Effective Strategies that Enhance the Learning Success of an ADHD Student in an Inclusive & Outcomes-based Music Setting A Three-Dimensional Case Study

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Abstract

This paper reports on a three-dimensional case study involving one Year 9 female music student (Student X), a classroom teacher (Teacher J) who had previously undertaken formal research on ADHD children and the music class which Student X belonged to (consisting of thirteen female and three male students). The main purposes of this study were: (1) to assess the effectiveness of the teaching strategies chosen to address some of the problems of ADHD as identified in Barkley's Unified Theory of ADHD, and (2) to assess the attitudes of the participating ADHD student and her music teacher towards these strategies.

Introduction

Recently, education in Western Australia has experienced a move from 'mainstreaming' towards an inclusion model in education where students with disabilities are required to be placed in a setting appropriate to their age with special services brought to them. They are not to be removed from the general class and put in a special education class (Bernstoff & Welsbacher, 1996). The Curriculum Framework (Education Department of Western Australia, 1998) currently being implemented in all Western Australian schools states that "the Curriculum Framework is an inclusive framework for all students in Western Australia" (p. 9).

A 1997 Child Health Survey by Zubrick et al. (1997) discovered that about 5% of Western Australian school children aged 4 to 11 years and 8% of 12- to 16-year olds suffered from clinically significant attention problems. Of these, 75% also had other co-occurring mental health problems. One in five students identified as having attention problems "would be expected to be diagnosed as having ADHD[1] by a structured psychiatric interview" (p. 36). American research by Barkley (1997a) suggests that of those clinically diagnosed in childhood, boys are almost three times as likely to manifest the disorder as girls. ADHD affects approximately 3-7% of the childhood population (0-12 years). The disorder persists in adolescence (13- to 18-year olds) in 50-80% of those diagnosed in childhood. Barkley (1997b) notes that students with ADHD are at a substantial risk in terms of: school failure (90%), retention in grade (35-50%), failure to graduate from high school (36%), and under-achievement in employment (50%). Associated problems include: progress into conduct disorder, delinquent activities or violations of the rights of others (<50%), early substance experimentation and abuse (33%), and development of antisocial personality disorders by adulthood in approximately one child in six (Barkley, 1997b).

The statistics cited above indicate the strong probability of having an ADHD student in most, if not all classrooms. Most ADHD learners will struggle to overcome some learning difficulties that may be exacerbated by the relatively unstructured and open nature of music education settings. As most music teachers are not trained to teach ADHD learners, the teaching strategies employed by them might not be useful in an inclusive setting.

Learning music requires a complex interaction of aural, kinesthetic and visual modes, and making music requires the simultaneous use of all three. Research has identified a number of symptoms which affect the cognitive, psychomotor, social, and affective skills of students with ADHD (Abikoff, 1991; Barkley, 1994; Cripe, 1986; Dupaul, 1991). Because students commonly engage in musical activities that require them to create, explore,

notate and translate, analyse, classify, imagine, and communicate (discuss or write) ideas, music teachers need to have a repertoire of effective teaching strategies to minimise the negative consequences of this for both ADHD students and the rest of the class.

Significance of the Study

Although a considerable amount of research has been conducted on ADHD in medical, clinical, and common educational settings such as Mathematics, English and Science, few studies have been conducted in the context of arts education. A thorough search of library databases such as Eric (Ovid), Psych Info, Austrom: AEI, First Search and BAMER found only one study which focussed directly on music education and ADHD (Sheridan, 1995). While that study examined teaching strategies employed by primary school music teachers, this study aimed to examine effective teaching strategies which might help ADHD students in a secondary music education context.

The two purposes of this study were: (1) to assess the effectiveness of the teaching strategies chosen to address some of the problems of ADHD as identified in Barkley's Unified Theory of ADHD, and

(2) to assess the attitudes of the participating ADHD student and her music teacher towards these strategies. The research questions for this study were:

- How effective are the selected strategies in assisting the participating ADHD student?
- What benefits does the music teacher perceive the ADHD student as having gained?
- What effect(s) do the strategies have on the class?

Method

Participants

This paper reports on a three-dimensional case study involving one Year 9 female music student (Student X), a classroom teacher (Teacher J) who had previously undertaken formal research on ADHD children and the music class which Student X belonged to (consisting of thirteen female and three male students). Student X was formally diagnosed with ADHD Predominantly Inattentive Type but did not possess a comorbid disorder.

Instruments and Procedure

This study spanned a period of six weeks. A questionnaire was given to the entire music class in the first and final week of the study; it assessed students' attitudes towards, and perceptions of difficulty in, music. Interviews were conducted with Student X and the Teacher J in the first week, and at the completion of the study.

A number of factors could not be controlled, viz. the effects of medication, the presence of an observer may have altered behaviour and effort levels, disruptions to school, content of lessons and the level to which the teacher implemented the teaching strategies. The length of the study was affected by a school musical production and the amount of time for interviews was also limited due to student and teacher availability and other commitments.

Teacher J adopted a number of teaching strategies in her music teaching during the course of the study. These were selected from information derived from a literature review (not reported in this paper), the first questionnaire and the initial interview with Student X and Teacher J. For the purposes of this paper, relevant details from these are summarised in the next section (Findings-Phase I). Only strategies that would not single out Student X were deemed appropriate and employed in this study (see Figure 1).

Peer Tutoring:	• encourage peers to help keep Student X on track • where possible use groups for work Student X found difficult (especially theory)
Lesson Structure:	• for written exercises/desk work use multiple practical examples • avoid delays during and between tasks • give overall structure/purpose of an activity • where possible use tactile resources to help learning (practical work)

- on tasks which Student X finds difficult (e.g., dictations), make first examples very easy to build confidence

Instruction Giving:

- use colour to highlight important points on the board
- use colour to break large blocks of information on the board into smaller chunks
- highlight important written words/instructions (bold, italics, underline, font change)
- give overall structure of task (prepares for what is coming)
- ask other students to repeat the instruction(s), but not Student X
- use instructions that relate to the present
- use visual cues to maintain interest during verbal instruction.

Figure 1. Teaching Strategies used with Student X

Findings - Phase I

Class Background

The music class[2] was asked to rate their attitude on a number of activities commonly used in music teaching using the scale 1 (= dislike a lot) to 5 (= very enjoyable). The class also rated the perceived difficulty of the same activities on a scale of 1 (= very difficult) to 5 (= very easy). Most students preferred practical activities such as playing instruments and games and composing music. Worksheets, composing music, activities requiring a lot of writing, dictation and improvisation were considered 'medium difficult'. No activity was rated as very difficult. The students described their teacher's instructions to be "understandable", "sometimes interesting", and "sometimes boring", with most students rating Teacher J's length of instructions as "medium". These results are summarised in Fig. 2.

Student X's Preferences

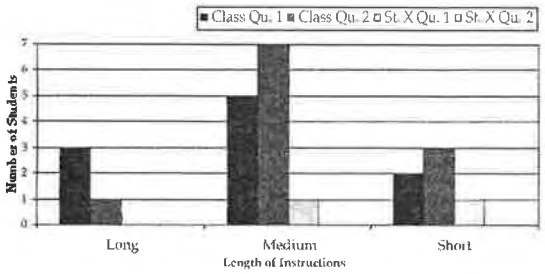
The activities most enjoyed by Student X were singing, playing instruments, games, group work and working at her own speed. The least enjoyed activities were worksheets, library work, and improvisation. She found working on worksheets, composing music, library work, handwriting activities, working at own speed, and dictation the most difficult activities to complete. Singing, playing instruments, listening, games, and group work were rated as the easiest activities.

