A Community of Researchers

Proceedings of the
XXIInd Annual Conference

30 June - 3 July, 2000
Faculty of Education,
University of Melbourne

All published papers have been subject to blind peer review process.

Publisher: AARME, Melbourne

Editors: Dr Jane Southcott
Dr Ros Smith
Monash University

Printed by Monash University, Victoria

ISBN 0-9586086-1-X

June, 2002

Keynote Address

The Lost Chord of Australian Culture: Researching Australian Music History

Thérèse Radic

My point of departure for this paper is one of the 19th century's most popular songs, Sir Arthur Sullivan's *The Lost Chord*, a setting of words by Adelaide A Procter.[i]

The words are:

'Seated one day at the organ,
I was weary and ill at ease,
And my fingers wander'd idly
Over the noisy keys;
I know not what I was playing.
Or what I was dreaming then,
But I struck one chord of music,
Like the sound of a great Amen.
Like the sound of a great Amen.

It flooded the crimson twilight,
Like the close of an Angel's Psalm,
And it lay on my fever'd spirit,
With a touch of infinite calm,
It quieted pain and sorrow,
Like love overcoming strife,
It seem'd the harmonious echo
From our discordant life,
It link'd all perplex-ed meanings,
Into one perfect peace,
And trembled away into silence,
As if it were loth to cease;
I have sought, but I seek it vainly,
That one lost chord divine,
Which came from the soul of the organ,
And enter'd into mine.

It may be that Death's bright Angel,
Will speak in that chord again;
It may be that only in Heav'n,
I shall hear that grand Amen.
It may be that Death's bright Angel,
Will speak in that chord again;
It may be that only in Heav'n,
I shall hear that grand Amen.

Sir Arthur was seen recently in Melbourne cinemas happily cavorting in a comfortably middle-class Victorian brothel, as so often in real life. With him were three little nude prostitutes mocking the doll Olympie's *Les oiseaux dans la charmille* from Offenbach's *Tales of Hoffmann* while titillating their patron with bare-breasted tableaux. The film was *Topsy Turvy*. The composer, so well known, not only for his sexual athleticism but for his association with Gilbert and the Savoy Operas, also wrote the music for this fervently pious piece in 1877 as his brother Fred, an actor, lay a-dying.

Shortly thereafter Madame Antoinette Stirling gave *The Lost Chord* its first performance with Sullivan at the piano and Sydney Naylor at the organ. Many years later Dame Clara Butt, a renowned exponent of the song and the other participant in the hallowed remark 'Sing 'em muck', expressed what many thought at the time when she said: 'What we need now is more songs like *The Lost Chord*. There is something of the grandeur of Beethoven in it.'[ii] But Beethoven it wasn't.

Why then, did Dame Clara and many another musician of the period and most of the public, think this? And why was it as popular in Australia as it was in England and America? Sullivan had ambitions that lay in quite the opposite direction to *The Mikado*, the focus of the recent film. He wanted to be known as a church composer and wrote over 50 hymns, among them *Onward Christian Soldiers*. Gilbert and the popular stage prevented his loss to the church, but not to the religious sentimentality of the times, which was equally embraced. The eminent authority on music for the masses, Sigmund Spaeth, has confirmed *The Lost Chord's* standing. He writes: 'Anyone doubting its place in a history of popular music should have heard it sung by the Flat Foot Four of Oklahoma City's police force in winning the barber-shop quartet contest at the New York World's Fair of 1940'. The creator of the words, the poetess Adelaide Procter, daughter of the poet Barry Cornwall (Bryan Waller Procter) managed to perish of consumption in 1864, making the pathos of *The Lost Chord* even more disarming.

I have taken this song, the finest example of robust 19th century popular parlour music I could find, to illustrate what has happened to the perception of music's place in Australia's history. Like the chord that is lost in the Sullivan song, the story of our musical past has vanished from public consciousness. Echoing the song's theme is the curious yearning for a certain kind of perfect past, musical or otherwise, displayed most publicly and influentially by our historians, past and present. You can find this particularised yearning for a distinctly Australian musical past as far back as Keith Hancock, but it is there in Manning Clark, Geoff Blainey, Geoff Serle, and Weston Bate. It is there in Lloyd Robson, Humphrey McQueen, Michael Cannon, and Hugh Anderson, and if we fast forward, even in such divergents as Robert Hughes.

For the most part our historians ignore music. They find space for literature and the visual arts, the arts which their training equips them to understand, but they shy off any serious consideration of music as a central cultural manifestation, as I maintain it was and still is. Music enters into our older histories at the margins and the two favoured and oppositional margins are the parlour and the pub.

The parlour is seen as a woman's sphere, a place of preserved memories, pianos, afternoon tea, tedium, respectability and the vicar. Which is to say the shrine of the exile and the emigrant, in which the woman is keeper of social custom and family morals, with the piano as the altar upon which she sacrifices herself as both amateur educator and amateurish entertainer, tolerated, but not much more, in the long drought years before recording and the wireless silenced our pre-Federation amateurs.

The pub is seen as the essential foci of the folk, who seem to have been overwhelmingly male. Music there is rural, with most of it centred on work conditions. It defines itself by class. In both cases, parlour or pub, it is the song that takes the older historian's attention, not the even more common and popular dance music, which is registered as only an accompaniment to a performance of an unimportant social ritual. These historians quote words from what they term folk or traditional songs in support of their arguments about the Australianness of the Australians as if they were Holy Writ.

It is a political view, not a musical one. Its origins lie in the rise of the left and the discovery and harnessing of the myth of folk at about the same time the tape recorder became available as a field tool. It was not part of this brief to bring in musicologists to advise on what to select or to examine the origins of the music espoused. This might cloud the issue with a musical debate. In any case musicologists were then a rare breed and almost exclusively Eurocentred. What the collectors wanted to find they found. What they recovered may or may not have been valid, but it was validated more by an act of desire than by subjection to test, and it excluded what else was in plain sight.

Yet colonial Australia boasted a musical culture of extraordinary breadth, social impact and musical expertise. The trouble is that, with the exception of the slanted perception of folk song in revival, it was later seen as a lesser article than the original, a formulistic product reproduced and a poor reproduction at that. The only music of interest was the locally composed, or more usually, rearranged, whether that was in fact variants on traditional and popular music of the British, and sometimes the Americans, or music deemed high art based on European

models. What mattered was being able to read locale and class into it. What else was performed was set aside as either imported trash or treasure, but not ours, and therefore of no interest. For younger historians the interest in musical origins and adaptations seldom stretches as far back as the 19th century, let alone the 18th. They remain firmly attached to late 20th century popular forms seen as defining generational and attitudinal shifts - black to white, environmental, or female-male - rather than national maturing.

Old or young, historians have not registered that a great deal of musical history pre-dates the First Fleet and yet came with it, reinforced with every docking ship. This part of the culture is not young, but very old. For me, the problem with this blind spot - actually a deaf spot, - is that our older historians are the source of what younger historians either perpetuate or work against. If they are wrong headed or silent on the subject, our musical past is lost and with it any hope of a public understanding of what music has meant to Australians and, in consequence, what it can mean now. In other words its value is debased and its place within the academy lowered.

In this mind-set *The Lost Chord*, along with all other popular music colonial Australian's loved and cherished, was set aside. If it was spoken about at all it was condemned as embarrassingly sentimental and musically inferior. Something to be laughed at uneasily. That Stephen Foster and not Beethoven was the most popular composer in 19th century Australia is seen as something to be ashamed of. What mattered was folk music.

What did not matter was what came out of the popular theatre and street ballad tradition to reappear in Sydney or the bush as itself. Take the song known as *Botany Bay*. This owes its genesis to the 1815 broadside *Farewell to Judges and Juries* worked into Stephens and Yardley's musical-comedy *Little Jack Shepherd*, a London hit of 1885.[iii] Its wide distribution may be due to the great popularity of the star who introduced it here a year later, the comedian David Belasco James.

In the only book that could in any real sense be called a history of our music, Roger Covell's 1969 *Australia's Music; themes of a new society*,[iv] colonial music is dismissed out of hand, but Australian folk song is given an uneasy nod. That Australian folk song was largely theatre driven, with named writers and composers, rather than folk created by anon, was something the historians did not want to hear but it was something that Covell recognised. Historians ignored the music but elevated the parodied words to the status of rough indigenous poetry.

Covell's interest at the time was in composition, canon and hierarchy, not social usage or the cult of performance and its reception. The date of the book will tell you why. It followed a line traceable to every major European and American music history that preceded it. For thirty years it has been used as a core text in tertiary courses with any Australian content at all. If you look at the bibliography of almost any book on Australian history that mentions music this text is cited. And for good reason: it stands alone, even now. The Covellian view permeated the small musical worlds within the academy, found its way into the historians' repertoire of quick reference books and ended up in the heads of their students, many of whom, as teachers, still perpetuate its stance.

The public's guided choice of focus seems to have been either the simple, genuine grass-roots music of the mythical untutored folk composer or the complexities of high art music from composers canonised as makers of something recognisably located in an equally equivocal Australianness. The composer, humble, untutored and anonymous or a breakaway from the European herd, has been recognised, not least in songs emanating from Australian rock bands, black and white. The direct expert carriers of European culture, the visiting soloists, floated through our past to their profit, their names recorded in our newspapers but not in the historical record until recently and then in records set aside from the main narrative. Lola Montez, singer and spider dancer is included for her sense of rough justice, but her rivals, Catherine Hayes and Anna Bishop are only now being remembered, and that in the dedicated performing arts publications from Currency press. The Australian arranger, the competent copier of European norms, the teacher of European models, the unpaid musicians who were the backbone of musical culture, were invisible. It was not an exclusively Australian position, but because of our uncertainty about our identity at the time, this exclusion has been disastrous.

Though the blanks are now being rapidly filled in by the newest generation of researchers in the area, they are obliged to work against the prevailing attitudes of colleagues in the other humanities who, because of the nature of the transmission of this part of our cultural past, regard music as a separate discipline they have little interest in grasping. They do not see it as part of a communal past and present to which they have a right of access, let alone as essential to their understanding of who we were or who we are.

But is *it* essential? Is a knowledge of our musical past of any general significance for Australians, musical or otherwise? And even if it is, where is it to be found? And how is it to be interpreted?

If it were possible to remove every colonial, let alone post-colonial, painting from our galleries would it make a difference to the way we think about ourselves? I would suggest that the lack of a visual history, a history of the imagination, would at least impair our understanding of how Australia and Australians came into being and how change over time has affected both concepts. Not an insignificant denial, I think. Extend this to - say - photography, historical as well as personal - and the deprivation comes closer still.

If it were possible to remove every poet from our shelves, from the anonymous *The Trumpet Sounds Australia's Fame* of 1826 to Les Murray's *Subhuman Redneck Poems*, would it matter as much? No Henry Lawson, no Banjo Patterson, no Judith Wright, no Dorothy Hewett, no 'sunburnt country', no 'blood will stain the wattle', no 'south of our days'. I would suggest that something of the soul of the place in which we live would go missing, too, along with the references. Extend this to our novelists, our playwrights, our screenwriters. And think of the loss this would entail.

But unless we knew these paintings, or these poems the loss would *not* be felt. With nothing to build on, no frame of reference, a blank would occupy their space. Out of that emptiness only new beginnings can occur, beginnings without the depth that memory can give, without the links that strengthen understanding. Without established standards. It would be shallow stuff, at the mercy of the demands of the moments. This is how music exists in our here and now. I put it to you that this is *not* how it should be, that where Australian painting and sculpture, architecture and cinema, the page and the stage are now given a weight they deserve in the academy and the school, Australian music is seen as an additional grace or comforter, without enough weight to ensure it is taken as seriously as the rest of the arts.

But music in the academy, like the rest of the humanities, is not only denied its due weight but is under threat. To take only three Victorian examples: La Trobe University has closed its highly experimental and technologically innovative music department. Monash University now has a Conservatorium where it had a department renowned for pioneer studies in ethnomusicology - Aboriginal Australian, Indonesian, Indian, South American and more. At the University of Melbourne the Centre for Studies in Australian Music is preparing to seek outside patronage. In this climate of dumbing down it is impossible to ignore the fact that our institutions of higher learning, new and old, do *not* see research into our musical past and present as essential to our collegiate, let alone our communal future. Where it is tolerated it is as an adjunct to allied but larger disciplines, such as education or medicine. We may play at university dinners, sing at the grand celebratory faculty occasions, even compose an occasional work, commissioned as if it were an act of charity rather than a privilege for the commissioning body, but we are not considered as intellectual equals. We are foreigners speaking an antique language understood only by members of our inturned club.

The reasons why music, and the studies that surround music and focus it, are in retreat are complex. I do not seek to minimise the difficulties we, the researchers and writers, face. But I would put first on the list of problems in need of solving the lack of communication between the followers of music's cause as an intellectual discipline and the rest of the tertiary community. What I see is that inturned club of music researchers talking to themselves, often with great skill and certainly with a sense of vocation. What I would wish to see is a turning outwards towards at least the related disciplines through writing for journals not strictly musical, looking for outlets to speak where debate can occur - radio, the press, and the internet, a much more assertive approach, in effect. In other words we need to look at where music fits into today's intellectual communities rather than accept that it lies outside them. One of the ways of looking for this fit is to look again at our past. If we, the practitioners, do not understand it then how can anyone else? This, surely, is our job.

Let me illustrate. There can never be a history of Aboriginal music. Traditional Aboriginal life had no way of perpetuating its musical life in toto once Europeans broke in upon what are thought to be integrated, ancient and slowly developed musical practices through the decimation and dispersal of what are now referred to as the Aboriginal nations. Today's traditional Aboriginal musicians are not in receipt of anything like the whole of their own past, only fragments of that past. These, white musicologists have tried very haltingly to collect through collaboration with their Aboriginal owners. Aboriginal owners were, until very recently, appalled at the presumption that European musicology is able to explain their music to the rest of the world without reference to the owners. Today white musicologists look to traditional Aboriginal teachers to present their music and its

meanings as they see fit and have uneasily begun to move off into other areas. Once challenged, the white scholars, - and they were all white, - moved over and may move out. If they had known their own history, the sad tale of black-white musical contact, there may have been a different outcome.

Research into 19th century black-white musical encounters turns up a legion of written descriptions of corroboree, most by explorers and settlers without the musical skills to attempt notating what they heard. Most of the descriptions are of the visual kind, not the musical. The few surviving notations show the notes and staves still in use today, a form incapable of registering the complexities of Aboriginal song. The mode of notation used was a product of and itself an influence on music that was tonal, where Aboriginal music was not, a music already separated out from other cultural streams where Aboriginal music was embedded and inseparable from living itself. The 19th century heard Aboriginal music as monotonous and primitive. The notations were 'improved' into exercises for the amateur choral societies of the day, novelties to amuse the membership.

This trivialisation and lack of respect was used by colonial governments to justify allowing the various religious and secular missions to the Aboriginals to ban native music and to encourage the adoption of European musical forms. The corroborees faded into tourist attractions on the city edges, their musician-dancers made to wear clothes. The gatherings such events once encouraged were long seen as dangerous. To bleed off the music that sustained them was one way of ensuring the threat of concentrated numbers was diminished. Newer generations saw the broken down corroboree as a sign of degeneration, a signal that the black menace was dying out.

Aboriginal musicality, deprived of its traditional outlets, took on white forms with enthusiasm to produce forms both original and Aboriginal, much of it aimed at reclaiming the land once exclusively theirs. There is a peculiar irony in the fact that in the fragments tape-collected by the musicologists from the owners of traditional music, lie what are thought by some musicologists to be musically encoded maps that amount to deeds to specific tracts of land. Had musicologists understood their task better those claims might have been stronger. Instead musical misunderstanding was used to justify the corruption of a great musical tradition.

A century later another great musical tradition was similarly destroyed, not by the state, but by the church, specifically the use of Gregorian chant in the liturgy of the Australian Catholic Church. A thousand year old tradition, transported to Australia in its earliest days, was taught to Catholic children in Catholic schools and sung by every church, abbey, convent, monastery and cathedral choir in the country until Vatican II. It was not merely discarded but banned, along with the Latin it adorned. In response to papal decree, this music vanished. To anyone of Irish Catholic background - my own - it was an act of vandalism. To us it was the music of our faith but also what defined our origins and our claims to being, not ignorant Micks, but a civilised people from a great culture, both Celtic and religious. It defined us as a particular kind of Australian, non-English and non-conformist. Our ethnicity and therefore some part of our identity, was under threat.

Dr Percy Jones, vice-director of the Conservatorium of the University of Melbourne was responsible for advising the Vatican on the removal of Gregorian, the very musician who had popularised it in his widely used hymnal. Nothing in the Australian context came to replace this ancient music. The guitar mass was hardly an alternative. Only now, some forty years later, are there attempts being made to renew this church's lost musical glory. At the time no lay musicologist was able to raise a campaign strong enough to defend its retention and no musical cleric dared try.

These two examples speak to cause and effect, to the basic search for the narrative of change that underlies all cultural research. The black-white on-going strain in that narrative can be heard still. It has national implications. The reverberation of lost religious and cultural certainties adds a certain diminishing tone to Australian life, leaving a residue of remembered values and a place in the ear soon to be silent. This has international implications.

Let me add the third note to this 'lost chord', the note of personal response. We think of ourselves as a pragmatic people, little given to emotional displays, yet one form of music in particular can to this day fire the Australian imagination and provoke spontaneous outbursts of nostalgia for an Australia lost - the music of the piano. European music history contains this strand, so does American music history, but in Australia it is peculiarly dominant and persistent. In the Australian case it is no longer the music but the machine that inspires.

The myth of the piano on the beach, that powerful image so successfully exploited in the opening sequence of Jane Campion's film, *The Piano*, comes to mind at once with its unfortunate square piano carried in through the

surf and left to rot. And following in its wake, the two widely published advertisements in recent copies of weekend newspapers' magazines[v] one, a tourist promotion, pushes the idyllic New Zealand landscape while evoking memories of its carpets made of pure New Zealand wool. It shows an antique grand piano, beached and solitary, its feet thankfully just out of reach of the tide. The other is an ad for cholesterol testing showing a 21st century girl child playing a not-new upright piano with her father, who is missing from the picture in a subsequent ad., an image aimed at the family man's sense of responsibility. The power of the piano is plainly not only about the music it can produce.

The father might be better off watching his diet rather than sitting sedentary in this way. As for the beached piano, research shows that there never was any such animal. It is a creature of the Australian imagination, a locus for arcadia.

The origin of this image is to be found in the true story of James Purkis and his wife, Elizabeth Viner Purkis who arrived at the Swan River settlement in Western Australia aboard the *Egyptian* on 14 February 1830[vi] some eight months after the foundation of the colony,[vii] landing on the open sea beach between what is now North Fremantle and Cottesloe. For nearly two years, until their house was built, they lived in tents, surrounded by packing cases containing their furniture and provisions. Elizabeth divided the main tent into three rooms and lined them with blankets. She carpeted the 'floor' with blackboy rushes and covered these with mats. Four smaller tents housed the staff and another large tent was the living room. Deep trenches surrounded the encampment to keep out snakes and wild animals. Dressed in her best gown with all its proper accessories, right down to silk stockings and satin shoes, the redoubtable Mrs Purkis never failed to preside at the evening meal as if she were dining at home in England.[viii] Her daughter, Emma, then seven or eight years old, recalled in her old age that the settlers 'although on a sandy, wind-swept beach, managed to have some pleasure as they had a piano.'[ix]

In the 1874 memoirs of Captain Marshall McDermott, the Purkis experience became something else. McDermott was an ex-army officer who had served in the Napoleonic wars. He landed in Western Australia with his musically gifted wife in June 1830, a year after the first settlers landed. Lieut-Governor Stirling's founding party arrived in the middle of winter and was originally without shelter. Augmented talk of their privations would have reached McDermott. Working only from hear-say, he describes how 'less fortunate predecessors at an earlier period' had to resort to tents; and their furniture, 'including....grand pianos (some of them afterwards gutted to make cupboards, etc), lay exposed to all weathers on the beach.'[x] That wing-shaped grand pianos were used as cupboards is not beyond the realm of possibility, but it seems highly unlikely. For one thing pianos had cases, usually lined with light metal - zinc was common - and baize. The travelling case was occasionally used to house seasonal items, but it was usually kept against the day when the household would move on to a new address.

After a fire destroyed the family's farmhouse in 1833, Western Australian pioneer Bessie Bussell wrote to her sister Fanny[xi] of trying to rescue the books and linen that were in just such a piano case stored under her bed.[xii] The shape and size of a case may have suggested to a later generation that it was a remnant of the piano itself, gutted to make a cupboard, though there is another explanation.

In 1795 an English piano maker, William Stodart, took out a patent for an upright grand. This had a modified action on the same model as that used in the horizontal grand piano but with the body set up vertically on a stand and inserted in a rectangular cupboard. The gap between the curve of the grand piano's body and that of the right side of the outer cupboard was intended for shelving music books. Two articulated doors, often well over eight feet tall and sometimes highly ornamented and mirrored, hid the instrument from view. Its virtue was that it took up little floor space, which would have made it attractive to colonists uncertain of their future housing, but it was top-heavy and dangerous. A monster of this order sold for ten to fifteen per cent more than the horizontal version and remained in demand until the 1830s.[xiii] When Captain McDermott recalled hearing that beached grand pianos were later gutted to make cupboards he may not have known the piano-cupboard as a fashionable item. In any case the more balanced upright piano was about to displace it. Hence the mistake of a later generation. Thereafter the piano, beached, carted on a bullock dray through the bush to the lonely homestead, or decorated with flowers, pictures and lace in the suburban parlour, has remained in our national sub-conscious.

In 1996 author Carmel Bird, struck by how often her creative writing students wrote of the piano teacher and the pupil, commissioned twenty two well known Australian writers to explore the meaning of music in the life of a character. Of the twenty two stories subsequently published twelve foreground the piano as a primary musical force. A further three give it a strong supporting role. The rest place other instruments at the centre of their plots.

Two use the voice. Only three give the composer a major presence. But the collection, *Red Hot Notes*[xiv] is only the latest in a long line of Australian literary works that reflect what once amounted to the Australian obsession with pianos, beached or otherwise. In the high-colonial period the piano came to play a significant part in fiction as diverse as Rolf Boldrewood's *Robbery Under Arms*,[xv] Ada Cambridge's *The Three Miss Kings*, and *A Girls' Ideal*,[xvi] Tom Collins' (Joseph Furphy) *Such is Life*, [xvii] Miles Franklin's *All that swagger*, *My Brilliant Career* and *My Career Goes Bung*,[xviii] Henry Lawson's short stories,[xix] Ethel M.Turner's Seven Little Australians,xxand in later novels that look back at the period - Henry Handel Richardson's The Getting of Wisdom, Maurice Guest and in her trilogy The Fortunes of Richard Mahony,xxi as well as Martin Boyd's The Cardboard Crown, and Outbreak of Love.[xxii]

Curiously, one of the piano pieces, in the collection, *Red Hot Notes*, a memoir by Marion Halligan, is prefaced by a quote from the West Australian novelist Randolph Stowe, a descendant of Marshall McDermott, whose 1874 reminiscences of the early Swan River settlement are the probable source of the beached piano stories.

I mentioned this to the bookseller Carla Jeffreys who sold me the book. She told me how she and her sisters inherited their grandmother's borer-riddled little German piano which sat in her beach-side house, mouldering away. The sisters could not bring themselves to split it up for firewood. It seemed too alive for that. So they put it on their catamaran and sailed it round the point to what they thought was a deserted cove and left it there, beached. They would visit it each year, marking its progress as it sank into the sand. And several times they heard that sailors from the nearby naval base would come by and attempt to play it. Mention the word 'piano' to any Australian woman over forty and you will find yourself listening to just such a story.

You can see from these three 'key notes' from my own research what occupies the foreground of my thinking on the research and writing of Australia's music history. Namely the destruction associated with black-white contact - here represented by the state, the destruction of expediency - represented by the church, and the construction of sustaining myth - represented by the piano. There are, of course, many ways of approaching this now maturing discipline. I am only too well aware that mine is not the only way. That history can be seen as a separate country where hierarchy, established analytically, rules. It can be understood in the context of post-colonial studies. It can be viewed as rightly women's business. It can be treated as social history, as part of economic history, as central in cultural studies.

Researching it involves vast tracts of time spent in uncatalogued music collections, with unindexed newspapers, working with larger collections in which musical materials are embedded, sources that a dispersed nationally and internationally. Little of the research has precedence and primary sources are, as a rule, untapped, let alone already shaped into secondary sources. Arguments have to be shaped in a void rather than hammered out against contemporary opinion. Australian music history can be seen as nothing but lists - of concerts, of compositions, of soloists, of orchestral players, of who sang in what choir, of the costs to put up an opera house or a concert hall, of students who attended a conservatoire, even lists of weather conditions that once affected concert attendance, of import regulations and copyright agreements - and these lists can be interpreted as reception history along with who wrote what first and what was premiered 'here' so soon after it premiered 'there'.

Australia's music history can be seen as the record of reception, as data to be analysed and categorised, or as accidents with repercussions. My own approach is to see it as existing within the whole, knowing the details but taking the aerial view of where that history is located in the country and in what community it is embedded now as well as then. It has entailed considering a thousand questions, most of them common in other disciplines but new to this one and to me.

I have been researching Australian music history most of my working life, but for the last ten years I have been struggling with the first volume of a book that will ultimately become a history of music in Australia, not a history of Australian music. This may explain to you what you will have already realised - that I am still located in the 18th and 19th century.

Anyone coming to this area of research has to grapple with several major questions. What is the context of our musical life and how does the context and the life change? What relationship is there between music and the daily life of Australians over time? To what use, social, political, or economic, has music here been subjected? And what have been the effects? What has motivated the diminishment of the Australian voice in music and is it regaining ground now or losing it to other than Australian influences? Does this matter? Is it in fact the case?

Didn't it always lose out to outside forces? Or were those forces in fact our own, something inherited from our European relatives who kept on visiting us and therefore ours? What is Australian and what is not? Is Australian composition the highest form of Australian musical life? And then there are the questions I call architectural, the mode by which we built a profession, created institutions and used them, used and were used by commercial interests and technological change.

At the moment I am editing the diaries of the Australian born composer-pianist Frederick Septimus Kelly for the National Library. Kelly was a very wealthy man, Eton and Balliol educated, a remarkable oarsman who won gold in the 1908 Olympics, a decorated Gallipoli veteran who died rushing a machine gun post in one of the last battles of the Somme. Is Kelly, like his friend Percy Grainger, an Australian? And if he is, then why haven't we heard more of him? He chose to return to Australia in 1911 and in the year he was in Sydney made his professional debut as a pianist before venturing onto the London stage and chancing his reputation in the Queen's Hall concerts under Sir Henry Wood. Until now he has been lost to Australia because he was classed as an expatriate, someone who turned his back on the country. Yet, like Grainger, he never lost sight of us. I would suggest that it is time the limiting of our vision of what makes up the complex patterns of our cultural life should stop and that we should look far more afield than has been the case to date. We need to claim the territory.

In 1990 I was in Alice Springs at a conference of the Australian Society for Music Education. During that conference there was an excursion to Ulluru. While the younger members of the group climbed the rock, the English musicologist Wilfred Mellers and I walked round its base, talking over how I should approach what was then my embryonic project. As we came out on the far side the sound of Aboriginal chanting drew us to a woman, an elder, who was just sitting there, singing. When she stopped, Wilfred asked her what she was doing. She said, moving off, and impatient with him for not knowing what was obvious: 'Singin' up the country. You don' sing 'em, he die.' This remark has become the epigraph of my book.

Which I hope to complete before Sir Arthur Sullivan's and Adelaide Proctor's 'Great Amen' overtakes me.

Thank you for listening.

Endnotes

[i] Michael R. Turner and Anthony Miall eds.:*The Parlor Song Book: A casquet of vocal gems*, under the heading *Sacred and Sentimental or, Songs of Inspiration.* (Pan Books, Sydney, 1972.)

[ii] Op cit. p.239.

[iii] Radic, Thérèse a *Treasury of Favourite Australian Songs* (Viking O'Neill, Melbourne, 1988.) p.119.

[iv] Covell, Roger: *Australia's Music; themes of a new society* (Sun Books, Melbourne, 1969).

[v] *Good Weekend* 22 May 1999 and 5 February 2000.

[vi] Cumes, J.W.C.: *Their Chastity was not too Rigid: Leisure Times in Early Australia* (Longman Cheshire/Reed, Melbourne, 1979) p.198.

[vii] *Western Australian Historical Journal and Proceedings* Vol.1, Part 1, (1927).

[viii] Pownal, Eve: *Australian Pioneer Women* (Rigby, Adelaide, 1975) p.83.

[ix] Kornweibel, Albert Hubert.: *Apollo and the Pioneers* (The Music Council of Western Australia, Perth, 1973) p.1.

[x] Ibid.

[xi] Elizabeth (Bessie) Capel Bussell and her sister Frances Louisa (Fanny) Bussell

[xii] Pownall, Eve: *Australian Pioneer Women* (Adelaide, Rigby, 1975) p.94-5. Bessie Bussell to Frances Bussell at Augusta in November 1833 after 'The Adelphi' (their home) was burnt down.

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Papers

An investigation and analysis of music teachers' training in Composition, Composition teaching and Composition assessment.

Pauline Beston

Abstract

The research in this paper reports and describes secondary music teachers' sources of training in composition, teaching composition and assessing composition. The question of training in these three categories was included in a survey, which was distributed to five hundred and sixty-two secondary schools in New South Wales in 1998. Clear differences emerged in numbers of respondents who identified specific sources of training in each category. Music training institutions were identified as the major source of training in composition. In contrast, training identified by most respondents in composition teaching and assessing categories was associated with other sources that were not music training institutions. Descriptive data provided evidence of: the value placed on composers' advice; the power of assessment and the influence of the New South Wales Board of Studies in guiding change.

Introduction

The importance of composition in secondary music curricula in New South Wales has increased in recent decades. A dramatic change to composition practice in curricula occurred in 1994. At that time the newly introduced Year 12 Music Syllabus required students in Course 2/3 Unit (Common) Music to submit a recording and score of a two minute original composition (New South Wales Board of Studies, 1994). A process diary was required to show evidence of each composition's development.

The change in examination format was accompanied by different approaches in assessment procedures. Two assessment procedures were used to evaluate student compositions. In the first procedure, music teachers in schools rated their students' process diaries. Syllabus documents provided guidelines to teachers in assessing diaries, which included evidence of 'background listening, decision-making processes, the development of compositional skills, performance considerations, students' reflections on the composition, evidence of technology processes and students' appraisals of their compositions' (ibid, 36). The second assessment procedure rated the submitted composition primarily by observation of the submitted score and sound recording. External examiners, nominated by the New South Wales Board of Studies marked each composition (ibid, 37).

Assessment changes heralded unambiguous signals to teachers concerning composition teaching and learning. Fundamental were changes in definition, focus and application of composition in music curricular. Prior to 1994, assessment structures provided by syllabus documents had reinforced the concept of composition as bi-modal (Dunbar-Hall, 1999). The first mode was traditional, compulsory, largely uncreative, and based on harmony and melody writing skills. In this mode, the teacher functioned as instructor and tutor.

The second mode, optional in syllabus documents from 1965, was creative and generated original music (NSW Board of Studies, 1965). In this mode, composition was a process that resulted in the production of a new composition product. The 1999 syllabus document re-confirmed this interpretation of composition with the following: The term 'composition' applies to original works. The composition should be of a musically substantial nature and should reflect an understanding of the stylistic features of the topic it represents.' (NSW Board of Studies, 1999, 76).

With this clarification of definition, the focus in developing composition strategies moves to problem solving,

decision making, creative, critical and higher order thinking. Of primary importance to teachers in the delivery of the curriculum, composition is now a pedagogical tool, equal in importance to listening and performance, in its ability to teach music. In teaching composition, the teacher functions less as an instructor and more as a guide, facilitator, coach or motivator.

Assessment strategies introduced with the syllabus change in 1994 broaden the music teachers' role to include that of critic. Swanwick (1988 and 1998) considered that assessment was fundamental to the teaching process, and both teaching and assessing were synonymous - 'to teach is to assess, to weigh up, to appraise' (Swanwick, 1988, p149). Swanwick identified the feedback provided to students which enhances learning as the most valuable purpose of assessment. A second purpose of composition assessment is to report results to a field wider than the immediate classroom. In the Higher School Certificate, judgements are formal and reported to parents, schools and education bodies as well as to individual students. Teachers' decisions on appropriate strategies, methods, and criteria used are important to ensure both types of assessments are accurate, fair and result in improved student learning.

Background to the Study

While it is generally accepted that composition in the curriculum is desirable, reservations concerning teacher preparation in its classroom implementation and assessment have consistently been observed (Moore, 1990; Paynter, 1982; Pilsbury & Alston, 1996; Jeanneret, 1990; Simmonds, 1988). In the United States, it was noted that music teachers entering the profession have higher level of expertise in performance ability while improvisation or composition skills are generally undeveloped (Moore, 1990). In the United Kingdom, teachers were observed to be limited in their level of training in composition (Paynter, 1982), and a New South Wales study found creative composition was a neglected aspect in pre-service music teacher education (Jeanneret, 1990). Simmonds (1988) considered teachers who participated in his study were limited in their decisions by a narrow range of opinions and tastes. Pilsbury & Alston (1996) suggested that teachers need training if their judgement is to accurately reflect value in composition.

The purpose of the study

The purpose of this paper was to investigate the following:

1. What sources of training in composition, composition teaching, and composition assessment teachers in New South Wales secondary schools identified they had;
2. Teachers' perceptions of composition and its role in the Higher School Certificate curriculum; and
3. Factors which have influenced secondary music teachers in their acquisition of training in composition, it's teaching and assessment.

Method

The present study was included as a three-part question in a survey that was designed to investigate perceptions, procedures and values used by New South Wales secondary music teachers in composition assessment. The survey was distributed to 562 secondary schools throughout New South Wales in term 1 of 1998. Two hundred and twenty-eight music teachers responded (representing a 40.57% response rate).

The question asked teachers to identify their source of training in each category - composition, teaching composition, and assessing composition. Respondents were asked to indicate their source of training from the following - 'none', 'pre-service', 'in-service', 'post-graduate' and 'other'. The final category was included to elicit training that may have been unorthodox and informal. Respondents were asked to provide qualitative data that elaborated on the identified responses following each sub-section. Results from quantitative data in each part of the question was recorded and tabulated. Qualitative data was coded and classified.

Results

Results to the three sections of this question are reported below. Table 1, shows quantitative data from the first section, sources of training and/or background in composition.

