used in performance. Although teachers were generally willing to change their programs to allow for integration, most hoped that an integrated program would be built on a approach familiar to them. Instrumental and classroom music teachers form interest groups and, as evidenced in the interview responses, develop similar views within these groups. An integrated music curriculum could endanger the beliefs of these groups and could be resisted. Cooperation and joint ownership and planning were seen by teachers as critical for the success of an integrated program. Resistance to change could be ameliorated by an effective in-service program. Training for the implementation of a new curriculum would be critical. Alternatively closer co-operation in the delivery of current curricula, evidenced to a certain extent in this particular cluster and capable of improvement, was seen by teachers interviewed seen as preferable to the current division.

Integration of curriculum would benefit students learning and also have advantages for teachers in terms of co-operation. The implications for resources will now be discussed.

Integration: the resource implications

Three areas of resources are addressed; human, physical and curriculum resources.

Human resources

A new or adapted curriculum would need to be developed by the teachers and school communities involved. Brady (1992) believed that teachers needed to decide about selection, sequencing, organising and structuring knowledge, resources and activities. This would have implications for staffing and timetabling. Joint planning of music programs by teachers of both areas was seen as necessary for an integrated curriculum. This would involve teachers from both areas sharing both the planning and implementation of music programs. Teachers suggested that this would include both time for intensive in-service and for ongoing collaboration. In one teacher's belief, the current division increased teacher workload and that integrating curriculum would reduce this as teachers would be able to share responsibility.

Options suggested by teachers to facilitate integration or closer co-operation were to have one teacher teach both classroom and instrumental music, for teachers from both areas to co-operate in the development of a joint curriculum, or to have separate curricula for classroom and instrumental music based on common understandings and goals. Two teachers suggested co-operative teaching of the two areas, perhaps with the one teacher teaching both areas where possible. While one believed that this would be desirable, the other saw potential problems with the workload. An option would be to encourage teachers who felt comfortable with this to do so, while acknowledging that the two areas required particular skills and knowledge that not everybody

possessed. Martin believed that duplication of teachers could be alleviated through integrating the curriculum, so that the same teachers could cater better for more students.

Physical resources

Teachers believed that integration of music curricula could achieved using existing resources. Kate and Penny believed that combined budgets and budget submissions from the two areas of music education would allow more efficiency. It was seen earlier that it was possible to resource both areas together, as was done at School M. Meg believed that combining budgets should help minimise the expense of music programs, as the two areas could share planning, instead of competing for the school budget. Increased efficiencies would allow more students to be taught with the same resources.

Some teachers believed that curriculum integration would require more resources for instruments or computers. Others believed that efficiencies the curriculum integration would deliver would mean that more students could learn with the same resources.

Most teachers interviewed believed that curriculum integration and increased co-operation could be achieved using current time allocations, a increased co-operation could make for more efficient use of time. Increased recognition of prior learning and a better definition of the roles of classroom and instrumental teachers could improve teachers' efficiency. It was unlikely that extra resources would be allocated to schools in the current political and economic climate to make a program of integration work and schools would be fearful about sharing resources. Some teachers had concerns about the time necessary to develop a new curriculum (Meg). All suggested that more time would be required for teacher communication and planning. Teachers saw organisational problems with timetabling, both of student lessons and of their own itineraries. The recent industrial changes regarding the contact hours of classroom music teachers were seen as compounding this problem. Increased efficiency and co-operation may overcome some of these problems.

Teachers believed that an integrated curriculum could lead to better use of existing buildings and resources through co-operation. Existing buildings could be more efficiently used as a result of cluster planning and co-operation.

Curriculum resources

It was noted in Chapter Four that elements from the classroom and instrumental music curricula could be aligned. The current instrumental tutor books needed to be adapted or supplemented to take account of the need for common terminology, more common repertoire and the recognition of prior musical learning. The same curriculum levels could be used with modifications to rhythmic progression, as the levels, especially in the instrumental *Curriculum Guide*, were flexible. Sequencing of the five instrument specific elements needed to be dictated by the technical demands of the instrument. Rhythmic and melodic perception and Pitch repertoire would be adapted to suit the needs of the particular instrument. Sequence of other elements would be complementary.

Summary and conclusion

There are advantages to students and to teachers from integrating music curriculum. Students would be more able to apply knowledge and skills from one context to the other. Prior musical knowledge would be recognised in each context. Students would be more likely to value both areas of music education. More efficient co-ordination would decrease teachers workloads. Teachers could be more effective with greater co-operation in teaching and through sharing implementation of the curriculum. As teachers would be more efficient the system would be able to cater for more students with similar resources. Music curricula have been integrated successfully in other contexts, as have other curriculum areas.

The development of an integrated curriculum would depend on co-operation from the teachers involved. Some correlation of curriculum and recognition of students' prior learning was still possible with less commitment from teachers. While a willingness to co-operate was evident in the cluster involved in this study further research is necessary to determine whether this is indicative of other areas of Queensland.

Conclusion And Recommendations

Limitations to the study

This study investigated music curriculum in one cluster area and so cannot necessarily be transferred to other contexts. Although this cluster was selected as typical of clusters with instrumental programs the implementation of the music curriculum may not be uniform throughout the State. This research focussed only on mid primary school levels. The perceptions of teachers in that cluster may not be representative of other teachers throughout Queensland. The concern about ownership of curriculum which was expressed could limit the success of planning for curriculum integration.

Implications for future research

This study has found that teachers believed that an integrated curriculum could be developed and that elements of the curriculum documents which concerned non instrumental skills could be aligned. Further research is necessary to assess the possibility of music curriculum integration in areas other than this one cluster of schools. While this research has been conducted at the mid primary school level, the opportunity exists to extend this integration of music curriculum into secondary school. The development of such an integrated curriculum would also need further research.