When music tasks became difficult, Student X preferred to ask a friend, ask the teacher, and 'keep trying'. Generally, teacher help was preferred for more formal tasks. Student X found the teacher's instructions to be of medium length, rating them as sometimes "hard to understand", "rarely interesting" and "very often boring".

Student X explained that visual stimuli increased her understanding, citing the television as "easy to concentrate on ... probably because it's actually happening, like, it's sort of like an example, but I can actually picture it, so it's sort of just there". She also preferred to work with "actual objects" (like keyboards or percussion instruments) rather than with concepts on paper.

Difficulties Encountered by Student X

Experiences of ADHD. Student X described ADHD as "annoying" because "I usually have to catch up on things, or it takes me a lot longer to do things... sometimes I keep going over and I give up because I can't do it." She



felt that "most people think of [people with] ADHD as sort of ... crazy, ... stupid... dumb, but it's... just that... their brain doesn't focus as well, it just doesn't spark up." Student X elaborated on being unable to focus, saying that it is "... like you can't stop...like you're thinking about it but you're not, you're doing it but you don't know... why you're doing it." Although she would sometimes experience mental 'overloading' and needed a break to "get my head going again," she did not usually 'overload' in music classes.

Medication. Student X also suffered from the effects of medication: "I can't eat... and I get hungry, but I find it hard not to concentrate, so if the teacher's actually talking, I sort of like to fidget with things because I have to do something." When off medication she preferred to "listen or do something rather than writing, because I'm too slow with that." Medication helped to "speed" her up.

Concentration. A major problem confronted by Student X was going off task and finding it hard to catch up later. Lights, bright colours, people talking, and a lack of understanding of the task contributed to Student X losing concentration. She described this as: "...[knowing] it's not going in but I can't stop myself thinking about other things." "Daydreams" usually lasted for a couple of minutes, mostly during desk work or when she was bored. She also became impatient with delays and preferred practical activities in class.

Instructions. Student X felt that instructions were sometimes difficult to follow because people either "go too fast" or "it's [how] the teachers... explain it." Instructions relating to the future were difficult to remember. She found it helpful when the teacher used the white board to illustrate instructions. Other strategies identified by Student X as potentially helpful were: using colour to highlight important words, using simple language, and using a list of directions during listening.

Assistance in Class. Student X thought she probably asked for more help than her classmates but preferred to work alone and be given a time limit for the completion of the work. However, she would choose to work on a difficult task in a group to receive peer assistance. Teacher help was most desirable because "my friends might explain it wrongly."

Teacher Encouragement. Student X felt that her teacher was less often encouraging when she was on task but would tell her right away if she was off task.

Social Relationships. People misunderstanding her was an occasional problem experienced by Student X. She solved this problem by discussing the misunderstanding with her friends, and most arguments often passed over in a few minutes.

Difficulties Encountered by Teacher J

Student X. Apart from the expected difficulties with maintaining concentration, Teacher J stated that Student X experienced difficulties with analytical or written tasks and recalling information. Giving instructions which Student X could remember posed some difficulties, particularly instructions relating to future actions. She also had problems with basic music knowledge (BMK), specifically the grouping of rhythms. However, the results that Student X achieved in tests were not indicative of her ability: "occasionally she'll come out with something that's particularly skilled, or shows a certain degree of creativity that leaves the rest for dead." Her contribution to the class depended on the activity, but was ranked to be at the lower end of the scale.

Social Relationships. Referring to predominantly Hyperactive Type ADHD students, Teacher J thought that students often "[got] really hostile towards the kid" if rehearsals or classes were disrupted too often. This was not the case for inattentive type ADHD students. Inattentive ADHD students were sometimes socially ostracised by being ignored by their peers.

Accommodating ADHD Students. Musical activities could not always be chosen to suit the ADHD student. However, Teacher J reckoned that teachers "can choose" the way an activity is structured "in terms of which kid they work with, or who they sit next to, or even how long they get."

Findings - Phase II

The general class attitude towards musical activities and class perceptions of difficulty of these activities changed very little from those given in the first questionnaire. However, students found Teacher J's length of instruction to have decreased (see Fig. 2).

At the end of six weeks, it was gratifying that Student X found composing music, group work, and dictation less difficult (see Fig. 3). Her perceived difficulty of improvisation, handwriting activities, and working at own speed also decreased. For unknown reasons, Student X seemed to experience a slight decrease in her enjoyment of singing, listening, group work, and working at own speed (see Fig. 4). There was no change in the enjoyment level for handwriting and dictation. However, greater enjoyment was experienced when working on worksheets. Student X rated the length of teacher instructions as short ("medium" in the first Questionnaire). She also showed a stronger preference for teacher help in the second questionnaire.

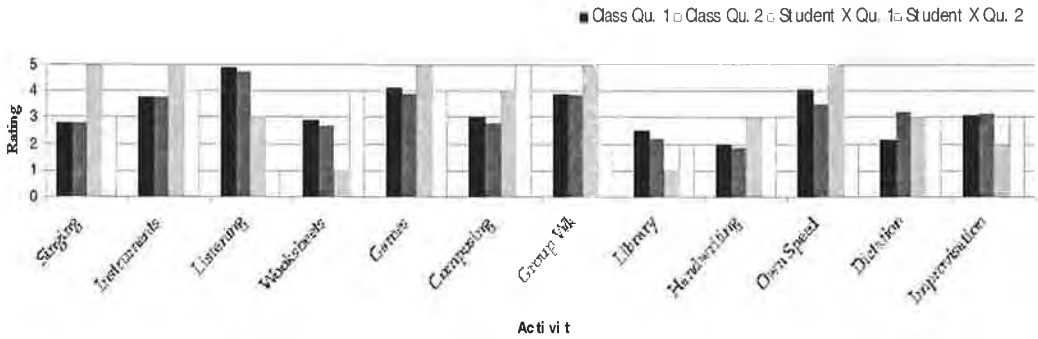


Figure 3. Comparison of enjoyment ratings: Class and Student X

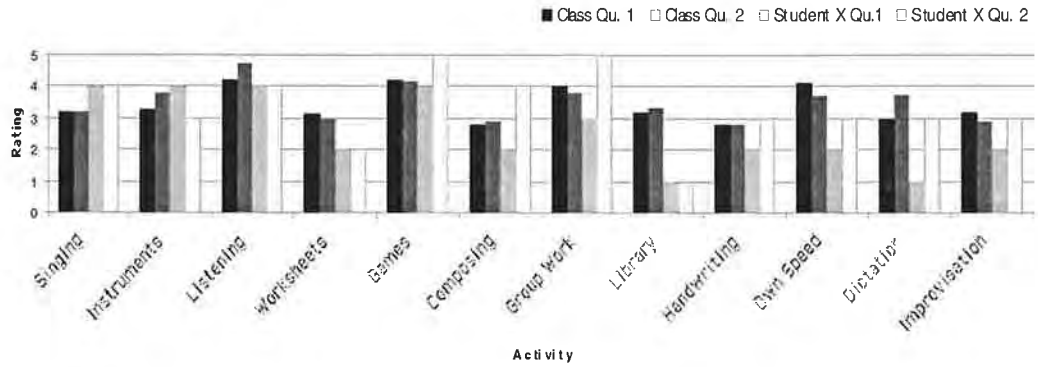


Figure 4. Comparison of difficulty ratings: Class and Student X

Student X - What worked

In general, Student X found the six weeks of the music lessons "better [and] more understandable. ... I'm learning more ..."