Table 1
Sources of Training in Composition

	Sources of Respondents' Training in Composition					
	Nil	**Pre-Service**	**In-Service**	**Post-Graduate**	**Other**	**Total**
Responses						
Number	33	156	65	25	20	299
%	11%	52%	22%	8%	7%	100%

Many respondents identified more than one training source in composition. The most preferred source was 'pre-service' (n=156) followed by 'in-service' (n=65). Some respondents considered they had no training in composition (n=33) while small numbers of respondents identified 'post-graduate' and 'other' sources of training.

To ascertain more data on respondents' perceptions of training appropriate to composition, respondents were asked to provide further details of their composition training. The one hundred and eighty nine responses were classified into the following: personal experiences, training institutions, training courses, composition classes, in-service courses, theory classes, composition mentors, and perceptions of inadequacy of training courses. Each classification is listed below in decreasing order of frequency.

Table 2
Details of Sources of Training

	Sources of Training					
	None	**Pre-Service**	**In-Service**	**Post Grad**	**Other**	**Total**
personal experiences	7	15	7	1	10	40 (21%)
institutions	4	30		4		38 (20%)
courses	5	23		7		35 (19%)
composition classes		18		3		21 (11%)
in-service courses			20			20 (11%)
theory classes		15			1	16 (8%)
mentor		6	5			11(6%)
inadequate		6	2			8 (4%)
total	16 (8%)	113 (60%)	34 (18%)	15 (8%)	11 (6%)	189 (100%)

Comparisons between both Table 1 and Table 2 confirm that both sets of data show similar results. In descending numerical order, comments identified training in the following categories in both tables: 'pre-service', 'in-service', 'none', 'post-graduate', and 'other'.

Experiences at formal training institutions predominated categories of training. Specific New South Wales institutions were repeatedly identified for example the Sydney and Newcastle Conservatoria of Music, the University of Sydney and the University of New England. The Australian Music Examinations Board was also identified as a source of training. Most frequent courses mentioned were Diploma in Music Education, Diploma of the State Conservatoria of Music, and the Bachelor of Music Education. Classes in composition within formal courses were identified, while less respondents mentioned theory classes in harmony, counterpoint, musicianship and orchestration. Individual composers who mentored respondents prior to and while teaching were identified. These were: Don Banks, Nigel Butterley, Anne Boyd, Anne Carr-Boyd, George Dreyfus, Richard Meale, Peter Sculthorpe and Martin Wesley-Smith.

A significant amount of training was less formal and undertaken through in-service courses or by individual, personal experience. Comments categorised under personal experience suggested respondents had developed their own composing style through practical application of skills learnt at institutions. Two examples illustrate' No formal training other than tertiary course. However, have done extensive work in recording studios working

with various composers'. The second example also mentions training at an institution: 'Discussions with other musicians, self taught, composition at conservatorium'. For some respondents, courses were inadequate in preparation for composition, as the following example demonstrates: 'Sydney Conservatorium composition class - fugues, four part harmony and one in-service - more theory than practice'.

The second section of the question asked respondents to identify their training and/or background in teaching composition. Table 3 shows quantitative results to this question.

Table 3
Sources of Training in Teaching Composition

	Sources of Respondents' Training in Composition					
	Nil	**Pre-Service**	**In-Service**	**Post-Graduate**	**Other**	**Total**
Responses						
Number	47	64	81	11	88	291
%	16%	22%	28%	4%	30%	100%

The major source of training in teaching composition identified by respondents was 'other' training (n=88) followed by 'in-service' training (n=81). 'Pre-service' training was selected by less than one quarter of respondents (n=64). 'Post-graduate' training responses were infrequent (n=11). A number of respondents considered they had no training in teaching composition (n=47).

To ascertain more data concerning respondents' backgrounds in training in teaching composition, they were invited to provide further details. One hundred and twenty-six respondents provided more information. This was less than the details provided in the first part of the question that suggested that respondents had no further information supplementary to that that had been provided earlier. Data from responses were coded and classified into eight categories. These gave details of: in-service courses, formal courses, mentors, personal experiences, discussions, inadequacy of courses, institutions, and private tuition. Classifications are listed in Table 4 in decreasing order of frequency. Percentages for totals are included to enable comparisons to be made.

Table 4
Details of Sources of Training in Teaching Composition

	Sources of Training in Teaching Composition					
	None	**Pre-Service**	**In-Service**	**Post Grad**	**Other**	**Total**
in-service courses		1	19		7	27 (21%)
formal courses		19		2		21 (17%)
mentors		1	6		14	21 (17%)
personal experiences	7	2	6	1	4	20 (16%)
discussions				1	18	19 (15%)
inadequate		7	5			12 (9%)
institution		3		2		5 (4%)
private tuition					1	1(1%)
total	7 (5%)	33 (26%)	36 (29%)	6 (5%)	44 (35%)	126 (100%)

Comparisons between Table 3 and Table 4 show that both sets of data, quantitative and qualitative, produced similar results. In decreasing order, respondents considered training in teaching composition was provided in the following categories: 'other', 'in-service', and 'pre-service'. The final two categories, 'none' and 'post-graduate' show a slight divergence between Table 3 and Table 4.

'Other' sources of training were the most frequently identified. A strong emphasis was on contact with composers and colleagues. Respondents identified fifteen individual composers as mentors in composition teaching. Specific ways in which composers guided respondents were through lectures, consultations,

demonstrations, and in the performances of new compositions. Four responses indicated that composers taught the composition component of Higher School Certificate courses in schools. In contrast, training from colleagues was mainly through networking that enabled respondents to conference, discuss, compare strategies and exchange views.

'In-service' courses were most commonly identified as sources of training in composition teaching. Organisations which provided in-service training were listed. Those named by multiple respondents are listed with respondent numbers to show comparisons: Sydney Symphony Orchestra Education Program (n=9); Australian Society for Music Education (n=3); Catholic Music Teachers' Association (n=2); and Musica Viva (n=2). It is interesting that two of the four most popular training sources were commercial art music organisations. Of special importance was the Sydney Symphony Orchestra.

The final section of the survey question asked respondents to identify their training and/or background in assessing composition. Results are shown in Table 5.

Table 5
Sources of Training in Assessing Composition

	Sources of Training in Assessing Composition					
	Nil	**Pre-Service**	**In-Service**	**Post-Graduate**	**Other**	**Total**
Responses						
Number	70	53	57	6	82	268
%	26%	20%	21%	2%	31%	100%

The major source of training in assessing composition which respondents identified was in 'other' (n=82). Descriptions of 'other' training include personal experiences, Higher School Certificate marking, printed advice from the New South Wales Board of Studies, and discussions with colleagues. Many respondents considered they had no training in assessing composition (n=70). 'Pre-service' (n=53) and 'in-service' (n=57) were less prominent sources of training in assessing composition, as was 'post-graduate' (n=6).

To provide further data into assessing composition, respondents were invited to elaborate on their responses to their training and/or background in assessing composition. One hundred and eleven respondents included further information. This was much less than the numbers of respondents who completed the quantitative section of the question. Responses classified in Table 6 are listed in decreasing order of frequency and are: personal experience; Higher School Certificate marking for the New South Wales Board of Studies; in-service courses; New South Wales Board of Studies' printed advice; discussions; institutions; and the inadequacy of training in assessing composition.

Table 6
Sources of Training in Assessing Composition

	Sources of Training in Assessing Composition					
	None	**Pre-Service**	**In-Service**	**Post Grad**	**Other**	**Total**
personal experience	18	1	3		7	28 (27%)
HSC marking					26	26 (24%)
in-service			17		1	18 (16%)
printed advice					10	10 (9%)
course		7		1		8 (7%)
discussions	1		3		3	7 (6%)
institution		5		2		7 (6%)
inadequate	2	2	2			6 (5%)
total	21(19%)	15 (13%)	25 (22%)	3 (3%)	47 (42%)	111(100%)

Comparisons between respondents' selections in Table 5 and Table 6 show that the 'other' column was predominant as training and/or background in assessing composition. 'In-service' training was valuable in assessing composition (n=25). Many respondents considered they had no training in assessing composition (n=21).

A large number of respondents designed their own personal assessment strategies. Five comments reflect ideas on assessment of composition prevalent in literature and research. 'Assessment in the form of does it work?' suggests a global treatment. 'I have technical knowledge of styles, and experience, so I am happy with my own criteria' implies that the respondents had clear objective criteria. 'Common sense and logic prevail, I draw on my own creative sense' considers creativity. 'Assessments are comparative and sometimes subjective, but after objective analysis' provides multiple assessment procedures which include ranking, analysis, and a balance between subjective and objective assessment treatments. The final comment considers notation and sound with: 'I assess on a basis of 1) how it sounds and 2) if it's written, I check if it works'.

Despite an apparent availability of opportunities, many respondents were alarmed by their perceived lack of assessment training opportunities. A comment from one respondent iterates: 'Frightening to consider this one! No in-service! Much needed! Only small scale discussions with other teachers'.

Data showed the New South Wales Board of Studies has a profound influence on training in assessment of composition. Respondents valued all opportunities to interact with the Board of Studies through first and second-hand Higher School Certificate marking experiences and documentation. Of most value to training in assessment were opportunities to mark Higher School Certificate examination papers. Knowledge gained from any marking experience was disseminated to other teachers at in-service opportunities. Respondents considered some courses in composition assessment were oriented towards procedures for submitted works and marking schemes. These were of less value than personal interaction with examiners. The following quotation reveals these perceptions: 'I've been to a course or two, but I've learnt more through discussion with experienced HSC markers'.

Discussion and Conclusions

The aim of this paper was to investigate three questions related to composition in the curriculum. The first question explored respondents' identified sources of training in composition, its teaching and assessment. When compared, training in composition results are different from the other two areas. This was due to the large numbers of respondents with common pre-service composition experiences at training institutions. A majority of respondents listed courses, institutions, composition and theory classes that confirmed the importance of formal training in the field.

Results in the other two areas under investigation, teaching and assessing composition contrasted with those for composition. In both teaching and assessing, larger numbers of respondents reported 'other' training as the most common. While pre-service, institutionalised training was identified as a significant background in teaching composition, responses were outnumbered by those who identified 'in-service' courses.

In assessing composition 'other' training was again the most identified response and the second most common response was 'none'. Respondents considered they had little training in assessing composition during 'pre-service' and 'in-service'.

The second question, which was addressed by this paper, concerned respondents' perception of composition and its role in the Higher School Certificate curriculum. To show this, respondents' use of terminology associated with composition was observed. Respondents interpreted the term 'composition' in two ways, which reflects bi-modal composition strategies used prior in music curricula prior to 1994. Some respondents used the term synonymously with harmony and counterpoint. In contrast, the opposite view of composition as an accomplishment achieved through creativity and originality was clearly shown.

Many respondents expressed a doubt that composition training through harmony and counterpoint courses was appropriate for current syllabus requirements. Some respondents suggested that such skills were 'inappropriate', 'out of date', and focussed on the tradition of Western music at the expense of different styles such as rock and jazz. This view may account for some respondents (n=33) who claimed to have no training in composition.

Conversely, respondents in the 'personal experiences' class had successfully transferred knowledge gained in theoretical training courses into practice. Multiple practical experiences were evident in all such responses. An

example shows how experience supplemented courses in composition theory: 'Member of Arranging Guild of Australia (MAGA), have done extensive work in recording studios working with various composers - little formal training apart from the Conservatorium'.

The third question under investigation is an examination of influences on respondents in composition, teaching and assessment. Each area reveals different influences. In composition training, respondents clearly identified training institutions as the major influences on their background. In composition teaching, the influence of training institutions was still evident. However, wider influences were evident. These included composers and other teachers. Other influences included commercial organisations such as the Sydney Symphony Orchestra and Musica Viva.

In education, implementing change is difficult. Major forces in ensuring change does occur are the curriculum, and the process of teaching and learning. Forming a bridge between the curriculum and the process of teaching and learning, assessment is a third force that has significant influence in controlling not only what is taught but how it is taught (Broadfoot, 1992; Gasking, 1947). In the present study, the New South Wales Board of Studies was repeatedly identified in responses. Respondents investigated alternative methods in teaching and assessing composition and indicated they were receptive to advice from a variety of sources. This suggests that changes in assessment structures in composition may have been a motivating element in encouraging respondents to explore many opportunities for acquiring skills that will support student learning.

This paper has not attempted to show that change in teaching practices has occurred. The paper has attempted to explore teachers' perceptions towards composition as its role changes from a theoretical exercise to a pedagogical tool. The paper has shown, that significant numbers of respondents appreciate changes to composition and its role in the curriculum and they are resourceful in exploring opportunities to enhance student achievement.

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Constructing the Australian Musical Child

Andrew Blyth

Abstract

This paper makes use of Foucauldian discourse analysis to examine some of the current directions in Arts education and Music Education, in particular, that are being promoted by education authorities in Australia. Foucault's concept of discourse, and analytical procedures developed from his ideas, have been much discussed recently but have not been applied very rigorously or very widely other than by Foucault himself. This paper will introduce some of the basic concepts and demonstrate how application of these concepts can identify, explain or elucidate basic misconceptions that are currently being promoted as the way forward in arts education.

Curriculum development and implementation has become an important focus for educational policy in the past ten years. Inspired by the work of the Federal Labour government between 1989 and 1994 which developed the national curriculum Statements and Profiles, many states have adopted a model of centralized curriculum development in which learning is mapped out for all students up to the age of eighteen. These learning "profiles" have been developed and disseminated at great expense in terms of time, money and effort. They represent a considerable investment of educational resources. Typically, however the resulting curriculum documents are complex, difficult to understand and use, and can appear unrelated to many of the normal practices in school. This has placed teachers in the position of having either to ignore them or to work against much of their own training and personal assumptions about what constitutes music education.

It will be suggested that there are some basic flaws in the way that many curriculum documents in Australia have conceived of music education and learning. With recent new developments in Victoria, South Australia and Western Australia, there is no indication that this process of profiling student development is really devoted to improving our understanding either of learning or of teaching. In fact, it would appear to be developing a life of it's own, oblivious to the practices and structures of our educational systems. It will be suggested that a more realistic assessment of our practices needs to form the basis of our frameworks and that they should not be developed as abstract theoretical models.

Context

In the last eight years there has been the slow but steady move toward the idea of "profiling" students. The past three years in particular, we have seen the development of new state frameworks in Western Australia (Western Australia 1998), Victoria (Victorian Board of Studies 2000) and South Australia (Department of Education and Childrens' Services 1999) with further developments mooted. Typically, these set out the essential learnings to be achieved over at least the compulsory years of schooling (although in Western Australia to Year 12 and in South Australia from birth). They have been developed for all learning areas including music as part of "The Arts". These types of frameworks have been modelled on the National Profile for The Arts (Curriculum Corporation 1994b), and although they can appear apparently dissimilar, all attempt to do the same thing - map learning development in a number of stages over ten to twelve years and specify the nature and content of

learning in each subject. The idea of profiling students - that is, describing the typical cognitive features of children at certain age-levels appears to be a peculiarly Australian phenomena. It is distinct from specifying subject content as might be done in a syllabus. This method of curriculum development is still current in New South Wales and Tasmania but profiling is gaining greater currency amongst state education departments as the model on which education should develop. I wish to investigate the bases for the idea of profiling and examine the implications for education in the Arts and Music.

About me

It seems reasonable, in the light of some of the claims that I will make, to tell you a little bit about myself. I teach at a Victorian State secondary schools which has a large music programme where I am one of three class music teachers. There is an extensive instrumental programme at the school which involves about one-third of our 1250 students. I have been a class teacher of music for fourteen years and have also done some instrumental music teaching. In the last couple of years I have published some textbooks for secondary music and have also been doing postgraduate studies in music education at Deakin University. The things I am going to say about music education and profiles are informed by these three perspectives of teacher, author and researcher/student. What I mean by this is that I feel competent to speak on how profiling, as represented by the Victorian Curriculum Standards Framework, works as a classroom teacher, on how it relates more broadly to some of the general ideas of music education that might form the basis, for example, of a textbook on music, and also as someone who has given this idea some lengthy research and analysis.

The research procedure

In order to consider the idea of profiling and its potential effects on music education, I am going to use some of the procedures of discourse analysis derived from the ideas of Michel Foucault. Traditional discourse analysis looks at the way in which we use language. Much of these traditional approaches to discourse analysis focuses either on competence with the language or its functional aspects - what is being said and how. It typically takes words and sentences at their face value and comes up with statistics or generalisations about language usage. In this sense it is mainly the concern of language teachers, linguist, literary theorists, and so forth. This is not the type of discourse analysis I will be using.

Discourse analysis derived from Foucault looks more at the way in which ideas and knowledge about ourselves and our world are built up through language (Foucault 1972). Foucauldian analysis attempts to look behind the face value of words and locates the basis for the truth in any statement. It looks for hidden meanings, unstated assumptions, untested claims and the like that can be used to challenge the face value meanings that are presented. Foucault suggests that things are often presented to us as "true" (or "inevitable", "natural", "scientific") in a way that cannot be challenged.

The standards are broad descriptions of typical growth in performance. The descriptions draw attention to particular aspects of progress which are significant along the continuum from Birth to Year 12. (SACSAF Draft)

a focus on the outcomes students need to achieve provides opportunities for more flexible approaches to planning and delivery of curriculum, and supports the development of student-centred teaching and learning practices. (Curriculum Council, WA)

CSF standards in English, Mathematics and Science have been validated by educational measurement experts; they compare favourably with educational standards nationally and internationally. (Victorian Board of Studies 2000, p. 2)

This suggests that we cannot question them, or act or be in any other way. Inevitably such truth claims are connected with power. "If what I say is true, then you must do as I say." Looking for the flaws in what someone says becomes a subversive act but it also provides us with a means for critiquing and furthering our knowledge of ourselves and our actions. Foucault suggested we should always be on guard against those who claims to hold the truth because they are usually loathe to accept any challenge that would force them to relinquish their position to further pronounce on truth (Foucault 1980). Discourse analysis therefore becomes truth analysis.

How discourse analysis works

Foucault's early works looked at the "archaeology" or "genealogy" of ideas. In this, he examined the way in

which bodies of knowledge or fields of inquiry developed over time formulating and refining their ideas. He discovered that this happened not in a logical and smooth revealing of facts but through arguments, interruptions and changes of direction that defined and redefine concepts, drew attention to certain ideas or away from certain ideas, and continually established new methods and intentions (Foucault 1972). In the end, the discourse of any field tends to be a collection of new and old ideas, borrowed ideas, conflicting and competing theories. Knowledge and truth is constructed gradually not revealed. Discourse, or any socially or institutionally constructed form of language is central to this. It is through language and our shared understanding of concepts that we communicate and share our understanding of the world. Discourse, then, is the way in which we actually construct, i.e. describe, explain, give significance to the things around us (Foucault 1972, p. 49). The objects around us and our understanding of them cannot be separated from our explanations of them.

In later works, Foucault examined the relationship between knowledge and power. He looked at the way in which knowledge often develops in a manner which best serves political and social institutional interests. The idea of a neutral, pure and ultimate knowledge does not exist. Knowledge is valuable only because it serves particular purposes. Thus, from all possible explanations, understandings, beliefs or theories that are available to us to explain the world, only a few are ever used or given significant status at any one time. When certain ideas do attain status it often makes them appear natural, inevitable or true. Alternative ideas are presented as dated, inadequate, unnatural, unlikely or false. This status of truth, however, is not fixed. It is possible to identify ways in which particular discourses or fields of knowledge come about, how they establish themselves as significant, how they might be superseded and fall into disrepute or disuse (Dreyfus and Rabinow 1982).

I wish to examine the discourse of arts education that has emerged over the last ten years in Australia. Foucault has suggested that Discourse Analysis should proceed in terms of the identification of four basic components of a discourse: objects, or the things to be studied; operations, or the methods and techniques appropriate to these objects; concepts, or routine terms and ideas which constitute the unique language of the discipline; and, theoretical options or available assumptions, theories and hypothesis within three field which may support or contradict the prevailing ideas (Gutting 1989). I will begin my analysis by considering each of these things in turn with respect to music education and how our understanding of it is currently being constructed in curriculum documents in Victoria, South Australia, and Western Australia.

Objects

From a music teachers point of view, one of the first problems with these frameworks is the fact that music is no longer obviously the object of study. The notion of "the arts" considers learning in music as indistinguishable from learning in visual arts, drama, dance, etc. The outcomes of learning are always essentially the same.

National Profile - Level 5
Generic - Creating Making and Presenting
Structures arts works by organising arts elements and applying appropriate skills, techniques and processes.

Structures dance works by organising dance elements and applying appropriate skills, techniques and processes (5.2)

Structures drama works by organising drama elements and applying appropriate skills, techniques and processes (5.7)

Structures media representations by organising media elements and applying appropriate skills, techniques and processes (5.12)

Structures musical works using specific aspects of the elements of music and applying appropriate skills, techniques and processes (5.17)

Structures art works by organising the elements of the visual arts and applying appropriate skills, techniques and processes (5.22)

One simply takes a generic outcome and substitutes appropriate discipline (music, drama, dance art) or media (sound, movement, etc). In keeping with the idea of an outcome-that is, of demonstrable ability, learning in the various subject areas is described in terms of what students should be able to/can do at the end of various stages. This means that the learning area of the arts or its separate strands - music, dance, etc, is described in terms of

types of abilities students should have. The South Australian draft CSAF is fairly typical in its specification of the objects of study. For example it is being proposed that at the end of primary school, students should be capable of the following in the Arts Practice organisor in music:

- exploring, developing, generating ideas;
- using arts skills, technologies, conventions and techniques;
- designing, making or crafting;
- presenting or performing.

Abilities appropriate at this level (3) are summarised below:

- 3.1 purposefully use awareness of socio-cultural issues and arts practices to generate arts ideas.
- 3.2 manipulate skills and techniques, select appropriate conventions and technologies and shows confidence in combining these to create arts works.
- 3.3 show personal aesthetic preference when expressing arts ideas and testing solutions
- 3.4 share arts works with a variety of audiences and demonstrate an ability to adapt them for a specific audience, purpose or response.

The objects of study or learning include "awareness of issues", "purposeful use" ,ability to "manipulate skills", ability to "select appropriate conventions", "confidence", "showing personal or aesthetic preferences", "ability to adapt art works". In the absence of any reference to specifically musical abilities, it is clear that what teachers must assess is not musical ability but achievement of personal qualities or characteristics such as awareness, confidence, aesthetic preference, etc. This strand organisor constitutes only one of three, all of which outline similar personal qualities as the focus of learning. The object of music education and of all arts education becomes the development of particular types of personal qualities or, more specifically, the child's affective or aesthetic growth.

Operations

Operations appropriate to the Victorian child's aesthetic growth have been fairly clearly outlined in the CSF2. Having achieved a similar stage of personal ability as the South Australian child, the Victorian child beginning secondary school will engage in the following activities:

- Explore the qualities of sound
- Develop their aural perception and sensitivity in making choices about the nature of elements of music
- Use starting points such as current or historical events all issues
- Use music as a vehicle for the expression and exploration of their experiences and feelings
- Refine their perception of the expressive qualities of sound (Curriculum focus, Music Level 5, CSF2, p. 15)

As a teacher I must admit some bias in my reflection on these ideas. These are only a few statements from a collection that fill an A4 page. Although students "re- create music", "refine their perception", "gain an understanding", they rarely ever "learn". The word "learn" appears only once in Arts Practice strand and twice in the Responding to the Arts strand in sixty pages of descriptions. The word "teach" or the phrase "is taught" never appears. This is consistently the case in all six levels of the new Victorian CSF2 where "teachers" are mentioned only occasionally in the curriculum focus in the lower three levels and not at all in the upper three. The CSF2 is specific in stating the types of operations that it does consider appropriate to education in the Arts:

Through art practice, students learn to develop ideas by drawing upon experience, exploring feelings, observing and researching. These processes may require the development of imaginative and creative solutions or a sensitive understanding of particular conventions or constraints depending on the Arts activity. (CSF2, p. 2)

Thus we are offered a curriculum for the arts or music in which the work and place of teachers is not recognised, or apparently made redundant in the classroom by the students own processes of learning. This learning takes place through an individual process of exploring feelings, using experience, etc. What role, what operations are given to the teacher in this framework. Although occasionally expected to "guide" (p. 40) or "assist" (p. 23), the main function given to teachers is to 'use the indicators as the basis for their assessments of whether learning

outcomes have been achieved at the expected standard' (p. 2). It appears that teachers sit on the sidelines, simply assisting or observing the learning or affective development that is taking place. As a teacher, I would have to make a judgement as to whether my year eight students are able to:

- Imaginatively and perceptively combine the elements of music to create and expressively interpret works
- Use experimentation and a range of sound sources to develop music ideas from starting points
- Use starting points to rehearse, interpret and present music.

Assessing students is always about making value judgements, but the types of operations teachers are primarily expected to carry out on their students in the above cases is to make a judgement about their imagination, perception, ability to experiment or ability to use "starting points" in some way. Apart from the fact that many of these things are invisible to me, I must admit to feeling uneasy about the whole idea of assessing someone's imagination. Although it asks me to do so, the CSF2 provides me with no criteria by which I might judge this. How do I know, for example, when the student is "imaginatively and perceptively" doing something or, alternatively, when they are not? The CSF2 remains mute on this point.

Concepts

Other concepts pervade these types of frameworks. A consistent feature is the use of levels. Learning is presented as a smooth, uninterrupted progression through thirteen or more years of schooling. Many of us will have no problem with this idea in principle - students begin school at about five and come out at the other end at about seventeen. We hope, assume, expect that they will know more at seventeen than at five. As a general statement this has some truth. However, if you have ever taught music or any arts subject in a school, you will know that almost no child is offered a smooth uninterrupted programme over twelve or more years.

The South Australian, Western Australian and Victorian frameworks go far beyond making simple generalisations about the learning curve in the Arts. They are concerned to plot or map learning in every subject area in detail in the same way. They define stages and strands of learning, they outline the features and outcomes of each stage and strand. Unfortunately, little agreement has been reached on this concept. The idea was first presented in the National Profile which outlined eight levels for ten years of schooling. For those of us not to mathematically-challenged, we will realise that this means a level will be achieved in about five school terms or one year and one term. Unfortunately for the national profile and its implementation, there are very few schools that organise their school years as one and a quarter calendar years. The levels do not coincide with most school arrangements or the way most students are taught. When the Victorian CSF1 was published in 1995 it applied seven levels across eleven years. But Level 7 was defined as enrichment and Level 1 only took up one year, so most levels took two full school or calendar years to achieve. The CSF2 retains this but drops the reference to Level 7. Level 6 has extension outcomes instead. The South Australian framework has six levels but these cover seventeen to eighteen years. Level 1 is from "birth (?!) to year two" and the remaining five levels take about two years each although the levels overlap. In Western Australia, there are nine levels - Foundation level or pre-school and eight numbered levels across twelve years of schooling. Most school levels are to take about one and a half calendar or school years.

The idea of levels and of learning progressing through levels is not unfamiliar to teachers. There is general agreement in the practices of schools and school systems around Australia that there are about thirteen levels of schooling each taking one calendar year. Unfortunately, no curriculum framework has seen fit to credit this widely-held practice with any significance. The National Profile stated that its levels were validated by the Australian Council for Educational Research but subsequent frameworks developed in each state seem to have given this little credence. Each framework has defined its own set of levels in different ways and has usually made some attempt to claim that they have been validated or proved to be correct. Mercer and Church in Western Australia provide insight into how this validation process occurs. They report on how draft versions of the West Australian Students Outcome Statements in the Arts were "validated". The two researchers were asked to devise written and practical tests for students in years 3, 7 and 10 that would provide feedback about the "proportion of students statewide who have achieved the various S O S levels". There were some difficulties with this. One was that there were very few state primary schools that offered any programmes in dance, drama or media. When assessing students in year three, tests were given to students with no formal tuition in many of the arts areas. Assessing outcomes in dance was singled out as a particular difficulty with respect to both primary and

secondary schools: "On the whole teachers have no training in it, there is no syllabus and there has been no expectation on the part of the West Australian Department of Education that it will be taught".

Nevertheless, the validating of outcomes in all arts subjects went ahead. The researchers devised a written test and a practical or "process" test that required the students to carry out a creative task. For the creative task four main points were monitored - individual planning, group planning, performance, reflection. Teachers who participated in this project reported to the researchers that, again, this did reflect or test normal classroom practices in the various subjects. In spite of this, Mercer and Church reported that teachers and schools were mostly positive about their involvement in the trialling programmes and thought that the ideas being tested might have some potential for use in schools. It would be incorrect to suggest, therefore, that this was a completely meaningless task.

The significance of this article has nothing to do with the various statistics that it presented or produced about student performances in the arts at various levels. It has to do with the notion of a level and what it is supposed to represent. In this research project, a notional level was defined without reference to any known performance taking place schools. It was then tested on students who may or may not have had any learning experience in the subject area. The level description was then presented as "normative" or representative of student learning at a particular stage. In some test results where students in year 10 did better than expected, the aberration was explained as being due to the effects of teaching-that is from students having been in specialist performance classes and having performed better than expected.

Several conclusions can be drawn from this. Firstly, that the specification of levels is entirely arbitrary. But more than this, it is not clear what the levels are really pointing to. If year three students in Western Australia can obtain level two in the Arts without apparently having any access to education in the arts, what type of achievement are we talking about. The clarification of this has important ramifications for me as a teacher. As a secondary teacher who each year takes a number of year seven classes, I will or must assume that for their age group these students are at about level four and are ready to start level five. However, I also know that some of them have had access to some music teaching in primary school, some have had considerable access and have started to learn an instrument, and some have had no access. It is not possible for me to simultaneously teach three different levels, say one, three and five. But, then again do I need to? Will my Victorian students, like Western Australian students, simply have progressed through the levels of their own accord without the intervention of teaching. Can I just start them all at level five? If so, do I need to? Will they simply continue to progress on to level six without intervention? Will teaching skew their statistical development or normative growth by intervening in an otherwise smooth cognitive growth pattern with a collection of irrelevant or distorting educational activities. The CSF2 is a bit vague about this. Teachers in other states will also find the concept of levels an issue, not just in the number of levels of attainment but in the range of skills that must be assessed at each level. These are another set of concepts that remain problematic.

It has been the tendency in each new state framework to expect students to demonstrate an increasing number and quality of abilities. These show up in the learning strands that develop across the levels. In the original National Statement on the Arts (Curriculum Corporation 1994a) there were three strands that should have provided three basic outcomes to assess at each level. However, almost immediately the Profile split the first strand into three so that at each level there were five outcomes to be assessed.

- Creating, making and presenting
- Exploring and developing ideas
- Using skills, techniques and processes
- Presenting
- Arts criticism and Aesthetics
- Past and present contexts

The Victorian CSF1 also had five outcomes per level that were basically the same strands and outcomes as the Profile. In both of these documents, it is the practical aspects (Creating, making and presenting) which is most difficult to use because it introduces the idea that a product - a performance or composition can and should be assessed independently of the processes that have been used to create them.

Some attempt was made in CSF2 to simplify the range of student abilities to be assessed. At the lower three levels only two outcomes were specified at each level of the Arts and in the upper three levels, two outcomes per strand organisor. However, each outcome now has specific components or indicators, usually three or four, that must be evident. This really means that there are at least fourteen different things - that Year 8 students must be able to do to reach Level 5. This includes being able to improvise and compose, use experimentation, imaginatively and perceptively combine the elements of music (as distinct from improvising or composing) and refine interpretations of the elements of music (as distinct from imaginatively and perceptively combining) (CSF2, p. 51).

The tendency toward specifying greater detail, more refined distinctions and more complex abilities is evident in the Western Australian and South Australian frameworks. The Western Australian Student Outcome Statements for the Arts have only four strands with one outcome in each strand. Evaluation of only four different outcomes at each level may appear to be not too demanding except that the type of higher-order outcomes prescribed are quite long and complex, and require the evaluation of a variety of features: "Engages with and makes simple personal responses to own art works and activities, and those of others and understands that there may be a range of different responses." (CSF2)

This may not seem too complex but it involves assessment of at least five different things:

- Personal responses to own art works
- Personal responses to own arts activities (performance?)
- Personal response to art works of others
- Personal response to art activity of others
- Understanding that a range of responses is possible (objectivity?)

As a secondary teachers this might be an outcome I could assess in a meaningful way with my year seven or eight classes. In Western Australia, this is a level two outcome for a pre-literate or semi- literate child in the lowest grades of primary school.

Thus far, it is in the South Australian Curriculum Standards and Accountability Framework - preliminary draft that the most complex and detailed formulations of the artistic or musical child have been developed. Its three Arts strands of Arts practice; Arts analysis and response; and Arts in context are subdivided into two or three separate substrands. Arts practice consists of

- Exploring, developing and generating ideas;
- Using arts skills, techniques, conventions and technologies;
- Designing, making and crafting;
- Presenting/performing;

In all, there are nine substrands at each level each with its own outcome. Each of these is a complex higher-order outcome that would involve demonstration of several things. One of the arts practice outcomes, for example, is to "Manipulate skills and techniques, select appropriate conventions and technologies and show confidence in combining these to create art works" (Level 3.2). Satisfactory completion of this at the end of primary school would constitute only one-ninth part of a two year programme of learning in an arts subject.

Conclusion

In this paper, I have only been able to scratch the surface of discourse analysis techniques and of some of the current ideas circulating in arts and music education in Australia today. I have tried to point the some of the vagaries, inconsistencies and dysfunctional characteristic of curriculum frameworks that appear to be mushrooming. Several conclusions can be drawn:

These curriculum frameworks largely ignore the existing practices of music education in schools and within state systems as a whole.

What they attempt to present is some profile or developmental map but there is little agreement on the nature or structure of this map.

The relevance of this profile to teaching and learning as it works in schools is not clear as they apparently seem to have been formulated with little reference to existing practices or to teachers' work.

In asking teachers to assess students using these profiles, it is asking them to evaluate a combination of cognitive, biological and affective growth. Some of these things are clearly outside of the responsibilities of the teacher.

The increasing level of detail, distinction, refinement and specification renders much of these documents so complex that they will be meaningless to most teachers and schools. Effectively they are redundant before they hit a teacher's desk.

Finally, as significant products of state educational policy in Victoria, South Australia and Western Australia they represent a considerable investment and therefore considerable waste of state educational resources on something that appears likely to have little impact on what we really do in music education.

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A Multi-Arts Creative Approach to Music Education: Its impact on Generalist Primary Teacher Education Students' Confidence and Competence to Teach Music

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Abstract

Several reviews of music education have lamented the poor standard of music curriculum delivery in many primary schools. Among the reasons cited is the low confidence and competence levels of teachers to deliver music. This is often attributed to both the content and teaching styles of generalist primary teacher education courses in music. This paper reports on a qualitative study which investigated how participation in a multi-disciplinary performing arts group creative project impacted on generalist primary teacher education students' perceptions of their own ability in music and their ability to teach music. Student responses suggested it is possible to significantly enhance confidence and competence in one arts discipline (in this case music) through a multi-arts approach. There could be considerable merit in incorporating a project such as the one in this study into generalist primary teacher arts education courses.