Aims and policy

At present classroom and instrumental music are seen as separate curriculum areas. Future research is necessary to determine the appropriate degree of curriculum integration or correlation. The accessibility for students of classroom and instrumental music education needs to be further researched. While it is difficult to mandate a change in the culture of music education, the

development of structures emphasising co-operation and integration are more likely to lead to increased co-operation and improvements in students learning.

Curriculum

It was seen as necessary for the development of an integrated music curriculum to use methodological approach to applicable to both classroom and instrumental music. A Kodaly approach was suggested as it is already consistent with the classroom music curriculum and has been used in other settings as the basis for instrumental music education. Research is necessary to develop a methodology appropriate to both classroom and instrumental music, or to adapt the current *Curriculum Guide.* Music curriculum should focus on students' total music experience and should lead students to see music education as coherent and transferable. Terminology and sequencing should be common to both areas where possible.

Curriculum development would need to consider the extent of the integration or correlation, the adaptation of curriculum materials such as tutor books, implications for implementation and teacher education. A new curriculum could be written for music education, alternatively one or both could be adapted to integrate with the other. There was a need for revision or supplementation of texts so that terminology and repertoire from each area is shared. Students' prior musical learning needed to be recognised. Repertoire should be applicable to Australian children and common where possible with between both areas.

Teaching and learning

Classroom and instrumental music needed to be seen by teachers, students and school communities as connected and that the focus of music education was the needs of the students. Teachers needed to understand their role as part of a student's music education. Teachers interviewed believed that classroom music should be the foundation for instrumental music and that musical experiences including bands, ensembles and choirs should be seen as part of the music curriculum. An integrated music curriculum allows the child musical development at an early stage and later to apply that to a specific instrument.

The curriculum should be jointly planned by teachers of both areas, using principles from the integrated curriculum. Implementation should be a joint responsibility, with teachers from each area seeing their role as part of the music education of the student. Consistency across the cluster area and local secondary schools should be encouraged. Repertoire of both ensembles and lesson material should be co-ordinated so that students experience continuity.

Organisation and management

An integrated music curriculum could have implications for staffing and resourcing. The implementation of these changes needed to be planned thoroughly.

Teacher education

Changes to the education of music teachers were needed so that staff gained a better understanding of both classroom and instrumental music education. In-service training is necessary for both classroom and instrumental teachers. This should include the aims and goals and purposes of the

integrated curriculum, the development of an understanding of the other area of music education and teaching skills in unfamiliar areas. Tertiary training of music teachers should include an understanding of both areas and minimise the separation.

Changes required to provide an integrated music curriculum

For an integrated program to be successful, changes needed to be made both to the curriculum documents and their implementation both at regional and at school level. The curriculum documents needed to be adapted or rewritten, so that they shared underlying principles, methodologies and repertoire. Teachers needed to share planning and practice. This demanded time for planning and a change in culture which accepted both areas as part of the wider goal of music education.

QED structures needed to recognise instrumental and classroom music as complementary and support teachers by staffing clusters so that teachers had contact with other teachers in their area and by allocating time for planning. Teachers believed that this planning time will be offset by increase efficiencies in their teaching.

As a way forward, it is recommended that the following principles form the basis of planning a more integrated approach to primary classroom and instrumental music education. These were evident from the literature and teacher interviews as important for the future development of music curriculum. An integrated music curriculum should;

1. Share a common methodological approach.
2. Develop common goals and methodological approach first, then allow for divergence as necessary. allow for adaptation where necessary to cater for the specific technical needs of instruments, while recognising that it is part of a wider music curriculum.
3. Use common terminology.
4. Focus on students' overall musical experience.
5. Include core class music core and instrumental music as an extension. (Instrumental students can be expected to be at higher musical level than others).
6. See all musical extra-curricula activities, such as Bands, Ensembles, Choirs, Musicals as part of school music program
7. Be based on a common (Kodaly?) approach, to allow both an effective general music education for all students and a specialised instrumental education for others.
8. Promote a culture change to see music curriculum as one program with complementary strands, so that teachers see role as building on previous knowledge and skills
9. Allow for training and professional development of teachers so that they can see the overall music curriculum and understand their place in it
10. Allow for input and planning and co-ordination for teachers

The arts are integral to society and to the education of the child. If a better music education is possible it should be pursued for the benefit of all our students.

References

Battisti, F.L. (1989). Clarifying the priorities for the High School Band. *Music Educators' Journal*, September 1989, pp. 23-25.

Beane, J. (1991). Integrated curriculum in the Middle School. ED 351095.

Beane, J.A. (1995b). Curriculum integration and the disciplines of knowledge. *Phi Delta Kappan*, April, pp. 616-622.

Beane, J.A. (ed) (1995a). Toward a coherent curriculum. *1995 ASCD Yearbook:* ED 379 779.

Bigler, C.L. and Lloyd-Watts, V. (1979). Studying Suzuki piano: More than music: *A Handbook for Teachers, Parents and Students.* Athens, Ohio: Ability Development Associated.

Brady, L. (1992). *Curriculum development*, Sydney, Prentice-Hall.

Bresler, L. (1995). The subservient, co-equal, affective and social integration styles and their implications for the Arts. *Arts Education Policy Review,* May/June. 31-37.

Brophy, T. (1988). *Play and the young child: Musical implications.* ED 358934.

Burns, R.C. (1995). *Dissolving the boundaries: planning for curriculum integration in the middle and secondary schools [and] facilitator's guide.* ED 384 455.

Burns, R.B. (1994). *Introduction to research methods.* Melbourne: Longman Cheshire.

Burton, P. (1983). *Creative music the Kodaly way.* Red Hill, Qld.: DRB Investments Pty Ltd.

Cardellichio, T.L. (1995). Curriculum and the structure of school. *Phi Delta Kappan*, April. 629-632.

Choksy, L. (1974). *The Kodaly method.* Englewood Cliffs, New Jersey: Prentice-Hall.

Choksy, L. (1981). *The Kodaly context* Englewood Cliffs, New Jersey: Prentice-Hall.