Instructions

Student X attributed her improvement to "people explain[ing] it better [and] giving more examples." Setting out instructions step by step on the white board and numbering each step in a box were found to be effective. Dividing each step into colours was also helpful because she "... want[ed] to look at it, and I can just read it quicker." Although printed instructions were hard to understand because they were "hard to read", the use of different type styles (e.g., italics, bold, different fonts) assisted her in distinguishing important words.

Peer Assistance

Peer assistance usually consisted of help with technical details such as key signatures, intervals, score reading and organisation. Requests for help with more complex problems were referred to the teacher, whose help was preferred because "[she was] better at it than friends."

Reinforcement and Motivation

Student X reported feeling more motivated during the six weeks of the study: "I know more so I can just say what I feel and then if I get it wrong it's all right." She was aware that she knew more when she "... got more stuff right and I get more rewards and stuff." This indicated that Student X was feeling more confident and comfortable with her role in the classroom.

Teacher J - What worked

Teacher J thought that Student X had been "mostly better" over the six-week period. Student X was on task more often and was concentrating for a longer period before drifting off; however, she has yet to make connections with work previously done. She had also put in as much effort as her classmates, and was closer to realising her potential 'B' grade. Generally, Student X was more confident and more communicative when contributing to class activities.

Instructions

Teacher J thought that Student X was following instructions better, usually after one or at most two, explanations. Putting instructions on the board step by step and using coloured sections were effective. The fresh stimulus of a different voice repeating the instruction was found to refocus Student X's attention and bring her back on task. Asking other students to repeat an instruction was effective in helping her understand instructions; it was also an effective method of checking other students' understanding and attention. Student X was better able to identify the important words in printed instructions by the use of different type styles and fonts.

Peer Assistance

Group work was identified as the main contributing factor to Student X's improvement in BMK.

Reinforcement and Motivation

Teacher J found positive peer reinforcement to have significantly boosted Student X's confidence. Her motivation and confidence levels were generally higher and she was aware that "her work's not only as good as everybody else, but somewhat better."

Visual Stimuli

Student X was able to concentrate longer on "anything that's more visual." This was evident during listening exercises when Student X worked more efficiently when having a score to follow or a list of things to listen for. Visual cues such as the use of the white board in reinforcing instructions was found helpful, especially when colour and clear steps were used. Teacher J also used diagrams and pictures when possible on worksheets. During group work, Student X was provided the opportunity to handle objects and work in a more visual and physical manner (as opposed to the more abstract theoretical context of desk work). In melodic dictation, Student X improved her ability to outline the melodic visual patterns.

Other Teaching Strategies

Teacher J thought that maintaining a regular routine and lesson structure would benefit Student X. Avoiding delays during and between tasks also helped.

Discussion

Enjoyment and Difficulty Ratings

Figure 3 shows the 'Comparison of enjoyment ratings: Class and Student X' and Figure 4 shows the 'Comparison of difficulty ratings: Class and Student X'. After six weeks, it is significant that Student X found 7 of the 12 activities (viz. games, composing, group work, handwriting, working at own speed, dictation and improvisation) less difficult (see Fig. 4), and experienced a large increase in enjoyment when working on worksheets (see Fig. 3). While Teacher X had employed strategies with Student X in mind, the average class perceptions of enjoyment and difficulty did not change very much.

Instructions

Despite instructions being made shorter to accommodate Student X's needs, her non-ADHD classmates were able to understand the expectations. While the use of simple and succinct language is effective, teachers should ensure that the language used conveyed the necessary information.

Barkley's (1997b) finding that a deficit in the ability to inhibit a response would lead to a decreased ability to hold information in working memory was experienced by Student X, who found instructions relating to the future difficult to remember. By framing instruction in the present whenever possible, Student X gained greater confidence in her ability to successfully carry out instructions and complete work.

Visual stimuli such as written instructions on the board were found helpful to Student X because she was able to both hear and see the instructions. This also served as a reference should she forget certain bits of the instructions. Because Student X had problems seeing the 'whole picture', this also helped her to place a particular task in the context of the whole activity. Using different type styles and fonts to highlight key words and phrases also helped Student X focus on the important elements of an instruction.

The repetition of instructions by another student allows the ADHD student to pick up information that might have been missed the first time. By spending less time repeating and reinforcing instructions, a teacher can spend more time teaching or attending to student needs. Giving better instructions also reduces the likelihood of singling out an ADHD student as someone who "doesn't listen".

Peer Assistance & Group Work

Peer assistance remained the most popular method of obtaining help and group work was consistently rated as one of the most popular activities in both questionnaires. During the study, Student X displayed a shift in preference from peer assistance to teacher explanation, which may be attributed to her better understanding of Teacher J's instructions.

In the context of Barkley's comment that ADHD was not a matter of knowing what to do, but doing what you know, we may infer that group work helped Student X to do what she knew. In Teacher J's words, "she had to find the information herself, and she couldn't slack off and not do it because her part in the group was important."

Peer work was important in providing Student X the opportunities to succeed. As it was practically based, Student X received constant stimulation and immediate feedback on the effectiveness of her efforts. According to Barkley, ADHD students would be averse to delays; hence any reduction in delays for feedback or assistance was beneficial to Student X. Although immediate feedback and help from her peers could be provided in group work, it is important for ADHD students to work with students who were not easily distracted and who would get along with them.

It was evident in the study that group work and peer assistance involving an ADHD student did not disadvantage the class as a whole.

Visual Stimuli

Student X found that being able to see what was happening helped her to understand. She was able to concentrate better during listening if she had a score and a list of things to listen for. She considered music she could picture in her head to be "easy" to listen to.

The use of visual stimuli was effective in many contexts, including giving instruction, designing worksheets, and listening to music. It is recommended that visual stimuli and 'visualisation' strategies be applied to other aspects of musical learning to facilitate ADHD students grasping abstract and theoretical concepts.

Motivation and Reinforcement

Much of Student X's progress was attributed to an increase in confidence and willingness to participate in class activities. This in turn was a consequence of positive reinforcement from the class and an increasing awareness that she was able to meet the expectations of class work. Student X's comment that "I know more so I can just say what I feel and then if I get it wrong it's all right" was a huge shift from her statement in the first interview that "[I] get nervous because I might get it wrong." That Student X was more motivated and worked harder is evident from the fact that she completed and handed in all her homework, something she did not previously do.

Academic problems encountered by ADHD students would prevent them from experiencing success in learning. A student who is succeeding is more likely to display goal directed behaviour and less likely to

lose concentration and go off task. Student X's experience demonstrated that learning activities could be structured to help ADHD students succeed. For example, dictation exercises should begin at an easy level, allowing ADHD students to succeed early in the task.

Class Strategies

The findings suggest that the teaching strategies employed had little effect on the perception of enjoyment and difficulty by the class as a whole. This is important because the needs of no-ADHD class members have to be considered. There was no major difference in what Student X and the rest of the class found difficult; the main difference was that Student X generally found the activities more difficult. Hence any strategies designed to help Student X could also benefit the rest of the class.

As Student X showed the same preferences for help as the rest of the class, we may conclude that the assistance given by Teacher J was considered helpful.