Introduction

The 1995 Education Review Office document Arts in the *New Zealand Curriculum* reported that about two-thirds of 79 recently reviewed New Zealand primary schools fell short of the expected standard of curriculum delivery in music and visual art. Among the reasons cited was the low confidence level of teachers to deliver music. This situation in music appears to be shared by some Australian states (Farmer 1991; Temmerman 1997) and has been observed by Stowasser (1993) in some other countries. Other research has acknowledged low music confidence and competence levels in many existing and preservice primary generalist teachers (Gifford 1991; Jeanneret 1997; Mills 1989; Paterson 1995; Russell-Bowie 1995). A number of writers have attributed the problem to both the content and teaching styles of generalist primary teacher education courses in music (Gifford 1991; Robbins 1993; Stowasser 1993; Temmerman 1997). Diagnostic assessment in 1997 and 1998 of three different Wellington College of Education (WCE) student groups entering initial courses in performing arts largely confirmed what researchers have found in other countries - a generally low self-concept in music - in both confidence in own music abilities and own ability to teach music.

In the light of all of the above, consideration of what type of course content might best effect an increase in music self-concept for potential teachers was an issue of increasing concern for music lecturers at WCE. In 1999 the issue became even more pressing by the publication of the draft *Arts in the New Zealand Curriculum* document. In a move unprecedented in NZ arts education, four different arts disciplines - music, dance, drama, and visual arts - were presented within the one curriculum document with learning in each discipline approached through four interrelated strands. Primary teachers will be legally required to deliver developmental programmes in all four arts disciplines. While the document stresses that each art form should function as a distinct discipline with its own literacy, it also recognises that art forms can operate in combination with each other. The issue of teacher confidence and competence to deliver such potentially diverse arts programmes in New Zealand primary schools is one of considerable concern.

Between 1997 and 1999, WCE recognised the likelihood of connections between the arts in the new curriculum by providing interrelated performing arts courses to generalist primary teacher education students, rather than courses in the discrete disciplines. The lecturing team worked collaboratively to deliver courses that not only

maintained the integrity of the three arts disciplines but also provided opportunities for multi-disciplinary work (an approach supported by various writers including Bolwell 1997; Broberg 1994; Comte 1993; Russell-Bowie 1998). This approach was maintained partly in response to positive student course evaluative comments that suggested connections made between disciplines enhanced "growth" in all three. WCE was the only NZ college of education working in this way with generalist primary teacher education students. Lecturers in other colleges had continued to teach the arts as separate discipline areas. By 1999 it was timely to investigate and document student responses to the WCE multi-arts delivery and consider whether an individual arts discipline was well-served by this approach. The study specifically considered how participation in a multi-disciplinary performing arts course impacted on generalist primary teacher education students' perceptions of confidence and competence to teach music.

The Study

Most of the recent studies into generalist primary teachers' music education have largely favoured quantitative approaches to data gathering (Gifford 1993; Jeanneret 1997; Kvet & Watkins 1993; Russell-Bowie 1995; Temmerman 1997). While these studies have provided some insight into the issue of confidence and competence in music, this writer as an educator, really wanted to know what the students involved made of their situations. A rare qualitative study by Hanley (1993) was useful in this regard because it revealed the individual perceptions and understandings of the students being studied. The potential for an interpretive, qualitative approach to contribute significant knowledge to general educational practice is recognised by Merriam (1988) and specifically to music education practice by Bresler and Stake (1992) and Eisner (1996). This study was a deliberate attempt to help to redress the imbalance between quantitative and qualitative research in generalist primary music teacher education.

A case study approach involving an investigation into a group of WCE teacher education students' written perceptions of music self-concept both before and after participation in a group-based, creative, multi-disciplinary arts performance project (henceforth known as "the project") was chosen potentially to provide the qualitative insight desired into the research issue. The eighty participants were post-graduate students completing a one-year diploma of generalist primary teaching qualification. They undertook one compulsory ten-week performing arts course (five one-hour lectures and twenty hours of workshops) as part of the diploma and completed the project mid-way through the course. The project task design not only utilised aspects considered successful from previous years' projects but also incorporated a variety of ideas and thinking emanating from contemporary research about ways to positively enhance student self-concept in the arts, and specifically music. These aspects and ideas included:

- the concept of a creative work meaning an original product devised by students as opposed to a performance work prescribed by lecturers (a type of problem-solving task considered desirable by Harwood (1993) and Swanwick (1994) and recognising Gifford's (1993a) call for courses encouraging music "encounter" as well as "instruction").
- the involvement of multi-disciplinary performing arts (music, dance, drama), meaning students' use and display of skills and knowledge from each of the three disciplines, in combination, as encouraged in the writing of Abbs 1992; Bolwell 1997; Comte 1993; Morin & Stimmer 1998.
- Swanwick's (1994) notion that students should begin not with concepts explained to them, but from musical features intuitively drawn from music "out there" to create their own music. In recognition of Swanwick's idea, the project began with all students listening to an excerpt from a New Zealand composition, Creature, by David Downes. Discussion led to the students identifying ostinato and an ABA structure as key features of the piece. The composer himself was present to respond to students' questions about the music. Students were then encouraged to use these features they had discovered, in their own project compositions.
- the requirement for students to work in groups of 6-7, considered practical and beneficial for student learning (Bennett 1994; Harwood 1993). Suggestion of ways that students with special talent and creative potential could contribute to a group (Broberg 1994) were discussed at the time the task was introduced.

Two questionnaires provided the principal data for the study. The first was a short pre-project questionnaire to present initial perceptions of music self-concept, both in terms of own perceived ability in music and ability to teach a range of music activities. This dual perception of music self-concept, considered by the writer to offer a

holistic picture of a primary teacher music education student, was developed from ideas emanating from the work of Russell-Bowie 1995 and Thomas 1992. The questionnaire consisted of three researcher-designed attitude scale questions and one open-ended question. This approach was desired to provide a succinct, clear picture of where a large number of students placed their initial level of music self-concept. A longer post-project questionnaire required students' reflections on the processes involved in the project and subsequent perceptions of music self-concept . This questionnaire consisted of researcher-designed open-ended questions and it provided the main rich qualitative data for the research study. As in the pre-project questionnaire, the dual perception of music self-concept was applied - students reflected on their own abilities in music and their teaching of music. Written observations by the researcher of the processes involved in the project provided a secondary source of data. The writer considered such a strategy was helpful to represent her dual roles as lecturer within the course and researcher. Group written reflections of the project processes provided further secondary data.

Results

Pre-project

The pre-project questionnaire provided some insight into the initial music self-concept of the students. The majority of students were not positive about their own ability in music, prefering to rate themselves as neutral or negative to some degree. This finding was consistent with both other student WCE groups and students in other research studies where the majority of students rated themselves low in music ability. Students rated their ability to teach music at this initial stage of the course in three activity categories - compose music, perform music and listen/appreciate music, with a rating scale of 3 = *high,* 2 = *average,* 1 = *low.* A *low* rating over all three combined categories of activities was the most represented rating with "compose music" and "perform music" contributing most of these *low* ratings.

The large group of students who felt neutral or negative to some degree about their own music ability offered a range of comments about what had shaped their current self-concept in music. The most recurrent theme of these comments was the need to explain the neutral or negative music self-concept by identifying a lack of formal experience in music, particularly in playing/learning an instrument. The following comments were typical:

> I have never played an instrument and my singing is downright scary! (2.4.A)
>
> I enjoy music but can't actually do anything. (2.2.E)

The students clearly viewed having a personal skill base as highly significant in determining their level of ability in music and ability to teach music. This finding is similar to those in other studies (Kvet & Watkins 1993; Russell-Bowie 1996). Comments from the smaller group of students who felt "mostly positive"/"very positive" about their abilities in music provided a marked contrast to those of the "neutral/negative" group. All comments from the former group were positive in nature. There did not seem to be a need to identify any weaknesses as there had been overwhelmingly in the latter group.

The Project in action

As outlined above, the project task required students in groups of 6 - 7 to create and perform a brief work that incorporated music, dance and drama. Over three weeks, largely in out-of-class time, students composed music soundtracks and recorded them in the WCE sound studio onto tape. The music department was constantly "alive" from an early part of each day. Experimental sounds, a buzz of chatter and shrieks of laughter emanated from every possible workspace in the department. Endless discussion and decision-making were a feature of this time:

> start off dark, we want it moody ....don't want it too harsh (Group A).
>
> We need to put instruments like that into the recording because we won't be able to move and play those live at the same time (Group C).

Some students made discoveries about instrumental timbres:

> sounds cool... sounds awesome, sounds eerie...even when you go out of tune it sounds okay.

While working in the studio, finer detail and mix considerations were part of the discussion during playback:

> We really needed that rhythm to hold it...I think the bass should be out while that melody plays.

Once the recording sessions were complete, rehearsals focussed on creating choreographed movement and drama to complement the music. Basic lighting, costumes and props were incorporated into the work. The three weeks of preparation culminated in the performance day. The audience were treated to a feast of totally varied works. All showed evidence of clever, creative thought with well-conceived structure. At the completion of the performances, students completed assessment sheets and a group written reflection on the processes of the project. Comments reflected the fact that groups had clearly worked hard at incorporating a range of members' contributions. There was a strong feeling of success expressed:

> It was interesting working with so many different opinions but we had a perfect balance of creativity and organisation. It was bloody awesome!! We rocked baby!! (Group J)

Post-project

The post-project questionnaire responses provided a rich description of individual students' experiences with the project and their new perceptions of their music self-concept. These were able to be categorised into four key areas of insight.

1. *The project was a very positive, enjoyable and successful experience for virtually all students.*

Comments such as the following were typical:

> Now I feel more confident and competent about working on a collaborative musical project. We learnt from each other. (2.2.G)
>
> ...felt confident to experiment because the learning environment was fun, safe and supportive. (1.1.A)
>
> My confidence has been enhanced by my involvement in this course. It is as if my musical self has been re-awakened. (4.3.I)
>
> It [the project]has made a great deal of difference to my music confidence.
>
> Although none of us had any particular musical strengths, we were very pleased with the quality of our composition, which has boosted my confidence. (1.4.B)
>
> This last comment was made by a student who had rated herself "very negative" concerning her own music ability in the pre-project questionnaire.
>
> It was particularly interesting to see that students who had ranked themselves as "very positive" about their own music ability in the pre-project questionnaire considered that they had further enhanced their music confidence through involvement in the project:
>
> It has increased in part due to the expansion of my understanding of what music is. (5.1.C)
>
> I now have more confidence to improvise when playing music. (5.2.A)

2. *Working creatively rather than with a prescribed approach developed most students' music confidence, skills and knowledge with many students recognising that special skills are not necessarily needed to create and perform effective music. The project enhanced many students' confidence to teach "compose" and "perform" music activities.*

The following comments characterise the perceptions expressed by nearly all students:

> Realising that composing a piece of music doesn't mean I need to be a highly skilled musician. As an amateur being able to create something I call music, was very confidence building. (4.1.I)
>
> Until this course, I suppose I always associated music with effort of learning and of complicated timing, notes, reading music etc. I was pleasantly surprised to see how simple and accessible it can be - and to children too. I hadn't really thought about composing as such and the significance

> of things like layering of sound. I feel more aware of the possibilities that music can give me - both for myself and in the classroom. (4.3.J)

There was only one negative comment expressed in relation to creating music:

> still feel threatened by the thought of creating music, either by using traditional instruments or by using everyday objects. (2.3.A)

3. *Working in groups offered a positive way for most students to learn in music. A very few students found it an unhelpful experience and/or would have preferred to work individually.*

Comments like the following were made by nearly all students:

> Working with a group was good in that it was rewarding to offer ideas and have them accepted, and to discover that even though our group did not have a great deal of formal music training we could still create an effective piece of music. (3.3.G)

Only a very few students expressed some negativity about group work:

> I will say however that I found it quite frustrating not being able to do my own thing. (4.3.C)

4. *Working with a multi-arts approach had offered more meaning, focus and encouragement for many students' music-making and there was strong support for working as a future teacher with such an approach to classroom music.*

Very positive comments were made by nearly all students. The following perceptions represent some of the range expressed:

> When putting the dance to the music it made me appreciate and know the music even better. (4.3.E)

> We came up with a theme for our dance/drama first which gave us a focus for our music, making it much more purposeful and easier to create. (4.1.A)

> If we had been asked to compose a piece of music with no intention of integrating drama and dance, I think it would have made the process less explorative. We specifically looked for interesting sounds and ways that we could communicate a message to the audience. (2.1.B)

> The music composition seemed incredibly powerful, partly due to being performed with dance and drama. (4.1.I)

> Combining areas which I feel more confident in (ie drama) with those that I am acquiring ability in (music and dance) gives me confidence to teach. (3.3.B)

> The approach would offer a greater opportunity to teach in different ways and provide a greater variety of learning styles (2.4.B)

Discussion

The project was intentionally designed to help students feel good about performing arts and the previous two years in which such a project had run had provided anecdotal evidence suggesting it was successful in achieving this. What became evident through this study was the extent of this success, particularly in terms of growth in students' music confidence and competence. Given that the project occupies a significant part (over a third) of the total performing arts course time, and that it clearly promotes enthusiasm and enjoyment of music, it could be seen to be addressing concerns expressed by Temmerman (1997,1998) in which she contended that current Australian teacher education music course emphases may not be adequate to prepare teachers who are enthusiastic about music and would promote pupils' enjoyment of music. The WCE model may well be of interest to other teacher education institutions.

The changed perspective of music from a formal notation-based activity to one that could involve experimenting with timbres, structures, patterns and layers of sound to produce effective music was a revelation expressed by many students. The fact that special skills were not necessarily needed for successful music-making was also a discovery to which students often alluded. This is particularly significant in the light of the fact that many of

them had identified a lack of skill as an inhibiting factor towards feeling positive about their own music ability and ability to teach music in the pre-project questionnaire. The opportunity to create music had clearly been an empowering experience for these students. The process could well be described as developing a sensitivity to musical processes and personalising musical encounters, both of which Gifford (1993) strongly advocated in his suggestions of ways to increase student confidence and competence in music.

Judging from both group-based and individual responses, working in groups had clearly contributed to building music confidence in a large number of students regardless of how they had initially rated their music ability. The fact that there were a few students who expressed disappointment with group music-making and/or thought that they would have preferred to work individually was inevitable with the number of students involved. By being available for sensitive, conciliatory advice, course lecturers helped minimise student disappointment. The collegial nature of teaching as a profession and the fact that primary school children need to work often in groups both suggest that teacher education students need to familiarise themselves with the challenges of working closely with others. The project offered just such an opportunity.

Students viewed both working on music themselves and prospectively teaching music through a multi-arts approach in a positive and beneficial way. Many could clearly envisage their own primary pupils benefiting from the same experience. Pressure on primary school timetabling to meet all curriculum requirements will create a reason for multi-arts approaches to be a necessary part of the arts curriculum delivery. This will be the reality for the student teachers of this study as they enter the teaching profession from 2000.

Conclusions

It is hoped that this study has gone some way to meeting Jeanneret's (1997) call for further research into the merit of offering teacher education courses that focus not only on developing competency in music but also developing confidence in music. One of the unique contributions that this study made was its emphasis on a *qualitative* approach to exploring teacher education music self-concept. This writer believes that the student "voice" was successfully represented as intended and that the rich, varied responses offered considerable insight into how a positive music self-concept can develop. It is important that similar qualitative research is now continued so that the insights gained in this study are broadened.

The other unique contribution that this study made was its consideration of music self-concept within a *multi-arts* context. Student responses in this study suggest it is possible to significantly enhance confidence and competence in one arts discipline (in this case music) through a multi-arts approach. For the WCE students, there was clearly merit in offering a performing arts course that incorporated a multi-arts project. Further research is needed now within the wider context of both New Zealand and Australian teacher education institutions to see whether the WCE approach has broader application and merit.

Broberg (1994) contended after her own study that "interdisciplinary arts courses operate most effectively for students who are studying one of the areas in depth simultaneously" (p.240). From this writer's perspective, the idea of two such courses running simultaneously would be an attractive model. There would be many arts teacher educators though who would disagree with such a model and favour continuation of solely separate arts discipline delivery. The ever decreasing time allocation for the arts within education degree/diploma courses may well not afford such a scenario, however, and the multi-arts project explored in this study could well provide a starting point to consider worthy alternative course content approaches.

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Grounded Theory Methodology in Music Education Research

Jean Callaghan

Abstract

This paper describes grounded theory methodology and potential applications.

The range of methodologies used in music education research may be broadly categorised as quantitative (numeric) or qualitative (non-numeric). Qualitative research covers a broad spectrum of approaches in which the data, gathered by a variety of means, are analysed using conceptual categories rather than statistical analysis. Grounded theory is one such approach.

Qualitative data are a source of well-grounded, rich descriptions and explanations of well-contextualised processes. That makes qualitative research appropriate for many music education investigations. However, qualitative methodologies have often been criticised for researcher bias: the researcher is usually involved in constructing the data and in many studies the methods of analysis are neither well formulated nor well documented.

Grounded theory is useful in offering a qualitative research model which addresses these concerns. The problem of researcher bias is addressed both by identifying the researcher's involvement ('theoretical sensitivity') and by an analytical framework that guides the research and provides a model for documenting it. The analytical framework comprises a series of interconnected systematic procedures - open coding, axial coding, selective coding, building a conditional matrix, and theoretical sampling - to establish and verify relevant categories and the relationships among them. The researcher moves between data collection, coding, and theory building. Grounded theory allows the researcher a good balance between being creative and being systematic and transparent. It is well suited to research in aspects of music education where concepts, attitudes and the relationships between phenomena are important.

Research in music and education

There is no one way of doing research. As Peshkin says, "No research paradigm has a monopoly on quality" (1993, p. 28). Research paradigms grow out of different disciplines with their different histories, research traditions and philosophical perspectives. Different disciplines have different ideas of what constitutes research: of what constitutes a problem; of what constitutes data; of how data should be collected, analysed and interpreted; and of how research findings are best described and best disseminated.

Different research traditions have been shaped by their different subjects, but it is also true that the traditions have also affected the definition of their subject matter. As Bruner observes, the "overall impression alters the meaning of the component parts" (1985, p. 111). Definition of the subject matter affects what discipline it belongs to, and therefore how it is researched, or even whether it is researched. All research begins with a decision about what to study; how it is studied depends on the ideas and assumptions driving the work (Wolcott, 1992). Subjects placed in a particular discipline with its attendant research tradition are governed by that discipline's tacit definitions of truth, knowledge, understanding and meaning, and of how the discipline pursues them. The discipline base of research in music education may be seen as education, or as musicology, or as a combination of the two.

Music and education have in common the fact that each comprises a field of study which embraces a range of

subdisciplines and uses the methodologies of those subdisciplines. Each is a professional field in which theoretical knowledge and practical action are brought together in a way that has more in common with other professional fields such as medicine or law than with science. In each field, research questions and approaches to disciplined inquiry have been suggested by the historical development of the field and the range of disciplines it encompasses. The value of the particular research methodology must then be judged on its "logic in use", its success in investigating problems deemed important by the profession (Howe & Eisenhart, 1990). Howe and Eisenhart (1990) propose that such success rests on: the fit between research questions and data collection and analysis techniques; the effective application of specific data collection and analysis techniques; alertness to and coherence of background assumptions; and the operation of value constraints.

Research in music is usually called musicology. *The New Grove Dictionary* (1980) offers three definitions of musicology. The first, "the scholarly study of music" or "musical scholarship" emphasises method: musicology as a form of scholarship characterised by the procedures of research, drawing attention to their precision and rigour. The second, "a field of knowledge having as its object the investigation of the art of music as a physical, psychological, aesthetic, and cultural phenomenon", emphasises the subject matter of study. These two views of musicology may be seen as complementary. A third, and more recent, view centres on music as a human activity, aligning musicology with anthropology, ethnology, linguistics, economics and sociology, as a social science.

The field of research in education, as in music, is essentially multidisciplinary. The major disciplines on which educational research draws include anthropology, sociology, political science, economics, law, psychology, philosophy, linguistics and demography. In the conduct of educational research different disciplines have received varying emphases over time and place and have implied different methodologies.

Although musicological research and educational research have a common background in the natural science philosophy of 19th-century Germany, the trend of musicological research has emphasised qualitative methodologies, while the trend of educational research - at least until the 1980s - has been to emphasise quantitative methodologies. Music education studies this century have used a range of quantitative and qualitative approaches, often depending on whether the research has been identified as musicology or education.

Phelps (1986) categorises research studies in music education as philosophical, aesthetic, historical, descriptive or experimental. Rainbow & Froehlich (1987) categorise disciplined inquiry in music education into three modes - historical, philosophical, and empirical - with each mode having its own acknowledged set of rules, guidelines and limitations. This accords with the 1992 *Handbook of research on music teaching and learning* of the [US] Music Educators National Conference (Colwell, 1992) which, in a section on "research modes and techniques" discusses philosophical method, historical research, descriptive research, experimental research, and quantitative and qualitative approaches.

Qualitative research in music education

The 1980s saw a reaction against the experimental, quantitative approach to educational research - a reversion to more humanistic ideals and to methods having more in common with anthropology than with the physical sciences, an interest in research into process as well as outcomes. Current research in music education is directed towards informing practice with respect to both educational content and instructional methods (Stubley, 1992). An interest in qualitative methodologies has grown out of the recognition that education concerns people interacting in some type of social situation. This has suggested methods from psychology, sociology and anthropology.

Technology has assisted these approaches to educational inquiry, with the collection of verbal and visual data being facilitated by the use of sound and video recording and their analysis by sophisticated computer software. This has brought about a revised view of what problems can be investigated and what methods can be used.

Types of qualitative research

"Qualitative research" covers a broad spectrum of approaches, having in common only the fact that the data are non-numeric (qualitative) rather than numeric (quantitative) and are usually analysed using conceptual categories rather than statistical analysis. Perhaps more important are the **qualities** that qualitative research is concerned with: the qualities of processes, relationships, settings and situations, systems, people. Many of the outcomes are distinctive in qualitative studies: for example, developing new concepts; elaborating existing

concepts; providing insights that change behaviour, refining knowledge or identifying problems; clarifying and understanding complexity.

Various types of qualitative research are named according to their focus: descriptive research, historical research or philosophical research, for example. The type of research may be named for the dominant method of data collection; for example, case studies, action research and participant observation. Some are named for their theoretical basis (often implying a specific methodology): naturalistic inquiry and grounded theory are examples.

"Naturalistic research" and "naturalistic inquiry" have often been used as synonyms for ethnography or for qualitative research generally (Wolcott, 1982; Miles & Huberman, 1994), or for a particular stance adopted by qualitative researchers (Denzin & Lincoln, 1994). This approach is grounded in naturalism, as opposed to the positivism of experimental research. A naturalistic inquiry is usually conducted in a natural setting, rather than a laboratory, and is carried out in ways that are sensitive to the nature of the setting (Hammersley & Atkinson, 1983). A naturalistic approach assumes purposive sampling within a mutual setting where the inquirer is the primary data gathering instrument (Lincoln & Guba, 1985). Rather than regarding personal knowledge as a hindrance to objectivity, the naturalistic researcher uses prior experience and understandings to inform the emerging research design (Guba & Lincoln, 1988).

While naturalistic approaches arise from several philosophical and sociological traditions - symbolic interactionism, phenomenology, hermeneutics, linguistic philosophy, and ethnomethodology - they all argue that the social world cannot be understood in terms of causal relationships or by the subsumption of social events under universal laws. Social research must take into account intentions, motives, attitudes and beliefs. "According to naturalism, in order to understand people's behaviour we must use an approach that gives us access to the meanings that guide that behaviour" (Hammersley & Atkinson, 1983, p. 7).

Problems of qualitative research

Qualitative data are a source of well-grounded, rich descriptions and explanations of well-contextualised processes. That makes qualitative research appropriate for many music education investigations. However, qualitative methodologies have often been criticised for researcher bias: the researcher is usually involved in constructing the data and in many studies the methods of analysis are neither well formulated nor well documented.

Hammersley raises a number of fundamental questions about qualitative research:

If one looks closely at the methodological rationales for qualitative research, and at empirical work within this tradition, I believe that serious doubts appear about its capacity to deliver what its advocates promise. Fundamental questions abound: Is ethnography devoted to description or is it also concerned with developing valid explanations and theories? If the latter, what are the means by which the validity of explanations and theories are assessed? If operationalization of concepts in terms of concrete indicators is to be avoided, how can concepts be clarified and related to data? (Hammersley, 1989, pp. 3-4)

These are important questions that need to be addressed in any qualitative study.

Miles and Huberman identify as the central difficulty in the use of qualitative data that methods of analysis are not well formulated. They ask: "How can we draw valid meaning from qualitative data? What methods of analysis can we use that are practical, communicable, and non-self-deluding - in short, will get us knowledge that we and others can rely on?" (Miles & Huberman, 1994, p. 1).

Grounded theory

Grounded theory is useful in offering a qualitative research model which addresses these concerns. The problem of researcher bias is addressed both by identifying the researcher's involvement ("theoretical sensitivity") and by an analytical framework which guides the research and provides a model for documenting it. The rigorous method of qualitative data analysis comprises a series of interconnected systematic procedures - open coding, axial coding, selective coding, building a conditional matrix, and theoretical sampling - to establish and verify relevant categories and the relationships among them.

Grounded theory is a particular type of naturalistic inquiry developed by Barney Glaser, Anselm Strauss and Juliet Corbin out of their research in the area of health and sociology. As with other types of naturalistic inquiry, the design must emerge as the study proceeds. Data processing is a continuous activity, making possible the meaningful emergence or unfolding of the design and successful focusing of the study. "Theories cannot be (validly) discovered except in the context of data, and data can have no meaning except as they contribute to the discovery and refinement of a theory" (Guba & Lincoln, 1988, p. 98).

Distinguishing characteristics

Grounded theory is well adapted to handling any kind of qualitative data and is useful in studies involving a wide range of phenomena. The research model uses a combination of inductive and deductive thinking, moving between asking questions, generating hypotheses, and making comparisons - an approach particularly appropriate to studying the relationships among phenomena.

"Grounded theory is a general methodology for developing theory that is grounded in data systematically gathered and analyzed" (Strauss & Corbin, 1994, p. 273). In this approach, data collection, analysis, and theory stand in reciprocal relationship with one another. A grounded theory is discovered, developed, and provisionally verified through systematic data collection and analysis, or, if existing theories seem appropriate to the area of investigation, then these may be elaborated and modified as incoming data are measured against them (Strauss & Corbin, 1994). This is an approach familiar to musicians through many analytical/theoretical studies. It parallels the internal criticism aspect of historical studies in music.

Grounded theory research aims to discover relevant categories and the relationships among them; to put together categories in new, rather than standard ways; to develop complex theories derived from the situation observed. In grounded theory, data collection and data analysis are interwoven processes, occurring alternately so that the analysis may direct the sampling of data.

Glaser talks about "doing" grounded theory using the five S's: "doing grounded theory is subsequent, sequential, simultaneous, serendipitous and scheduled" (Glaser, 1998, p. 15). By this he means that the process is circular, or spiral, rather than sequentially narrative. Sequential is what must be done next; subsequent is what a current activity dictates needs to be done later; simultaneous means that data collection, coding, analysing, memo writing and sorting all happen at once; serendipitous means being open to inspiration; and scheduled means that the project should have a rough overall plan and schedule. The different stages may overlap, with one stage fading as the next requires more emphasis, or one stage may require that an earlier stage be revisited.

The approach is essentially interpretive:

... ours is interpretive work and ... interpretations *must* include the perspectives and voices of the people whom we study. Interpretations are sought for understanding the actions of individual or collective actors being studied. Yet, those who use grounded theory procedures share with many other qualitative researchers a distinctive position. They accept responsibility for their interpretive roles. They do not believe it sufficient merely to report or give voice to the viewpoints of the people, groups, or organizations studied. Researchers assume the further responsibility of interpreting what is observed, heard, or read. (Strauss & Corbin, 1994, p. 274 [italics in original])

Grounded theory differs from some other approaches to qualitative research in its emphasis on theory development and conceptual density - the "richness of concept development and relationships" (Strauss & Corbin, 1994, p. 274) based on the data. In this view, "theory consists of *plausible* relationships proposed among *concepts* and *sets of concepts*" (Strauss & Corbin, 1994, p. 278 [italics in original]). Concepts serve as the basis for propositions, with relationships between them building to a systematically theoretical knowledge. "Theories are interpretations made from given perspectives as adopted or researched by researchers" (Strauss & Corbin, 1994, p. 279).

Formulating the research question

The research question in a grounded theory study is a statement that identifies the phenomenon to be studied (Strauss & Corbin, 1990, p. 38). Since the main purpose of using grounded theory methodology is to develop theory, the research question needs to be so framed as to allow the flexibility and freedom to explore a

phenomenon in depth. The research question is initially framed in a very general way, becoming more and more focussed during the research process. The way the question is framed will, of course, influence how the investigation is focussed.

Sources of data

Grounded theorists use all types of qualitative data (interviews and field observations, documents of all kinds, videotapes), but may also use quantitative data and combine qualitative and quantitative techniques of analysis (Strauss & Corbin, 1994).

Theoretical sensitivity

Good theory requires creativity, rigour and scepticism. In formulating the research question and in analysing the data the conceptual understanding brought by the researcher to the data is an important tool (Strauss & Corbin, 1990). This theoretical sensitivity is used to give meaning to data, to interpret data, and to separate the relevant from the irrelevant. Sources of theoretical sensitivity include familiarity with the literature, professional experience and personal experience.

Technical literature may be used to stimulate theoretical sensitivity by providing concepts and relationships that are checked out against actual data or as secondary sources of data (quotations, descriptive materials concerning events, actions, perspectives, etc.). It may be used to stimulate questions, to direct theoretical sampling, or as supplementary validation.

Following the analysis procedures of grounded theory ensures a balance between this personal involvement of the researcher and procedural rigour. This joining of personal qualities to the data collected Peshkin calls "virtuous subjectivity", in that it "concentrates and focuses attention; and it produces an 'it'." (Peshkin, 1985, p. 278).

Coding (data analysis)

Data are analysed by a series of interrelated coding procedures. Grounded theory relies on coding driven by the making of comparisons in order to produce categories and subcategories. Subcategories are linked to categories through what Strauss and Corbin term the paradigm model. From this is constructed an analytical framework called the conditional matrix (Strauss & Corbin, 1990). The hypothetical relationships of this matrix are verified against actual data continuing to be collected and analysed. The researcher moves between data collection, coding, and theory building. Its inventors stress that in grounded theory the purpose of coding is to contribute to theory building: "Theoretical codes conceptualize how the substantive codes may relate to each other as hypotheses to be integrated into a theory" (Glaser, 1978, p. 72).

• Open Coding

Open coding, the first basic analytical step, entails examining the data to name and categorise phenomena. Data are broken down, examined and compared. They are conceptualised and named in terms of their properties and like data are grouped together in higher-level, more abstract concepts called categories. The properties of data form the basis of relating categories to subcategories, and of establishing relationships between major categories.

• Axial Coding

Axial coding puts data back together in a relational form by making connections between a category and its subcategories. This development beyond properties and dimensions eventually produces several main categories. In axial coding the focus is on specifying a category (phenomenon) in terms of: the conditions that give rise to it; the context in which it is embedded; the action/interactional strategies by which it is handled, managed or carried out; and the consequences of those strategies. These specifying features of a category comprise its subcategories (Strauss & Corbin, 1990). For axial coding, sampling is relational and variational, in order to maximise the finding of differences at the dimensional level.

Through the paradigm model subcategories are linked to categories in a set of relationships denoting causal conditions, phenomenon, context, intervening conditions, action/interactional strategies and consequences.

• Selective Coding

In the third type of coding, selective coding, categories are brought together at a higher, more abstract level of analysis. The central phenomenon around which all the other categories are integrated - the core category - is

selected and systematically related to other categories through its properties and dimensions. Discriminate sampling is used to collect data needed for verifying the story line, relationships between categories, and for filling in poorly developed categories (Strauss & Corbin, 1990).

Theory building

• The Conditional Matrix

"Theory consists of plausible relationships proposed among concepts and sets of concepts" (Strauss & Corbin, 1994, p. 278). From the pattern of relationships established through selective coding an explanation of the phenomenon can be formulated and set out in a diagram called the conditional matrix, a set of circles, one inside the other, each level corresponding to a different level of generality.

For any given study, the conditions at all levels have relevance, but just how needs to be traced. The conditional matrix shows the range of conditions and consequences related to the phenomenon under study.

• Theoretical Sampling

This theory then needs to be validated against the data by testing it in various contextual conditions. Theoretical sampling means testing the evolving theory on the basis of significant concepts, noting variation and process. Sampling continues until no new or relevant data emerge regarding a category, the category development is dense, and the relationships between categories are well established and validated. The final theory is limited to those categories, their properties and dimensions, and statements of relationships that exist in the actual data collected (Strauss & Corbin, 1990).

Conclusion

While grounded theory methodology has been used in health research (see, for example, Glaser & Strauss, 1965; Charmaz, 1994; Strauss & Corbin, 1997) and some educational research (see, for example, Harchar & Hyle, 1996; and Wolf-Wendel, 2000), its use is rare in music education research, where quantitative studies or general ethnographic studies are more common.

One example of the use of grounded theory methodology in music education research is Bannister's PhD investigation of music-making in a band of the Australian Army Band Corps (Bannister, 1995). Bannister collected data in the form of fieldnotes and interviews and employed grounded theory analysis to explore the process by which the world views of soldier-musicians are shaped as they participate in the Australian military music tradition.

Grounded theory also proved a very useable methodology in my evaluation of the voice pedagogy of singing teachers in Australian tertiary institutions (Author, 1998). The literature of voice science relevant to singing was surveyed and extended interviews were conducted with 50 singing teachers. Using the coding procedures of grounded theory, the interview data were analysed in categories identified as common to both voice science and practitioner understandings, allowing theories to be constructed about the relationship between scientific understandings of voice and pedagogical practice.

Grounded theory allows the researcher a good balance between being creative and being systematic and transparent. It is well suited to research in aspects of music education where concepts, attitudes and the relationships between people or phenomena are important. It is an appropriate methodology for investigating social interactions in classroom, professional and community music-making settings; for research into teaching practice and teacher training; and for inquiry into the musical values of students and teachers.

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School-based Music Education and the Experienced Young Musician

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Abstract

School-based musical instruction in Australia is the responsibility of the generalist primary class teacher. Parents of experienced young Australian musicians provide, however, a rather critical view of their children's school-based musical experiences. They assert that teachers with limited musical experience adopt inappropriate and less than successful approaches to the programming and implementation of classroom-based music teaching and learning.