Curriculum Corporation. (1994). *National statement on the arts.* Carlton Vic.: Curriculum Corporation.

Department of Education, Queensland, (1996). *Music syllabus and guidelines.* Brisbane: The State of Queensland.

Department of Education, Queensland (1990). *Designing an instrumental music program: Curriculum guide.* Brisbane: The State of Queensland and Melbourne: Ministry of Education, Victoria.

Department of Education, Queensland, (1990a). *Wind and percussion instruments.* Brisbane: The State of Queensland and Melbourne: Ministry of Education, Victoria.

Department of Education, Queensland, (1986). *Queensland Music Program.* Brisbane: The State of Queensland.

Department of Education, Queensland, (1986). *Policy Statement No.10: Music teachers in primary schools,* Brisbane: The State of Queensland.

Donmoyer, R. (1995). The arts as modes of learning and methods of teaching: A (Borrowed and Adapted) case for integrating the arts across the curriculum. *Arts Education Policy Review,* May/June. 14-20.

Firth, G.R. and Kimpston, R.D. (1973). *The Curricular Continuum in Perspective.* Itasca, Ill.: F.E. Peacock Publishers.

Frazee, J. (1987). Discovering Orff: A curriculum for music teachers. Mainz: Schott.

Frost, R. and Anderson, G. (1986). *All for strings book 1.* San Diego, California: Neil A. Kjos Music Company.

Frost, R. and Anderson, G. (1986). *All for strings book 2.* San Diego, California: Neil A. Kjos Music Company.

Frost, R. and Anderson, G. (1991). *All for strings book 3.* San Diego, California: Neil A. Kjos Music Company.

Glesne, C. and Peshkin, A. (1992). *Becoming Qualitative Researchers.* White Plains, New York: Longman Publishing Group.

Goodson, I. (ed) (1988) The making of curriculum: Collected essays. London: Falmer.

Hargreaves, A., (1992). Cultures of teaching: as focus for change. In A. Hargreaves and Fullan, M.G. (eds.) *Understanding Teacher Development.* New York: Teachers College Press.

Hinckley, J. (1992). Blocks, wheels and teams, *Music Educators' Journal,* February, . 26-30.

Hoermann, D. and Herbert, G. (1979). Report and evaluation: A developmental program of music education for primary school (Kodaly based). Brookvale, N.S.W.: Dominie.

Hope, S. (1995). Making disciplinary connections. *Arts Education Policy Review,* May/June. 26-30.

Hughes, W.O. (1986). Arts/Music Education: Specialist, generalist, visiting artist? *Design for Arts in Education.* July/August. 53-55.

Kemmis, S. (1986). Seven principles for program evaluation in curriculum development and innovation. In *New Directions in Educational Evaluation.* House, Ernest R. (Ed) London, The Falmer Press.

Kimpston, R. and Relan, A. (1991). *Curriculum integration: A critical analysis of practical and conceptual issues.* Paper presented at the annual meeting of the American Educational Research Association, Chicago.

Marsh, C. (1992). Key concepts for understanding the curriculum. London: The Falmer Press.

McTaggart, R. (1989). Bureaucratic rationality and the self-educating profession: the problem of teacher privatism. *Journal of Curriculum Studies,* July-August. 345-361

Merriam, S.B. (1988). Case study research in education: A qualitative approach. London: Jossey Besi Publishers.

Ministry of Education, Victoria (1988). An overview of areas of learning and skill development. Melbourne: Ministry of Education, Victoria and Brisbane: Queensland Education Department.

Ministry of Education, Victoria (1988). String instruments. Melbourne: Ministry of Education, Victoria and Brisbane: Queensland Education Department.

Moore, J.L.S. (1994). Music and the integrated curriculum in middle schools *General Music Today.* Spring. 23-25.

Mullinax, A. (1990). *Key concepts of curriculum: Toward identifying a field.* Paper presented at the annual meeting of the American Educational Research Association, Boston, Massachusetts.

Music Educators National Conference (1994). New approaches to string instruction. T*eaching Music*, June, 30-31.

Oliva, G.M., (1982). Toward Continuity in Music Curricula. *Music Educators' Journal,* November. 46-47.

Panaritis, P. (1995). Beyond Brainstorming: Planning a Successful Interdisciplinary Program. *Phi Delta Kappan*, April. 623-628.

Pearson, B. (1993). *Standard of excellence* book 1. San Diego, California: Neil A. Kjos Music Company.

Pearson, B. (1994). *Standard of excellence* book 2. San Diego, California: Neil A. Kjos Music Company.

Pearson, B. (1996). *Standard of excellence* book 3. San Diego, California: Neil A. Kjos Music Company.

Pring, R. (1989). *The new curriculum.* London: Cassell Educational Limited.

Pring, R. (1976). *Knowledge and schooling.* South Melbourne, Vic.: Macmillan Company of Australia.

Pring, R. (1971). *Curriculum integration.* in Hooper (ed) The Curriculum: Context, Design and Development. Edinburgh: Oliver and Boyd.

Print, M. (1993). *Curriculum development and design.* St. Leornards, N.S.W.: Allen and Unwin.

Ruccius, E. (1994). Developing interdisciplinary arts programs. *Update: Applications of Research in Music Education.* Spring/Summer. . 28-31.

School C. (1995). *School Development Plan*, Brisbane.

School M. (1995). *School Development Plan*, Brisbane.

Schubert, W.H. (1992). Practitioners influence curriculum theory: autobiographical reflections, *Theory Into Practice.* Summer. 236-244.

Schubert, W. (1986). Curriculum: perspective, paradigm and possibility. New York: Macmillan.

Smith, D. and Lovat, T. (1990). *Curriculum: Action on reflection.* Wentworth Falls, N.S.W. : Social Science Press.

Smith, R.A. (1995). The limits and costs of integration in arts education. *Arts Education Policy Review.* May/June. 21-25.