Conclusions

The teaching strategies identified and employed in this study were effective in enhancing the learning success of Student X in an inclusive and outcomes-based music setting. The class as a whole was not disadvantaged by the use of the selected strategies and Student X benefited from the teaching strategies implemented. Both Teacher J and Student X perceived the strategies employed to be beneficial.

The most important outcome was Student X's increase in confidence and motivation. Teacher J summed up the importance of this in the second interview, "it stands to reason that a student who's on task is obviously going to improve, because they're concentrating, and she's trying. I mean if they're concentrating and trying and they don't get better there's something seriously wrong." It is concluded that Student X's improvement could be attributed to increased motivation and confidence; this was the combined effect of all the teaching strategies. From the results, no single teaching strategy could be said to have produced Student X's improvement in motivation and confidence. It is likely that group work, through its provision of immediate feedback and reinforcement, played a larger role in this than other strategies.

This study demonstrates that teaching methods could be adjusted to accommodate the ADHD student. Teacher J summed up the success of inclusivity in this case: "[Student X] ...needed to see... [that] a lot of the time she actually thinks she's not as good as everybody else whereas in actual fact she's quite a lot better than many of them." It is important that ADHD students succeed, both for them and for other students. When students and the community observe ADHD students working well and succeeding, then some of the negative perceptions of ADHD might be questioned and a more positive understanding of ADHD reached. The practice of inclusivity in music education would also be perceived as something viable and worthwhile.

Endnotes

[1] ADHD is a disorder which has long been recognised and identified under varying labels such as 'Defective Moral Control' and 'Post-encephalitic Behaviour Disorder' (Barkley, 1994). The term 'Attention Deficit/Hyperactivity Disorder' appeared in the 1987 revision of the third edition of the Diagnostic and Statistical Manual of Mental Disorders (DSM-III-R), to better reflect the two main symptoms of the condition. Recently the theoretical perspective of ADHD has shifted from a deficit of attention to an inability to inhibit a response or behaviour. Behavioural-Inhibition Disorder (BID) is suggested as a more appropriate term for ADHD (Barkley, 1994).

[2] Eighty per cent of the class was familiar with the term ADHD, with most associating it with persons having "a limited attention span", "who are restless and hyperactive" and who "need and want attention all the time and [who] play up to get attention". ADHD was defined by Student X as "a disease that you just aren't as fast as other people because your concentration is very less. You are easily disturbed by anything and it takes longer to do things."

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International practicum: Benefits and problems in teaching music to primary school children in a different cultural context

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Abstract

Since 1996, pre-service teachers at UWS Nepean and the Sydney conservatorium have participated in International Practicum experiences. Both the literature and verbal assurances from students report that an international practicum experience confirms pre-service teachers in their choice of profession. With Dr Peter Dunbar-Hall, a preliminary study is under way investigating the experience for Australian pre-service teachers teaching music outside Australia. This paper will focus on the perceived benefits and problems encountered in one location: Nadi, Fiji, in Spring 1998. Future papers will extend this research to include experiences in Asian countries and England.

The interview data for this paper comes from four pre-service teachers who are final year UWS Bachelor of Education (Primary) students who have completed a submajor in music subjects. The other twenty-seven pre-service teachers who participated in the international practicum in Spring 1998 did not have submajors in music. This paper aims to record how the pre-service teachers consolidate their views about the profession of teaching and to address the successful application of teaching and learning theory and practice in a cross-cultural setting.

Why Put Australian Pre-service Teachers Into Fijian Schools

It is widely acknowledged that practicum is central to quality teacher education. In the *Issues of Significance Canvassed in Submissions to the New South Wales Review of Teacher Education*, there are repeated expressions that practice teaching is the "sine qua non" of teacher education (Submission Notes February 2000, 12). As Mitchell (1996) and Campbell-Evans and Maloney (1997) have affirmed, pre-service teachers need access to learning-to-teach experiences that happen in schools and the sharing of knowledge about teaching within a jointly constructed framework with co-operating teachers. These significant benefits are supplemented in international practica which are important because they challenge pre-service teachers to use their developing teaching style in a culturally different context and, as discussed by Horsley and Laws (1988, 1992), have a broader contact with the school and town community than is possible in a local Australian setting.

The University of Western Sydney Nepean published its reasons for selecting Fiji as a desirable venue for practicum in a 1995 report entitled *International Practice Teaching Project - Fiji.* Lowe and Sawyer (1995) stated the reasons were:

i. Many UWS Nepean students have not travelled out of Australia and the proximity of Fiji makes it a viable location (with a viable cost) only four hours from Sydney;

ii. English, the language of instruction, enables pre-service teachers to experience a diverse culture and at the same time participate as effective staff members;

iii. There is a growing need for Australian teachers to cater for multiculturalism and Fiji provides this environment dramatically;

iv. Education standards and procedures vary greatly from Australia's and this contributes to students' understanding of education from a much more informed and broad base;

v. There is willing co-operation from the Fijian Ministry of Education.

Literature Review

The lack of research in the area of international student teacher exchange is remarked on by Barr (1995: 15). His study evaluated the effect of experience in the school system of another country on the educational philosophies and attitudes of students from the University of Waikato in New Zealand. He found that students' attitudes and philosophies of teaching were strengthened and that the practicum resulted in the students having increased self confidence and self esteem (14-15).

Dana's study (1992) had a slightly different emphasis in that it placed American students in American schools different from the students' economic and cultural background. Dana was interested in exploring discipline problems, and pre-service teachers' reactions to them, in such situations. Nevertheless, the conclusions that were drawn from the study are relevant to the stated purpose of the international practicum at UWS. Dana reaffirmed the need for teacher educators to challenge the prior experiences and attitudes of prospective teachers and stated that such challenges may occur when pre-service teachers are provided with experiences to gain insights into cultures other than their own (1992: 10).

Yarrow and Millwater (1994: 538-9) completed a study of students from the University of Queensland experiencing practica in USA, New Zealand and Indonesia. Their objectives for the study included:

- to identify elements which hinder the professional development of pre-service teachers on overseas practicum with a view to proposing alternative action;
- to identify growth of competencies, skills and approaches being adopted by pre-service teachers in a different cultural context;
- to explore how teaching experiences in another context extend student teachers' conceptualisations of their work.

The findings in the first area confirmed research by Barnes (1982) about the need for early contact with host schools and greater opportunities for familiarisation with school policies. The second area of research established the need to document pre-service teachers' comments on the 'context' of overseas practicum so that information about local customs and educational practices might be shared to allow more responsiveness to the situation. The final area consolidated the pre-service teachers' positively measuring themselves with a teacher-image of communicating effectively with people regardless of differences.

These three studies of alternative teaching experiences indicated the importance of broadening a pre-service teacher's general perspective and enhancing a multicultural outlook. None of the studies undertaken to date examines a specific key learning area.