Parents of experienced young Australian musicians maintain that placement of their children in advantaged school settings is more likely to ensure the provision of appropriately challenging musical experiences. Expressions of a policy of separatism for musically able and experienced secondary school students were particularly evident in the extensive qualitative data provided. Parents assert, for example, that the needs and interests of their children would perhaps best be served by school-based music programs differentiated from the mandatory courses undertaken by all students.

The evidence presented in this paper has been obtained from a recently completed, Australia-wide study concerning itself with an examination of environmental facilitation of talent development in music. Australian parents (N=194) indicate that a crisis of confidence in the public education system is well founded in respect of compulsory classroom-based music education. Implications for teacher education programs shall also be addressed.

Introduction

Contemporary writers confirm the importance of musical activity for the aesthetic, intellectual, emotional, and physical development of the individual (Elliott, 1995; Gardner, 1982, 1983; Parker, 1990; Reimer, 1970). These views are firmly embedded in the design of music syllabi and support documents being used in primary and secondary schools throughout Australia, and particularly in the state of NSW (NSW Board Of Studies, 1994a, 1994b, 1994c; 1998, 1999a, 1999b; NSW Department of Education 1984). Statements of syllabus rationale emphasise, for example, the role of musical engagement in the wholistic development of young Australians. School-based musical engagement is considered to provide the necessary opportunities for intellectual development and an appropriate outlet for young people's aesthetic expression (NSW Board of Studies, 1994b, 1994c).

Classroom-based music education programs are also considered essential for the enhancement of a child's normative musical growth and development (NSW Board Of Studies, 1998; Hargreaves, 1996; Elliott, 1995; Reimer, 1970). They provide vital opportunities for field specific engagement with learning, training, and practice for all children (Gagné, 1993, 1995). They also have the potential to offer extension opportunities for able and experienced young musicians.

The effectiveness of school-based music education programs is, however, frequently questioned in research studies in music education (Lierse, 1998; Mills, 1996, 1997). The following discussion briefly outlines some of the challenges and dilemmas facing school-based music educators with the view to considering the impact these have upon the effectiveness of classroom-based music programs for experienced young Australian musicians attending primary and secondary schools.

School-based Music Education in Australia

All Australian school students undertake mandatory, school-based courses of music education as part of regular curriculum offerings. In primary schools the design and implementation of such courses is largely the domain of the generalist class teacher. Mills (1997) effectively outlines the staffing situation in Australian primary schools in her description of a similar scenario existing in schools in England. She found that three staffing models exist for classroom-based music teaching: specialists who have music qualifications and have undergone subject specific professional development; generalist class teachers without music qualifications or experience; and situations in which specialist teachers work with generalist teachers to develop their experience and confidence to teach music in school classrooms. Numerous reports and studies confirm the similarity between the Australian and English primary school situations (Bartle, 1968; Commonwealth of Australia, 1995; Covell, 1970; Department for Education and Science, 1978, 1992; Jeanneret, 1996; NSW Ministry of Education, 1974; Russell, 1988; Russell-Bowie, 1993).

While some recommendations as to preferred staffing arrangements for programs of music teaching and learning in primary school classrooms exist (Russell-Bowie, 1993, 1999a, 1999b), the effectiveness of one staffing formula over another is deemed to be reliant upon factors other than the musical qualifications and experience of the teacher. Mills (1996, 1997) maintains, for example, that effective classroom-based musical experiences are more likely to occur in schools where resources and personnel are managed appropriately by school administrators and senior teachers. Her findings demonstrate that in situations in which one or more components are ineffectively employed, neither staff nor students are likely to achieve their potential.

Mills (1997) specifically cites examples of primary school teachers failing to adjust programs of teaching and learning in accordance with the needs of their students despite having undertaking specialised musical training. She found that school-based music programs which contained unchallenging content, and were taught in procedural rather than motivating ways, ensured poor standards of attainment for all students. Mills (1996, 1997) maintains that in such cases school administrators and senior teachers, working outside the area, are rarely aware of such concerns. It would appear that the occasional, successful public display by the school choir or band tended to mask recurrent classroom-based problems.

Secondary school students in Australia also undertake mandatory, classroom-based courses of music in the junior secondary school years (years 7 & 8). Courses in elective music may be chosen in years 9 and 10 and the senior years, 11 and 12. The design and implementation of secondary school-based music education programs derived from state-based syllabi, is the responsibility of classroom-based secondary school music teachers. An integrated approach to music teaching and learning requires that all secondary school students develop the skills and knowledge necessary for engagement with musical performance, composition, and analytical tasks (NSW Board of Studies 1994a, 1994b, 1994c). Unlike primary school teachers, secondary school music teachers in Australia are required to submit to four years of specialist tertiary studies in either music and education, or in music education, as a pre-requisite to school-based employment.

Lierse (1998, 1999) provides concerning evidence on the health and effectiveness of secondary school-based music programs in Australia. She maintains that many programs are being taught by ill-prepared and ineffectual teachers. Her findings highlight several contributing factors, significant among which is the impact of the reduction of funding allocations to appropriately staff and resource music education programs in state government secondary schools. School music teachers and principals surveyed in her study contend that reductionist approaches to funding allocation have significantly compromised the quality of music teaching and learning programs.

Additionally, Lierse (1998, 1999) maintains that reductions in staffing and resources to tertiary institutions have had a negative impact upon the quality of music education graduates obtaining employment in the government school sector. Studies by Gordon (1999) and Kelly (1999) confirm that American and Australian school-based music educators are failing to effectively meet the demands of an increasingly complex role. Teachers at the secondary and tertiary levels report that they are unable to fulfil their obligations to provide quality music teaching and learning experiences in environments where the availability of time and specialist resources have been significantly diminished.

Procedure

The evidence presented in this paper has been obtained from a recently completed, Australia-wide study, the focus of which concerns the development of a profile of environmental catalysts which have facilitated opportunities for learning, training, and practice, in the musical domain, for a sample of high achieving young Australian musicians (Gagné, 1993a, 1995a). Research literature from the fields of gifted education and music education support the broader investigation.

One hundred and ninety four Australian families, representing six Australian states and one territory, participated in this study. Two mailed survey questionnaires were used to collect extensive qualitative and quantitative data pertaining to the experienced young Australian musician's parent and then pertaining to the experienced young Australian musician's home environment and musical involvements. Survey Questionnaire One provided details about the subject child's parents; their musical involvements, and their views on music and music education.

The majority of parents of experienced young Australian musicians responding to that survey questionnaire were female (81.4%), aged between 40 and 49 years. Cumulatively 77.8% of subject parents were aged between 30 and 49 years. Tertiary educational qualifications were reported as the highest level of educational attainment by 66.7% of a total pool of 381 parents from the participating families.

The Place of Music in the School Curriculum.

Parents provided views regarding their consideration of the place of music in the school curriculum. Claims that music in schools was valuable yet undervalued were consistent throughout the qualitative data. School-based musical engagement was described, for example, as being important and highly valued by parents and yet frequently undervalued in the broader community and in particular in some school sectors.

"Music is very important but often only the basics are taught in the school curriculum because schools (ie primary, gov't) lack teachers with musical expertise or experience. More opportunity should be given to all schools to go beyond the basics - music in the school curriculum is undervalued at present". (Parent [Pt]. 051)

Mills (1996, 1997) maintains that the quality of school-based programs of music teaching and learning is reliant upon the effective use and management of personnel and resources available to design and implement such programs. She describes a staffing profile in which many primary school children in England receive musical instruction from generalist class teachers. Few of these teachers have specific musical qualifications or expertise. A similar situation exists in Australian schools where syllabus directives encourage the generalist class teacher to employ musical activity as an integral component of daily classroom-based teaching and learning programs.

There is research evidence to indicate that with appropriate support, professional development, and resource availability, classroom music programs in primary schools can be successfully implemented by the generalist class teacher (Jeanneret, 1996; Russell, 1988). While this may be effective for the exposure of musical novices to the fundamental skills and knowledge of the domain, the notion that musically able and experienced primary-aged children should be taught by teachers musically less experienced or well informed than them, would not sit comfortably in any other field of endeavour.

While educational policy makers are able to cite sound reasons for musical instruction being the responsibility of the generalist primary class teacher, parents of experienced young Australian musicians provide a rather critical view of the impact of such policies in their children's classrooms. Their comments indicate that primary teachers, with limited musical experience, adopt inappropriate and less than successful approaches to the programming and implementation of classroom-based musical experiences.

"Very teachy, unjoyous, has-to-be-correct, like bad medicine that's good for you". (Pt. 009)

"...an important place in broadening children's horizons. I don't know that learning the recorder once a week does this however. I like to see exposure to different types of music, ages of music & cultures". (Pt. 082)

The issues raised in parents' comments align with Mills' (1997) contention that many English school-based music programs contained unchallenging content and were taught in procedural rather than motivating ways. She found that even teachers with some musical qualifications and/or experience frequently underestimated the abilities of primary-aged musicians. Low teacher expectations of accomplishment frequently resulted, for example, in poor standards of performance (Van Tassel-Baska, 1992).

Demographic evidence collected as part of the broader Australian investigation clearly demonstrate that most of the sample of experienced young musicians enter primary school having been exposed to a wealth of home-based musical encounters. More than 40% of the sample had, for example, undertaken some form of formal musical tuition before their sixth birthday. Cumulatively, 90.7% had undertaken formal musical tuition before the end of their primary school years. The notion that such children can be effectively taught by well-meaning musical novices needs to be seriously considered by educational policy makers. Clearly the needs and interests of students, whose families have provided extensive opportunities for music learning and training, are not being effectively served by primary school-based music programs planned and implemented by the generalist class teacher.

Investigations by Russell-Bowie (1999b) suggest that the most appropriate model of staffing primary school music programs is to regularly couple generalist class teachers and specialist expertise. Clearly in the case of children entering primary school with prior musical learning and training, this situation would offer a satisfactory alternative to what currently occurs in many Australian primary schools. The following example demonstrates how the appropriate management of school staff and resources can result in workable and relevant programs for primary school children demonstrating a range of musical interests, experience levels, and aptitudes (Mills, 1997).

"Our children go to the local primary school where music is a big part of the school curriculum. Three teachers of music. Music is part of each class every week. Music is also part of every school function (ie. assemblies etc). The children feel they can play a part in the school life - choir, orchestra, recorder groups". (Pt. 017)

Successful implementation of the type of music program initiatives described here would require a considerable injection of funds for staff, professional development, and resource allocation. Comments by parents describing the low status of music in Australian schools are reinforced in recently completed research which explores the impact of reductionist approaches to funding for educational programs in government secondary schools. Lierse (1998, 1999) confirms, for example, that the low status and priority of school-based musical initiatives means that they are often the first to be eliminated from program offerings when funding is reduced or limited. She demonstrates that philosophical rhetoric contained within music curriculum documents being used in schools in Victoria, is indeed at odds with reductionist economic policies being adopted by the government in that state (Lierse, 1998) . She maintains that while the breadth and diversity of music curriculum documents is being appropriately expanded to meet the needs of children exhibiting varying degrees of interest and expertise, the reality is that funding constraints have effectively limited the number of teachers available to implement programs derived from the documents and have drastically reduced the allocation of time available in schools to do so.

Comments by parents of musically experienced young Australians demonstrate that they are well aware of the challenges and dilemmas facing school-based music educators, particularly those located in state government secondary schools. Despite firmly held contentions that school-based programs are important in the provision of equity of access to opportunities for musical engagement, some of the sample of Australian parents recognise that placement of children in advantaged secondary school settings is more likely to ensure the provision of appropriately challenging musical experiences. The differential between music program offerings in the public and private school sectors was frequently referred to in the descriptive data.

"It plays a large role in my daughter's school, as it does at most private schools in Sydney. From my experience the place music has is dependent on the type of school (public vs private) therefore on the financial status of parents". (Pt. 024)

"I have 2 children in separate schools. In my son's school (private) I think music is treated with the seriousness it deserves. It is given significance by the whole school community and the standard is excellent. I think the situation in my daughter's school (public) is more common where the teaching is pathetic and the standard rubbishy" (Pt. 004)

"Some private schools publicize their musical activities and it is a big drawcard. State schools often have just as great success but often don't have the range of expensive instruments or private music classes to give that extra edge". (Pt. 012)

Kelly (1999) identified limited availability of funding to appropriately resource demanding and rigorous school-

based musical programs as one of the stressors contributing to the "burn-out" of music teachers employed in government secondary schools in Queensland. Teachers admitted that they could not effectively cater for the needs and interests of students, demonstrating a range of musical ability and experience levels, in an environment where the availability of time and specialist resources had been significantly diminished by a reduction of funding available to schools for such purposes.

The failure of school-based music programs to cater for the needs of able and experienced young secondary school musicians appeared as a recurrent theme in the descriptive data provided by Australian parents.

"It should be achieving a certain basic standard of music "literacy" - understanding chords, cadence, scales, periods of music. However, it tends to deteriorate into an out-of-control situation (discipline-wise) and tends to aim at the lowest common denominator and tends to be boring for children who are talented and/or having music lessons". (Pt. 028)

Kelly's (1999) investigation also confirms that discipline and management difficulties experienced by classroom music teachers in state secondary schools, have a significant impact upon the quality of instructional delivery and content of school-based music programs. She refers particularly to stresses felt by music teachers in state government secondary schools where a tradition of engagement with "more serious" musical forms and styles does not exist. Lessons based upon simplified content and the use of popular music styles are employed as means of "entertaining" rather than educating difficult to manage class groups of secondary school music students.

Although many Australian parents indicated that they were "strong supporters" (Pt. 072) of school-based music programs which provided "equity of access for all children" (Pt. 072) a trend evident in their espoused views was the expression of a policy of separatism for musically able and experienced secondary school students. Comments indicate a belief that the needs and interests of some of the sample of experienced young Australian musicians would perhaps best be served by school-based music programs differentiated from the mandatory courses offered to all students. The following comments highlight the perceived failure of classroom-based musical offerings to cater effectively for the needs and interests of musically experienced secondary school students.

"Music cannot be taught well in groups because of the high level of skill required...children with musical ability need more encouragement in performing etc, because the present school culture is anti-musical". (Pt. 013)

"Important if people want it. Forcing music on people who don't want to take music may have some value but probably would do more harm". (Pt. 171)

"...[experienced] students do receive a lot of jeering from peers". (Pt. 096)

"Without an appreciation of music developed from a young age, music can appear "boring" to students. I don't envy teachers of the Mandatory music course in junior sec.[ondary] school! To those with interest it can assume a major role. The challenge is to interest the presently uninterested". (Pt. 206)

One finding emerging from the broader Australian investigation is the apparent deliberate shift of the enrolment of experienced young Australian musicians from state government primary schools to private or special purpose schools for the secondary school years. The espoused views of Australian parents concerning the place and value of music in the lives of their children are perhaps being enacted in the placement of their musically experienced and able children in school environments which parents perceive are better able to cater for their child's musical ability and interest level.

Undoubtedly rigorous and high quality school-based musical program offerings are expensive to establish and maintain. Administrators of independent schools, and special purpose music schools in Australia, generally acknowledge the need to employ specialist expertise to service the unique requirements of the classroom and ensemble music programs they offer for their students. The evidence indicates that a crisis of confidence (Noonan & Baird, 1999) in the public education system is well founded in respect of compulsory classroom-based music education. Parents seeking extending opportunities for musical learning, training, and practice, for their already musically experienced and able children, recognise well the impact that differential funding allocations have on the quality of school-based music education offerings.

Implications for Teacher Education

This investigation highlights several issues relevant to the current content and structure of Australian teacher education courses in music education.

In the case of primary school educators, the decreased emphasis on arts education in pre-service courses, and in particular foundation courses in music discipline and music pedagogy (Russell-Bowie, 1999a), mean that only tertiary, teacher education students with prior learning and experience in the field may have a musical skill and knowledge base developed to a level necessary to design and implement classroom-based music programs which will appropriately challenge primary-aged students, who themselves may have undertaken extensive formal music learning and training. Additionally, few primary music education courses, it appears, consider the design and implementation of learning experiences differentiated to cater for the needs and interests of experienced and able young musicians. Few teacher education courses in Australia, for example, mandate the study of the specific educational needs and interests of exceptionally able children. Low teacher expectations of students' musical accomplishments frequently result, for example, in the acceptance of poor standards of performances resulting from musical potential unrealised.

With respect to music education in secondary schools, the findings reinforce the difficulties being experienced by classroom-based music teachers in the implementation of broad-based, mandatory courses of study. The under-valuing of the arts in society has contributed significantly to the reduced status of school-based music education. It appears that the challenge of effectively disciplining and managing large groups of disinterested adolescents in music classrooms, is only being met by activities which serve to entertain rather than educate secondary school students.

The reduction of staff and resources devoted to tertiary music education has resulted in the genericization of course content (Lierse, 1998, 1999). Little time is available, for example, to consider discipline and management issues specific to secondary music classrooms. Generic courses in discipline and management delivered to students undertaking any teacher education degree appear to provide new graduates with a skill and knowledge base which falls well short of that necessary to effectively engage music students in challenging school environments.

Similarly, the specific needs of experienced and able school-based musicians are not being considered as part of teacher education courses. The inability to effectively differentiate music learning programs and experiences from those mandated for all students, for example, results in the use of unchallenging content and inappropriate teaching and learning strategies for experienced young musicians.

Additionally, the evidence highlights the differential quality of music education offerings in state and private schools which is described fundamentally in terms of the gap between "rich and poor". Music education graduates need to be equipped with skills and strategies that will enable them to design and implement classroom-based programs of teaching and learning which will effectively cater for a diversity of student needs and interests, irrespective of funding and resource bases available to do so.

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Emblems Sweet of Our Dear Austral Land: the role of the School Paper song collection in the education of Victorian state primary school children, 1943-1968.

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Abstract

This paper will explore the way in which the songs printed on the back cover of each monthly issue of the School Paper in Victoria contributed to a sense of identity in children in grades three to six in the years between 1934 and 1968. The collection will be reviewed in relation to two frameworks: the stated preferences regarding the choice of 'suitable' song materials in the 1934 and 1956 course documents, and in view of Peter Musgrave's theoretical work on the role of the rest of the School Paper content on the development of a sense of identity in school children. These two frameworks provide the opportunity to discuss the collection in two contexts: in the light of the expectations of the music educators who wrote the music sections of the curriculum course materials, and in relation to the general expectations about the role of mandated curriculum resources in schools. Several threads are followed through the thirty-four years of the study: traditional folk song material, songs of the 'Great Composers' and aspects of patriotism, including loyalties to Victoria, to Australia (as a relatively new nation), to the British Empire, and to the tradition of the Anzacs. Some conclusions are drawn about the implications of the ways in which the repertoire developed on the nature of classroom music in state primary schools by the late 1960s.

Introduction

This paper explores the ways in which the *School Paper* songs contributed to a sense of national identity in children in grades three to six in Victorian state primary schools between 1934 and the demise of the *School Papers* in 1968.[i] The collection will be reviewed in relation to Peter Musgrave's theoretical work on the role of the rest of the *School Paper* content, as mandated and approved curriculum material, in the development of a sense of identity in Victorian primary school children. The expectations of the syllabus documents of the period will also be considered briefly, as a second framework. These contexts should illuminate the nature of these songs which over the years formed a collection to which every teacher in the state had access.

The School Paper

From its inception in 1896 the Victorian *School Paper* appeared in three editions: for grades III and IV, grades V and VI and grades VII and VIII, published monthly from February to December. Initially, all schools in the Victorian state system were required to use them as readers; when the *Victorian Readers* became available from 1929, schools were instructed to use them as a supplementary reader.[ii] The *School Papers* therefore provided an unique opportunity for the Education Department to provide resources to schools hard put to find suitable material any other way.[iii]

Until 1925, the editor of the Victorian *School Paper* was Charles R. Long, a school inspector and a lecturer at the teachers' training college in Melbourne. As editor, Long established a tone, focus and style which was largely maintained throughout the publication's life. The aims of the *School Papers* were described in this way:

(1) To give the children acquaintance with the great prose and poetic works of our literature; (2) to make them acquainted with the classic stories of the ages; and (3) to develop in them an understanding love of Victoria, of Australia, of the British Empire, and through these of humanity.[iv]

To theses ends, early editions included many selections from the 'great' writers and poets of the English literary tradition: Shakespeare, Milton, Tennyson, Keats and Browning were all represented. Alongside such material of Britain and Empire, Long included Australian stories and poems, in line with the stated intention of developing Victorian and Australian sensibilities. Peter Musgrave has argued that sanctioned texts used by Victorian schools, including the *School Papers*, have in this way played a part in developing a sense of Australian identity.[v] Building on the concept of a nation as an "imagined political community", Musgrave explores the ways in which the poems, pictures, stories and articles presented in the *School Paper* helped to develop such an identity, "a mental construct which has to be learnt , whether consciously or otherwise." [vi]

Musgrave suggests that material which supported this enterprise falls into four broad categories: the 'goegraphical', in which he includes the characteristics of the land, the flora and fauna, the divide between the city and the bush, the climate and the seasons; the historical heritage which includes state, national and imperial history; the nation's emerging political entity, and lastly, the sense of a particular Australian individual identity. [vii]

Musgrave describes the role of education in this process:
Schools clearly can be of importance in this process of what is sometimes called the maintenance of hegemony. Control of teachers and their training and of the content of what they teach, especially in the various social studies, are crucial here.[viii]

Articles, stories and poems were carefully chosen to present content which was considered to be appropriate. The *School Paper*, as a text used in all schools, was therefore instrumental in shaping the values and attitudes of generations of Victorian children.

Throughout its life, each issue of the *School Paper* carried a song on the back cover. The songs, like the rest of the content, were carefully chosen, a role which fell to the Supervisor of Music for the Education Department. Since the Supervisor was also responsible for the music sections of the Education Department's syllabus documents, which made specific demands on the teachers regarding the suitability of songs used in classrooms, the songs he or she chose for the *School Papers* illuminate the nature of what counted as 'suitable' or approved repertoire. Songs were just as hard for teachers to come by as suitable reading materials, so the supply of songs on the back cover gave teachers access to an approved song repertoire which, particularly in the early years, would have been impossible to find in any other way. To be included in such a publication therefore not only provided the songs with a very particular kind of orthodoxy but also ensured a supply of such repertoire.

Musgrave does not consider the role of songs in the development of a sense of Australian identity; in this paper I will do so, by exploring the extent to which the *School Paper* songs could be said to support the 'maintenance of hegemony'. In particular, I will discuss the degree to which songs supported a developing sense of Australian identity by differentiating Australia geographically as a land of bounty and of natural wonders, worthy of pride, love and loyalty, and also by educating children about the historical heritage of their country and inducting them into their patriotic duty, through overt expressions of patriotism.

F. K. Crowley has pointed out that the fact of Federation in 1901 did not automatically guarantee national loyalty. This was a federation of existing states, all formerly separate colonies of Britain. As a result, in the early days of Australia as a nation, its citizens held loyalties at several levels, and a sense of Australian identity was not necessarily paramount: " Loyalty to colony or to city transcended loyalty to the newly-established federal government. Parochialism was rampant." [ix]

As I have already mentioned, one aim of the *School Paper*, established while Federation was being planned, was to "develop in them [school children] an understanding love of Victoria, of Australia, of the British Empire". The order of priority, as Musgrave suggests, shifted after Federation and by the 1930s the *School Papers* had already spent three decades encouraging a national loyalty as a first priority, without, however, loosing the old ties to state and to Empire. These tanged and complex calls on patriotism were a characteristic of the Australian sense of identity throughout most of the years covered by this paper.

Loyalty to Victoria

Echoes of the nineteenth century pride in Victoria as an independent colony were evident in *School Paper* songs such as 'The Melbourne Centenary Song' in 1934, and again in 1935 with 'Sunny Victoria', sung to the rousing English folk melody ,'John Peel'. [x] The words of the latter were in the rural tradition, evoking the beauty of the bush through reference to Australian flora and fauna such as tree-ferns by a waterfall, wattle, tee-tree, bright parrots, magpies and kookaburras. The martial style of 'John Peel ' as a melody sat strangely with the rural words, but suited the purpose of rousing patriotism towards Victoria. This kind of state patriotism was not celebrated again through the song choices in the *School Papers.*

Loyalty to Australia

After federation in 1901, local composers enthusiastically wrote patriotic songs to celebrate the new nation, and encourage new national loyalties. [xi] Some of these songs found their way into the *School Paper* collection, and by 1934 the tradition of including patriotic songs about Australia was well established. Some were written in the style of dignified traditional European and British songs, extolling the virtues of Nature, but, in this case, Nature as it was manifested in Australia.

In accordance with Musgrave's suggestion that a sense of Australia's being geographically differentiated from other countries influences a sense of Australian identity, some songs delineated the Australian countryside in the same kind of way as English songs drew on shared images and understandings of the significance of English woods and fields as symbolic emblems. 'Springtime in Australia', for example, with words written by a local primary school teacher, H. A. Berry, to an existing melody which he had arranged for the purpose, dealt with the concept of seasons and climate.[xii] The words of the song placed the age-old idea of spring as a time of rejoicing and thanksgiving into a self-consciously Australian setting: "In the tea-tree near the slip rail, the wren trills his lay"; and, "Where the wattle's golden tresses are glowing, Emblem sweet of our dear Austral land"; and, "In the gully by the water the bellbirds are ringing, All the bush greets the morning and all hearts are gay". The singer was invited to imagine an Australian rural setting. But "shy buds" which are "peeping", the songs of the brown thrush, the fairy snow-drops and the leaping of young lambs all carried the resonance of a gentler English country-side rather than the realities of the Australian bush, and the waltz-like melody with its bright rhythm had the feel of a English folk song. This was, at best, an equivocal attempt to differentiate the experience of spring in Australia from that in England; the inclusion of representative Australian flora and fauna as "Emblems sweet of our dear Austral land", did not negate the Englishness of the song as a whole but it was an attempt, all the same, to express a sense of place which was particularly Australian.

Some songs were more explicitly patriotic, and took the form of an anthem, either in the dignified style of a hymn, or of a rousing martial song. 'An Australian National Anthem' was used in 1934 for Grades III and IV, and in 1938 and 1940 for grades V and VI. 'Advance, Australia Fair' appeared in February 1938 for grades V and VI. 'Unfurl the Flag', presented to grades V and VI in April 1937 was, in word content and musical style, representative of the martial style of patriotic song, written specifically to engender a grand loyalty to Australia. The words presented Australia as the promised land, and referred to the 'manliness' and diligence which was to be rewarded with plenty:

> Rejoice in fruitful teeming soil,
> In fleecy flocks and noble kine;
> Rejoice in fruits of manly toil,
> For honest labour is divine.
> Unfurl the flag that all may see
> Our proudest boast is liberty.[xiii]

The melody, a march in common time, had the rousing dotted rhythms on the fourth beat calculated to drive the melody forward with energy. The words 'Unfurl the flag', at the end of the chorus rose to a climax on high E flat. The style was unmistakably martial.

'Australia, Land of Ours: An Anthem' an example of a patriotic song in hymn style, was used in 1934 for grades V and VI and again in 1938 for grades III and IV. This song also referred to Australia as a promised land, wrested from the wilderness by noble (white) pioneers: "For where they fought old Nature, your soil in plenty flowers, And we shall mould your future, Australia land of ours!" This was the song which had been adopted in the 1930s

by the Victorian Education Department for use in schools, but it did not appear in the *School Papers* after this time. [xiv] Patriotic songs of this unabashed kind, as a means of stimulating loyalty to a new nation, vanished from the collections by the end of the 1930s, except in relation to Anzac Day and, less often, Remembrance Day.

Loyalty to Britain and the British Empire

The sense of being in some way an 'Australian-Briton' was reflected in the level of loyalty encouraged towards the British Empire. According to Musgrave, text book materials in Victoria used the celebration of Empire Day as a means of reinforcing the relationship of Australia to Britain and the British Empire. [xv] From 1905 Empire Day was celebrated on the twenty-fourth of May, Queen Victoria's birthday, as a part of the historical heritage calender. John Rickard claims that initially Empire Day was a way of promulgating a new style of imperialism, and in Australia developed from the British Empire League which was promoting the Boer War. The intention had always been to introduce children to imperial citizenship,[xvi] and the *School Paper* reinforced the imperial connection through articles, poems and pictures, and at times, songs.

Schools were required to observe Empire Day and *the Education Gazette and Teachers' Aid* carried instructions from the Education Department to schools regarding the appropriate ways to observe Empire Day. In 1934 the message from the Minister started with the admonition (printed in italics) that Empire day was to be taken seriously:

> *Empire Day is not to be regarded as in any sense a school holiday.* The morning meeting should be devoted to definite class teaching in such subjects as reading, recitation, history, geography and singing; the subjects and the treatment of the subjects being appropriate to Empire Day. The afternoon should include a public ceremonial, the parents being present, and a suitable programme of addresses and patriotic songs being arranged. [xvii]

Such instruction were repeated each year, but with increased level of detail, until by. 1964 Empire Day had vanished from the calender. While the British Commonwealth was still significant, the intention to drive an imperial loyalty through education in schools had gone.

The *School Paper* carried songs to help schools meet their obligations to celebrate Empire Day with patriotic songs, according to Departmental instructions. 'Hail Britannia, Glorious Nation', which had appeared twice in the 1920s, was used twice in the 1930s for grades V and VI, and then vanished from the collection. 'A Coronation Song' ran for grades III and IV in April 1937, and then again in May 1953, to mark the coronation of Elizabeth II. This song related specifically to the British monarchy, and supported the frequent pictures of members of the Royal Family carried on the front covers. The words had the ring of a fairy story: "For 'tis a royal day, the noble Queen is coming, she comes to London town". When the Queen toured Australia in 1954, grade V and VI children were provided with 'Flag Song' in the May issue, a song of greeting effusive in its tone of loyalty to the Queen and the Empire. It acknowledged the historical links between the two countries, symbolised emblematically by their respective flags: "The British flag along the sky, sends forth its signal royal, Look up and read its message high, with loving hearts and loyal", and," It stands as it has always stood, for honour, duty, hardihood" and furthermore, "And we will live and we will die, that evermore our flag shall fly, For God and Queen and right." [xviii]

The repertoire of Empire Day songs for grade III and IV children was meagre. Apart from 'The Coronation Song', there were only two songs: 'Little Children Sing Together' and 'The Brave Flag Flying', appearing in rotation, although not each year, throughout the 1940s and early 1950s. [xix] 'The Brave Flag Flying', written by an Australian composer, was focussed entirely on the glories of the Empire:

> May the brave flag flying Tell our love undying, For our King and Empire too. Far across the world it flies unfurled That honoured old red, white and blue. United her children stand Held fast to the Motherland, With our purpose ready And our courage steady For the task that we have to do, While it stands for right, it stands for might, That gallant old red, white and blue. [xx]

The melody, marked to be performed in 'march time', amply reinforced the military tone of the words. 'Children Sing Together' was similarly focussed on Britain as the motherland: "She is strong and brave and faithful, she will hold us by the hand", and referred to the "many loving children who are just like you and me" who will also "sing with fervent voices, God save the King". [xxi]

The imperial emphasis gradually shifted to the Commonwealth. The Grade V and VI issue in May 1957 carried 'Hymn to the Commonwealth', but the tone and style of music and words remained as they had always been: "With thankful hearts , O God, As one we stand and sing; And here in our great Commonwealth, Our homage now we bring". With the May 1960 printing of 'God Save the Queen' for grade V and VI children, the tradition of presenting a song in May to help primary schools celebrate Empire Day was virtually past.

These songs were adult in concept, both in word content and in their musical style. They were patriotic songs, traditional in character, and were clearly intended to educate children in a sense of patriotic duty.

The requirements of the syllabus documents regarding choice of song repertoire

In general, however, songs printed in the *School Papers* complied with Education Department syllabus requirements regarding repertoire; developing a sense of Australian identity was not a stated priority in this context.

The 1934 *General Course of Study for Elementary Schools* instructed that children should have a "knowledge of the folk songs of the English-speaking and Continental peoples", which together with guided listening of the "noted composers" would "inculcate a sincere love for music". Songs chosen were to be "suitable" and "every lesson should aid in the cultivation of an appreciation of worthy songs". [xxii]

The 1956 *Course of Study, Music* was more explicit regarding what was meant by "suitable" and "worthy" songs:

Not only should the topic be appropriate, but the words should be worthwhile and within the child's vocabulary. An attractive melody and strongly marked rhythm are also important factors in determining the choice of a song...[xxiii]

The need to choose songs which were not only musically worthwhile, but also likely to interest and suit the educational needs of children was thus clearly stipulated, and to this end, considerable trouble was taken to suggest what topics might be of interest. [xxiv] Such material was generally chosen, however, from British and European traditional and folk songs which had always formed the basis of school repertoire. In this context, the patriotic songs discussed above are unusual in that they often reflected a specific focus on Australia, and by no means related to the natural interests of the child. It appears that in the context of the requirements of music education, the didactic, patriotic songs which have been discussed in this paper were somewhat out of place, having been chosen to meet different needs, and eventually died out of the collection.

In 1934, of the twenty-two songs printed in the *School Paper* issues for grades III to VI, six were in the patriotic style discussed here; in 1954, no songs fell into this category, and by 1964,the grade V and VI issue carried the National Anthem in February to support Australia Day, and 'O Valiant Hearts' for ANZAC Day. Songs printed to support ANZAC Day remained, as did, to a lesser extent, those relating to Armistice or Remembrance Day and were also a species of patriotic song, and were thus an exception.

Conclusion

The songs discussed in this paper formed only a very small component of the song collection printed in the *School Papers*. It would be wrong, however, to underestimate their role in the musical education of children between 1934 and 1968.

Many of these songs were regularly used on ceremonial occasions, and were consequently steeped in a solemnity which set them apart from the rest of the repertoire. This particular kind of context, with its values taken directly from the adult community, lent these songs a legitimacy which had more to do with the establishment and maintenance of the kind of hegemony described by Musgrave than with the musical or educational values described by the syllabus documents. Although only a small number of the School Paper collection participated in this way in the enterprise Musgrave ascribes to the sanctioned texts used in Victorian schools, their contribution is significant. That the traditional folk genre from which the great majority of the rest of the repertoire came, and which eventually squeezed out virtually all of the patriotic repertoire, was presenting children with emblems of far off and foreign lands, is another story.

Endnotes

[i] The *School Paper* was replaced by *Orbit* and *Meteor* after 1968, both published with the sub-title *The School Paper*. Both continued to carry songs, but not with the consistency of the previous publication.