Szilvay, G. (1980). Violin ABC: A handbook for teachers and parents. Helsinki: Edition Fazer.

Szilvay, G. (1979). *Violin ABC.* Helsinki: Edition Fazer.

Walker, R. (1989). *Doing Research.* Cambridge: University Press.

Weintraub, D. (1992). Increasing middle school and high school enrolment in choral groups by developing a revised curriculum through collaborative group process. ED 356155.

Wheeler, L. and Raebeck, L. (1977). *Orff and Kodaly adapted for the elementary school.* Dubuque, Iowa: Wm. C. Brown Company Publishers.

Williams, P., Williams, M., Guray, C., Bertram, A., Brenton, R. and McCormack, A. (1994). Perceived barriers to implementing a new integrated curriculum. *Curriculum Perspectives.* April. 17-23.

Re-Assessing Assessment in Music History and Literature Subjects within Tertiary Level Teaching

Dr Peter Roennfeldt
Queensland Conservatorium
Griffith University

NOTE: As the following was presented as a round-table discussion, it has been reported here in point form rather than as discursive research paper.

Context of the research:

a) Curriculum Review of the undergraduate degree at Queensland Conservatorium to commence in 1998:
   - fundamental change in philosophy and direction =>
     Foundation Year common to all students including movement, improvisation, ensemble etc.
     less prescriptive course in subsequent years
     emphasis on diversity of student outcomes
     potential for non-traditional student profiles within degree structure
   - Music Studies subjects incorporating Literature, Theory and Aural Training
     Foundation Year Literature subjects skills / experiential learning based
     Integration of 'academic' and practical' studies
     student experience of learning and assessment to be integrated

b) Conservatorium Review of assessment procedures [with emphasis on performance training]:
   some revised procedures are being trialled in 1997
   comprehensive review of assessment to be undertaken in 1998

c) Graduate Certificate in Higher Education - GIHE, Griffith University:
   - Semester 2 research project
     study of an aspect of student learning within the context of one's teaching
   - this research is reliant on both music education and higher education philosophy
   - assessment as crucial to student learning outcomes:
     style and technique of assessment needs to be aligned to teaching objectives
     assessment procedures to be a learning experience
   - tertiary music studies as both 'performing arts' and 'arts/humanities' training':
     need to develop assessment procedures that integrate both aspects of the course

Research literature used within the Project

A range of research material has been sourced from within higher education and arts/music research:

- Studies of conceptions of learning by William Perry (1988), Martin & Balla (1991), Lars-Owe Dahlgren (1984)
- Discussions of tertiary level curriculum philosophy by John Biggs (1996 and 1991), Paul Ramsden (1992), Vivien Hodgson (1984)
- Studies of assessment as related to student learning by D. Royce Sadler (1989), David Boud (1995), Dai Hounsell (1984), Bromley Kniveton (1996)
- Music-based studies of current issues in tertiary education (in particular music literature / history) by Brian Loane (1984), Paul Terry (1996), Imre Foldes (1988), Janet Ritterman (1990)
- Studies of assessment as applied to music contexts by Thomas Tunks (1987), Desmond Hunter (1995) and Michael Russ (1995)

Method:

A variety of research methods is being used, including:

- structured group feedback - representative focus of 3rd year students
- subject evaluations - 1st and 2nd year students
- outcomes of academic staff subject / course planning discussions
- possibly individual student interviews - to be decided

Interim findings:

1. Based on subject evaluations during 1996-97, the following large (ie >25%) 'uncertain/disagree' responses were noted [1st and 2nd year students]:
Code = Calendar Year / Year of Course [where no other qualifiers are listed, data is based on whole class]

- Re. integration of aspects of subject:
  96/1 Jazz students (42%)
- Re. links between theory & practice being made clear:
  97/1 (29%) 97/1 Asian students (41%) 97/2 (26%)96/2 (36%)
- Re. overall workload reasonable:
  96/2 (27%) 96/1 Asian (58%) 96/2 Asian (30%) 97/1 Asian (29%) 96/1 Jazz (38%)
- Re. assessment forming important part of learning:
  96/1 Diploma students (36%) 97/1 Asian (41%) 96/1 Jazz (46%)
- Re. Marks received were fair reflection of standard of my work:
  97/2 Asian (40%)
- Re. Major assignment was a valuable learning experience:
  97/1 Asian (41%)
- Re. actively engaged in learning:
  97/1 (41%) 97/2 (30%) 97/2 Asian (36%) 97/1 Asian (35%)

Summary - the following negative trends are discernible from the above figures:
Assessment was a concern for Asian, Diploma, Jazz students in terms of reasonable workload, assessment as learning
Actively engaged in learning - all students in 1997
Links between theory and practice - most students in 1997

Open-ended responses re. assessment included:

a) too much to learn for one exam, smaller items would be reasonable
b) trial run exam a good idea
c) oral presentation a good option
d) too much rote learning required for exam

2. Based on structured feedback focus group discussion [3rd year students]:
Re. assessment:

Negative comments -
exams not clearly defined in 3rd year (20thC music)
oral/verbal skills not promoted
length of time for exam essays not enough
T/F questions not helpful

Positive comments -
individual research projects good
helpful feedback received
test outlines / summaries useful for study purposes
assignment topics - good selection
summative assessment good

General issues arising from these surveys:
assessment needs to be seen as a learning experience
variety of assessment styles generally preferred, including oral
need for active involvement in learning, and linking theory and practice
summative vs. continuous assessment - unclear signals

How do these concerns interface with the curriculum review process, new course ethos:

- need to emphasise student skills as essential to their learning
- assessment needs to focus on those aspects which are the focus of the learning
- practical / academic divide needs to be bridged, and should be possible in this subject ie linking theory to practice, emphasising active involvement
- how can assessment of performance be correlated to assessment of other subjects
- continual concern for international students from diverse backgrounds in this context