The Present Study

UWS Nepean and Sydney Conservatorium are two of several providers of Education degrees in NSW that have offered pre-service teachers the opportunity to experience a different educational system.[xxv] The data on which this paper is based is part of a larger project. With Dr Peter Dunbar-Hall, a study of Australian pre-service teachers is being undertaken, investigating the experience of teaching music outside of Australia. Before 1998, lecturers from UWS Nepean had led several international practicum experiences in Fiji. However, in that year, there was a small group of three music sub-majors among the thirty-one students who chose the international practicum opportunity, making a study with a focus on music feasible. This paper will focus on the perceived benefits and problems encountered by students from UWS Nepean in one location: Nadi, Fiji, in Spring 1998.[xxvi]

Methods

In 1998, the practicum cohort to Nadi consisted of thirty-one students from UWS Nepean, 2 males and 29 females of average age 26 years, drawn from three programs: Bachelor of Education (Early Childhood), Bachelor of Education (Primary) and Graduate Diploma of Education/Master Of Teaching (Secondary). Before students are permitted to participate in the practicum, they must have satisfactory grades in previous practicum experiences, a good record with coursework and funds for the airfare and basic living expenses in Fiji. As previously noted, Barnes' research has shown that communication and detailed planning is essential in implementing an international practicum program (1982). In order to ensure effective lesson preparation for the experience, the University establishes early contact between the pre-service teachers and the teachers in the twelve school placements in the Nadi area.

Three pre-service teachers were questioned for this study. Among the thirty-one students, there were a variety of key learning area electives that had been undertaken within the degree program. Three students had completed four music subjects additional to the foundation study so these students were approached and agreed to be interviewees. With Dunbar-Hall, a set of questions was developed. Our aims in the development of the questions were to elicit responses that might form a pre-test and post-test. We also wanted to identify the students' awareness of comparative education issues. Specifically we wanted to ask about the applicability of teaching and learning theories that the students will use in NSW schools in the environment of the international practicum.

The interviews were conducted in the semester that followed the completion of the practicum. Two of the interviewees had begun teaching and one was involved in further university study. However, their reflections were based on their pre-service experience so they are all identified in this study as pre-service teachers. Interviews were individual and were taped at a time and place convenient to the participants. They were then transcribed and a transcript sent to the interviewees for member checking. The questions put to the interviewees are included as Table 1.

Table 1 Questions for pre-service teachers

1. What were your expectations of the Practicum session before it occurred?
2. What were your feelings about the experience after it was finished?
3. Discuss the main differences you experienced in the following matters:
   - classroom teaching
   - the education system
   - the running of schools
   - teaching content (specifically in music)
   - expectations placed on teachers
   - the ways music is taught in different countries?
4. How did the international practicum experience affect your views of teaching music?
5. How applicable were the teaching and learning theories and practices of Australian music education in international contexts (for example: focus on creativity; the use of music from multicultural sources; and the teaching of popular music)?

In reporting here on the analysis of the research data, codes have been used to designate the three students. The data on problems tends to come from the third question about the general school context, with that on perceived benefits arising from the first and second questions. In some cases, I have recorded one comment as typical of the response of the three interviewees, where the other responses were of the same type and did not add further information.

Findings

a) Problems

The main 'problems' for pre-service teachers in Fiji arose from the education system's lack of readiness to drive change in the curriculum, a more traditional teaching style and a paucity of resources. The students commented on the inflexibility of the curriculum:

> Whereas in Australia, we teach what is outlined in syllabus documents but we develop our own lessons, in Fiji, there are prescribed lessons, from which it is difficult to break even the prescribed order. The teachers feel there is little room for flexibility. At the same time, the teachers seem to be prevented by this constraint from feeling accountability. (P-S T 1)

> Some of the curriculum looked like it hadn't changed for quite some time. (P-S T 3)
>
> I think the fact that the curriculum hadn't altered for a while was related in part to economic reasons, with limited resources to effect change. (P-S T 2)

At first hand, the pre-service teachers observed the difference from the way in which they have been prepared to teach, which places a priority on the individual needs of learners:

> There is little flexibility. Every class did the same subject at the same time. (P-S T 1)
>
> Classroom teaching was more teacher-centred rather than student-centred. A lot of rote learning. A lot of chalk and talk. (P-S T 2)
>
> The teaching methods at this school were traditional, where children sit in rows to learn and listen and the teacher stands out the front and delivers the lesson without much interaction between teacher and student. (P-S T 3)

Nevertheless, the pre-service teachers also noticed a willingness on the part of the Fijian teachers to try new approaches. One comment is recorded as typical: 'Australian schools. They were happy to accommodate ideas, such as students learning in groups and discussing ideas together.' (P-S T 3)

While the pre-service teachers were prepared mentally for the lack of resources, they were still confronted by the reality. Taking a broader view, they saw a benefit for themselves as it made them cope with limited resources. They became very inventive in the ways in which they surmounted this obstacle:

> The children often do not have a pencil. A textbook is supplied for most subjects and these appear to be passed down from year to year. There are almost no books or magazines to read for pleasure or research. The blackboard is used extensively and children copy notes from the board to revise for regular tests and examinations. The children are taught "the facts". (P-S T 3)
>
> Resources are extremely limited. (P-S T 2)
>
> Overall the Fiji prac experience is one that I'll always value. It made me rely on voice, mind and creativity instead of overhead projectors. It made me find ways of involving the students. (P-S T 1)

The pre-service teachers' findings in this situation are consistent with the model which Beeby (1966, 1982) developed, outlining stages in the behaviours, style and performance of teachers in developing countries as an education system evolves and economic growth occurs. In what Beeby calls the 'formative stage', teachers have difficulty with subject content and teach in a traditional teacher-centered way. External examinations are the only way to demonstrate that required standards have been met. Textbooks and teaching resources are limited in supply and this makes for difficulties in broadening the curriculum. As an education system evolves, teachers are encouraged to vary their instructional methods to meet the needs of individual learners. Such a system shares the learning focus with the learners and uses a wider variety of materials to meet this aim.

There is strong evidence that some South Pacific educators want to drive change in this direction. Professor I. Futa Hela, Professor of Culture from Atenisi Institute in Tonga, delivered a keynote address at the University of the South Pacific, Suva, in 1997. He declared that South Pacific development priorities were wrong in a quite critical way:

> They place the cart before the horse. The horse in my model is *human* resources development through education *not* natural resources development or investment. They are the cart in my system... We do precious little to develop a horse of our own (when we fail to) insist that our system of education is geared to our development needs or we keep the education levels too dismally low so that our trained personnel falls short in expertise of the levels dictated by islanders' expectations and growth targets. To plan our development then is ultimately to think carefully about our education system.

b) Benefits

The benefits of the international practicum were many. They ranged from the pre-service teachers' establishing of professional and personal bonds with their hosting teachers and participating in cultural events, to their

experience of the wider teaching roles in a country like Fiji and their contact with the wider educational community there. Pre-service teachers' perceptions of hosting teachers underline some interesting comparisons with experience in local practicum situations.