[ii] F. H. Morley and C. J. White, 'Special Services', in L. W. Blake (ed), *Visions and Realisations*, vol. 1, book 8, Melbourne, Education Department of Victoria, 1973, p. 1057.

[iii] F. H. Morley and C. J. White, p. 1059.

[iv] Edward Sweetman, Charles R. Long and Dr John Smyth, *A History of State Education in Victoria,* Melbourne, Critchley Parker for Education Department of Victoria, 1922, p. 283. The section from which this extract is taken was written by Smyth.

[v] P. W. Musgrave, *To Be an Australian?: Victorian School Textbooks and National Identity 1895 - 1965,* Melbourne, Paradigm Papers, Monash University, 1996.

[vi] ibid., p. 5.

[vii] ibid., p. 2, p. 9, and p. 16.

[viii] ibid., p. 1.

[ix] F. K. Crowley, '1901-1914', in Crowley, F. K. (ed.) *A New History of Australia*, Melbourne, Heinemann Educational Australia, 1974, p. 261.

[x] Education Department of Victoria, *School Paper*, 'Sunny Victoria', words by Gilbert M. Wallace, to the tune 'John Peel', grades III and IV, November, 1935.

[xi] The State Library of Victoria carries an extensive collection of this material. Generally songs were printed in Melbourne or in Sydney in the first two decades after Federation.

[xii] *School Paper*, 'Springtime in Australia', grades V and VI, November, 1934.

[xiii] *School Paper,* 'Unfurl the Flag', grades V and VI, April, 1937.

[xiv] Mention is made of the Education Department's preference for this anthem in a letter to Mr. A. N. Presswell, who had submitted a patriotic song to the Department for use in schools. Memo to Mr. A. N. Presswell from the Acting Secretary, 10th February, 1937. Victorian Public Records Series 10059/P1, Unit 166.

[xv] P. W. Musgrave, 1996, p. 23.

[xvi] John Rickard, *Australia: A Cultural History,* 2nd ed., London, Longman, 1996, p. 113.

[xvii] Education Department of Victoria, *Education Gazette & Teachers' Aid.,* 23 April, 1943, p. 99.

[xviii] 'Flag Song', words Veronica Mason, music A. E. Floyd, in *School Paper,* grades V and VI, May, 1954. From Allans *Part-song Series*, No. 76, Melbourne.

[xix] 'Little Children Sing Together' or 'Children Sing Together' ran in 1944, 1946, 1950, and 1954. 'The Brave Flag Flying' ran in 1945, 1949, and 1952.

[xx] 'The Brave Flag Flying', music and words by Bene Gibson Smyth, from *Special Day Songs*, Allans and Co., Melbourne.

[xxi] 'Children Sing Together', in *School Paper*, grades III and IV, May, 1944.

[xxii] Education Department of Victoria, 'General Course of Study for Elementary Schools 1934', *Education Gazette and Teachers' Aid,* November 22, 1933 p. 511

[xxiii] Education Department, Victoria, *Course of Study, Music*, 1956, p. 18.

[xxiv] ibid., pp. 28-9.

[xxv] Apart from a small number of substantial papers referenced, several anecdotal reports have been written including: 1) M. Theobald. University of Sydney. *Education's China Syndrome.* University of Sydney News. 23 May 1996; 2) C. Kearney. University of Sydney. *Education Students on the road to Taiwan.* University of Sydney News. 28 August 1997; 3) J. Mundy. University of Sydney. *The beauty of difference.* University of Sydney News. April 1998; 4) J. Castles. University of Sydney. *Teacher calls two countries home.* University of Sydney News. May 1999.

[xxvi] The coup in May 2000 changes none of the data or findings in this paper. It has put on hold further developments until political stability is restored.

[xxvii] This text (1975, 1987, 1992) is compiled by R. G. Smith from the Ministry of Education, Youth and Sport.

[xxviii] The text also includes examples of Maori music, music of the New Hebrides, Aboriginal music, music in the Cook Islands and ancient dances of Tonga. The final chapter of the book skims across Afro-American music, some Latin music, folk music and art music.

Biographical research: reflections on an unfolding case

David Forrest

The initial intention of this paper was to present a biographical sketch of the composer and educator Dmitri Borisivich Kabalevsky that was developed over the course of my doctoral research. It was while thinking about this paper that I decided against this approach and opted to consider some of the implications of collecting materials and assembling a biographical sketch of a composer and educator.

In my considerations of this paper two writers who at first glance are poles apart have influenced me. It is in the biographical work of these two writers that has impacted on my thinking of a biography of Kabalevsky. The first writer is Alison Lurie and her 1988 book *The Truth about Lorin Jones*. Lurie chronicles Polly Alter's search for the person of the American painter Lorin Jones. She sees the artist through her painting, and through the experiences of a range of people associated with her: an art dealer, her brother, her ex husband, the man with whom she "had lived after her marriage broke up (p.5). The book is the search of Alter trying to resolve aspects of the character of Jones within the context of her own life. The second writer is Gertrude Stein's 1933 study of herself in the form of *The Autobiography of Alice B. Toklas*. Stein takes us through her life as seen through the eyes of Alice Toklas. Stein through the voice of Toklas states:

> About six weeks ago Gertrude Stein said, it does not look to me as if you are ever going to write that autobiography. You know what I am going to do. I am going to write it for you. I am going to write it as simply as Defoe did the autobiography of the Robinson Crusoe. And she has and this is it (p.252).

The Autobiography of Alice B.Toklas poses many questions of authenticity and reflection. There are moments of great humour and illumination. The book provides a rich source of information of the person of Stein. Again, through the voice of Toklas, Stein suggests to her audience:

> I must say that only three times in my life have I met a genius and each time a bell within me rang and I was not mistaken, and I may say in each case it was before there was any general recognition of the quality of the genius in them. The three geniuses of whom I wish to speak are Gertrude Stein, Pablo Picasso, and Alfred Whitehead. I have met many important people but I have only known three first class geniuses and in each case on sight within me something rang (p.5).

From this literary beginning, this paper has emerged into a reflection and consideration of the place of biographical research in music and music education, and to reflect on the development of a specific case.

Initially the consideration of this paper was the place of the biography in informing and enlightening our understanding of the person, within the context of his life (including the time period and the country), But most importantly is the informing of our understanding of the music. In this sort of investigation we can never lose sight of the primacy of the music. A biography of a composer can assist our understanding of the music and it can assist our interpretation and enlighten our perceptions.

The research was not primarily interested in aspects of his life-it was concerned with his music. In order to unpack his music for children there needed to be an understanding of his philosophy. It was the aligning of the music and the philosophy against the life that stimulated great interest for me. The biographical sketch that emerged incorporated the significant events in his life as they related to the compositions, and in particular, his work with children.

An impetus for this paper came from a re-reading of Heller and Wilson's (1992) work on historical research in music education. They suggest that

> History ...has four meanings:
>
> (1) The actual past as it happened moment by moment in all its infinite detail throughout the world;

(2) The written account of the past, historians' reconstructions which are necessarily abstract and incomplete;

(3) The memory of the past that exists in the minds of living persons;

(4) The discipline or subject matter of history (p.103)

To this they talk of the value of historical research in music education, which is summarized as a need:

(1) To satisfy interest or curiosity,

(2) To provide a complete and accurate picture record of the past,

(3) To establish a basis for understanding the present and planning for the future, and

(4) To narrate deeds worthy of emulation (p.103)

My initial study on Kabalevsky was essentially about the person and his professional life, presented in a chronological manner so that he was paced I the context of his time and place. There was no possibility of producing a study of "the actual past as it happened moment by moment in all it's definite detail". For my study concerned with

> the written account of the past, historians' reconstructions which are necessarily abstract and incomplete; and the memory of the past that exists in the minds of living persons (Heller & Wilson, 1992,p.103)

The study was concerned with reconstructions and accounts of the past events. These accounts were amplified and clarified through " the memory of the past that exists in the minds of living persons'. These recollections offered valuable insights, even if at times they were as contradictory as the written accounts.

The research was undertaken to "satisfy an interest", and subconsciously a curiosity. There was a need to provide a "*complete* and accurate picture" from a particular perspective to provide an understanding of how the events and periods of his life related to the development of his educational philosophy and the production of his compositions, particularly those for children (Heller & Wilson, 1992,p.103).

As Heller and Wilson (1992) suggest "The reader craves to know how the details fit together and how the present story relates to what the reader already knows" (p.104). We have a general understanding of national and international events from a specific period of history. What is needed is a consideration as to how the individual and his work impact on the work of others and then in turn affect the nation and possibly the world. We are after all dealing with the story of an individual within a particular context.

Many writers mention Kablevsky's name in relation to other composers. From the start, I believed that there must be more material and interesting information than the two pages within *The New Grove Dictionary of Music and Musicians* (1980). When the searching commenced in earnest, it became evident that there was in fact a reasonable body of literature on or about the composer firstly for my purposes in English and then in Russian.

The Historical sources on Kabalevsky were quite extensive. His daughter (and her family) still lives in the family apartment near the Moscow Conservatoire. Within the apartment the composer's study, in which a complete collection of his printed music, some manuscripts, his music and record collection, letters, photo's, programs, editions of his books are housed, Nearby in the Glinka museum his manuscripts and correspondence are deposited.

On the visits to Moscow Kabalevsky's son and particularly His daughter have provided me with a series of insights and clarifications. I was able to take back to his daughter Mariya comments and ideas for her opinion. I have had the opportunity to visit with Dimentman, Khrennikov, His former colleagues and students. It was these discussions that have provided so much insight into the person.

It was interesting to speak with different writers on Kabalevsky from a range of publications. These people provided their insights into the man and his manner of dealing with history. So many people had their Kabalevsky story or were happy to recount their story. It was here that so much conflicting material emerged from the writers aligned to different composers.

It was at times difficult to construct the professional profile of the person. Essentially the study was concerned with answers to the two questions:

1.what he did?

2.When he did it?

These were essentially the easy questions to answer. From the answers to these questions came the further questions of:

3.Why he did it?

4.How he did it?

A deal of clarification needed to be undertaken, as there were discrepancies (that I will discuss later). As the research proceeded it became clear that many writers were providing the answer to the question:

5. To whom he did it?

Writers have postulated on the negative influence Kabalevsky had over his colleagues.

Before proceeding I would like to provide a short snapshot of this man Kabelevsky. For this paper I have opted a common framework of many lexicons:

> **Kabelevsky, Dmitri Borisovich.** Born in St. Petersburg, 30 December 1904 and died in Moscow 14 February 1987. He studied piano under Gol'denveyzer, Composition with Kutuar and Myaskovsky. In 1932 he was appointed assistant professor in Composition at the Moscow Conservatoire. In the same year he was appointed Editor of the State Music Publishing House *(Muzgiz)*. In 1940 he was admitted as a member of the communist party of the Soviet Union. He held numerous positions throughout his life. One of the most important was that of Chief of the Board of Feature Broadcasting, All Union Radio committee. From 1966 he was a Deputy to the USSR Supreme Council, the Soviet Unions parliament. In the later years of his life he was the Honorary President of the International Society for Music education. He is most renowned outside of Russia for his piano music for children. In Russia, His book *About the Three Whales and Many other Things* (1970) (and its derivatives) is still used as basic music education text in Russian schools, and his songs are an integral part of the school music curriculum.

In the Dictionary/Encyclopedia literature there are numerous entries on Kabalevsky. One of the Most comprehensive is in Sadie (1980) *The New Grove Dictionary of Music and Musicians*. In this entry by Mc Allister, Kalbalevsky was allocated approximately two pages. His more "renowned" main contemparies Shostakovich and Prokofiev each managed about 20 pages-not that pages equate to importance. There are numerous short entries on Kabalevsky in the literature many of these range from 50 to 100 words. As would be expected of these entries, they provide tiny snapshots of the composer, giving a glimpse of some of the "monuments" of the composer's output and a small range of landmarks in his life. In most cases the biographical details were if anything sparse, and were often concerned with some of the political events that surrounded most artists/workers in the former Soviet Union.

It was interesting to note that in the small biographical sketches a limited amount of material was presented. It usually consisted of major appointments, and main compositions. Some ventured into the territory that included aspects of his political life, and events that he was involved in that impacted unfavourably on other composers. Further research needs to consider the lexicon/taxonomy of music biographies.

A major task of this aspect of the research was to take the information from these snapshots then piece them together. What was produced was an overlapping jigsaw or a mosaic where the pieces did not quite fit together. With the assembling of the greater and increasing lesser monuments (or compositions) by the composer I found it important to actually produce a chronological listing of the composer's compositions and writings, with cross references to the literature. The first six months of the study produced an extensive listing of the approximately 300 works that constitute the 100 works identified by opus numbers. Throughout the duration of the study further works surfaced and were then inserted in the listing. These works were then placed against the jigsaw pieces that constituted the documented landmarks in the composer's life. It was interesting placing the compositions and writings against the events in his life, his contemporaries and that of his country.

What came out of this investigation was the range of inaccuracies that were evident in the literature. One of the common errors that readily could be tracked was the heritage of the dictionary entries and their writers. Others picked up materials quoted by one writer. A second major concern was the transliteration inconsistencies from the Cyrillic to the Roman alphabet, and the subsequent translation into the English resulted in any number of creative and imaginative names of compositions and events, that often had little to do with the original Russian. A third concern was with the inconsistency of dating works. A work could be described by the date of composition, or first performance, or first publication. Writers often did not clarify or distinguish between these dates.

Against a framework of the major national and international events, the details of his life were gradually aligned. All of the small "snapshots" were assembled to produce a landscape of his life as seen from a particular perspective of time. These entries appeared as a façade, or as a crude unmasking of the professional person. His compositions, writings, honours, appointments were listed. The jigsaw was starting to make a degree of logical sense without too many missing pieces. The quasi-neutral approach I adopted in bringing the materials together had to be weighed against the negative writings about him as well as the lack of information on specific aspects of his life that was available, or even adopting an apologist approach for the man and his work.

Kabalevsky was one of the most prolific writers on and editors of Russian/Soviet music and music education this century. In this capacity he shaped the way people viewed ideas on music. With regard to his own life he was a great editor. Very little that was written about his in the former Soviet Union would have been released without his consent. In effect he determined how people viewed his professional life. He clearly chose to keep many of the details of his life "off the record". As an astute politician Kabalevsky had to be extremely careful of what was said and written about himself and his views on any matter. In fact, He recorded what and how he wanted to be remembered (and quoted).

The official biographies of the composer provide a particularly shielded view. The specific Russian language studies on Kabalevsky are by Polyakova (1953), Danilevich (1954, 1963,1976), Glezer (1969), Grosheva (1956), Korev (1970), Pozhideav (1970), Viktorov (1974),

Prokhorova and Skydina (1994). In these studies selected aspects of his life have been explored and achievements acknowledged.

As an "editor of his life" there is some danger in the subject actually being the writer and the contributor of materials about his life. In one respect what better source of information, from another it is a clearly a skewed view of life. Is this what Gertrude Stein was trying to avoid in writing Toklas's autobiography or what the characters of Alison Lurie's novel were trying to conceal?

With any historical or biographical work there are aspects of the study that are seemingly transparent while others are complex and relatively unformed. A comparison could one of the Slaves for the tomb of Julius II by Michelangelo or a Rodin sculpture that appear to be emerging from the marble . In parts the sculpture has a clear definition while in the others they are left roughhewn. It is as if the person comes into clear distinction from one angle or perspective and a complete blur from the other.

My perceptions and understandings of the man are gradually changing. Over the time I have been associated with Kabalevsky and his music I have had to consider and reconsider my thoughts and attitudes to him. In all of this time, it is still refreshing to hear or play some of his music. It is that after all that we are ultimately concerned with.

Through this process I have not come to any significant conclusions about the place of biography in music education. There clearly are implications to the way we teach and learn. It is an area of research that can enlighten and inform our interpretations and perceptions. Whether it be Stein or Lurie, or the work of Heller and Wilson there is a discipline that should be explored for the benefits of education.

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An investigation of the Queensland year 8 music program - developing a program that engages the teacher and student

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Abstract

Year 8 (the first year of High School in Queensland) is a very important year of study as it lays the foundations for the five years of high school. However, it is sometimes a neglected area as more energy is often channelled into the senior part of the school. Interviews revealed that both teachers and students have negative attitudes towards the subject music in year 8. This action research project involved a District Music Coordinator and a class room music teacher collaborating in a year 8 music class. The project sought to improve the curriculum: its content and delivery in this area. This paper presents the findings of the action research project.

Introduction

Year 8 in the Queensland secondary school system is the last time students are exposed to music education before elective subjects are chosen. Generally students in year 8 experience a wide variety of subjects throughout their year of study. For year 9 and 10, students choose a set of subjects from the range offered at the school. New choices are made for years 11 and 12. Students wishing to continue study after year 12 need to select 'board' subjects as approved by the Board of Secondary School Studies. Many schools offer 'school based' subjects as well. These have a vocational and/or life skills focus. It is of concern that in recent years the number of high school students electing to study music at the senior level has declined.

There is no set syllabus [for year 8 music] that gives teachers the philosophical underpinning to develop their programs. This does not have to be a negative issue as it can free creative teachers to develop and implement an engaging and exciting program. However, it does mean that all students across the state do not have access to a core set of experiences. It also means that teachers do not have a guide for planning.

In my role as a District Music Coordinator for Education Queensland, one of my duties is to provide music staff for 25 High Schools. Over the last 5 years I have been concerned at the following issues: some principals have requested a decrease in the number/time allocation of their classroom music staff; in one high school there is no classroom music teacher; in 5 schools there are no year 11 & 12 music students; and in only 2 high schools are there separate classes in each year level for music, (in the other schools elective music classes are combined in composite classes - year 9 & 10 and year 11 & 12).

In 1998 I conducted a survey in Metropolitan Schools in an attempt to ascertain if there were dominant reasons why year 9 students were not electing to study music. This survey revealed that there were many reasons for their subject choices and no one reason dominated. The reasons given included: parental decisions, peer pressure, limitations in subject choices, OP (overall position) reasons; dislike of year 8 music and/or dislike of music teacher; studied music privately; and participated in school instrumental program.

An ethnographic study I conducted in 2 state high schools in 1999 revealed that many teachers and students have a negative attitude to year 8 music. The first class - *the silent music room* - consisted of 25 students sitting in neat rows of desks in a room that gave no indication that it was a music room except for the piano (that was never touched) in one corner of the room. For six weeks these students sat in their desks and copied down notes and rhythms from the board. They did not sing, play instruments, or make any sound. These students could write a major 3rd or a perfect 4th, but they had not idea what it sounded like or how or why to use the interval in a

composition. The teacher felt safe and secure in the knowledge that the students were quiet and well behaved! Discussions with the students revealed they would have liked to play some music - like primary school.

The second music room - *the fortissimo music room* - was the high-tech dream of every music teacher - keyboards; synthesisers; computers; pianos; sound system. What happened in this room? Each week the teacher would write 8 bars of melody from a pop tune on the board. She would demonstrate the melody on the synthesiser and then invite the students to play with her. Only two students were able to play the melody on the keyboard. The other 29 students would *make noise* by thumping on the keyboards; playing the demo tunes; experimenting with the rhythm section and when bored with this - just talk to one another. This cacophony of noise continued for 40 minutes each week for 6 weeks.

Following the above studies, an action research project was conducted in collaboration with a year 8 music teacher. This paper provides an overview of the experiences presented and the implications for music teachers; their year 8 students; and the music program.

Music Education - What do we want to achieve?

What then should be the aim of music education for students who are 12-14 years old, in their first year of high school and about to make subject choices for their future study? Reimer (1989, p. 153) believes that the overall goal or aim of the general music curriculum is to develop, to the fullest extent possible, every student's capacity to experience and create intrinsically expressive qualities of sounds. He believes that this aesthetic sensitivity is present in every student to some degree.

All students deserve and are entitled to a basic education in music. This education in high school should build on what has been learnt in seven years of primary school music education. In Queensland there is a well-established and thoroughly organised primary curriculum. There is access to instrumental, choral and classroom music in both the primary and secondary schools for students. What then do we need to do in Year 8 to ensure music education flourishes? Abeles, Hoffer & Klotman (1994, p. 107) see the purpose of music instruction in schools is to educate all students in music, not to separate the more talented from the less talented. They state that worthwhile education experiences in music should be provided for students so that they gain a basic education in the subject.

Swanwick (1988, p. 141) sees music encounter as always the ultimate and general aim of music educators, but within classrooms it is essential to be able to recognise and respond to the specific details of musical experience, sensitively and positively. Music teaching, according to Swanwick, can be effective only when the nature of music itself is understood and the development of students respected. Programs need to aim to musically educate all students - not just the talented ones. This should be the focus and goal of music education with performing groups such as choirs, bands and orchestras being a specialised component or extension of the program. To achieve this aim all students should be involved in music making - composing, listening and playing in a program that draws on music of all styles. There needs to be a balance between skills development and the acquisition of knowledge. All students need to be given opportunities to express themselves through music and develop their aesthetic sensitivity. The importance of technology should also not be overlooked as its use becomes mandatory in all classrooms today. Above all music experiences should be enjoyable but also a challenge for students.

Music education needs to strive to produce better musically educated students who will become the concert audiences, parents and community musicians of the future. McMurray (1991, p. 37) sums up the aims of music education by a translation from the universal aim of general education:

> It (music education) is to help everyone to further awareness of patterns of sound as an aesthetic component in the world of experience; to increase each person's capacity to control the availability of aesthetic richness through music; and to transform the public musical culture into a recognised part of each person's environment.

Methodology

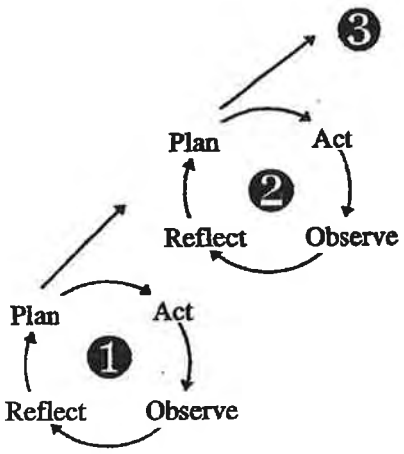
Action research is a form of collective self-reflective enquiry undertaken by participants in social situations in order to improve the rationality and justice of their own social or educational practices, as well as their

understanding of these practices and the situations in which these practices are carried out.... In education, action research has been employed in school-based curriculum development, professional development, school improvements programs and systems planning and policy development (Kemmis & McTaggart, 1988, p. 5). An action research model was chosen for this project because it enabled me to work directly in the classroom with the teacher and the students - in the natural setting. As Ira Shor puts it, *"it [research] happens everywhere else except every day in the classroom, where it is needed"* (cited in Regelski, 1994/95, p. 65). Also, I welcomed the opportunity to work collaboratively with another music teacher. So often music teachers work in isolation in their schools - isolation from general teachers and also other music teachers. Kemmis & DiChiro feel that collaboration *defines* action research (cited in Miller (1996, p. 105) and Kemmis & McTaggart (1988, p. 5) state that the approach is only action research when it is collaborative. Music teachers need to work collaboratively to improve communication; set up collegiate networks and build a common body of knowledge about music education and research in the subject. Working collaboratively would also give research projects undertaken, credibility amongst other music teachers and hopefully make their findings more transferable to this network of teachers.

The model adopted was devised by Zuber-Skerritt (1992), as shown in Figure 1. She described action research as *collaborative, critical and self-critical enquiry by reflective practitioners who are accountable and make the results of their enquiry public*. Action research is a cyclical process of planning, acting, observing and reflecting. Planning includes problem analysis and strategic planning. Acting means implementing the strategic plan. Observing includes monitoring and evaluating the action and its impact on the participants and the stakeholders. Reflecting on the evaluation results means drawing practical and theoretical conclusions and planning the next cycle of improvement or change in the action research spiral.

Figure 1.

Action Research Spiral (Zuber-Skerritt, 1992)



The upward spiral indicates continuous improvement of practice and extension of knowledge - personal knowledge and knowledge in the field.

The Project

The project was conducted over a term (10 weeks) in a Queensland metropolitan high school that has a total population of 600 students. The school is in a low socio-economic area. It has a year 9-10 music class but no

classes in year 11 and 12. The music teacher, recently transferred into the school, works part time - 2 days per week. She is a young and enthusiastic teacher who is also a PhD student. There is a small instrumental program consisting of a concert band and a stage band as well as a choir of 10 students. In most Queensland high schools, year 8 students are exposed to music education for one semester (2 terms), and then in year 9 they make subject choices for their senior years. At this high school, there are five grade 8 classes. Classes receive different levels of music education: 8A & B received one lesson (1 hour) per week in Term 1; 8C received one lesson (1 hour) per week in Term 2; 8D received two lessons (2 hours) per week in Term 2; and 8E did not receive any music education. [This immediately raises the question of equity of access for all students.] At the end of term 2 all these students were required to make their subject choices. Year 8D was available as the class where the action research project would be conducted. This meant the project had 20 hours of lesson time.

The music teacher, Glenda, and I met before the project started to plan the curriculum - its content and how it would be presented. At the end of each week we reflected briefly together on the progress of the lesson. Throughout the project we each kept a journal and at the end of each cycle (there were 4) we held a formal meeting to reflect and plan the next cycle. Interviews were conducted with the students (both individually and in small groups) to gain their responses to what was happening in their music class. Student questionnaires were completed at the beginning and the end of the project. Videos were used sparingly throughout the time to record student involvement in their music making. They were mainly used during performance activities and when practical activities were being undertaken by the students. Interviews were also conducted with other music teachers and university lecturers responsible for the pre-service training of music teachers.

Glenda and I were united in our aims of trying to discover how we could present experiences in year 8 that would stimulate students' interest; improve their knowledge and develop their aesthetic sensitivity to the art of music. Through the project we hoped to encourage more music teachers to reflect on their practice and work collaboratively to improve their practice. We believed that through this, attitudes towards year 8 music (teachers and students) could be improved and maybe a renewed interest in 'music' as a subject could be stimulated.

How can two music teachers plan a year 8 music program that will develop students musically and aesthetically as well as enhance positive attitudes in a time frame of 20 hours (2 x 1 hour lessons per week for 10 weeks)? A daunting task! The task became even more daunting when 3 lessons (3 hours) were lost to holidays and a science excursion; when equipment was not fully maintained at all times; and when music is only valued at the school as a "frill" subject. The main considerations in our planning included the integrity of the art of music; the students; the process of learning for this age group; the equipment available; and the school environment. A brief outline of the planned program is presented in Appendix I.

Discussion of Data

For this paper, I have concentrated on the data collected from the students' responses and reflections. There are four dominant themes that have emerged from this data: primary school music experiences had greatly influenced students' attitudes towards music; learning to play musical instruments was seen as very positive; the composing tasks were enjoyed; and subject choices for the next semester were made based on the desire to 'try' other subjects.

The written student questionnaire and informal interviews were conducted in the first two weeks of the term to identify students' attitudes to class music and their aspirations for the term. At this stage, the biggest influence was their experiences in primary school music. Unfortunately for most of the class this was a negative experience. The students did not like the 'Kodaly' approach of using handsigns, solfa and singing 'baby' songs. Learning to play the recorder also featured high on their list of negatives. A positive response was the playing of percussion instruments. In Queensland, primary music is a highly skills based program. For those students whose skills reach a high standard, it is very successful. Unfortunately many students who struggle to reach these high standards see themselves as a 'failure' in music. Their attitudes have been based on a very limited view of what music education is all about.

When students were asked at the end of term what they enjoyed most about the term, overwhelmingly they listed learning to play the guitar as number one. Many also enjoyed playing the keyboard and the drum kit. Through the use of these instruments, students felt confident about playing musical instruments; developed their playing skills and were introduced to the essential qualities of music. The boys especially identified the guitar and drum kit playing as 'cool'. For many teenage boys these instruments most probably represent the music that is 'most real' for them. Their self worth and self esteem rose when they realised they could do what their 'idols' do.

Composing their own music rated very high for many girls in the class. One student commented: *I didn't think I could ever compose a piece of music!* Once again it was through the participation and reflection of the task that the qualities of music were discovered. There were no separate theory lessons. The tasks were all encompassing and the students were 'making music' and after each task gaining a deeper understanding of the musical elements. All students were involved in the composing, practising and then performing of their compositions.

At this particular school, year 8 students make subject choices after semester 1. They are locked into these choices until the end of year 10. After only one semester, students have not experienced a wide variety of subjects and many students revealed that the reason for not choosing music as a subject was because they wanted to try other subjects. Nine students from the year 8 class chose music on their selection list. At first this number seemed disappointing low, until an investigation of the subject selection form revealed that the compulsory subjects are heavily weighted for the maths, language, science, and health and physical education areas. Once these subjects are locked in there is little room for electives. This type of timetabling disadvantages music and in fact all the arts.

Implications

The purpose of this project was to investigate the year 8 music curriculum - its content and delivery. The project indicates that it is possible to construct and deliver stimulating and enjoyable experiences that will capture the interest of year 8 students. There are however, implications for music teachers, the program and the students. The experiences presented need to build on the skills developed at Primary School as students are ready to move forward and be challenged. The theory components and skill development should not be taught in isolation to music making. The program needs to be all encompassing and not a linear skills or theory program, not a technical approach. At the forefront we need to keep in mind that music is intrinsic and we need to preserve the integrity of the art form. *A large part of music learning is about revisiting the elements of music at progressively deeper levels of understanding especially when we engage in making music in an environment constructed by a teacher (Dillon, 2000).*

The music teacher needs to choose musical examples that include the kind of musical knowledge/elements that are to be conveyed. These examples must come from a wide diversity of musical styles, including historical periods and world music as well as including the current popular music. As Reimer (1989, p. 179) indicates, we should explore all musics freely and openly and with a nonprejudiced attitude (this applies particularly to the teacher), seeking for musical understanding and enjoyment wherever it can be found. We must avoid the dichotomy of teacher's music-students' music. The presented music can be deconstructed in terms of essential musical qualities - including terms such as melody, rhythm, tone colour, dynamics, tempo.

The majority of students in the project wanted to be engaged in music making and were excited about making progress. Students at this age are generally keen to express themselves in music especially as individuals and as adolescents. Students can be given a challenging task to compose a piece with those dimensions that have been explored through various musical examples, practise it, and then perform the composition to the class. The next step is to assess the success of the work, discuss it and reflect on the product and process in musical terms. As Dillon (2000) confirms *if we want year eight students to discover the intrinsic quality of music - the joy of music - then we must 'make music'. That process must be meaningful to the student!*

Conclusion

When we listen to music, create it and perform it we are drawn into the process. Csikszentmihalyi (1990, p. 4) says we get *flow* from it - an optimal experience. He says that optimal experiences add up to a sense of mastery, a sense of participation in determining the content of life. He further states that access to good music is supposed to make our lives much richer....and when seriously attended to [music] can induce flow experiences (p. 109). All students deserve access to an education that includes music experiences which are a unique source of enjoyment and delight. If students in our year 8 music classes could get *flow* from their experiences, these classes would be enjoyable times for all - teachers and students, and interest in studying music would be stimulated.

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Appendix 1

Outline of Weekly Program

Week 1

Introduction to class and music room rules	***Skills***
Revision of rhythms learnt in primary school	***Knowledge***
(taken from current pop tunes-played with	***Performing***
drum sticks)	***Listening***
Parts of drum kit	***Reflecting***
Students play rhythms on drum kit	
History of rap music	
Listen to recorded raps; perform raps	

Week 2

Students write own raps in self selected groups	***Composing***
Perform raps	***Performing***
	Reflecting

END OF CYCLE 1

Week 3

Theory - notes of staff, melodies	***Knowledge***
Keyboard - an introduction: hand position,	***Skills***
and note placement	***Performing***
Practice tunes - 2 from classical repertoire	

Week 4

Keyboard practice	***Performing***
Sing keyboard pieces	***Reflecting***
Performance of pieces - individually and as a class	

Week 5

Sing 3 new tunes for keyboard	Knowledge
Practise tunes on keyboard - 2 from modern style;	Performing
1 ethnic tune	Reflecting
Play original recording of keyboard pieces	Skills
Theory - structure of melody	

END OF CYCLE 2

Week 6

Discussion - what is music?	***Knowledge***
Seven excerpts played on CD	***Composing***
Key questions: Is this music? Do you like this piece? Why or why not?	***Reflecting***
Elements of music	
Graphic notation	
Soundscapes	
Listen to examples of 20 century composed music	
Start to write soundscape - in self-selected groups	

Week 7

Perfect soundscapes	***Performing***
Practise soundscapes	***Skills***
Perform soundscapes	***Reflecting***
Introduction to guitar	

Week 8

Practise chords on guitars	***Performing***
Instruments of the orchestra - play musical examples	***Knowledge***

END OF CYCLE 3

Week 9

Combining rhythm and melody	***Knowledge***
Use own name as basis for pentatonic melody	***Composing***
Perform on keyboard and/or xylophone	***Performing***
Introduction to composition: compose at least 8 bars - chorus-like, write on staff notation for guitar, keyboard, drum kit and vocals	***Reflecting***
Play choruses from various vocal arrangements	

Week 10

Work on compositions (in groups)	Composing
Practise	Performing
Performance of compositions	Reflecting

END OF CYCLE 4

Appendix 2

Brief Reflections of Cycles

Cycle 1

Glenda and I decided to build on the students' knowledge from primary school and not subject them to lessons of relearning the elementary elements. In the first lesson the students were expected to aurally and visually recognise rhythms, and then to extend their skills, the students were given drum sticks to tap the rhythms and in turn play the drum kit. During the first cycle of 2 weeks, the students were composing and performing. This worked extremely well and most students were on task. The performance and videoing of the raps proved to be very successful. The raps were well written (for a first task) and most groups took pride in their performance and were keen to see the video of the performances.

Cycle 2

Cycle 2 was primarily devoted to keyboard skills. This involved playing and singing a repertoire of 5 pieces - two classical, two modern and one ethnic. The original versions of all pieces were played for the students. The aim was to get each student to at least play the right hand of each piece. We hoped that some students would take up the challenge of using the left hand as well. This cycle brought mixed results at first. The task was made a little harder as there were not enough keyboards for every student and some were in a state of disrepair. While some students worked well at the keyboards, some found this a time for annoying anyone around them; thumping on the keyboards; and making lots of noise. This was mostly evident when students did not have their own keyboard. Cristy was excited about playing keyboards and practised in her lunch hour. She excitedly reported to me: 'Hey Miss I can play two hands'. Stephen was troublesome and at first did nothing except annoy others around him. I decided to make Stephen my personal challenge. I sat with him for a whole lesson and he worked very well and was able to master the 2 modern tunes by the end of the session. He did not fully understand the rhythm and was not able to read all the notes without the assistance of some names being written on them - but he had succeeded. He was very proud of himself. I was also thrilled with the results - but how often can a teacher sit with one child for one hour when there are 29 others in the room! Glenda reported that Stephen had started coming into the keyboard lab to practise at lunch time.