Implications of these findings in light of some selected samples from current research literature:

a) Music History as a Discipline (Ritterman 1990)

- calls for 'relevance' - music history is competing for space in a crowded curriculum
- conflict between approach taken by traditional 'overview' and 'specialist' history of music subjects
- varied nature of today's student backgrounds on entry to higher education
- traditional course not related to whole experience of student
- need to tap into student experience within wider perspective to broaden horizons
- 'thick' (synchronic) vs 'thin' (diachronic) views of (music) history
- 'facts' are constructions of opinion, interpretation
- 'the work' is not a relic - is ideally a marriage of past and present - ie more than score study
- need to develop skills necessary to support gradual acquisition of historical insights
- skills begin with listening, on which critical analysis and aesthetic judgement are made
- no specific discussion of assessment, but a useful framework for re-evaluation of curriculum

b) Constructive alignment (Biggs 1996)

"When curriculum and assessment methods are aligned, the results of instruction are massively improved"

- if course objectives required high level understandings, teaching and assessing need to be aligned
- Teaching / Learning activities- passive or high level student engagement? - constructed by whom?
- assessment - high level engagement - ?essay, short answer, multiple choice the above are unlikely to be inadequate for tertiary teaching because:
  - they are limited to declarative knowledge, not procedural knowledge
  - the teacher sets the limits on student construction of knowledge
- constructivism suggests an assessment portfolio (including self and peer assessment): decontextualised or situated?
  criteria for learning and assessment - who sets these?
- constructivism can be integrated at 3 points:
- curriculum/unit objectives - content-specific levels of understanding => appropriate outcomes
- teaching methods - require students to be placed in appropriate contexts to elicit these

assessment addresses these same outcomes

c) Assessment - Educational Purpose (Boud 1995)

"Students can, with difficulty, escape the effects of poor teaching. They cannot (by definition if they want to graduate) escape from the effects of poor assessment"

- in era of dwindling resources, assessment must be devoted to best outcome, not 'rituals'
- summative assessment - end of semester too late for student improvement
- assessment can undermine learning
- assessment for accreditation can not be separated from assessment for learning

- assessment always leads to learning - sends messages to students
- surface / deep strategies adopted depending on type of assessment
- assessment is the most significant prompt for learning - learning is relational:
  - student perceptions can not be assumed - they are only available from the students
  - consequential validity high when there is a positive backwash on learning
- training in self-assessment as equipping students for professional life
- well designed assessment practice should be oriented to key concepts

Current State of Planning of Assessment Aspects of New Subjects in 1998 Course:

- well designed assessment practice should be oriented to key concepts
- concept of 'skills building' as crucial to foundation year subjects in music literature, chiefly:
  listening / aural analysis
  contextual analysis
  information literacy / research skills
- progressive assessment of key focal points of subject [style/context]:
  supported by tutorials
  template questionnaire to provide structure for such investigations
  linking of information literacy aspect to 'context' component
- key musical works in lectures to be the basis of other assessment items
- diversity of student interests, perspectives, experience to be accommodated
- in light of the research literature on assessment, these practices appear to be 'aligned'
- wider question of assessment of other literature subjects, performance etc to be investigated

Work yet to be undertaken:

- further analysis of research literature
- further analysis of student perceptions - possibly some individual interviews

Implications and outcomes of the research:

- practical implementation within new degree course
- re-orientation of staff
- attempts to bridge gap between practical / academic in areas of assessment as well as learning

Comments arising from discussion:

- self assessment training necessary for 1st year students
- students might develop their own study / analysis templates
- group assessment & projects a possibility in these subjects
- drama teaching literature has reported on useful developments in self assessment

- general support for and interest in course / curriculum developments at QCM
- general interest in hearing of further QCM developments at subsequent AARME conferences

References

Biggs, John. "Enhancing Teaching through Constructive Alignment". *Higher Education* 32 (1996), 347-364.

_____. "Teaching: Design for Learning" in *Teaching for Effective Learning,* ed. B. Ross. Research and Development in Higher Education, Volume 13. Sydney: HERSDA, 1991.

Boud, David. "Ensuring Assessment Fosters Learning: Meeting the Challenge of More Students with Diverse Backgrounds" in *Reaching More Students*, ed. L.Conrad and I. Phillips. Brisbane: GIHE, 1995.

Dahlgren, Lars-Owe. "Outcomes of Learning" in *The Experience of Learning*, ed. by Ference Marton, Dai Hounsell and Noel Entwistle. Edinburgh: Scottish Academic Press, 1984.

Foldes, Imre. "Twenty-Five Year of Teaching the History of Music". *International Journal of Music Education* 12 (1988): 23-27.

Hodgson, Vivien. "Learning from Lectures" in *The Experience of Learning*, ed. by Ference Marton, Dai Hounsell and Noel Entwistle. Edinburgh: Scottish Academic Press, 1984.

Hunter , Desomond and Russ, Michael. "Peer assessment in performance studies". *British Journal of Music Education* 12 (1995): 29-43.

Hounsell, Dai. "Learning and Essay-Writing" in *The Experience of Learning*, ed. by Ference Marton, Dai Hounsell and Noel Entwistle. Edinburgh: Scottish Academic Press, 1984.

Kniveton, Bromley H. "Student Perceptions of Assessment Methods". *Assessment and Evaluation in Higher Education* (1996): 229-237.

Loane, Brian. "On 'Listening' in Music in Education' in *British Journal of Music Education* 1 (1984): 27-36.

Martin, Elaine and Balla, Margaret. "Conceptions of Teaching and Implications for Learning" in *Teaching for Effective Learning,* ed. B. Ross. Research and Development in Higher Education, Volume 13. Sydney: HERSDA, 1991.

Perry, William G. "Different Worlds in the Same Classroom" in *Improving Learning: New Perspectives.* ed. Paul Ramsden. London: Kogan Page, 1988.

Ramsden, Paul. *Learning to Teach in Higher Education.* London: Routledge, 1992.