> In Fiji, we experienced more hospitality than we knew how to deal with. (P-S T 2)
>
> We were treated warmly by the teachers and received many invitations into homes. (P-S T 1)
>
> I am still in constant contact with the teacher that I met whilst in Fiji. I found that the practicum experiences in Australia were lonely and somewhat of a "hit and miss" experience. On one prac, the co-operating teacher didn't even visit the classroom. (P-S T 3)

Their experience of being part of a culture was varied but overwhelmingly positive. One pre-service teacher noticed gender issues were more overt in parts of Fijian culture:

> In general terms, boys have an advantage over girls. There's still the idea that girls go on to be the carers of the home and men go on to get jobs or to study at university. This was more obvious at my Fijian Indian school because in their culture the men are the dominant side of the partnership. For example, my teacher had to ask her husband if she could cut her hair as he controlled all the finances of the home. I was given to understand that was more or less the norm. (P-S T 2)

All the pre-service teachers felt the impact of the culture of the people:

> Teaching in another country and in one as different in culture as Fiji, was certainly very attractive. (P-S T 3)
>
> It was an amazing feeling to be part of a different culture if only for a short time. (P-S T 2)
>
> Being able to walk into a class and hold the attention of forty students, whose names you initially have difficulty pronouncing, has helped me prepare for the experiences of casual teaching. I valued learning to teach in such a different environment. The Fiji prac experience is one that will stay with me forever. (P-S T 1)

The pre-service teachers also commented on the fact that they felt "highly regarded and special". (P-S T 3). They experienced a wider teaching role in taking responsibility for Assembly items and preparing performances for Children's Day. One pre-service teacher recalled: "my class sang the song I taught them to the whole Assembly and they were so proud of their achievement" (P-S T 1). The pre-service teachers addressed assemblies and staff meetings and were involved in discussions of issues with principals and head teachers. In such discussions, the pre-service teachers were regarded as colleagues.

c) Teaching Music

Specifically, the music sub-majors spoke about the teaching of music:

> I was with a Year 5 class, made up of thirty Fijian Indian children and 3 Fijian children. Teaching content included Indian Hindi songs. The only Fijian song was the Fijian national anthem at assembly. In the classroom, they sang but they were unused to making their own music. They didn't have experience in talking about what they listened to, or organising sound. I did a lot of singing with them and we discussed different concepts. Music has a power that can enable students to release their creative expression in the exploration of sound. The students responded to the chance to develop their own ideas through simple sound sources. They really enjoyed the lessons that we did. They weren't just sitting in their seats. They were up and about, they were active and participating. They were involved as a class and as individuals. They had freedom to make decisions about performing. One boy would quite often want to show me different dances from his culture. (P-S T 2)
>
> The international practicum gave me experiences that I would not have had in Australia. I organised a musical item for the whole school to perform at assembly on Children's Day. (P-S T 3)
>
> My views on teaching music strengthened in the international practicum. I found that I could

> encourage improvisation among the students. We made use of improvisation vocally and with body percussion. There was an emphasis on active participation. Every day we sang a song and the body percussion we incorporated would begin as a free activity and develop into an experience of structure as we would begin to use this as an introduction or an accompaniment. (P-S T 1)

From the University supervisor's perspective, the major difficulty for the pre-service teachers in the teaching of music at K-6 level was the absence of a syllabus from the Ministry. There is a syllabus in music for junior high school years 7-10 and keen teachers in the Primary schools obtain this and use it to adapt for the developmental needs of their students. The only textbook I saw was *Vakatagi One: A Music Textbook for Form 1*.[xxvii] The basis of the textbook is singing and there is little about creating music in its approach. There is a section on playing the guitar and on written notation. The book's foreword places particular emphasis on the culture of the different communities in Fiji. Its Fijian contents include two examples of the style of part-singing that was brought to Fiji in the nineteenth century by Missionaries, two examples of songs traditionally accompanied by lali or wooden gongs, a traditional Festival Welcome song and two songs in popular style. There are two song examples from the nearby island of Rotuma. The textbook's Indian Fijian contents include two examples of Indian classical song, a group of four songs to accompany dance and festivals, and a song showing Muslim influences on music in North India.[xxviii]

In local music shops, there are no readily available song books of Fijian songs or Hindi songs. The main recording house for Fiji, SPR, with distribution outlets in both Nadi and Suva, does not keep accompanying texts to the traditional and contemporary music that it records on disc and cassette. Songs are still learned aurally.

However, it was important that the pre-service teachers found they could apply teaching and learning theories and practices of Australian music education in the context of the Fijian schools. Responses to this interview question were especially notable concerning multicultural resources. One student commented:

> I made use of music from multicultural sources and it was so relevant because the school where I was had such a racial blend. There were not only Fijian national children but also Fijian Indian and Fijian European children. Quite often traditional stories about the formation of mountains and rivers lent themselves to translation into song. We also explored links with Aboriginal culture. Not so much with musical relationships, but with stories from Aboriginal culture about the origin of features of the land which have a similar quality to those from the Fijian peoples. (P-S T 1)

This research shows that, in the Fijian classrooms, the pre-service teachers developed skills to understand their personal effectiveness in teaching children music. They looked at their own achievement in improved performance in the classroom and acknowledged their strengths. Supervisor and pre-service teachers were able to focus on teaching plans and lesson strategies together. At the end of each day, they shared positive experiences. They exchanged resources and discussed approaches to teaching. In all these activities, they were responding to the challenge of using a teacher's skill to meet the needs of their pupils. The pre-service teachers' involvement in school-based community projects, such as Children's Day, was much more significant than could have been experienced in a local practicum. Their eyes were open to difference in culture which made them newly sensitive to their own culture.

Future Developments

The uncertainty since the coup has placed on hold anticipated future developments. It was planned that music inservice activities for teachers, conducted during the practicum periods, would expand into an Inter-Cultural Arts Education Conference, supported by the Fiji Arts Council, the Lautoka Teachers' College, the Fiji Institute of Technology, Advance College Suva, and the Fiji Ministry of Education. In early 2000 UWS was informed that an allocation for Culture in the Fiji Budget was announced and a Department of Culture was established by the Ministry. It is to be hoped that such an Arts Education Conference will go ahead in the future and provide the basis for a support document to a much awaited syllabus. When that development does take place, the opportunity for even more effective practica in music education will follow suit.

This research has ensured that preparation for practicum will continue to develop and improve. It is not uncommon, for pre-service teachers to go into schools in NSW where the children have little prior experience

of creative response to a musical stimulus. However, it is desirable that an international practicum offer pre-service teachers the opportunity to build on experiences of improvisation and creative music-making (as is the ideal in NSW schools), rather than introduce them. Over time, then, it is to be hoped that the links that have been forged between the university and the schools in the Nadi area can be renewed and that pre-service teachers can again experience the special magic (benefits and problems) of this international practicum.

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The effect of collaborative learning on music performance self concept of Pre-service, Early Childhood teachers

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~~The effect of collaborative learning on music performance self concept of Pre-service, Early Childhood teachers~~

Abstract

Universal research supports the conclusion that the large majority of generalist and pre-service teachers have negative attitudes and a lack of self-confidence in studying and teaching music. These responses are frequently attributed to a lack of successful school musical experiences and inadequate teaching at tertiary level. As one solution to improving self-concept, this study explores the relationship between music performance self-concept of pre-service teachers and the use of collaborative learning as a teaching/learning strategy. Reference will be made to research into collaborative learning in relation to self-concept and its construct. In particular, a pilot study based on a new model of learning will be outlined, which compares traditional methods of teaching music performance with peer tutoring, among a musically varied cohort of pre-service early childhood teachers.

Collaborative and co-operative learning-an overview

This study investigates the use of collaborative learning on the self-efficacy of pre-service early childhood teachers in music performance. It examines the implicit theoretical stance of collaborative learning and its effectiveness in this self-efficacy.

There has been extensive research and is a body of literature to show that collaborative learning has been used successfully across a range of curriculum areas to promote learning. These range from problem solving in mathematical tasks (Hoek, Terwel & van den Eeden, 1997), narrative writing in small groups (Zammuner, 1995) to the development of positive student attitudes and behaviours (Shachar & Sharan, 1994). The early work of Lewin (1935), Deutsch (1949) and more recently Nevin, Thousand and Villa (1994) focus mainly on schools and illustrate the big picture in regard to collaborative learning.