Cycle 3

The important tasks in this cycle were the writing of soundscapes and developing guitar skills. Again this brought mixed results. Some of the soundscapes were very creative and imaginative. Some of the performances contained creative ideas but were very brief. More help is needed for students to be able to expand their ideas and have the confidence in presentation. Guitar practice was greeted with great excitement. Obviously every student of this age wants to be able to play a guitar! Again the problems occurred when there were not enough guitars in good repair for all students and the ratio of 1 teacher to 30 students where some students need individual assistance. Many students returned to the music room to practise the guitars and some took guitars home for extra practice.

Cycle 4

The culminating activity for the term was a group composition to be written, practised and then performed for the class. Unfortunately the practise time was cut short as the school introduced a special timetable for year 8's to complete the term (and this did not include music)! Some groups were able to set to work immediately incorporating the skills and musical terms and processes they had encountered during the term. Others needed much guidance but were still able to produce a composition. The ideas presented in the performances showed some creative and interesting ideas. The loss of time for practice resulted in some performances not being as polished as was hoped. All students however, did perform their compositions.

Influence of Christian Missionaries on Music Education in Taiwan

Abstract

This paper traces the influence of early western missionaries and settlers on the development of music in the schools and colleges of Taiwan. Two distinct stages occur in the expansion of western music in Taiwan. The first

was during the period of Dutch occupation between 1624 and 1642. When Dutch missionaries brought Western religious music into Taiwan. The second stage began almost two centuries later when, under an agreement with the Ching government, missionaries, predominantly from the British and Canadian Presbyterian churches, arrived and Western music, particularly religious music, has introduced into churches and schools.

In southern Taiwan British Calvinists, Dr. James Maxwell, Rev. Hugh Ritchie and Rev. William Campbell established music and singing as part of their religious services but it was the Rev. David Smith who, in 1876, introduced the first formal music lessons at Tainan Theological College. Music as a school subject was established by the Presbyterian missionaries at Chang Jung Middle School and Chang Jung Girls' School and was continued later during the period of Japanese occupation after 1895. Chang Jung Middle School was established in 1885. From the beginning music played an important role both in the school curriculum and extra-curricular activities such as choirs and concerts. The curriculum of the Tainan Presbyterian Girls' School (established in 1887) included music, which comprised harmonium and pipe organ, with opportunities for students and graduates to perform in church services and at concerts in the wider community.

The development of music in northern Taiwan was largely due to the contributions of three main individuals: Dr. George Mackay, Mrs. William Gauld and Miss Isabel Taylor. In 1872 Mackay, a Canadian Presbyterian minister, arrived in Tamsui where he remained for the next twenty years. He encouraged music as an integral part of religious life and established Oxford College in 1882 and Tamsui Girls' School in 1884. Mrs. Gauld played a vital role for thirty-one years in bring Christian education to northern Taiwan. She taught theory, pipe organ, piano and singing in churches and schools and her students continued this tradition. Canadian music teacher, Miss Taylor, migrated to Taiwan in 1931. She taught general music and piano at Tamsui Girls' School and later taught and conducted many church choirs. Throughout her life she promoted western music particularly theory and piano technique and was jointly responsible for a series of hymn-books which became the model for Presbyterian Churches in Taiwan.

Influence of Christian Missionaries on the Music Education in Taiwan.

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Abstract

This paper traces the influences of early western missionaries and settlers on the development of music in the schools and colleges of Taiwan. Two distinct stages occur in the expansion of western music in Taiwan. The first was during the period of Dutch occupation between 1624 and 1642. When Dutch missionaries brought Western religious music into Taiwan. The second stage began almost two centuries later when, under agreement with the Ching government, missionaries from the British and Canadian Presbyterian churches arrived and Western music, particularly religious music, was introduced into churches and schools.

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Introduction

There were two stages in the expansion of western music in Taiwan: the Dutch-Spanish period and the British-Canadian colonial rule respectively. The first stage began in 1624, when the Dutch invaded Taiwan, and ended with their expulsion by Cheng Cheng-Kung[75] in 1662.[76] The Dutch Protestant missionaries were then forced to leave[77], and their music was banned by the government.

During this first stage, Dutch missionaries brought western religious music into Taiwan. The missionaries built churches[78] and schools, and taught singing and religious ceremonies to the indigenous population as part of their mission. The church choir lessons at these religious schools were the first attempt at western music education in Taiwan.[79] While the influence of Dutch missionaries on music education was felt throughout the whole of Taiwan, their education activities were most successfully integrated in the central and western regions.

From 1626 to 1642, after Spain captured the northern part of Taiwan, the Dutch influence was challenged by Spanish Dominican friars. The Spanish Catholic missionaries spread their own faith through music.[80] In 1642, the Dutch regained possession of the whole of Taiwan and expelled the Spanish, ended the religious activities of Catholic missionaries. The first stage of western musical influence in Taiwan therefore mixed the efforts of Dutch Protestant and Spanish Catholic missionaries to spread religious music. Although details are lacking regarding the exact content of music education, it appears that music activities were limited to learning basic musical theory, hymns for the church choir and music for church worship. Chen describes the music of this period as being only for "service" and "preaching", rather than representing a general education in music.[81]

The second stage of western musical influence in Taiwan began in 1860, almost two centuries after the Chinese had expelled the Dutch, when the Ching Government signed the Tienchin Treaty with Great Britain and France. This opened Tamsui Harbor, and soon after the Keelung and Kaohsiung ports in the North and South respectively, for commercial activities. Missionaries brought western music into Taiwan for the second time.[82] In September 1860, Dr. Carstairs Douglas and H. L. Mackenzie of the British Presbyterian Church came to Taiwan to spread their faith in Tamsui and Monchia. From this time, churches not only brought western music into Taiwan, they also promoted and influenced the development of music education in schools. The two most influential churches at this time were the British Presbyterian Church of the south, and the Canadian Presbyterian Church of the north.[83] These churches incorporated both western and religious music into the musical lessons and religious activities of the school.

These later influences had no links to the work of the early Dutch and Spanish missionaries as their teachings were rejected completely by the Chinese government after 1662. The British and Canadian missionaries were more successful than the Dutch and Spanish in creating education institutions and these survived the change from Chinese to Japanese rule. The second introduction of western music and music education methods therefore marked a milestone in the history of music in Taiwan.

The discussion will focus on the role of missionaries during this second phase in introducing both music and methods of music education into the secondary schools of southern and northern Taiwan. The aim of this paper will be to assess the contribution of early missionary activities towards the development of western music in Taiwan.

The Christian Church of Southern Taiwan and Music Education Development in Schools

The Christian Church of Southern Taiwan was founded by British Calvinists. On 16 May 1865, Dr. James L. Maxwell, a medical practitioner and minister, and several of his assistants came to Taiwan.[84] In June, they began their religious promotional activities, while at the same time treating patients in Tainan. In 1867, Reverend Hugh Ritchie[85] joined the missionaries. Four years later, he was followed by Reverend William Campbell.[86] Reverend Campbell was the first missionary to establish à school for the blind and mute in Taiwan in 1871. This school published a Bible and sacred poems and included piano and singing instruction in its curriculum.[87]

A letter written by Reverend Campbell (on January 20,1872) indicated that singing and the hymn-book, as used in sacred poem, played an important role in church worship. He said:

> The worship in Lord's Sabbath sessions starts at 10 in the morning and 2 in the afternoon; the activities are as follows: sacred poem, prayer, recitation of the Ten Commandments, brief explanation, sacred poem, prayer, sermon, preaching, prayer, doxology, benediction. [88]

Further: "Two public services are held every Lord's day. . . and the hymn-book used on both occasions is a small collection which was prepared by several of the missionaries in Amoy."[89]

The hymn-book, called the *Iong-Sim Sin-Si*[90] in Fukien dialect was introduced into Taiwan by Reverend Douglas in 1860.[91] A later edition, dating to 1871 and edited by Reverend W. C. Burns and Rev. Douglas, was published in native dialect. It contained fifty-nine hymns, and was later expanded to 122 hymns in 1910.[92] The description of this hymn-book is as follows:

> The collection made use of by the Church in Formosa (Iong Sim Sin Si) during many years contains only fifty-nine hymns, some of them being original compositions, and other well-known hymns in circulation among English-speaking Christians. So far as can be ascertained, all of them seem to have been composed or translated by the earlier missionaries at Amoy.[93]

Reverend Douglas was thus influential through composing a Chinese hymn-book but also in music education generally. Perhaps Douglas's chief accomplishment was to prepare a Sol-fa music book for use by his students. This achievement is highlighted by his contemporary, Seward, who put the matter as follows:

> He got up a Sol-fa music book for it [hymn-book], adapting good tunes to the native voice, which does not easily sound semi-tones. From this book, when time allowed him, he taught not only the students in the Training Institutions, but the children in the juvenile schools, with much success, and with enjoyment to himself as well as to the receivers of a music education so novel, and so much in advance of their national music.[94]

Reverend David Smith was the first Presbyterian to introduce music as a subject in southern Taiwan when the Tainan Theology College was established in 1876. Other schools, which were established by the Presbyterian missionaries prior to the occupation by the Japanese (1895), included Chang Jung High School, and Chang Jung Girls' School (1887). Schools established during the period of Japanese occupation, were the Women's Training Ministers School (1896) and the Tainan Girls' Theological School (1928). All these schools combined religion and education into one, and music was a subject which was emphasized.[95] More is known about the development of music education at the Chang Jung High School and the Chang Jung Girls' School. So they will be discussed in detail.

Chang Jung High School (1885 to 1945) - School History and the Development of Music Education

Chang Jung High School, which originally catered for boys only, was established on September 21, 1885. George Ede was the first principal serving from 1885 to 1896. The school was located in Tainan City.[96] Music classes were first taught by Mrs. Johnson.[97] The music lessons included sacred poems, sports songs, and musical instruments.[98]

Under the third principal, Mr. Edward Band (serving from 1912-1935), music remained an important subject within the four year high school course.[99] The music textbook was based on the hymn-books using the Fukien dialect.[100] Mr. L. Singleton and Mr. Lin Chen-Cho were in charge of the music lessons.[101] Students also had the opportunity to participate in extra-curricular musical activities such as the singing club and the harmonica club.[102] For example, in 1927, in the celebration ceremony of the 50th anniversary of Rev. Thomas Barclay's promotion of Christianity in Taiwan, the school held a joint concert (which included the Hallelujah Chorus) with the Tainan Theological College and the Chang Jung Girls' School.[103]

During the term of the fourth principal, Kato Chotaro (1935-1945), the school underwent several main changes. Music lessons were taught now only to the third year, however, the choir and harmonica clubs continued to function.[104] Mr. Lin became the instructor for the music class and extra-curricular music club. In 1941, the school's military brass band participated in the street parade and performed in the joint concert of primary and secondary schools of Tainan City.[105] There is no earlier evidence of this band however it can be assumed to have existed for at least some period prior to this event.[106] After the Japanese attack on Pearl Harbor, which started the war in the Pacific region, education became more influenced by practical military training. The Japanese military asked music specialists to compose military songs, so the school began to teach military songs[107] in music classes.[108] After the end of the Japanese protectorate, Principal Kato was escorted back to Japan.[109] This inclusion of varied music such as organ, harmonica, and orchestra make it is clear that the school considered musical education to be an important part of the curriculum.

Tainan Presbyterian Girls' School (as Chang Jung Girls' School) - School History and the Music Education Development (1887-1945)

The Tainan Presbyterian Girls' School had a long history in Taiwan. In 1867, Reverend Hugh Ritchie joined the missionaries and, with his wife, planned to develop education for women and girls in the south. In 1887, the Tainan Presbyterian Girls' School was opened with Miss Joan Stuart and Miss A. E. Butler, who had been sent to Taiwan in 1885 by the English Presbyterian Women's Missionary Association.[110]

During this period, the school carried out important educational activities, especially in music. In addition to the regular middle school curriculum of Japanese education, the girls' school paid special attention to bible study, music, athletics, art and home-making.[111] One teacher was long remembered: "Mrs. Margaret Gauld... taught music to several generations of middle school... She will be long remembered as "the mother of music" in the church in Formosa."[112]

Students learned harmonium or pipe organ, at a time when there were many opportunities for music graduates to play in church services or in other concerts. MacMillan pointed out:

> The influence of these courses may be seen in the place taken by graduates in the life of the churches.... No church in the island need be without organists able to lead the congregation in the service of praise. There are, in almost all churches, graduates of the church's girls' schools with training in music. And at the frequently held concerts in the larger cities, attended by audiences that fill the largest auditoriums, women trained in the music courses of these Christian schools assume important roles.[113]

In 1927, Tug-Men church, located in Tainan City, organized a choir called the "CJGC[114] Praise Group", which included students from the Chang Jung Boys' and Girls' Schools. Mrs. Gauld and Miss Sabine E. Mackintosh[115] took turns in conducting this choir which practised for two hours every Friday afternoon. The choir's Sunday service was particularly popular. In 1939, Kasho Tetsuo (1939-1945), a trained educationalist and missionary came from Japan to take charge of the choir. The school still emphasized music education, such as teaching harmonium and individual piano. Music concerts took place twice each year and a music recital, attended by all students, was held every week.

The Christian Church of Northern Taiwan and School Music Education Development

This discussion traces three remarkable missionaries, George Leslie Mackay, Mrs. Margaret M. Gauld and Miss Isabel Taylor, and their influence on music education in Taiwan in the late nineteenth and early twentieth centuries. The music curriculum of the Tamsui High School (established 1914)[116] needs to be considered because of the contribution made at the school by both Mrs. Gauld of the Foreign Missionary Society of Canada and Taylor to music education in Taiwan generally.

On March 9, 1872[117] Dr. Mackay,[118] a Canadian Presbyterian minister, arrived in Tamsui. In almost 20 pioneering years (1872-1901), Mackay not only trained many students for service in the church and undertook missionary works, but also encouraged people's Christian faith through music. As one of the missionaries testified, the newly converted faith and music often ran together: "I sang a hymn "the road close to home" to him, afterwards he was very moved and said: the hymn you sang I liked it and it also comforts my heart, I believed your preaching of the Gospel. . . I have decided to be a Christian."[119]

William Campbell, a fellow missionary, described one of Mackay's services as combining not just music and faith, but also Canadian and Chinese influence. Campbell wrote that: "Proceedings were commenced by singing one of our beautiful Chinese hymns,[120] and then Mr. Mackay and myself tried to make them understand something about repentance toward God and faith in our Lord Jesus Christ."[121]

Mackay's work in bringing Christian education to the north of Taiwan included establishing 60 chapels.[122] He also established Oxford College in 1882, which afterwards became Taiwan Theological College, and Tamsui Girls' School in 1884. Apart from these schools, the only others which were established during the period of Japanese protectorate (1896-1945), were the Women's School (established 1910) and the Tamsui High School (1914).[123] The subject of music was emphasized by all these schools.[124]

Margaret Gauld was an influential music teacher. With her husband, Dr. William Gauld, she undertook pioneering work for 31 years bringing Christian education to northern Taiwan.[125] Mrs. Gauld's made a varied but highly significant contribution to music education. She was one of the first to introduce music education formally and systematically to north Taiwan. After she arrived in Tamsui she taught simple theory, pipe organ, piano and singing especially using the Tonic Sol-fa[126] method, in churches and schools. There is no specific information about Gauld's Tonic Sol-fa curriculum, but it can be assumed that she followed *The Standard Course of the Tonic Sol-fa Method.*[127] She also trained several musicians and encouraged them to develop music education. Wu describes her busy schedule thus:

> Mrs. Gauld taught pipe organ and piano at the Tamsui High School and Taipei Theological College every morning. In the afternoon, she taught singing in individual groups. Then after 3:30pm, she continued teaching instruments until 5:30pm. After dinner, she taught music to some students from local churches or Christian people until 10:30pm. She did this work every day. On Saturday and Sunday, she went with her husband to teach music in the local churches or visited other churches established by the missionaries.[128]

Mrs. Gauld composed hymns, although only one remains in existence which she revised and it was called 'If you get lost and disappointed' (li na khiam-kheh chin sit-bang).[129] She was also the first person to advocate choirs singing in harmony in local churches. Before 1918, Mrs. Gauld taught the choruses at Tamsui High School, Tamsui Girls' School, and Taipei Theological College, and was the director of local church choirs such as the Shuanglien, Monchia and Taipei Presbyterian churches.[130] Mrs. Gauld's ability to conduct school choirs untrained in western music to sing Haydn's *Creation* and Handel's *Hallelujah Chorus* in public concerts demonstrated her skill in music instruction.[131] The function of the school choirs was to participate in school concerts and spread the western musical tradition through middle and southern Taiwan and Japan[132] and record music for transmission by local radio stations.[133] One of her students, Dr. Chen, described Mrs. Gauld's contribution: "The churches in Taiwan were applauded by the world as "The Singing Church" because of Mrs. Gauld's efforts. She encouraged people to love music and sing the hymns."[134] Mrs. Gauld's mission to bring religious music education to Taiwan succeeded. Many years later, this music is considered by the Taiwanese as their own.[135]

Isabel Taylor was a recognized Canadian piano teacher, who in 1931, at the age of twenty-two, was sent to Taiwan by the Canadian Presbyterian Women's Missionary. Taylor was born in Scotland in 1909 and at eighteen months of age migrated with her parents to Canada. She graduated from the Royal Conservatory of Music of Toronto,[136] majoring in piano and singing. On arrival in Taipei in September, 1931, she commenced teaching music at the Tamsui Girls' School, where she instructed in general music and piano. Later, upon recognising a lack of conductors for the church choirs, she went to Westminster College in the USA to study conducting. On her return to Taiwan she taught church choirs in many locations. In 1940, she formed a chorus from these various church choirs to perform J. Stainer's *The Crucifixion* (1887).[137] A review from the Church News Report stated that "this concert, which presented religious music in Taiwan, moved church music forward a big step, it has written a new page."[138] In the forty years prior to her death in 1992, Taylor promoted Western music, specifically theory and piano technique as part of her foreign music teaching methods in Taiwan. Throughout her life in Taiwan, Taylor demonstrated her care for and love of her pupils and adopted country through her extensive efforts as a music educator.[139]

Miss Taylor's contribution to music education was in four principle areas. Firstly, her music background was very strong and her piano skills outstanding. Accordingly, her introduction of musically and technically sound systematic piano teaching meant that students were able to gain solid musical skills. In addition, she taught new skills, styles and repertoire different from that of Mrs. Gauld who used only one book of late nineteenth century music, *Giant King*.[140] In Miss Taylor's piano class, she mainly taught elementary piano techniques using a method and materials from the examination board of the Toronto Conservatory of Music.[141] Secondly, in addition to her work at the Tamsui Girls' School, she also taught school choir at the Tamsui High School and the Taiwan Theological College. She reformed Mrs. Gauld's practice whereby school choir's only performed outside the school. Miss Taylor believed the school choir should belong to the school and its church. But she continued also the practice established by Gauld of singing outside the school. She was also both director and conductor of local church choirs such as the Tamsui, Monchia and Toa-tiu-ia churches.[142] Taylor believed that the school choir should sing during the Sunday service and that it should be managed by a church committee.[143] Thirdly, she trained many music educators and musicians including Reverend Tan Su-Chin (previously a student of Mrs. Gauld), Cheng Chin-Jung (a former of YMCA church choir conductor), Luo Wei-Tao (a former head of the music department of Tainan Theological College and an ethno-musicologist) and others.[144] Fourthly, in 1958, she was a member of the Presbyterian Hymns Committee and, with other members at the Tainan Theological College, she produced a series of hymn books. These books included 523 hymns sung in Fukien language, and became a model for hymn books in all Presbyterian churches in Taiwan.[145]

Conclusion

The second stage of missionary music in Taiwan was significantly more important for the development of music education than the first. During the Dutch-Spanish period, western religious music was only employed for the services and preaching and not utilized in the school music education. In the second stage, the British and Canadian missionaries were more successful than their predecessors in developing western music. They did not limit themselves to church music and encompassed music education as well. These developments which included the introduction of singing clubs and other extra-curricular activities, have persisted in Taiwan to the present day. Missionaries and their schools formed a foundation for the future development of western

(religious) music in Taiwan. These developments were also important in religious education, as the first step in learning the bible was considered to be through music.

The influence of the second phase of music education was at least partially attributable to the significant efforts of a few notable individuals. Mrs. Gauld and Miss Taylor's abilities as professional musicians have been reviewed by different scholars. "Mrs. Gauld will be long remembered as 'the mother of music' in the church in Formosa [Taiwan]."[146] "The churches in Taiwan were applauded by the world as "The Singing Church" because of Mrs. Gauld's efforts."[147] A newspaper report of the time stated that "Miss Taylor was a musical angel who demonstrated her care and love of her pupils and adopted country."[148] In terms of school and church music teaching, they initiated many developments which are still evident. These included the introduction of training for conductors, the composition of musical books and the organization of musical performances. Their aims were essentially to share their musical training and experience with the pupils in the religious schools of Taiwan. The contributions of these music teachers to the development of music education in Taiwan are still evident in the current curriculum and teaching doctrine.

Endnotes

[1] Cheng Cheng-Kung (also known as Koxinga), was a Ming Loyalist. When the Manchu troops (as known as Ching government) occupied northern China, he brought his troops to Quemoy in 1661. He wished to return to the mainland one day to restore the Ming dynasty. He opened Taiwan to Chinese settlers but did not go back to China. The Government Information Office, 1997, Taiwan, Taipei: The Government Information Office Press, p.61.

[2] Chen, P. C.1995, History of New Music in Taiwan (Tai-wan hsin yin-yueh-shih), Taipei: Yueh Yun Press, p.47.

[3] In 1662, under the Koxinga family, the island had become increasingly Chinese; the government destroyed all of the churches and Training Ministers schools, which the foreign church ministers had built during the Dutch protectorate.

[4] Arnold described the church's function "all educational work undertaken by the Dutch in Formosa was done in the interests of the Dutch church." Arnold, J. H. 1908, 'Education in Formosa' in United States Bureau of Education, no. 5, p.11.

[5] Chen, P. C.1995, op. cit., p.47.

[6] Yang, L. H. 1986, Essentials of Taiwan Western Music History (Tai-wan his-yang yin-yueh shih-kang), Kan Lan Culture Press, p.25.

[7] ibid., p.48.

[8] Yang, L. H. 1986, op. cit., p.35.

[9] Lu, C. S. 1991, 'Early choirs in Taiwan from 1865-1945' (Tai-wan tsao-ch'i te he-ch'ang 1865-1945 nien) in Choral Singing (he-ch'ang te i-shu), pp. 10-13.

[10] This day is still celebrated as the religious declaration day in Taiwan for British Presbyterian Church. Yang, L. H. 1986, op. cit., p.38.

[11] Reverend Hugh Ritchie and Mrs. Ritchie both were pioneers in laying the foundation of training women for work in the south of Taiwan. MacMillan, H. 1953, Then Till Now in Formosa, Formosa: English and Canadian Presbyterian Missions, p. 79.

[12] Campbell came to Taiwan in 1871, and retired to return to England in 1917.

[13] Wang, I. 1967, 'Sketches from Missionaries' (mu-hui tsa-chi) in Church and Theology (chiao-hui yu shen-hsueh), 6, 3 & 4, p. 159.

[14] Guo, N. D. 1986, Essentials of Taiwan Christian Music History (Tai-wan chi-tou-chiao yin-yueh shih-kang), Kan Lan Culture Press, p. 16. It may be that these signs were tonic sol-fa handsigns.

[15] Campbell, W. M. 1889, An Account of Missionary Success in the Island of Formosa II, pp.220-221.

[16] There was a hymn-book, Seng-Si-Kuia, published by Southern Taiwan Presbyterian Hymns Committee in 1900. MacMillan, H. 1953, op. cit., pp. 67-68.

[17] Yang, L. H. 1986, op. cit., p. 38.

[18] ibid., p. 72. Further, 151, 161 and 171 hymns also published but evidence is lacking however regarding the date of publishing.

[19] Campbell, W. M. 1915, Sketches From Formosa, London: Marshall, pp. 244-246.

[20] Seward, 1880, 'Does the Tonic Sol-fa system simplify the study of music?' in Tonic Sol-fa Reporter, Oct, p. 227.

[21] Although details are lacking on what sort of materials or methods were used in these schools. Yang, L. H. 1986, op. cit., p. 124.

[22] Chang, H. C. 1991, One Hundred Years of History of the Chang Jung High School (chang jung kao-chi chung-hsueh pai-nien-shih), Chang Jung High School Press, p. 12.

[23] "Mrs. Johnson not only has the devotion in her beliefs, but also has profound musical talents. Mr. Johnson had enriched the content of the new lessons taught in school. . . organ and Mrs. Johnson taught all other musical subjects." Chang, H. C., op. cit., p. 56.

[24] ibid., p. 55.

[25] ibid., p. 113.

[26] These materials were copied from the Museum at the Chang Jung High School. Permission was the librarian.

[27] British Rev. L. Singleton was an enthusiastic pioneer of church choir; he organized many church choirs to join together in the "Messiah chorus" in Tainan. Afterwards, it became the YMCA church choir.

[28] Chang, H. C. 1991, op. cit., p. 158.

[29] In 1876, Barclay was the first principal at the Tainan Theology College.

[30] ibid., p. 201.

[31] ibid., p. 249.

[32] The performers of orchestra were students chosen from the school and a music teacher invited from the military to come to the school and teach.

[33] Evidence of the content of these military songs is not available.

[34] ibid., p. 266.

[35] ibid., p. 275.

[36] ibid., p. 81. In 1904, Miss J. A. Lloyd became the first principal. She served from 1904-1927.

[37] ibid., p. 82.

[38] ibid., p. 83.

[39] MacMillan, H. 1953,op. cit., p. 82.

[40] Chang Jung Girls' Choir.

[41] Miss Mackintosh was a music educator, she had been sent out by the English Presbyterian Women's Missionary Association. Guo, N. D. 1986, op. cit., p. 18.

[42] Despite extensive searches, no details were located about the music curriculum of the Tamsui High School, during the Japanese protectorate.

[43] This day is still celebrated as the religious declaration day in Formosa for the Canadian Presbyterian Church. Yang, L. H. 1986, op. cit., p. 39.

[44] Mackay graduated from Toronto University. Lu, W. C. 1995, Influence of Christians on Music Education and the Study of Important Local Folk Arts in Taiwan (chi-tou-chiao tui Tai-wan yin-yueh chiao-yu te ying-hsiang chi ch'i tsai hsiang-tu chiao-tasi yen-chiu), unpublished Master thesis, University of National Normal, p. 42.

[45] Translation from the Chinese text. Chen, H. W. (translation) 1972, Dr. Mackay's Diary (Dr. Mackay lueh-chuan jih-chi), Taiwan Church Public Newspaper Press, pp. 41-42.

[46] It is difficult to determine the nature of the "Chinese hymns", because there are no extant materials.

[47] W. M. Campbell, 1889, An Account of Missionary Success in the Island of Formosa I, London: Kegan Paul and Trubner, pp. 290-1.

[48] Yang, L. H.1986, op. cit., p. 39.

[49] Rev. George W. Mackay, son of Rev. George Leslie Mackay who was the first principal (serving from 1914-1952). Cheng, L. T. 1962, The 90th Anniversary History of the Northern Taiwan (Tai-wan chi-to-chiao chang-lao-hui pei-pu chiu-shih chou-nien chien-shih), Department of History Publisher, p. 45.

[50] Chen, P. C. 1995, op. cit., p. 68.

[51] Yang, L. H. 1986, op. cit., p. 129.

[52] Unfortunately, information is lacking to explain how Gauld used this method.

[53] Curwen, J. 1858, The Standard Course of the Tonic Sol-fa Method, London: J. Curwen.

[54] Wu, C. I. 1962, 'The Significant Missionaries' (e-men ying-hsiang tsui-shen-te hsuan-chiao-shih men) in The 90th Anniversary History of the Northern Taiwan (Tai-wan chi-to-chiao chang-lao-hui pei-pu chiu-shih chou-nien chien-shih), p. 24.

[55] Yang, L. H. 1986, op. cit., pp. 93 & 191.

[56] ibid, p. 130.

[57] Lu, W.C. 1995, op. cit., p. 46.

[58] Wu, C. I. 1952, op. cit., p. 24.

[59] When the radio stations were initially established, they possessed a limited repertoire of music due to a lack of providers. Afterwards, religious music continued to be played due to its popularity. Yang, S. Y. 1963, Biographies of Important Christians in Taiwan (Tai-wan hsing-yang ming-jen lueh-chuan), Taiwan Church Public Newspaper Press, p. 128.

[60] Hwang, L. T. 1972, Perspectives on the Church in Northern Taiwan (pei-pu chiao-hui Ta-kuan), Missions of the Presbyterian Church of Taiwan Press, p. 643.

[61] Lu, W. C. 1995, op. cit., p. 47.

[62] Formerly called the Toronto Conservatory of Music (1886-1947).

[63] The text was written by J. S. Simpson with selections from the Bible. Kennedy, M. 1994, The Oxford Dictionary of Music, New York: Oxford University Press, p. 1743.

[64] Yang, L. H. 1986, op. cit., p. 132.

[65] Li, Y. T. 1992, 'Miss Taylor' in China Newspaper, p. 45.

[66] "Giant King" was the only music book in Taiwan before Miss Taylor came. No further information has been located about this book.

[67] Green, J. P. & Vogan, V. F. 1991, Music Education in Canada, Canada: University of Toronto Press, p. 180. This information was obtained from an interview with one of her students' daughter, Chan Huai-Te (4. 11. 1999).

[68] These churches were located at the Taipei city.

[69] Lu, W. C. 1995, op. cit., p. 49.

[70] Yang, L. H. 1986, op. cit., p. 132.

[71] ibid., pp. 132-133.

[72] ibid., p. 83.

[73] Hwang, L. T. 1972, op. cit., p. 643.

[74] Lin, Y. T. 1992, 'Miss Taylor' in China Newspaper, p. 45.

[75] Cheng Cheng-Kung (also known as Koxinga), was a Ming Loyalist. When the Manchu troops (as known as Ching government) occupied northern China, he brought his troops to Quemoy in 1661. He wished to return to the mainland one day to restore the Ming dynasty. He opened Taiwan to Chinese settlers but did not go back to China. The Government Information Office, 1997, Taiwan, Taipei: The Government Information Office Press, p.61.

[76] Chen, P. C.1995, History of New Music in Taiwan (Tai-wan hsin yin-yueh-shih), Taipei: Yueh Yun Press, p.47.

[77] In 1662, under the Koxinga family, the island had become increasingly Chinese; the government destroyed all of the churches and Training Ministers schools, which the foreign church ministers had built during the Dutch protectorate.

[78] Arnold described the church's function "all educational work undertaken by the Dutch in Formosa was done in the interests of the Dutch church." Arnold, J. H. 1908, 'Education in Formosa' in United States Bureau of Education, no. 5, p.11.

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[80] Yang, L. H. 1986, Essentials of Taiwan Western Music History (Tai-wan his-yang yin-yueh shih-kang), Kan Lan Culture Press, p.25.

[81] ibid., p.48.

[82] Yang, L. H. 1986, op. cit., p.35.

[83] Lu, C. S. 1991, 'Early choirs in Taiwan from 1865-1945' (Tai-wan tsao-ch'i te he-ch'ang 1865-1945 nien) in Choral Singing (he-ch'ang te i-shu), pp. 10-13.

[84] This day is still celebrated as the religious declaration day in Taiwan for British Presbyterian Church. Yang, L. H. 1986, op. cit., p.38.

[85] Reverend Hugh Ritchie and Mrs. Ritchie both were pioneers in laying the foundation of training women for work in the south of Taiwan. MacMillan, H. 1953, Then Till Now in Formosa, Formosa: English and Canadian Presbyterian Missions, p. 79.

[86] Campbell came to Taiwan in 1871, and retired to return to England in 1917.

[87] Wang, I. 1967, 'Sketches from Missionaries' (mu-hui tsa-chi) in Church and Theology (chiao-hui yu shen-hsueh), 6, 3 & 4, p. 159.

[88] Guo, N. D. 1986, Essentials of Taiwan Christian Music History (Tai-wan chi-tou-chiao yin-yueh shih-kang), Kan Lan Culture Press, p. 16. It may be that these signs were tonic sol-fa handsigns.

[89] Campbell, W. M. 1889, An Account of Missionary Success in the Island of Formosa II, pp.220-221.

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[93] Campbell, W. M. 1915, Sketches From Formosa, London: Marshall, pp. 244-246.

[94] Seward, 1880, 'Does the Tonic Sol-fa system simplify the study of music?' in Tonic Sol-fa Reporter, Oct, p. 227.

[95] Although details are lacking on what sort of materials or methods were used in these schools. Yang, L. H. 1986, op. cit., p. 124.

[96] Chang, H. C. 1991, One Hundred Years of History of the Chang Jung High School (chang jung kao-chi chung-hsueh pai-nien-shih), Chang Jung High School Press, p. 12.

[97] "Mrs. Johnson not only has the devotion in her beliefs, but also has profound musical talents. Mr. Johnson had enriched the content of the new lessons taught in school. . . organ and Mrs. Johnson taught all other musical subjects." Chang, H. C., op. cit., p. 56.

[98] ibid., p. 55.

[99] ibid., p. 113.

[100] These materials were copied from the Museum at the Chang Jung High School. Permission was the librarian.

[101] British Rev. L. Singleton was an enthusiastic pioneer of church choir; he organized many church choirs to join together in the "Messiah chorus" in Tainan. Afterwards, it became the YMCA church choir.

[102] Chang, H. C. 1991, op. cit., p. 158.

[103] In 1876, Barclay was the first principal at the Tainan Theology College.

[104] ibid., p. 201.

[105] ibid., p. 249.

[106] The performers of orchestra were students chosen from the school and a music teacher invited from the military to come to the school and teach.

[107] Evidence of the content of these military songs is not available.

[108] ibid., p. 266.

[109] ibid., p. 275.

[110] ibid., p. 81. In 1904, Miss J. A. Lloyd became the first principal. She served from 1904-1927.

[111] ibid., p. 82.

[112] ibid., p. 83.

[113] MacMillan, H. 1953,op. cit., p. 82.

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[116] Despite extensive searches, no details were located about the music curriculum of the Tamsui High School, during the Japanese protectorate.

[117] This day is still celebrated as the religious declaration day in Formosa for the Canadian Presbyterian Church. Yang, L. H. 1986, op. cit., p. 39.

[118] Mackay graduated from Toronto University. Lu, W. C. 1995, Influence of Christians on Music Education and the Study of Important Local Folk Arts in Taiwan (chi-tou-chiao tui Tai-wan yin-yueh chiao-yu te ying-hsiang chi ch'i tsai hsiang-tu chiao-tasi yen-chiu), unpublished Master thesis, University of National Normal, p. 42.