Ritterman, Janet. "Music History - On the Decline?". *British Journal of Music Education* 7 (1990): 239-247.

Sadler, D. Royce. "Formative assessment and the design of instructional systems". *International Science* 18 (1989): 119-144.

Terry, Paul. "Accommodating the history of music in the National Curriculum". *British Journal of Music Education* 13 (1996): 67-78.

Tunks, Thomas W. "Evaluation in Music Education: The Value of Measurement/The Measurement of Value". *Council for Research in Music Education Bulletin* 90 (1987): 53-59.

The development of aesthetic awareness in primary music Education: A philosophical inquiry

Hélène Matters
Primary Music Teacher
Education Queensland

The purpose of this study was to examine the extent to which the written music curriculum documents in Queensland foster the development of aesthetic awareness in young children.

An examination of the literature on aesthetics and its application to the arts generally, and music in particular, identified a number of guiding principles that need to be present in a music curriculum in order to develop aesthetic awareness.

An analysis of the three Queensland primary music curriculum documents, using the guiding principles as a theoretical framework, revealed a strong emphasis of skills development. The study concludes that the music curriculum documents are restricted in terms of developing the deeper layers of musical meaning and provide inadequate guidelines for the development of aesthetic awareness.

Issues Forum

Applying Meta-theory at the Chalkface: the Need for Greater Credibility in Secondary Music Education

Dr Guy E. Jansen
University of Queensland

Abstract

Bennett Reimer's philosophy of music education (1989) is based on "the belief that music is best understood in terms of the aesthetic qualities of pieces of music alone".
David Elliott (1995) claims that "performance should be the central, dominant, essential involvement" in music education and complains that Reimer's (listening) philosophy is opposed to performance.
John Paynter, in an important article earlier this year (1997), argues that composing "underpins the whole curriculum, and it is the surest way for pupils to develop musical judgement and to come to understand the notion of 'thinking' in music".
This paper introduces the current debate on the relative importance of listening, composing and performing as major aspects of secondary school music programs. It then suggests that there are many factors which impinge on the practical application of general philosophies of music education and that it is crucial for these factors to be taken into account. They include: developmental stages, differing school situations; classes of "conscripts" versus classes of "volunteers": whether key components of the discipline are dealt with outside *of the music timetable; and whether a "balanced" music curriculum is either possible or desirable in a typical school program.*
The paper also notes the need for a deeper understanding of how music actually functions and flourishes in our communities, and recommends research into the musical integrity of current secondary school music syllabuses.

An Introduction To The Current Debate On The Relative Importance Of Listening, Composing And Performing As Major Dimensions Of Secondary School Music Programs.

Listening

Bennett Reimer's stance on the relative importance of the three dimensions is quite clear. He says, "the primary objective of general music should be to improve every student's capacity for musical listening" (Reimer, 1989). For him listening will always be "the major means of musical experience" while composing will continue to be one means among many others, as performing is" (Reimer, 1989).

The positioning of listening within the classroom program is important to Reimer, contemplative listening being his pedagogical priority. Listening to works for the "trends they represent" (Dahlhaus, 1983) , or as events in music history, or using any other historical / musicological approach to listening is not of crucial importance to him.
Aesthetic standing (aesthetic significance as distinct from historical significance) is seen as relating to a work's inner qualities (Terry, 1995). Reimer insists that a musical work should be experienced first as a unified whole (Daugherty, 1996). Following this, the behaviours of conceptualising, analyzing and evaluating of pieces of music improves the listeners' musical perception of and reaction to aesthetic qualities in the music chosen.

Music education as aesthetic education has been the generally preferred philosophical option for at least a quarter of a century but there are opposing voices to Reimer's particular views on the place of listening. Many see aesthetic education as the prime rationale for music education but differ from Reimer as to how the development of aesthetic sensitivity might best be fostered.

Keith Swanwick, for example, believes that music education is aesthetic education (1979) but does not see listening as the chief means of achieving the goal of aesthetic growth. He thinks (1994) that the best approach with repeated listenings - searching a musical work a little further - "would be to relate the students' audience-listening experience to their own music-making, rather than separate it out as an isolated activity - as 'appreciation'. He says that "music-making can lift the quality of music-taking". (Reimer would object to Swanwick's use of the concept of 'appreciation'. He has dismissed the idea (Reimer, 1994) stating that he was not aware of its appearance even as a peripheral concept in any recent philosophical work in music education.)

Performing

David Elliott (1995) claims that "performance should be the central, dominant, essential involvement" in music education and complains that Reimer's (listening) philosophy is opposed to performance.
It is true that Reimer appears to downplay the importance of performance. He seems to have a problem with performance being "*intensive* and *selective* in its approach to the art of music" (Reimer, 1989). Only a tiny percentage of the world of music is performing's "essential study material ... with each piece being experienced exhaustively." I should have thought that such in-

depth experience would have been welcomed in a day when there is so much superficiality, irrelevance and even confusion in some junior secondary school music programs.

David Elliott quotes the eminent philosopher, Nicholas Wolsterstorff (1987): "the basic reality of music is not works nor the composition of works but music making". To this, Elliott adds, "(music) is a process to be lived. Learning to make music well makes the difference..."(1995). Christopher Small (1987) believes that "music is not primarily a thing or a collection of things, but an activity in which we engage".

Elsewhere (1997) I have expressed the view that music exists by performing as fire exists by burning. This view may be widely held in society but is, apparently, not dominant within music education circles. I am curious as to why this could be so. I sometimes wonder whether generations of teachers who have not been practising performers have influenced, negatively, our thinking on the place of performance in classroom programs. Academically - trained musicians qualified in music history, analysis, harmony, composition, development of popular music, etc, have developed work programs, have contributed to syllabus writing and maybe spoken strongly at conferences, etc, reflecting their specific backgrounds and interests in the *non-performing* aspects of the field. If they are not enthusiastic performers themselves it could be that thoughts of substantial singing, playing, directing and improvising are not to the fore when they think about music education. Conditioning (through discussions with other prominent teachers of like mind) could reinforce such thinking.