Collaborative learning in higher education receives unequivocal support from Nevin, Smith and Udvari-Solner (1994); Madrigal, Lawson and Bryce (1999) and Johnston, Duvernoy and McGill (1996). Nevin, Smith and Udvari-Solner (1994:116) suggest that there have been over 575 experimental and 100 correlational studies carried out. Their supporting research evidence is clear that:

> *co-operative learning promotes higher achievement, higher self esteem, increased higher-level reasoning, more frequent generation of new ideas and solutions, and greater transfer or generalisation from one situation to another. Other beneficial outcomes include more positive heterogeneous relationships, better attitudes towards subject matter and teacher, greater collaborative skills*

These views are supported by Johnson, Johnson, Ortiz & Stanne (1991). Oldenhorf and Riney (1998) worked in a collaborative project with staff and pre-service teachers in two rural schools and administrators at a teacher education college at Montana (USA). An analysis of data highlighted collaborative resonance, consensus building,

collaborative planning, the value of reflection and critique and positive student attitudes brought about by the collaborative approach to learning. In fact, Cohen (1994, in Terwel, Gillies, van den Eeden & Hoek, 1999) argues that it is no longer necessary to defend cooperative learning as an instructional strategy that promotes achievement.

According to Nevin, Smith & Udvari-Solner (1994:121-122) there are five key elements associated with effective implementation of cooperative learning groups in College classrooms:

i. Positive interdependence: students working together to accomplish a common goal
ii. Face to face promotive interaction: students have structured time to support each others' learning e.g. coaching, sharing
iii. Individual accountability: clear division of work on group projects, assessing students individually as well as group
iv. Interpersonal and small group skills: social interaction skills that are essential for a group to function successfully
v. Group processing: time to reflect on and describe helpful and unhelpful actions

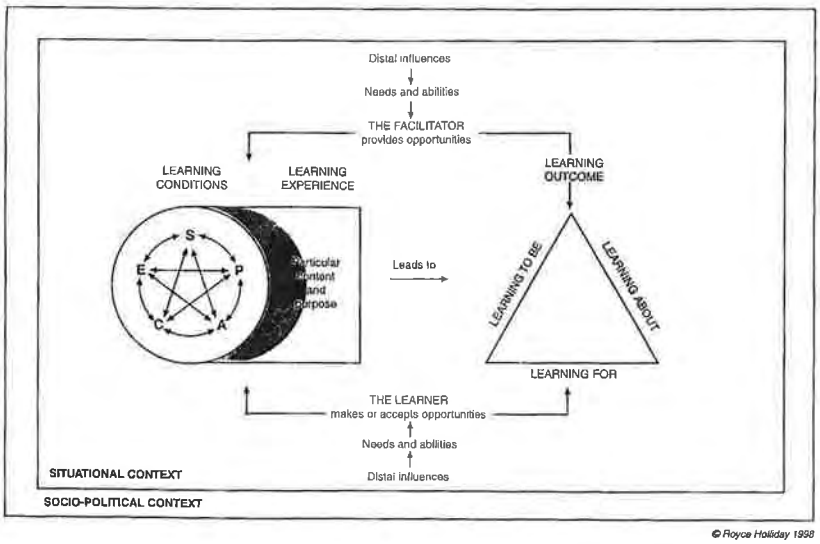
However, the relationship between these elements and the identification of variables that mediate the relationship between group experiences and learning outcomes have produced fewer studies. One of those studies is proposed by Holliday (1999a) who contends that there is a relationship between the concepts of collaborative, co-operative and group learning and to a lesser extent, peer tutoring. He further argues (1999b: 7-12) in launching his original S,P,A,C,E, Model of Learning, that for an individual's effective learning to occur, a *synergetic relationship* exists in the learning conditions of:

i. Self-Affirmation: has a positive self concept and a growing sense of competence as a learner
ii. Personal Meaning: makes sense of their learning in personally meaningful ways
iii. Authentic Action: learns to do by doing, learns to be by being
iv. Collaboration: learns from, learns with and learns in order to teach others
v. Empowerment: has a sense of ownership over learning outcomes and a sense of control over learning activities

Holliday (1999b: 2) posits that "the influence of these conditions on the achievement of learning outcomes essentially happens while learning is taking place (i.e. they are not just *pre*conditions)". He concludes that a lecturer has a pivotal role in ensuring that this learning environment is established and maintained and "shares control of learning with student teachers" (1999b:10).

The whole model and the place of the learning conditions within it, is represented graphically below.

THE S,P,A,C,E MODEL OF LEARNING



Having arisen out of an analysis of literature and research data, the model is now being used to analyse the learning needs of teachers (Holliday, 1999c) and tertiary students (Holliday: 1999d).

While it is acknowledged that the five learning conditions of this model are interdependent, we can see from the following table that by itself, collaboration emphasises the importance of interrelationships also.

Collaboration This condition is present when students *positively interact with* and *respond* to fellow learners and relevant others while they are learning. This condition helps students achieve the learning outcome by satisfying their need to learn *from* relevant others, to learn *with* relevant others and to learn *for* relevant others and *for* themselves (given support from others. This condition emphasises the importance of *interrelationships*.

The forms Collaboration can take:

PERSONAL STATE Students *positively interact with* and *respond* to others through	MANIFESTATIONS Students are provided by others, and they themselves provide others with
• holding an attitude of "group centredness" rather than "self-centredness" • realising that they cannot usually learn without help from others • feeling a need to learn alone at times, but at the same time knowing they can find help when they need it • realising they need encouragement and respect from others • realising that they can learn, not only from others, but through teaching others •	• descriptions of expected learning outcomes and how they can be achieved • demonstrations of how expected learning outcomes can be achieved • explanations of expected learning outcomes and how they can be achieved • interpretations of expected learning outcomes and how they can be achieved • predictions of the consequences of achieving particular learning outcomes how they are to be achieved • concepts related to expected learning outcomes and how they are to be achieved • conceptual links between present experience and past experience • analogies (such as models and metaphors) to make sense of the expected learning outcome and how it is to be achieved • contexts for their current learning experience within a larger purpose to help make sense of the expected learning outcome, why it should be achieved, and how it is to be achieved • simple conceptual frameworks, conceptual maps, and procedural structures upon which to build more sophisticated understandings and procedures • generalisations about how learning best happens based on expected learning outcomes and how they are to be achieved • times when they work alone while maintaining the possibility of working with others

This aspect of collaboration is related to the pilot study referred to below

Although most research in peer tutoring is targeted at pre-tertiary education, it has relevance for tertiary students. According to Harper, Meheady and Mallette (1994) peer tutoring includes many of the strategies adopted in cooperative and collaborative learning. Astin (1993) suggested that, as for elementary and high school learning, crucial environmental factors that led to improved outcomes for undergraduates were interaction amongst students and interaction between faculty and students.

A paper presented by Terwel,Gillies, van den Eeden and Hoek (1999) examined the relationship " between cooperation and giving explanations" and aimed to describe the still unknown mechanism by which the cooperation among students transformed into giving verbal explanations, categorised as unsolicited explanations and solicited explanations. Part of their concluding analysis showed that " in the context of cooperation, low-ability students tend to give more unsolicited explanations while high-ability students tend to give more solicited statements". Giving solicited explanations was more beneficial because it is requested by a peer in need of help and because the higher quality students were able to provide a higher quality explanation and adapt their responses from the perspective of the receiver.