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[125] Yang, L. H. 1986, op. cit., p. 129.

[126] Unfortunately, information is lacking to explain how Gauld used this method.

[127] Curwen, J. 1858, The Standard Course of the Tonic Sol-fa Method, London: J. Curwen.

[128] Wu, C. I. 1962, 'The Significant Missionaries' (e-men ying-hsiang tsui-shen-te hsuan-chiao-shih men) in The 90th Anniversary History of the Northern Taiwan (Tai-wan chi-to-chiao chang-lao-hui pei-pu chiu-shih chou-nien chien-shih), p. 24.

[129] Yang, L. H. 1986, op. cit., pp. 93 & 191.

[130] ibid, p. 130.

[131] Lu, W.C. 1995, op. cit., p. 46.

[132] Wu, C. I. 1952, op. cit., p. 24.

[133] When the radio stations were initially established, they possessed a limited repertoire of music due to a lack of providers. Afterwards, religious music continued to be played due to its popularity. Yang, S. Y. 1963, Biographies of Important Christians in Taiwan (Tai-wan hsing-yang ming-jen lueh-chuan), Taiwan Church Public Newspaper Press, p. 128.

[134] Hwang, L. T. 1972, Perspectives on the Church in Northern Taiwan (pei-pu chiao-hui Ta-kuan), Missions of the Presbyterian Church of Taiwan Press, p. 643.

[135] Lu, W. C. 1995, op. cit., p. 47.

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[137] The text was written by J. S. Simpson with selections from the Bible. Kennedy, M. 1994, The Oxford Dictionary of Music, New York: Oxford University Press, p. 1743.

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[139] Li, Y. T. 1992, 'Miss Taylor' in China Newspaper, p. 45.

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[141] Green, J. P. & Vogan, V. F. 1991, Music Education in Canada, Canada: University of Toronto Press, p. 180. This information was obtained from an interview with one of her students' daughter, Chan Huai-Te (4. 11. 1999).

[142] These churches were located at the Taipei city.

[143] Lu, W. C. 1995, op. cit., p. 49.

[144] Yang, L. H. 1986, op. cit., p. 132.

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[146] ibid., p. 83.

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A Study of Effective Applied Violin Instruction of the Master Teacher for Students at Intermediate and Advanced Level

Sheau-Fang Low

Abstract

Literature has shown that violin teachers lack an instructional model to which they could aspire. The purpose of this study is to identify the underlying principles that contribute to the effectiveness of applied violin instruction for students at intermediate and advanced level. A case study approach has been chosen for close examination of the instructional process of one violin master teacher. Observation of the master teacher in the violin studio and of other activities organised by the master teacher for the advancement of his students has illuminated the structure of the master teacher's lessons, the areas of emphasis and strategies used during instruction. Preliminary results have shown that repertoire selection, efficient teaching strategies, and openness to the use of technology to enhance teaching, are factors contributing to the success of applied violin instruction of the master teacher.

Rationale for the Study

Many books have been written about violin playing and teaching, but the literature has shown that guidance regarding the process of teaching in a studio context, particularly at intermediate and advanced levels, is not explicitly available to many applied violin teachers (defined as teachers of musical instruments or voice, who provide instruction on a one-to-one basis to a diverse population of learners, in institutional, and non-institutional settings). A study by Moss (1993) of violin teachers in Sydney shows that many applied violin teachers felt that they were inadequately prepared for their teaching. The absence of teaching models has forced many teachers to learn to teach by trial and error, and many resolved to teach the way they were taught (Livingston, 1992; Swanwick, 1996). As a result, "the practice of applied music instruction has tended to be idiosyncratic and based more on intuition than on a systematic examination of assumptions" (Schmidt, 1992, p. 44). This study aims to investigate some of these assumptions and to provide models of some effective teaching strategies that can be used across all areas of applied music instruction. It was considered that such a model might be provided by master teachers (defined as teachers who have gained recognition in the community for their outstanding teaching results, in nurturing students to achieve excellence in a chosen area).

Background in Applied Violin Instruction

A review of the available literature in applied music instruction reveals that it is difficult to identify and codify the complex strategies and processes of effective teaching that applied music teachers use in their teaching (Abeles, Goffi, & Levasseur, 1992; Neill-Van Cura, 1997; Schmidt, 1992; Zhukov, 1999). The teaching curriculum of master teachers appears to have contributed to the high-level performances of the master teachers' students (teaching curriculum denotes repertoire selection and pace of instruction). Ding (1999) proposed five levels of violin learning, each level with its required technical and musical proficiency and its corresponding repertoire, as shown in a summary form in Table 1.

Table 1: Levels of violin learning (Ding, 1999)

Beginner level

Students acquire skill in playing in the first to the third position and basic bow strokes (such as détaché and slurs).

Elementary level

Students are able to execute vibrato, various combinations of shifts, the placement in first to seventh positions for the left hand, off the string bow strokes (such as spiccato) and the use of various sections of the bow.

Suggested assigned repertoire:

Etudes by Kayser, Mazas and Dont Op. 37; Concerti by Bach, Vivaldi and Viotti; and Sonatas by Handel.

Intermediate level

Students are expected to perform various combinations of double-stops, various bow speeds, an increased command in the co-ordination of both hands (in terms of speed).

Suggested assigned repertoire:

Etudes by Kreutzer, Rode, and Fiorillo; Concerti by Mozart, Lalo and Mendelssohn; and Sonatas by Mozart and Beethoven.

Advanced level

Students are expected to have thorough control of the fingerboard and to perform every possible combination of bowings, all played at an increased speed.

Suggested assigned repertoire:

Caprices by Paganini, Gavines, Wieniawski and Vieuxtemps; and 'big' Concerti (for example Sibelius, Tchaikovsky and Paganini).

Artist level

Those who only need further development in their tonal control and contrast, and guidance in conveying stylistic awareness in playing.

For the purpose of this study, the defined intermediate level encompasses the elementary and intermediate levels suggested by Ding, while the defined advanced level roughly corresponds to the advanced level described by Ding.

Great violinists and pedagogues seem to agree that artistic performance begins where the scientific analysis of instrumental execution ends (Auer, 1927; Ding, 1999; Flesch, 1930; Galamian, 1985; Hong, 2000; Martens, 1919; Ottó, 1992). In the developmental period, "the teacher should see his prime duty as the building of an instrumental equipment [the command of the instrument] ...[because] there is no age limit for the development of musicianship, but early youth is the time when technique grows fastest" (Galamian, 1985, p. 107). Technical acquisition without musicianship, on the contrary, is seen to result in mechanical playing. Therefore, striking a balance between "building" (technical equipment) and "interpreting" (music making) in violin teaching is an important factor in a student's development (Galamian, 1985, p.107). The performances by the students of master teachers frequently show the ideal balance of technical control and musicianship, which many teachers would hope to achieve with their students.

Strategies for effective teaching are constantly evolving. Many master teachers are progressive and open-minded about teaching (Auer, 1927; Gholson, 1993; Green, 1993; Koob, 1986). Auer (1927), who enjoyed a long successful career as a violin pedagogue, summarised his view about the need for continuous learning: "Tradition in music, as in all else, is the antithesis of progress, it is the latter which kills the living spirit. The truth of one age is bound to be modified by the events of another, for truth is progressive. ... for each age set its own standards, forms its own judgement" (p.175).

Research Procedure

This study utilises a case study approach to allow a comprehensive investigation of the master teacher's teaching procedures in a natural setting and the collection of data from multiple sources, in order to obtain an holistic view of the instructional outcomes. Some preliminary understanding of the instruction methods used by the master teacher was obtained through published documents about the master teacher (Chadwick, 1996; Wallace, 1993). Two students, one student each at the intermediate and advanced levels, have been nominated by the master teacher for observation. Observation of the teaching of the master teacher over a period of fourteen months has enabled me to investigate issues relating to the length of, and strategies used in, teaching and the teaching pace unique to the master teacher.

The observation of three successive lessons has provided information on strategies used by the master teacher over a smaller learning phase. Observation of a further lesson, eight or fourteen months after the third observed lesson, has provided insight into a larger teaching cycle and progress made by students during a longer period of time. Besides observing the progress and organisation of violin instruction, I have taken notes on the general or specific atmosphere of the applied music studio and the equipment used in teaching (such as metronome and computer equipment). In addition, I have also observed other musical activities organised by the master teacher in which the nominated students take part. Observations were supplemented by informal, semi-structured interviews with the master teacher and his students to obtain further information. During observations and interviews, audio and/or video recording was used in conjunction with field notes to enable triangulation of the data.

Research Subject

From the seven violin master teachers in Sydney who were contacted, three master teachers agreed to participate in this research study. Professor Shi-Xiang (Peter) Zhang is among the three participating teachers and his teaching strategies will be discussed in this paper. Professor Zhang is at present a violin lecturer at the Sydney Conservatorium of Music and the Australian Institute of Music. He was a violin professor at the Shanghai Conservatorium for over forty years, where he taught many young Chinese violinists who have won international awards, and has served as jury member for several international violin competitions. He is particularly known for his training of young violinists. The late Lord Menuhin described him as "one of the greatest teachers in the world" (Chadwick, 1996, p. 378). Since he arrived in Australia five years ago, his students in Australia have been successful in both national and international competitions and awards, including the ABC Young Performers Award and the Yehudi Menuhin Violin Competition.

Preliminary Findings

Research questions in this study are directed toward the identification of effective instructional strategies of the master teachers that can be emulated by other teachers. Some characteristics of lesson structure and teaching strategies will be discussed.

Lesson structure

Professor Zhang structures the curriculum of students differently according to their individual needs. With intermediate level students, the assigned repertoire has slightly more, if not an equal emphasis, on acquiring the command of the instrument through thorough grounding in technical skills. Intermediate level students have scales, arpeggios, double-stops, selected etudes and Sevcik exercises assigned as the staple of the practice regime, which Professor Zhang monitors regularly to ensure suitability for the changing needs of a student's playing. Table 2 shows a repertoire summary of a participating intermediate level student on the first and the follow-up lessons.

Table 2:
Repertoire summary of intermediate level students

Date (Time)	**Repertoire** (Teaching Strategies)	**Duration**
3/ 4/ 99	**Galamian Scales** "Acceleration -slur" (metronome)	5'
(9:00- 10:30)	**Mazas Etudes Brillantes Op.36**	
	No. 47 Π set tempo expectation (metronome)	8'
	No. 38 Π intonation (piano)	10'
	No. 28 Π rhythmic control & set tempo expectation (metronome)	11'
	No 42 Π assigned new study	4'
	Dvorak Sonatina	
	Fourth Movement Π (alone, with piano accompaniment)	30'
	Mazas Etudes Brillantes Op.36	
	No. 11 Π right hand finger/ wrist movement in bow stroke	3'
	No. 42 Π bow stroke ('hinged movement')	3'
	Dvorak Sonatina	
	Third movement and Second movement	6'
18/12/99	**Sevcik Op. 1** (Finger exercise)	2'
(9:00- 10:30)	**Galamian Scales** "Acceleration - separate and slur" (metronome)	12'
	Π worked on martele stroke	
	Sevcik Op. 8	
	No. 15 & No. 4 Π intonation and shifts (piano)	11'
	(explained her weaknesses in violin playing, listened to a piece	
	to improve vibrato	10'
	Paganini Caprice No. 16 Π check notes (piano)	2'
	Mazas Etudes Brillantes Op.36	
	No. 53 Π rhythm (demonstration) and speed (metronome)	18'

Viotti Concerto No. 22	
First movement Π with piano (verbal remarks, try-out)	21'
Second movement Π using recording of great artist as teaching basis	3'
Third movement (new) Π ways of guiding students in learning it	8'

Often the master teacher would augment a simple scale or exercise, either by introducing bowing variants or by increasing the speed, to further enhance a student's technical ability. However, I have noted that Professor Zhang regards a study as a piece of music as well, especially after the student has conquered the technical difficulties. For example, he made the following suggestions for the Mazas Etudes Brilliants Op.36, no. 47 (two bars before the recapitulation) during an observed lesson:
Zhang: "A little (demonstrating a longer sound on his violin) ...This is about music... I like a little ritardando ... and diminuendo ... And the long [pause](demonstrating on his violin again).... I like that." (lesson transcript 3/4/99)

Concurrently, the master teacher also assigned pieces, usually a short concert piece, a sonata and/ or a concerto to cultivate the musicality of the students. However, the repertoire summary shows that only a third of the lesson time is spent entirely on music making. The student and her parent have commended this lesson structure explaining that the student can learn about musical expression from various sources, but what she needed most was guidance on how to execute these musical expressions on the violin. The student is reported to enjoy her music making more than before because of her increasing command of the technical tools for the expression of her musical ideas.

In contrast, advanced level students are expected to refine their technical skills through bravura pieces or solo works, which can be used as concert pieces for performance. The Solo Sonatas and Partitas by J. S. Bach (known for their musical problems) and 24 Caprices by Paganini (known for their technical demands) were observed to be the standard assigned repertoire for advanced level students along with a major concerto (a standard requirement in professional auditions). Table 3 is a repertoire summary of the participating advanced level student on the first and the follow-up lessons.

Table 3:
Repertoire summary of advanced level students

Date (Time)	**Repertoire** (Teaching Strategies)	**Duration**
5/ 4/ 99	**JS Bach G minor Solo Sonata, Adagio, Fugue**	9'
(8:00 - 10:00)	Articulation (bow speed, weight, and sounding point) Π verbal	5'
	Phrasing Π recording	3'
	Paganini Caprice No. 24	5'
	Performance hints Π verbal	4'
	Mendelssohn Rondo Capricio (with piano accompaniment)	13'
	Phrasing and ensemble Π verbal	6'
	Inspiration for clean playing and meticulous intonation → recording	8'
	Ysäye Ballade	9'
	Phrasing (bowing → (verbal	8'
	Sibelius Violin Concerto, complete (with piano accompaniment)	27'
	Phrasing (3rd movt) → discussed bowings	3'
	Rhythmic inaccuracy (2nd movt) → anecdotes/ verbal	2'
	Intonation (2nd movt) → piano	7'
	Opening mood of the piece → recording	6'
19/ 5/00	**J.S. Bach, Chaconne**	
(8:00 - 9:00)	Play-through from memory Π Z made notes	50'
	Play-through from memory Π Z made notes	
	Rhythm/ pulse Π verbal (metronome)	
	Phrasing/ bowings Π verbal and recording	
	Paganini Caprice, No. 7	
	Play-through from memory Π Z made notes	8'
	Sound / Contact point Π verbal	

Rhythm Π verbal

Verbal	=	suggestions and/ or comments
Recording	=	"edited" recording of great artist

The high technical competency of the advanced student has enabled Professor Zhang to offer suggestions on musical expression in concrete violinistic terms. During the observed lessons, it was common to hear such comments:

> "This section sounds good because you did not increase the bow speed. In the other sections (singing out one of the example) you would suddenly increase your bow speed. You should maintain the same bow speed (pointing at those bars), don't change it." (lesson transcript 5/4/99 translated from Mandarin)

It was observed that Professor Zhang is always clear about the short- and long-term goal of his instruction, which differs from one student to another, and has clear reasons for assigning specific repertoire or exercises to a particular student. Examples of a short-term goal may be preparing a piece for an informal performance or acquiring a technical skill. While improving the overall violin performance of a student (such as varieties of sound, conviction in performance) and preparing a program for competition or scholarships auditions may be considered a long-term goal. The learning cycle of his students extends beyond individual playing during lessons. During the observation period, the two nominated students have given numerous privately organised performances, which provide opportunities for the students to refine their pieces and learn from other students. They have also participated successfully in competition and/ or scholarships auditions at various levels, as well as master classes.

- Instructional strategies

A high level of proficiency in intonation, rhythm and/or tempo, and sound, is constantly demanded by Professor Zhang in all aspects of a student's playing, as shown in the teaching strategies used in both tables 2 and 3. Students were made aware of their imperfection in intonation through matching their pitches against those of a piano. This was usually achieved by having the students playing over a section of the piece slowly, while Professor Zhang played the notes on the piano with almost no verbal exchange between them. Professor Zhang would guide uncertainty in tempo and/ or rhythmic imprecision of students' playing with the use of metronome, by giving a precise tempo marking and asking students to play through the piece with the metronome. He firmly believed that students should play a piece in strict tempo when studying it, thus establishing a good sense of the rhythmic structure of the piece, before indulging themselves to accelerando and rubato for musical phrasing. The sound produced by a student was of utmost important in the teaching of Professor Zhang. Although he would offer suggestions in concrete violinistic terms (as illustrated in the previous paragraph), they were almost always supplemented either through demonstration or recordings. His explanation to this was, "...music is sound, which is best learn by listening; verbal description is literature, not music" (field notes 21/12/99 translated from Mandarin)

Professor Zhang is also a pioneer in incorporating the use of computer technology to enhance his teaching. I observed that the computer was being used to record his students' repertoire and progress, and to compile performances of great artists, which provide ideal demonstrations to his advanced level students during instruction and a reliable source of reference for his intermediate level students. From informal conversations, Professor Zhang is aware that his students needed constant exposure to high quality performance despite his declining performing ability and the inadequate concert attendance and master class participation of his students. Therefore he has made use of advancements in technology in endeavouring to overcome what he views as an inadequacy in his teaching. Often, Professor Zhang would listen to sections of a recording with the students and make comments to encourage analytical listening to recordings. He always urged students to learn from the great artists and would spent many hours listening to recordings, particularly new recordings, in order to select what he viewed as the best performance model for his students. This also prevents him from constructing a personal bias towards certain playing approaches and enhances his teaching views of a particular repertoire.

Conclusion

This study is not complete and analysis of data is at a preliminary stage. However, some preliminary findings suggest some implications for applied music teachers.

The major role of applied music teachers is to provide students with the necessary means for musical expression through their chosen instrument. Therefore, selection of repertoire is an important factor in ensuring that students are assigned repertoire appropriate to their technical development and musical expression.

It is important that applied teachers set goals beyond playing in individual lessons. This would encourage students to perfect their performing skills and provide applied teachers with feedback on their short- and long-term goal of instruction.

In applied strings instruction, teachers should always emphasise on good intonation, rhythm, and sound during lesson. These need to be presented to students in concrete, perceptible ways, such as using the piano, metronome, and demonstration (either live or recorded), so that students know how to improve on them.

Applied music teachers need to constantly improve their skills and teaching. This may include incorporating the use of technology in enhancing their teaching and embracing new developments in technology. It may also mean approaching the teaching of pieces in new ways over time.

While some of these points may seem a natural assumption, they are unfortunately not widely implemented by applied music teachers, because many teachers would teach in ways that are familiar to them. The results of this study can be promulgated as effective teaching models in Sydney at the turn of the century. In drawing further conclusions, it is necessary to examine the role of the master teachers and the influence they have on their students. Further research in this area will illuminate the way different modes of teaching may assist students of various learning styles in their instrumental learning.

Acknowledgement

This research is being conducted as a Master of Music (music education) study at the Sydney Conservatorium of Music. I wish to thank Professor Zhang and his nominated students for participating in this research study.

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"Femininity" as Performance: The female voice as cathartic/transformational force from Lulu to Run Lola Run

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Abstract

Marlene Dietrich's Lola Lola in The Blue Angel *has long been acknowledged as a 20th century Screen icon, but most of the discussion has focused on the impact of her image. Yet the power of the female voice is arguable just as important a contributor to the construction of femininity as performance - literally as well as metaphorically - epitomised in the cabaret performer, of whom Dietrich is emblematic.*

This paper examines the role of the female voice as a locus of performance and as a point of catharsis in Lulu and Lola texts, most of which feature a cabaret performer as protagonist. Deriving from Wedekind's fin-de-siecle Lulu plays and/or Heinrich Mann's 1905 novel *Professor Unrat*, they include works such as Berg's *Lulu* and Fassbinder's *Lola*. The most recent Lulu/Lola text is Tykwer's 1998 film, *Run Lola Run*, which, like Berg's opera, *Lulu*, culminates in an ear-splitting scream. All these texts explore Lulu or Lola manifestations of the mythical Pandora, who is arguable the first femme fatale. Traditionally, the phrase 'Pandora's box' reinscribes, at least at the symbolic and sub-conscious level, the idea of femininity and female sexuality as both alluring and dangerous. This paper investigates how manifestations of Pandora/Woman as performer in Lulu/Lola texts mediate cultural significations of Woman by offering a variety of interpretations of the myth, suggesting that Lulu's cream of death might be transformed into Lola' scream of empowerment.

Introduction

Lucy Green, in her ground-breaking book *Music, Gender, Education*, argues that an important aspect of the experience of music and music education for both males and females is the construction and negotiation of gender identity and sexuality. She demonstrates that:

> Gendered musical meanings are not only handed down through history; they persist in the organisation of musical production and reception in present-day society at large, and they are also re-enacted daily in the life of the music classroom as a dynamic, microcosmic version of the wider society.[1]

This paper is concerned with musical production and reception in that wider society - the macrocosm which is reflected in the microcosm of the classroom. In the current cultural climate, music is mediated to a large degree by the visual and the popular, not only through mass media such as cinema, television, video clips and so on, but also through synthesised music, interactive information technology and the internet. The texts I examine in this study are in the main visual texts - in this case, film - all of which feature a female protagonist associated with popular music in some way, usually as a singer or cabaret performer.

My exploration here of the role of the female voice in the construction of femininity as performance is part of a much larger project: the investigation of manifestations of the Pandora myth in selected Lulu and Lola texts. These texts problematise the "gendered musical meanings ... handed down through history", referred to by Green, by interrogating the ways these meanings permeate the social and individual construction of gender, sexuality and identity. I take as my starting point Judith Butler's concept of gender as performative choice within the constraints of social context: that identity is composite and constructed; that there is no fixed entity of 'personhood' or 'gender identity'; and that gender is performatively constituted by the very 'expressions' in behaviour which are said to be its results.[2]

Musicologists will be very familiar with my point of embarkation on this study of Lulu/Lola texts: Alban Berg's *Lulu*, that perplexing and confronting work which remained unfinished at the composer's death in 1935. In choosing a protagonist who is a cabaret performer/prostitute, Berg foregrounds a woman from the world of popular music, in the 'classical' milieu of opera. The text which forms the endpoint of my study is perhaps less

familiar. Tom Tykwer's 1998 film, *Run Lola Run*, is the latest of the Lulu/Lola texts to appear; it has recently finished a run in Melbourne cinemas. The techno sound track, featuring the voice of Franka Potente, who plays Lola, is a driving force in the film.

Although these texts may appear worlds apart in time, cultural context and genre, they share a very striking feature: close to the end of each work, the moment of catharsis is marked by the penetrating scream of the protagonist in each case. In auditory terms, then, these texts, which frame my investigation of Lulus and Lolas, do so by delineating a boundary marked by and encapsulated in a cathartic scream. (The music of each deserves a paper in itself and will not be discussed here.)

At the end of Berg's opera, Lulu screams in terror, protesting the horror of her fate at the hands of Jack the Ripper. Her blood-curdling death-cry, heralded by the insistently pounding 'fate' rhythm and heightened by the strident fortissimo twelve-note chord and shrieking strings, penetrates to the very marrow of the listener. As demonstrated by Judy Lochhead in her article, 'Lulu's feminine performance',[3] Lulu's fate marks the end of her struggle to survive, both physically and psychologically, through a performance of the 'feminine', in the face of ongoing attempts to imprison or kill her.

At the other end of the temporal spectrum is the equally penetrating and powerful scream of Lola in *Run Lola Run*. In this film, Lola has twenty minutes to find 100,000 marks if she is to save the life of her boyfriend. Her last-ditch attempt to do this is at the casino. To get her number to come up twice in a row on the roulette wheel, she emits an ear-splitting scream. Lola's scream reverberates as the wheel goes around, her voice continuing until it stops, as if she is singing the circular motion of the wheel and tempering it to her will. By the sheer power and force of this will exuded through her voice, Lola not only shatters glass, but succeeds in defying and overriding the very laws of chance. Lola wins the money, thereby saving her boyfriend's life; as part of the process, she also saves a dying man, and on another level, herself.

The positioning of the respective protagonists differs considerably between the two texts. Lulu in the opera supposedly lures a series of husbands to their deaths, is reduced to supporting herself as a prostitute on the street, and is finally murdered by Jack the Ripper. She is cast as victim of fate and scapegoat, who nevertheless struggles to survive, albeit unsuccessfully. I argue elsewhere that it is not Lulu who unleashes disaster, but the society that produced her - that it projects on to her as Woman the violence and uncontrolled sexuality of the irrational masculine.[4]

By contrast, Lola in the film, while initially blamed for bringing about disaster and death, is soon invoked as a possible saviour. *Run Lola Run* has three endings that are mutually exclusive and yet developmental, morally and spiritually. After two attempts at saving her boyfriend - which lead first to her own death, then to his - Lola finally succeeds in liberating both of them when she claims her own power. Both texts deal with fate, but Lola, unlike Lulu, is presented as having life-changing choices available to her; it is arguable that on one level of reading, Lola can be viewed as a figure of redemption and liberation.

In my study of Lulus and Lolas framed by these screams, I was curious to discover what had occurred between Lulu's death-cry and Lola's affirmation of self-determination/empowerment in these texts originating approximately sixty-five years apart. I wondered whether, in the Lulu/Lola texts from the intervening time, the voice of the protagonist plays a particularly cathartic or transformational role, and how this might relate to the Pandora myth from which the texts derive. A brief account of the salient aspects of the myth is useful at this point.

The Pandora myth

Hesiod's rendition of the Pandora myth is the version that has entered popular inheritance, and hence continues to influence the cultural unconscious. In Hesiod's account of the myth, Pandora is created as the outcome of a contest for power between Prometheus and Zeus, centred around Prometheus's theft from heaven of the phallic fire torch or firestick - the ember in the hollow reed.

Pandora, the 'all-gifted', endowed with beauty and beguiling ways, was created to seduce and destroy Prometheus in revenge for his deception and theft. However, Prometheus ('forethought') was wary of this gift of Zeus and would not accept Pandora, also warning his brother Epimetheus ('afterthought'). Epimetheus failed to heed this warning and married Pandora, whereupon she opened a fateful box, releasing on the world all the

evils and vices which have since afflicted it. Hope alone remained at the bottom of the box.[5] Both the box, and Pandora herself - her beautiful exterior masking the peril of insatiable appetites lurking within - embody the deception characterising the rivalry between Zeus and Prometheus.

Since Hesiod's time, Pandora has assumed many different guises. Particularly relevant to this study is Pandora's characterisation as goddess bringing goodness, an interpretation which can be traced to the eighteenth century. Goethe's *Pandora*, dating from the early nineteenth century, portrays her as the embodiment of cosmic beauty.[6] Pandora returns to heaven, leaving the earth in mourning; the only hope is for her return to earth, which is eagerly awaited. In Goethe, Pandora is redeeming goodness desired rather than evil spurned, as in Hesiod, aligning Goethe's Pandora with the most recent Lola manifestation in *Run Lola Run*.

Lulus and Lolas

My project investigates selected Lulu/Lola manifestations of the myth as follows:

> Wedekind's fin-de-siècle Lulu plays, *Earth Spirit* and *Pandora's Box* - on which Berg's *Lulu* is based - together with Heinrich Mann's novel, *Professor Unrat*, spawned a whole chain of musical, literary and cinematic texts. Each of these texts features Lulu, or a derivative - usually Lola - as the Pandora-like protagonist. I have grouped them loosely in terms of Pandora/Woman/performance of the 'feminine', into the following categories: Femme Fatale; The Siren; and Pandora as Redeemer.

Femme Fatale encompasses Wedekind's Lulu plays, Pabst's *Pandora's Box* and Berg's *Lulu*, which all explore Pandora/Woman as a projection of the irrational masculine, as I have discussed elsewhere. The Siren: the cabaret singer and her 'victims', includes Mann's *Professor Unrat*, Sternberg's *Blue Angel* and Fassbinder's *Lola* and *Lili Marleen*. Pandora as Redeemer covers the remaining films - Lewin's *Pandora and the Flying Dutchman*, Auster's *Lulu on the Bridge* and Tykwer's *Run Lola Run* - which all portray in consciousness of various sorts.

Although most of the Lulus and Lolas in these texts are cabaret performers - dancers, singers, or both - the importance of the female voice in these works varies considerably. In some texts, an embodied non-speaking voice - usually a singing voice - is either absent or of minimal importance, for example, in Pabst's silent film *Pandora's Box*. This features the last Pandora of the silent screen - perhaps also the last of the silent scream, it might be said. The female voice is present, but less central, in *Lulu on the Bridge* and *Pandora and the Flying Dutchman*.

The sirens

This paper focuses on the texts that I have grouped under the heading 'Sirens', and in which the voice of the female protagonist is important. Additionally, this protagonist's performance of a song often marks a crucial point in these works. This is true in Heinrich's Mann's 1905 novel, *Professor Unrat*, one of the progenitors of the Lulu/Lola texts that occur between the screams. In fact *Professor Unrat* contains a scream of its own of sorts: Professor Rath, on first hearing cabaret performer, Rosa, sing, describes her as 'a personified shriek, for a noise that no peal of thunder could have reduced to quiet came from that open mouth.'[7] While the singing of Rosa is critical to her effect on Professor Rath and her voice is evocatively described at several points, it is Rath's reaction to this which is central. In terms of Pandora, it is Professor Rath who wreaks his revenge on the town through Rosa; he fashions her into an instrument of social corruption, rather than being corrupted by her.

Deriving from both *Professor Unrat* and Wedekind's Lulu plays is Sternberg's 1930 film, *The Blue Angel*, conceived as a remake of Pabst's *Pandora's Box*. The protagonist of *The Blue Angel*, Marlene Dietrich's Lola Lola, has become a twentieth century icon epitomising the figure of the *femme fatale*. Dietrich's trademark pose in *The Blue Angel* has itself achieved iconographic status. It is consciously echoed by Minelli's Sally Bowles in Fosse's *Cabaret* (1972) and by Helmut Berger in Visconti's *The Damned* (1969).

The Blue Angel is famous for its visually decadent images; however the effect would be considerably lessened were these not associated with the distinctive vocal quality and accent of Marlene Dietrich's singing. Indeed, the theme song from the film is almost as iconic as Dietrich's image. 'Falling in Love Again' not only frames the film, but also features at one of the most crucial points of the narrative and comments on its denouement. The orchestral version of the song, in sumptuous strings, plays in the opening titles and plays out the closing credits.

When the film first presents Dietrich's Lola Lola singing the song on stage in *The Blue Angel* club, it shows her directing her performance of 'Falling in Love Again' explicitly to the naive and masochistic Rath, who is completely captivated by her charms.

The power of the female voice and its association with Lola Lola is heralded earlier in the film in a scene in Rath's classroom. Rath opens a window to admit the sound of *a cappella* female voices singing a two-part folk-song. The singing sounds high, virginal and pure, seemingly innocent. However, during this singing, Rath catches sight of his students looking at cards featuring Lola Lola, and he closes the window abruptly. It is as if he is shutting out a disturbing and disruptive influence in his regime - that ordered, somewhat dictatorial and old-fashioned 'masculine'/male environment over which he presides.

At the end of the film, Rath having forfeited his job, his self-respect and having been cuckolded by Lola, returns to his old classroom to die. The sequence of shots at this point varies according to the version of the film. In the cut most readily available on video, a shot of Rath dead in the school-room is followed immediately by Lola's final performance of 'Falling in Love Again'. (Dietrich's black attire and pose on the chair once again prefigure Minelli's Sally Bowles.) This performance ends the film, seguing into the orchestral version of the song over the final credits. Lola Lola's Pandora may be a siren, but her song presents Rath's masochism as more crucial. It is as if Lola is saying - "It's not my fault if men do this to themselves." In Pandora terms, Lola Lola, the flame around which men flutter like moths, is cast as the firestick, the object of rivalry between Zeus and Prometheus.

Fassbinder's 1981 film, *Lola* was itself originally conceived as a remake of *The Blue Angel*, the final product being set in post-war rather than pre-war Germany. In a sophisticated exploration of patriarchal-authoritarian structures, which persist despite Germany's reconstruction and 'economic miracle', the film reveals a complicated web of corruption. The strong woman in this situation is Barbara Sukowa's Lola, the star attraction of the local brothel and personal whore of the owner, Schukert, a large-scale developer. It is Lola as Pandora who achieves a balance between the rival males and between the façade of respectability and the underworld which it conceals, thus ensuring the continued survival of the new regime.

Schukert's pitch is queered by the arrival of a new town planner, Von Bohm, whose old-world courtesy and somewhat naive integrity appeal to Lola. She sets out to seduce him by dressing and behaving demurely and feigning an interest in his pursuits: Eastern art and classical music. (Von Bohm plays Vivaldi on the violin for recreation.) An important moment in this seduction occurs when Lola and Von Bohm sing a folk-song, in canon, together in church; it is as if this seals a spiritual bond and commitment between them. (This innocent, two-part singing could perhaps be read as an allusion to the folk-song in *The Blue Angel*.)

Lola splits herself into two completely different personae to accommodate the worlds of the two men who, like Zeus and Prometheus, are playing against each other in a game of wits. Lola's contrasting personae are reflected in her singing. The innocence and simplicity of the canon she sings with Von Bohm is in marked contrast to Lola's sensual, over-the-top cabaret performance at the brothel. When Lola's two worlds threaten to collide and she is forced to break off the relationship with Von Bohm, Lola uses the song as metaphor in her parting note, writing: "Singing together was lovely, but every song must come to an end."

It is Von Bohm's finally witnessing Lola's performance at the brothel which marks a moment of realisation/consciousness and precipitates a kind of madness in both of them. Lola, having been unmasked, breaks into a parody of whoredom while continuing to perform her song, tossing masses of red hair in a frenzied evocation of Rita Hayworth's 'Put the Blame on Mame' in Vidor's *Gilda* (1946).

The song Lola sings at this point is also used to signify Von Bohm's state of heart and mind. When he eventually decides that he must have Lola regardless, his violin playing moves from Vivaldi, through a short improvisation, to Lola's seductive brothel song, as if the song itself is the vehicle for seduction. It is as if it seduces him away from his accustomed life-style, symbolised by his 'high culture' violin playing.

Another Fassbinder film, made the year before *Lola*, deserves a mention in this context. *Lili Marleen*, whose very title is a song, explores an ultimately unsuccessful attempt to actually equate Woman with song. It is possible here to note only some of the ways in which the female voice is important in this complex and controversial film. The song 'Lili Marleen' is associated with both the personal/private life of the woman who sings it, and with her public persona as Lili Marleen, with whom she becomes conflated. The device of the dual personae is perhaps reflected in the title of the song itself: it is the song about two women, Lili and Marleen.