Shaw's aphorism, "He who can, does. He who cannot, teaches", is, of course, unfair and is an unhelpful slur on the teaching profession. But it probably is a fact that many non- players and singers have gone into teaching and, unwittingly, they have moulded music education to suit their own interests and capabilities. Incidentally, a better and more inclusive, aphorism might now be: "They who can, do. They who can understand what they do, teach".)

Composing

John Paynter, in an important article written earlier this year, argues that composing "underpins the whole curriculum, and it is the surest way for pupils to develop musical judgement and to come to understand the notion of 'thinking' in music". He says that every aspect of music draws upon creative intelligence, and "teachers need to practise thinking compositionally as regularly as they practise an instrument or singing"(1997). He also quotes, with approval, Hans Werner Henze: "If only composition were taught like a language at school, even at primary level, then at least everyone would have a better understanding of music, and the ear would be made more active" (1997).

Composing is a very big concept. It is far more than the "Writing Techniques" requirements of some school syllabuses. It is also far more than" improvising on paper", as Evan Parker has written in summing up the composition process. It is sometimes argued that that without composition and composers the art of music would collapse.

Good composers can, quite rightly, become annoyed at the sometimes massive and undue adulation of performers and conductors: musical *re-creation* (performing) is dependent upon musical *creation* (composing). Having said this, "composition" ought to re-emphasise the often forgotten components of extemporisation and improvisation - linking these activities very strongly

with performing. As well as doing this, composition programs should involve the arranging aspect of the creative process: transcribing, re-harmonising, re-composing for specific performing groups, etc. Secondary students enjoy this work and they can assess the quality of their efforts within the school situation. Arranging is a key musical ability and has practical relevance for both community musicians and those joining the music industry or music profession.

Factors Which Impinge On The Practical Application Of General Philosophies Of Music Education

There are many factors which impinge on the practical application of general philosophies of music education such as those of Reimer, Elliott and Paynter. It is crucial for these factors be taken into account when applying higher order theories to classroom, studio or ensemble situations. The following list of factors is not meant to be exhaustive.

One such factor is that of developmental stages, eg, the characteristics and needs of middle and late adolescence. Syllabus writers ought to be careful regarding "developmental priorities" (Terry, 1995). For example, Terry argues that music history should be introduced "as late as possible" in secondary schools, "when a certain intellectual - developmental stage has been reached" and "the necessary skills in other areas of music have been established." He concludes that it has no place in Key Stages 1 to 3 of the British National Curriculum.

Others argue, with justification, that continuous four-part harmony, advanced theory or lengthy compositions are not appropriate for the musically - interested 16 year-old who may have had only three to four years of serious music study - and especially when these three to four years have been at school in group teaching situations, with no coaching or private teaching involved.

Which musical aspects might, then, have most relevance to 14 to 17 year olds in elective classes ? Of the listening - performing - composing trilogy there is considerable force to the argument that performing is the priority area. Young teenagers generally love to be active and are encouraged by obvious personal success in their activity. Involvement in learning, practising and ensembles in instrumental and vocal programs are clearly attractive to this age group. This appeal should be harnessed in classroom curricula to help students discern "the musical qualities of the works studied" (Paynter, 1997).It is often too easy for students to be satisfied with mere sense-experience in extra-curricular band, orchestral and choir rehearsals which are starved of adequate time. Swanwick says that we might want to ask ourselves "whether our amateur way of dealing with performance outside of the music timetable is adequate." (1995). Twenty-five years earlier music teacher Geoffrey Brace maintained that music "has flourished in the lunch-hour and perished in the classroom because it refused to become a subject" (1970). One could claim that performance music *has* had a chance of becoming a subject but inadequate time outside the timetable has crippled the attempt. We may now have the worst of two worlds.

Over 40,000 young people are learning instruments through group tuition in Queensland state schools at primary and secondary level and many more are learning privately or informally. Learning an instrument is a popular activity. However, only 1598 Year Twelves are taking music in 1997 and that figure has declined each year for the last three years. Of the 1598 this year,166 are also taking a new Music Extension (Performance) subject. (B. of S.S.S.S., 1997). While one might surmise (accurately I believe) that there is more than one reason for the decline in numbers

in the parent music subject, part of the problem is the perception that senior class music is largely "academic", that it is very demanding in terms of prior knowledge required, and difficult because of the range of expertise needed in such a comprehensive subject. The really "fun" part of music is only available ,*substantially* ,through extra-curricular bands, choirs and orchestras, rock eistedfods, garage bands, private or group lessons, regional and state festivals, etc. It appears that the majority of secondary music students love to perform. Hands-on experience / practical music-making is what "hooks" adolescents into traditionally-based music courses. They love the involvement, the buzz of performing success, the social aspects of ensemble experience, the associated peer recognition or peer approval.

Achievement at this level is clearly observable. Progress as a student practitioner can be assessed fairly. Motivation is not a real problem. Paynter (1997) reminds us that "learning to play an instrument will expand our understanding of how music works, as well as providing a great deal of pleasure. Music is a social art, and few experiences can compare with the satisfaction of making music with other people." Regular secondary students will elect to take music classes if the content appears relevant to them. Space permits only one example to be cited. Ashburton College in New Zealand has 30 students in its one Year 12 (Form Six) Music Class this year. The course which has now been operational for eight years has as it's first stated objective, "to develop performance skills in Vocal and Instrumental Music..." but it also features aural skills, literacy, stylistic understanding, the creation /arrangement of works, and the attainment of professional standards in the presentation of music (Aburn, 1997). One factor, then, in applying a general philosophy of music education is the developmental stage of the learner and I have argued that the regular secondary school adolescent responds best to an active, practically-based course.