There is another double aspect in that the song is sung by a woman in the persona of a man, who declares that his fighting is for his sweetheart and that he will return to her.

On the personal level, the song delineates the relationship between the Aryan 'Lili' and her Jewish lover from Zurich, Robert Mendelsohn, a classical pianist who later becomes a conductor. In contrast to 'Lili', a cabaret entertainer who sings popular songs, Robert is associated with 'high culture'. 'Lili's' first performance of the song 'Lili Marleen' is ridiculed because her long distance telephone conversation with Robert - in which she declares how much she misses him and exhorts him not to sleep with other women - is broadcast over the PA system immediately before she performs. Her recording of 'Lili Marleen' is marked both by her lover's intrusion, demanding to know which side she is on, and by the outbreak of WWII. After her final performance of the song, Germany surrenders. Thus, her performances of 'Lili Marleen' frame, and coexist with, the war.

In *Lili Marleen*, the female voice is recorded and propagated electronically, thus becoming disembodied from a 'real' woman. The song then takes on an independent existence totally out of control of the singer, becoming a hit with troops fighting on both sides. It is played ritually on the airwaves at exactly the same time each night; the voice acts like a siren that silences that other kind of siren which signals an air-raid. The act of broadcasting dissolves all frontiers; the music strikes a common human chord, the voice evoking the sweetheart left at home, promising constancy, reunion and assuaging fear of abandonment, even in the event of death. It is a bitter irony that 'Lili' is herself at the front parted from her own sweetheart at home, and that in the end he will not wait for her.

The woman who sings the song then becomes identified with Lili Marleen and is co-opted by the Nazi regime as a figurehead. The Nazis also use the song at the personal level: a fractured segment is played over and over, to torture Robert when he is detained by the Gestapo. Even after the song is banned because of the singer's resistance activities, its power is such that Nazi officials are unable to prevent a train-load of German troops singing 'Lili Marleen' when 'Lili' is sighted on the platform.

'Lili' finally becomes an instrument used by both sides, while never finally capitulating to either. Her mantra is "I only sing a song." In her final performance, hardly able to sing, she is patched together as if in silver armour by the Nazis, suggesting both visually and metaphorically a juggernaut-like missile. She performs ultimately for herself and her love for her own sweetheart; this love - at least on her part - survives the most violent of male rivalry, a world war. However, she returns to her lover to find that she has been betrayed by the Law of the Father on the personal level - Robert's father has tricked him into marrying a nice Jewish girl. Lili as Pandora, in the lamp-light, on the boundary at the gate, at the wall, has contrived to survive across frontiers; she must now move away altogether from the imagined security of her box.

Conclusion

To conclude, it is arguable that these texts, by interrogating boundaries such as gender, consciousness and the spiritual, may suggest positive possibilities emanating from the chaos that Pandora supposedly unleashes. In the 'sirens' texts, women show a greater degree of self-determination than in the earlier 'femme fatale' texts, finding their own voices, both literally and metaphorically. It is significant that, while the themes which characterise Lulu and Lola texts remain consistent over time, the most recent of the 'Pandora as redeemer' films explore a greater range of behaviours and levels of awareness for both women and men - more varied ways of performing each of 'masculinity' and 'femininity' for both males and females. Both of the '90s films, *Lulu on the Bridge* and *Run Lola Run*, interrogate new boundaries of time/space and fantasy/reality, the scientific and the spiritual, in the context of redemptive possibilities of love. Whereas Berg's Lulu struggles to escape a fate which appears predetermined and inevitable, Tykwer's Lola is offered multiple possibilities for self-realisation, towards which Lola runs.

Endnotes

[1] Green, Lucy, Music, Gender, Education, (Cambridge University Press, 1997), p.229

[2] Butler, Gender Trouble, pp. 17 & 25, cited in Lochhead, 'Feminine performance', p. 231.

[3] Lochhead, Judy, 'Lulu's feminine performance' in Pople, Anthony, The Cambridge Companion to Berg (Cambridge: Cambridge University Press, 1997).

[4] See, for example, Author, '"Boxing" Pandora: the Pandora myth in Berg's opera Lulu and Pabst's film Pandora's Box', in Macarthur, Sally & Poynton, Cate, (eds.), Musics and Feminisms (Sydney: Australian Music Centre, 1999).

[5] See Panofsy, Dora & Erwin, Pandora's Box: The Changing Aspects of a Mythical Symbol, (Princeton and Oxford: Princeton University Press, 1991).

[6] For discussion of Goethe's incomplete play in this context, see Panofskys, Pandora's Box. (ibid.)

[7] Mann, Heinrich, and Sternberg, Josef,The Blue Angel: The Novel by Heinrich Mann; The Film by Josef Sternberg (New York: Frederick Ungar, 1979), p61.

The Internet and Technology in Music Education - Are Teachers adapting their Skills or Not?

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Abstract

As music education enters a new millennium, approaches to teaching and learning will continue take on new directions and possibly be replaced by new technologies.

One option available to music educators is to utilise the electronic transfer of information via the Internet to develop resources and create new approaches to classroom teaching. For this to happen, teachers need to develop skills in Internet access and also refine their skills and knowledge of new technologies. With access to email facilities and the internet the opportunities are endless.

Are educators just retrieving information for themselves or actually applying the diverse opportunity provided by the internet to develop new skills, knowledge and approaches to learning amongst their students?

Factors such as access, technology based literacy, resource awareness and searching skills will affect the use that teachers make of the Internet.

In this paper the researcher will evaluate a random selection of tertiary and secondary educators to ascertain their current use of, and understanding of the Internet.

A written survey questionnaire in a snapshot format will form the basis of the information collected. An assessment of current usage and practice will allow the writer to identify possible implications for the future use of electronic transfer and the Internet in our profession.

Research Paper

Background to the Study - Related literature

'It's difficult to imagine any aspect of music today that is not touched by technology in some way.... As composers and arrangers, we no longer rely on pencil and paper alone to help represent our music visually: powerful computers, printers and electronic sound devices provide additional resources for our creative thinking" (Williams and Webster, 1996: xxiii).

One of the most exciting and accessible forms of technology now available to us as music educators is the Internet. Now within the privacy of our own home or the workplace, we can access and retrieve information, or interact with others at speeds never experienced before, utilising any resource that is accessible as part of the World Wide Web (WWW).

We can now find texts and recordings, access library databases, download music files, read tutorials about electronic equipment, talk to musicians and composers as well as send electronic mail (email) to anyone who is able to access the internet.

As McAdams and Nelson outline (1995:17), "we are now entering the second phase of the information age, one with the potential for universal access to whatever information we believe is most important to us". They go on to highlight that "finding out exactly what is available, *where* it is located, and *how* to retrieve the files can be a daunting task". Russell and Russell also highlight the conflict arising from home and workplace use of technology saying that "these are unsettling times for educators as they critically reflect on rapidly changing use of computers by students both at home and at school.... There is evidence that student use of computers at home has not been matched by teaching practices at school" (1997:8).

Like much of the new technology we use in our day to day lives, the Internet is not always as user friendly as we would like it to be. In order to understand the implications of using the Internet in music education, much more research needs to be carried out in this area. "The choice and diversity unleashed by the internet and its emerging marketplace culture and multimedia options, is likely to place very sophisticated demands on educators"(Dellit, 1999:53).

The writer used this study as a means of developing a preliminary understanding of the issues related to the use of the Internet and computers, with reference to confidence, access, usage and general application.

Methodology

The study was completed using a return postal survey questionnaire that was sent randomly to a group of music educators currently teaching at either a secondary or tertiary level.

A mixture of qualitative and quantitative approaches were utilised to collect the data required. The survey contained a variety of yes/no, rating scale and open-ended responses addressing the focus areas of the study.

Fifty surveys were sent out to a random selection of educators and there was a 70% return rate. Although the sample size was small and cannot be generalised within the profession, it is hoped that the findings identify possible areas of deficiency and competency while highlighting additional areas for consideration in the near future.

Results

Responses to Yes/No statements.

N=35

	Statement	Yes %	No %
1.	I have a PC/MAC for personal use at home	82.8	17.2
2.	I have a PC/MAC available for use at work	100	0
3.	I have access to the internet at home	57.1	42.9
4.	I have access to the internet at work (uni, school)	100	0
5.	I have internet access in my classroom	20	80

Teaching Experience

6. The average teaching experience of the 35 participants was 16.75 years.

Responses to statements about Internet uses.

1. Never 2. Hardly ever 3. Sometimes 4. Most of the time 5. Always

Proportions of cohort for each response are represented by a percentage below. The mean of the group response is also presented.

N=35

	Statement	1	2	3	4	5	mean
7.	I often have difficulty connecting to the internet.	20	31.4	42.9	0	5.7	2.26
8.	I regularly use the internet at home.	48.6	2.9	25.7	11.4	11.4	2.35
9.	I regularly use the internet at work.	17.1	11.4	40	17.1	14.4	3.00
10.	My main use of the internet is for information retrieval.	8.6	8.6	40	28.5	14.3	3.31
11.	My main use of the internet is for sending/ receiving email.	22.9	8.6	17.1	28.5	22.9	3.02
12.	I often find resources for my teaching on the internet.	8.6	28.5	40	22.9	0	2.77
13.	I regularly visit sites related to music education.	14.3	20	45.7	14.3	5.7	2.77
14.	I am able to send attached files with my emails.	42.9	5.7	11.4	11.4	28.6	2.77
15.	I often allow my students to use the internet for classwork.	34.25	2.9	34.25	22.9	5.7	2.63
16.	I regularly download files/ information for classroom use.	37.1	25.7	25.7	8.6	2.9	2.14

Responses to statements about perception, training, confidence and attitude.

1. Strongly Agree 2. Disagree 3. Unsure 4. Agree 5. Strongly Agree

Proportions of cohort for each response are represented by a percentage below. The mean of the group response is also presented.

N=35

Statement		1	2	3	4	5	mean
17.	My students are confident users of the internet.	5.7	5.7	25.7	48.6	14.3	3.60
18.	I am a confident user of the internet.	8.6	17.1	11.4	40	22.9	3.49
19.	There is a need for more teacher training on internet use.	0	2.9	11.4	28.6	57.1	4.40
20.	I am a competent computer user.	2.9	5.7	2.9	48.5	40	4.17
21.	The internet is easy to navigate around and use.	5.7	8.6	28.6	42.8	14.3	3.49
22.	By using the internet, my approach to teaching has changed	22.9	25.7	25.7	22.9	2.8	2.80
23.	I have developed good searching skills on the internet.	8.6	20	22.9	40	8.6	3.20

Discussion of the Results

The results from the various sections of the questionnaire highlighted some very interesting findings about the current approaches to using the Internet. There was a mixture of both positive and negative issues arising from the study.

Statements 1-4.

A very positive statistic to note is that every participant had 100% availability and access to computers and the internet within their workplace. There were no identified problems with computer access or resources identified within the responses. In the past this has been a common problem with music educators as they have tried to utilise technology (Merrick, 1993). The fact that so many educators also have personal computers at home (82.8%), of which (57.1%) have access to the Internet also provides an interesting insight into the application of the Internet in the home.

Statement 5

The fact that only 20% of the teachers have access to the Internet in the classroom environment points to the need for more resourcing in this area. The writer is confident that this will improve in the future, considering that all participants identified access of some type in their workplace in earlier statements.

Statement 7

In the results, just over half of the cohort highlighted that they encountered no difficulty when connecting to the Internet. Conversely, just under half of the group experienced difficulty when connecting at sometime which may account for low levels of usage in some areas.

Statement 8-9

The relatively low mean of the cohort (2.35) for the statement " I regularly use the Internet at home" reinforces that limited time is being spent on the Internet outside of the workplace. The next statement " I regularly use the internet at work" indicated that a much higher proportion of teachers use the internet in their workplace with well over 70% of the participants in the (sometimes- always) response range.

Statement 10-11

The results identified that educators mainly use the Internet in their workplace is to retrieve information (3.31) with even a lower proportion of these people using the email option that exists (3.02).

Statement 12-14

One of the concerns highlighted in this section of the study was that over 70% of the cohort were identified in the (Never - Sometimes) categories in relation to the statement " I often find resources for my teaching on the Internet". There was a similar response to the statement " I regularly visit sites related to music education" with just on 80% of the cohort in the (Never - Sometimes) category. Of particular concern was that just fewer than 50% of those surveyed identified that they had (Never or Hardly Ever) sent attached files with their emails. Perhaps this identifies a rather simplistic use of email by many music educators at this time.

Statement 15

In this section of the survey it was identified that only just fewer than 30% of the group regularly allowed their students to use the Internet as part of their classwork. This finding raises the issue of the type of teaching and learning practice currently being employed by music educators.

Statement 16

In this section of the results, over 60% of the respondents were identified as having (Never or Hardly Ever) down loaded files from the Internet. This again highlights the limited skill and knowledge present amongst many of those surveyed.

Statement 17-18

This result was particularly interesting in that many of the participants (63%) still believed that they were confident users of the Internet. This seemed to contradict many of the results already presented which had highlight limited competencies in many areas.

Statement 19

The need for much more teacher training in relation to the use of the Internet is highlighted in the responses to the statement " There is a need for more teacher training on Internet use". This was strongly supported with a mean of (4.40) and over 85% of the cohort placed in the (Agree-Strongly Agree) categories.

Statement 20

Another interesting statistic was that 89.5% of those surveyed rated themselves in the (Agree - Strongly Agree) category for the statement " I am a competent computer user". This is particularly interesting considering the high percentage of educators who identified themselves in earlier statements as having limited competencies when using the Internet. It provides an interesting contrast to the 63% identified in statement 18 above.

Statement 21-23

57.1% of the participants felt that the internet was easy to navigate around while 48.6% felt that they had good searching skills on the internet. A very interesting result was that only just over 25% of those surveyed felt that their approach to teaching had changed as a result of using of the internet. These rather low results indicate that there is still much room for further development of these Internet based competencies.

Recommendations arising from the Study

Based upon the results presented in this study, there are several factors that need further consideration. Most importantly this study has highlighted the need for more in depth research into the use of the Internet in music education, particularly as it has so much to offer within the teaching and learning process.

Teachers need to develop these skills by spending more time engaged with the Internet exploring the possibilities that are available to them. Despite the high level of Internet access and resourcing identified in the workplace, there is still a need for more educators to bring themselves online in their homes. There needs to be a regular transfer of Internet based skills and knowledge between the home and the workplace to increase confidence levels.

Specifically, teachers need to be given more structured, in depth training about the specific functions of the internet so as to maximise the enormous potential that it has to offer. These types of courses need to be offered as part of pre-service teacher training as well as inservice options for more experienced educators. Based upon the results presented, future Internet training should include:

1. Understanding the use of email,
2. Sending attachments with emails,
3. Accessing educational sites for resources and content,
4. Classroom strategies for the use of the Internet as a classroom resource and,
5. Down loading and using files form the Internet.

One of the main concerns arising from this study was that many of the educators surveyed had a rather inflated perception of their own computer knowledge and ability, placing it in the high level which was not supported by responses in other areas. Many of the individual competencies measured with rating scales throughout the survey identified significant deficiencies in many of the areas associated with the understanding and application of the internet.

Educators must make a concerted effort to upgrade their Internet skills and really try to employ the numerous resources available through the Internet as part of their ongoing teaching practice. Similar to other types of Music Technology, the Internet should be viewed as another resource that helps to extend learning at all levels in the classroom. The World Wide Web is a boundless source of information that can be accessed from any remote part of the world. As identified in this study, only a small proportion of those surveyed are employing information obtained via the Internet on a regular basis. This needs to be addressed if music education is to keep pace with other related disciplines.

As Akio Morita (cofounder of Sony Corporation) said in (Williams and Webster, 1996: xxiii), " If you go through life convinced that your way is always best, all the new ideas in the world will pass you by". Hickey (1997:69) highlights that "The computer is a tool to which children are highly attracted and are able to use with ease". As educators we must also ensure that we to, can also use the latest technology based developments effectively and confidently.

As educators we must ensure that we are placing the needs of our students and the influence of technology at the forefront of our teaching practice. In the context of the discussion presented, this will mean the development of a much more complex understanding of the Internet and the influence it is having, and will continue to have upon education policy and pedagogy. This in turn, can only lead to better learning environments and opportunities for our students within our current educational systems. Stanford supports this by saying " we need to consider whether the new information technology tools and applications are to be used mainly as a teaching aid or whether they will begin to redefine the learning environment, including organisational and learning relationships".

As identified early in this study, the Internet is available, ready for use in all workplaces. "It would be tragic if educators failed to engage with the profound changes technology is bringing in education and society. It would be even worse if educators failed to ensure that education influenced these changes" (Dellit, 1999:49).

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On research for music and arts education: methods, uses and justification

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Abstract

Research in music and the arts can serve to justify the role of the disciplines in the curriculum and is critical to the health and development of the field. Nevertheless, research intended to inform significantly the multifarious components of educational practice in music and the arts continues to be rather limited and piecemeal. This paper reviews appropriate research methods common to music and the arts, and surveys their usage. The strengths of these research methods, especially to inform debate and justify curricular decisions, are identified and discussed. Finally, a number of overarching research considerations are identified with a view to establishing consistent, useful and generalisable approaches to research in the arts disciplines.

Introduction

Research regarding the myriad of aspects of education is important, especially for educators themselves to undertake. It is critical to the health and development of the vocation. Swanwick (1983) suggests that there are at least three positive outcomes for teachers who undertake research. 1) "... A researcher's own practice is illuminated by the activity"; 2) "The professional community is strengthened by deeper knowledge and understanding"; and, 3) Teachers are "better equipped to respond to the challenges of forward planning and accountability". To the third of Swanwick's considerations might be added the notion of 'justification' - particularly with respect to those disciplines that increasingly are being viewed outside the 'core', non-essential, 'extra-curricular', etc. The realms of the arts, aesthetics, ethics and philosophy are frequently listed in these 'specialist' categories. This paper focuses on the roles of research to inform debates regarding music and arts curricula.

To most teachers of music and the arts, it is obvious that these disciplines are important to the development of children and young people. As teachers, we commonly expound the premise that instruction in the arts is an essential element of a balanced education. We 'know', if only intuitively, that the curricular disciplines that we offer hold significant benefits that are not only specific to the artistic disciplines themselves, but also pertinent to a variety of cognitive, educational, motivational, organisational, social, even 'spiritual' domains.

Arts teachers are frequently frustrated by the utilitarian approaches of others as to the worth of their disciplines, particularly with regard to curricular decision-makers (including parents and other educationalists) upon whom the very provision, number and scope, and resourcing of arts courses within schools depend directly. Experience in the arenas of curricular justification have taught most arts educators what it is that curricular decision-makers consider significant and tend to take notice of. These decision-makers most commonly request quantitative research which, in their eyes, serves to validate the 'worth' of component aspects of the curricula or supports an argument for offering arts courses or programmes. They are frequently, and perhaps understandably, persuaded by arguments about benefits and values, measurable outcomes and relative expense. By and large, quantitative data appears conclusive to them. Apparently such empirical findings are perceived as furnishing the necessary justification for capital expenditure on facilities or resources, a particular pedagogical approach, offering courses of study in the arts, or perhaps an undertaking of significant modifications to the school's notion of educational purpose and/or its foci.

Holistic research in the artistic disciplines that might be useful in debating and supporting an argument in favour of the various relevant curricular issues is rare. Almost all such research is primarily qualitative and is perceived to be too theoretical and/or reliant upon assumptions, often generating date that cannot be replicated nor validated empirically. Qualitative curricular research in the arts is commonly debated away, accused of being undertaken by arts teachers to "push their own barrow". Anecdotal evidence from other music (and arts) teachers as well as this author's own personal experience demonstrates that very little (if any) of the research that one might present in a curricular debate holds much sway, irrespective of the methodology. The seemingly relevant quantitative research is perceived as being too context-specific thus not generalisable or analogous to the given educational setting. In forums of discussion about curricula, it appears that success is more commonly reliant upon the personal and collective attitudes of the decision-makers than it is upon any amount of research presented in support of a case.

While research in the majority of the educational disciplines has burgeoned in the previous three decades or so, regarding general output, approaches to teaching methods, curricular content, outcomes, philosophies, educational tools, etc., research in the arts has not, for the most part, kept pace with most of the other fields. Since the mid-1980's, there has been a noticeable thrust in the fields of music to undertake more curricular research, although much of it is quantitative in design. This is most probably due to the fact that some components of the general field of music lend themselves well to empirical research methods. Nevertheless, research intended to inform significantly the multifarious components of educational practice in music and the arts continues to be rather limited and piecemeal - seemingly not a significant priority for most arts educators.

Education in the arts generally lacks a consistent, agreed, pervasive philosophy upon which much of our curricula can be based, whether regarding individual disciplines or in a more integrated or holistic sense. Although arts educators generally concur that artistic and aesthetic 'sensibilities' and experiences are significant to the intellectual, spiritual and critical development of young people, there is very little consensus regarding how this can best be achieved with little research available to support such contentions with authority, in any case. There are only a few formalised philosophies within the arts (Reimer, ANISA, Dewey, Eisner, Broudy, Project Zero, Gulbenkian Foundation). There are of course several teaching methodologies based in well-articulated and consistent philosophies upon which educational practitioners can 'hang their hats' (Orff, Dalcroze, Suzuki, Kodály, Alexander, Yamaha). Often, however, many of their components are too discipline-specific to be of use in broader artistic contexts, except perhaps as vehicles of exposure for more generalised, artistic/aesthetic experiences. Unfortunately, some of these instructional methods result in entrenched and intransigent dogmas that risk causing more problems than they solve. A focused approach to research with a view to establishing a curricular philosophy for all of the arts is necessary. This philosophy needs to incorporate and embrace all of the aesthetic/artistic/creative disciplines and draw upon continuing work in related aspects of cognitive and behavioural psychology in order to develop a philosophy for all of the arts which describes, defines and informs its educational practitioners and its various participants. The publications of Gardner, Reimer, the Gulbenkian Foundation, and the Getty Education Institute for the Arts are welcome steps in this direction.

The following sections review appropriate research methods common to music and the arts, and survey their usage. The strengths of these research methods, especially to inform debate and justify curricular decisions, are identified and discussed. Finally, a number of overarching research considerations are identified with a view to establishing consistent, useful and generalisable approaches to research in the arts disciplines.

Qualitative research methods

In the previous two decades or so, qualitative research methodologies have become increasingly more common in the fields of education and the behavioural sciences. According to Bresler and Stake (1992), qualitative research strategies share certain characteristics:

1. *noninterventionist* observation in natural settings
2. emphasis on *interpretation* of both the 'emic' issues (those of the participants) and the 'etic' issues (those of the writer)
3. highly *contextual description* of people and events, and
4. *validation* of information through *triangulation*.

Qualitative research methods are generally more suitable than quantitative ones for educational settings,

principally because their observational nature allows for them to be less intrusive. They are often focused upon fairly broad behavioural considerations and can, therefore, offer insight into related general settings. They are descriptive, using words, rather than numbers or numerical concepts, to illustrate and substantiate relevant matters. They are interpretive, seeking to understand the different meanings that actions and events hold for their subjects. Qualitative research methods can be formative insofar as their thrust often takes shape as the research progresses. As an instrument for purposes of validation in many empirical contexts, *triangulation*, the checking of data against numerous other sources and methods, is most commonly employed, indeed it needs to be employed if the qualitative research is to be deemed 'conventional'. Educational environments feature a wide variety of contexts, for example, experiential histories, individual and collective perceptions, and other separate and/or interactive variables. Qualitative research in education aims at informing the research user (eg. teacher, curricular planner) by providing information, observations, inferences and (frequently) suggestions which are relevant to the research user's professional situation, personal experiences, opinions and/or observations. Researchers could not interpret nor most probably articulate their observations suitably if by necessity these were considered valid only if subjected to the rigorous requirements of quantitative (statistical) designs and analysis.

Jackson (1993) has stated that "research of a qualitative kind ... is sufficiently free of technical jargon to make it at least readable from the start." However, he concludes that, for the most part, "many qualitative studies, even those that are eminently readable, do not directly address the immediate needs of practitioners. They do not tell (practioners) how to do their jobs better." By this is meant that qualitative research tends to be more broad in its findings and far more anecdotal. Commonly, the immediate needs of a practitioner have to do with the most successful manner in which to teach a particular component of the curriculum in the majority of settings. Qualitative research has difficulty addressing directly issues of immediate practical need, but rather tends to present findings much less involved with practical outcomes and much more involved with discrete educational instances.

Quantitative research methods

Quantification is the act of assigning numbers to represent an amount or degree of something. In a research context it involves the association of numbers with behaviours, objects or events. Quantitative research procedures related to curricular issues seek to demonstrate aspects of the realm under study in a manner that allows for generalisability to analogous situations. In essence these methods are employed to draw inferences and/or validate assumptions about cause-effect relationships.

In a curricular context (specifically regarding the arts disciplines), statistical or 'experimental' methods are used most commonly for determining or informing assumptions about:

1. the validity (or lack thereof) in continuing to instruct the various curricular components of disciplines
2. the relative importance of the inclusion of particular components of the discipline's curriculum, especially regarding student development (both within the given discipline itself and [often] generally)
3. the relative degrees of significance of various domains of the given curriculum with respect to the intended benefits for participating students
4. the degree of effect upon a curricular component that a particular treatment or instructional approach has (or has not) made
5. the degree to which there are relationships between components of the curriculum, (whether specific, general, inter-related or 'meta'-related)
6. the degree to which there are measurable differences between the skill levels of pupils (and mechanisms for making inferences as to why such may be the case)
7. the preferences of students for particular artistic styles or genres with a view to maintaining their levels of interest
8. levels of performance, especially for purposes of comparative assessment
9. more successful (and perhaps fair) types of measures for achievement outcomes, especially in examination settings
10. what keys are likely to unlock (which of) the 'doors' most quickly for students, and
11. the optimal sizes of groups for different activities and types of activities in the school setting.

In these respects, quantitative research is highly appropriate for demonstrating relative success or merit, shortcomings or misconceptions, and specifically comparable characteristics regarding curricular components, not only in the arts but also in a broader educational context. Arguably, studies, the components of which can be expressed by means of numbers, are best-undertaken utilising quantitative methods. Quantitative studies of quality that avoid threats to their empirical validity can more easily evade weaknesses that are often problematical with qualitative methods (as outlined above).

Within the arts disciplines, quantitative research has been and continues to be very common. Reasons for this are probably numerous. One of the less obvious reasons may be an unconscious (or even conscious) attempt by arts researchers to confer some notion of 'science' upon their work. Whether or not this is a "good" or a "bad" thing is debatable and probably irrelevant anyway. Salient is the fact that, generally speaking, the arts curricula are under threat and relevant research, qualitative or quantitative, is necessary to wage the debate. Given that the majority of the 'adversarial forces' appear to confer their highest levels of respect to quantitative findings, the usefulness of such approaches should be neither underestimated nor undermined.

Survey

The reviews of doctoral dissertations published in the *Bulletin of the Council for Research in Music Education (BCRME)* for the years 1989 to 1999 were read by the author with a view to categorising the research methodology(s) of each thesis. The reason that the sample was restricted to doctoral dissertations only is due to a belief that these represent the range of research activities in the field and the sample is adequate to demonstrate the typical research methods used. The following is a list of categories to describe types of research methodologies and the number of each of the categories found in the 1989-99 *BCRME*. (A dissertation may appear in more than one category.)

CATEGORY DISSERTATIONS	NUMBER OF
Administration/Policy Design	9
Biographical	18
Ethnographic/Demographic	19
Historical	25
Observational/Anecdotal (without 'systematic' imperatives)	41
Philosophical	7
Psychological/Cognitive/Behavioural	21
Qualitative	23
Quantitative	81
Reviews/Surveys/Questionnaires	42
Technique Development	16
(Music) Theory/Analysis	13
Tool Development	27

Over the decade of research surveyed there has been a noticeable growth in research that develops and/or evaluates tools for computer aided instruction (CAI). In the past five years there also has been a decline in the number of biographically and historically based dissertations.

When making a comparison of quantitative versus qualitative approaches to research for the purpose of drawing validated and/or measurable inferences, there is a noticeable imbalance, although the gap is narrowing. Between 1989 and 1999, reviews of one hundred and eighty two doctoral dissertations were published in the *BCRME* journals. Almost 45 percent of these doctoral dissertations used statistical (quantitative) approaches of various types and to varying degrees, compared to less than 13 percent that incorporated *systematic* and/or *theory-driven* qualitative methodologies (see above). However, if the category of *observational/anecdotal* research (incorporating 'interpretive', 'artistic' and 'critical/emancipatory') is included within the qualitative realm, the fraction increases to 35 percent (65/182). It is noteworthy that nearly two thirds of dissertations that incorporated systematic and/or theory-driven qualitative approaches were from 1996 onwards (15/23) and about 70 percent of observational/anecdotal studies were from 1995 onwards (28/41).

The reasons for a bias towards quantitative (statistical, empirical or 'experimental') research designs in the music and arts disciplines are numerous. Many of them have been touched upon previously in this paper. There are perhaps a couple more which are corollaries of considerations mentioned and discussed previously:

1. Statistical information tends to appear more relevant to specific instructional contexts.
2. The history of research methods is primarily statistical. 'Real' research is perceived as being based in the quantitative domain by a large percentage of researchers as well as the intended beneficiaries of the research.

Discussion

Cronbach and Suppes (1969) identify two principal types of educational research. They label educational research as being either decision-oriented or conclusion-oriented. By decision-oriented is meant research which is intended to help practitioners make decisions about what to do. Conclusion-oriented research seeks answers to questions that are of interest to those who are trying to understand educational phenomena in their own right. By musing over these two types of research orientations it becomes clear that both qualitative and quantitative research methods are useful vehicles for making decisions and for drawing conclusions. Each method has significant elements to offer to both orientations and each of the orientations is relevant to curricular issues.

It is observed that quantitative research methods are increasingly being labelled as out of date, out of vogue, too 'scientific' or simply inappropriate, not only for curricular research in the arts but indeed across the educational spectrum. It seems obvious that both qualitative and quantitative research designs and methods have significant contributions to make in the field of curricular research. Furthermore, it would appear that eclectic or hybrid approaches to research are likely to yield even more useful results. Given that triangulation or replication (or both) are requirements for the validation of systematic qualitative designs and that theory-driven qualitative approaches frequently include quantitative determinants for purposes of validity and reliability, quantitative studies are perhaps best utilised to establish the soundness of implications and/or inferences and the degree of their generalisability with respect to the empirical components of primarily qualitative studies. Furthermore, quantitative findings are often springboards for qualitative research and vice versa. Experimentally validated components of curricular issues commonly serve to clarify or crystallise the significance of pedagogical components within a natural educational setting or particular case study, while qualitative findings frequently inspire subsequent researchers to focus upon specific aspects of a qualitative study from a more statistical or 'experimental' viewpoint. As such, each of the predominant research methodologies can inform and enhance the other.

As stated earlier, music and arts educators lack an agreed research agenda for their disciplines, both individually and in an integrated sense. It is unlikely that a consistent and agreed approach to arts education will develop until such time as research is focused upon informing practising educators, interested groups and individuals (curricular decision-makers, governments, organisations, etc.), and the broader community regarding the significance of artistic/aesthetic education and experiences. Furthermore, in order for integrated or holistic arts curricula to be developed formally and perhaps accepted generally (assuming that integrated arts curricula are considered a desired goal), research across the disciplines will require a fundamental position from which to proceed. From this position all relevant aspects of the educational approach may be informed and systematically explored.

Considerations for future researchers

There remains a substantial amount of work to be accomplished in the realms of curricular research within music and the arts. A number of fundamental considerations are outlined below.

- The establishment of broad guidelines upon which to build a research agenda. The intention is to illuminate research aspects of significance and thereby better inform all educators and curricular decision-makers regarding the arts. Such an agenda will begin to address the need for arts researchers to work in a more complementary manner, not only within discrete disciplines but also across the arts spectrum.
- The establishment of a clear understanding of the role of research as it impacts upon instructional practices and curricula within the artistic disciplines.
- The need to be attentive to the usefulness and appropriateness of a particular research topic to the given discipline - its curricula, pedagogy, and/or on-going development, both generally and specifically. Researchers must structure and focus their work such that the reader/user may best utilise the findings, both

to enhance educational practice and to inform issues of curricular design and curricular debate.

- The establishment of a clear relationship between learning theory and teaching practices in the arts, such that curricular design, discrete and holistic, is both informed and enhanced. Furthermore, there is a need to establish the relationship of learning theory based *from* the arts 'into' other learning domains with a view to designing and implementing an integrated or 'meta'-curriculum which features an appropriate balance across the 'intelligences'.
- The development of research techniques and approaches that are better aligned to the arts, more responsive to and reflective of the specific nature of the artistic disciplines, and therefore, more useful to all constituencies concerned.
- The development of instruments for assessment and evaluation which result in outcomes that more realistically and appropriately determine various artistic parameters and that can support a general definition of what constitutes the notion of 'artistic' in ways acceptable to non-artists.
- The need to establish an awareness of what research can and cannot attain, not only regarding the reader/user but also the researcher. Unfounded or unsubstantiated claims to generalisability not only demonstrate poor research techniques, they tend to undermine the perception of others regarding the worth and reliability of arts-based research.
- The need for agreement upon appropriate content and instructional sequences by all constituencies involved with and/or affecting curricular practice in the arts. To succeed, arts researchers, in concert with arts educators, must establish clear descriptors/definitions of curricular content and provide validated data regarding optimal sequences of learning/instruction.
- The cultivation of a culture which commonly and comfortably replicates the research of others, even if such replication is only intended to prove or disprove a research finding or implication to the satisfaction of the educator. Such undertakings help to establish the validity of the research, make positive contributions to on-going curricular development and assist in validating best practice regarding both pedagogy and curricular design. Furthermore, by so engaging, prospective teacher-researchers can practice research techniques within the framework of an existing methodology.

In order for curricular research in the arts to 'come of age', there is a need for much greater cooperation throughout the artistic disciplines. Teachers and researchers across the arts spectra must seek common territory wherever this may be found. We must adopt an attitude of rejoicing when a student exhibits 'artistry', irrespective of whether or not that demonstration is significant to one's own special discipline. It is essential that more of us become teacher-researchers and that we strive to ensure our curricular designs are informed by the best that research in our fields has to offer. We should adopt a more eclectic view of research across the arts disciplines and each support the other as much as we can, whenever we may; an attitude that is surely to the benefit of all concerned. Whether the research methods used are qualitative or quantitative is probably not important, so long as they deliver useful findings of substance and quality. If we as arts educators are to preserve our often-deteriorating role(s) within the overall curricula, we must establish a nexus between research and teaching such as is the case in virtually every other educational arena.

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