Another factor is the difference in school situations. Socio-economic backgrounds and community needs should be considered in curriculum planning and implementation.

Yet another factor is to determine which classes being considered are of "conscripts" (eg, thirteen year olds in compulsory courses) and which comprise "volunteers" (elective courses).

A further factor is whether key components of the discipline are dealt with *outside* of the music timetable, eg, extra-curricular performance groups. This information may influence the shape of the in-school-time curriculum.

A final factor to be considered is whether a "balanced" music curriculum is desirable or even possible in a typical one music subject program. The discipline of science, long ago, split into three subjects: physics, chemistry and biology. The millennium-old discipline of music is also a huge area of discourse and practical skills and has a vast body of knowledge. While a general music course (as with general science) may be justifiable for upper primary and the first year of secondary schools, a meaningful, un-specialised program after that may be questionable and lacking in integrity.

Understanding How Music Actually Functions And Flourishes In Our Communities

There appears to be a need for a deeper understanding of how music actually functions and flourishes in our communities. There seems to be, still, a dichotomy between educational music

and music in the world outside the school. Such understanding would assist syllabus makers in placing music in education in a more realistic, global context.

Recommended Research Into The Social And Personal Relevance And The Musical Integrity Of Current Secondary School Music Syllabuses

Adding to the point made above I would like to see more research into the social and personal relevance and musical integrity of current secondary school music syllabuses.

Conclusion

In the light of the preceding discussion it may be reasonable to claim that a curriculum which focuses on music-creating and music-making is more appropriate for 14 to 17 year olds than either:

(a) one which attempts to cover the whole gamut of music study including music history and a wide range of sociological contexts, or

(b) one which emphases equally, listening, performing and composing - as is the case with the 1995 Senior Secondary School Music Syllabus in Queensland.

An improved curriculum might concentrate on improvising, extemporising, arranging, composing all nesting within a well-structured performance - based course. Such a course would consist of group tuition, home practice, sight-reading, work-shopping of student pieces, significant repertoire and its home preparation, rehearsals in large and small ensembles, the striving for excellence of presentation and appropriate individual assessment. Supporting musicianship, listening and analysis tasks, keyboard competency and some contextual studies would be integrated into active, substantial literature-centred courses. Trial projects of such curricular would seem to be in order.

What are the broad aims of music education? Are they about

- sensing more of the meaning of music,
- perceiving a musical argument and seeing music as thought (Paynter, 1997),
- learning *in* music as well as learning *through* music,
- growing in musical discrimination, and
- fostering a deepening enjoyment of all kinds of music ?

John Paynter (1997) writes that the challenge, now, is "for teachers to cultivate in themselves and their pupils the mastery of musical thinking and making." Clearly, more penetrating aims for music education are required in this age of accountability.

Grappling with the demands of applying the subject's meta-theories to the various classroom chalkfaces is a strategic step in gaining greater credibility for music in the curriculum.

References

Aburn, R. (1997) *Year 12 Performance Music,* Ashburton, Ashburton College Music Department.

Board of Senior Secondary School Studies, Queensland. (1997) *Review System, Statewide Enrolments, Year 97, Music,* Brisbane: B. of S.S.S.S.

Brace, G. (1970).*Music and the Secondary School Timetable*, Exeter: Institute of Education.

Dahlhaus, C. (1983) *Foundations of Music History* (1970) translated by J.B. Robinson, Cambridge, Cambridge University Press.

Daughterty, J. "Why Music Matters: The Cognitive Personalism of Reimer and Elliott" In Australian Journal of Music Education, No 1, 1996.

Elliott, D. (1995). Music Matters. A New Philosophy of Music Education, New York: OUP.

Jansen, G. (1997) "Call to revolution . Who are we serving ? When do syllabuses have integrity?" In Edward Gifford,Andrew Brown, Adrian Thomas eds., *ASME XI National Conference Proceedings*, Brisbane: ASME, Queensland Chapter Inc.

Paynter, J. *The form of finality: a context for musical education* In British Journal of Music Education, Volume 14, Number 1. March 1997

Reimer, B. (1989). *A Philosophy of Music Education.* 2nd ed.Englewood Cliffs, N.J.: Prentice.

Reimer, B. (1994) Tape: The Reimer/Gordon Debate on Music Learning, Cincinnati: MENC.

Small, C. (1987).*Music of the Common Tongue,* London: Calder Riverrun Press.

Swanwick, K. (1994).Musical Knowledge. Intuition, analysis and music education, London:Routledge.

Swanwick, K. (1995) Review: 'Music Matters: A New Philosophy of Music Education' In *British Journal of Music Education,* Volume 12, Number3, November 1995.

Terry, P. (1995)'Accommodating the history of music within the National Curriculum' In *British Journal of Music Education*, Volume 12, Number 1, March 1995.

Wolterstorff, Nicholas. "The Work of Making a Work of Music." In *What is Music? An Introduction to the Philosophy of Music.* Edited by Philip A. Alperson. New York: Haven Publishers, 1987

Music education research: Priorities for the 21st century

Dr Vanda Weidenbach
Faculty of Education
The University of Sydney

Music education research in Australia seems to have come of age during the 1990's. Continuing success in post-graduate studies are raising our professional profile and demonstrating an increasing ability to conduct research and provide quality supervision in a discipline whose facets are multiple.

However, the concern for the future is more than promoting and prompting research in the field or indeed doing more of the same which relates to our individual interests. Seeking to conduct research which will have major impact on music education in all educational environments seems justified given the declining interest in some sectors of the wider community.

In the past we have discussed the possibility of joint research ventures, and this is at last beginning to occur, and is to be applauded. However, what we are to research now needs some direction. It is now time to canvas issues which we think could have major impact on music education and to, with the vision of the future, identify areas not yet explored.

These might include political, social, educational issues and the like. The purpose of this forum will be to jointly share ideas of deficiencies we see in our understanding of music education in its broadest sense and to plan strategies to promote research in particular areas.