Let us now turn to the more specific issue of collaborative learning during music performance among tertiary education students.

Background

Music belongs within Creative Arts as one of the six Key Learning Areas in the New South Wales Primary School Curriculum. During their initial semester in Creative Arts, Pre-service teachers are taught about the five concepts of music (pitch, duration, dynamics, structure and tone colour) through active participation in the skills of listening, singing, playing instruments, moving and organising sound. Practical performance for the majority of these students incorporates singing and the playing of classroom percussion instruments or recorder.

Questionnaires and anecdotal evidence from early childhood and primary teacher education students entering the course over the past twelve years, suggest that over 70% of the students have little or no prior formal music education experiences. It is likely therefore "..that students' personal feelings about themselves and their physical and musical skills would have a significant impact on their ability and inclination to teach the subject"(Russell-Bowie, 1995:72).

The variables that contribute to pre-service teachers' self-concept in performing music will be linked to current research and a pilot program incorporating collaborative learning.

Studies relating to the role of self- concept in music performance and teaching component of UG Creative Arts subjects

While there have been numerous studies on teacher attitudes to teaching music in the classroom, the number of studies which encompass the role of self-concept in the specific domain of music performance by Pre-service teachers are few.

Lack of confidence and negative attitudes by in-service generalist classroom and pre-service teachers, have been cited as major reasons for not teaching music in infant and primary schools (Calouste Gulbenkian Foundation, 1982; Perrot, 1985; Nettle, 1987; Gifford, 1993; Paterson,1992; Bresler,1993; Russell-Bowie,1993,1995; Temmerman, 1996; Richards,1998; author. In turn, this has been attributed to teachers' lack of music skills, knowledge and understanding and to perceived insufficient or irrelevant pre-service teacher education courses. Is it any surprise that these students have a low self-concept when it comes to making and teaching music?

Earlier studies indicated that whether it was a music skills class or teaching methods class, a lack of confidence to perform and teach music predominated. Mills(1989, in Jeannerret 1994:79) for example, found that music was not only the lowest ranked subject, but also found that the subjects were in precisely the same order for the pretest and the posttest, showing that the course had little effect on their confidence in music teaching. Mills discovered that this lack of confidence often came from the students' overestimation of the requisite musical skills for the generalist music teacher.

Paterson's (1992) and Gifford's (1993) conclusions are similar to Mills, in that pre-service teachers perceptions of the type and number of factors which characterised successful music teaching throughout their undergraduate music course remained unaltered. It should be noted that pre-service teachers did not measure successful music teaching based only on effective teaching skills, but perceived the teacher's musical ability as the most important predictor (Gifford, 1993).

Nor is this lack of confidence among Pre-service as well as In-service teachers confined to Australian settings. Stowasser's (1993) preliminary comparative study between Great Britain, North America and Australia and Jeanneret's (1994) later doctoral research in the same countries, comprehensively indicated that pre-service training had generally not prepared them for teaching music with sufficient confidence in the primary school.

Negative attitudes towards music are often the result of past negative experiences which remain as powerful images for pre-service teachers and colour their willingness to participate in the full range of musical activities (Richards, 1998).

Perceptions, actuality and readiness in music performance

Some earlier research pointed to the relationship between general teachers' *perceived* and *actual* musical ability and their overall music teaching ability. Perrot's report (in Jeanneret, 1994:78) for example, discovered that teachers with qualifications such as an Associate Diploma of Music, were still reluctant to implement classroom music programs. Later, Gifford's factor analysis of a Music Attitude Questionnaire (Gifford, 1991) indicated both pre-service and first year graduate teachers' *perceptions* of their music ability and their music teaching

ability were not very high. Compared to these perceptions, their *actual* music performance achievement as measured by the Criterion Referenced Music Tests of Burtenshaw(1983) was a mean of 67.9%, which was only marginally higher than Year 4 primary children (mean of 62.5%) undertaking a Kodály-based music program.

It is generally agreed that readiness to teach is a major goal of pre-service teacher education courses. This involves teaching competence and a willingness to teach. Fromyhr (1995) argues that student teachers perceive their actual competence through music skills and knowledge tests, improvement over time and comparison with peers' progress. The image of self is therefore constructed by the influences of prior music experiences and degree of musical understandings, a disposition towards music education and perceptions of music teaching (Fromyhr, 1995, 102).

Variables within music performance which influence self-confidence

More recently, the research context has widened and the number of variables within specific music performance areas affecting self-esteem have been identified. A pertinent study by Richards (1998) for example, identified factors that influenced early childhood pre-service teachers' self-confidence in singing and determined how participation in a music foundations subject affected their confidence. Most of the students were able to identify specific positive and negative singing experiences during formal schooling, with 41% of the group not enjoying singing. The sample of 61 students was fairly evenly divided about the relative influence of training or talent on singing ability.

Despite the self-perception that the students had an average, *below average* or *well below average* singing voice, 95% of the sample indicated they were confident singing when no one was around. The majority of students were confident when *singing with* (my italics) peers, other adults and children and when teaching young children to sing. However, confidence declined if the students were required to sing *by themselves* (my italics) in front of peers and other adults. The variability of positive and negative confidence levels in singing according to the *audience* (my italics) involved, reinforces previous findings over the last two decades in precise terms. It also reflects students' attitudes to the equally important medium of instrumental playing.

Adopting term of self-concept or self-esteem: a multi-dimensional or holistic view?

While self-confidence has been the predominant term used in music education research studies, the interchangeability of terms such as self-concept, self-identity, self-efficacy and self-esteem is growing. Reynolds' (1999:2) extensive literature review on the relationship between music education and self-concept, concedes that in casual and research contexts "... self-concept and self-esteem are not differentiated very clearly". Most researchers have viewed self-concept as a multi-dimensional construct (Scheirer & Kraut, 1979; Marsh and Shavelson (1985). Burnett (1994) distinguishes between self-concept as multidimensional compared to self-esteem which is seen as holistic.

The nature and structure of self-conceptions by pre-service teachers related to their roles as students, as teachers and as performers in a range of core subjects are explored in a detailed and significant comparative study (Russell-Bowie, Roche Marsh, 1995). The writers posit the significance of linking teachers' beliefs, attitudes and self-perception with students' self-perception as well as having a more direct influence on how much and how well particular subjects are pursued.

The writers' multi-dimensional view of self-concept hypothesised that student teachers will hold distinct views of themselves within specific *subjects*, as well as in specific *roles*. The relationship between these subject-specific and role- specific aspects for the novice teacher led to a detailed and complex examination. However, further research is needed, especially to clarify the relationship between changes in self-concept over a period of time and its consequent impact on each student's teaching.

Implications of the existing Research

A number of solutions have been proposed to enhance Pre-service teachers' self-concept in music performance. The majority of research argues that this can be influenced by incorporating a ***skills-based music fundamentals course*** (Jeanneret, 1995, Russell-Bowie, 1995; Richards, 1998), which is discernable in a high percentage of undergraduate tertiary music education programs (Temmerman, 1996). Although students realise the need to

develop music competencies throughout their undergraduate years, there may not be a commensurate increase of confidence, valuing and enjoyment in the teaching of music, as Gifford's (1991) study revealed.

Another solution incorporating a ***school-based music program*** may lead to support by Pre-service teachers. Data from Ryan's (1991) pretest and posttest questionnaires established in her study, indicated that those taught through the adoption of existing school-based music programs, became more confident in specific music teaching activities, by the end of their Undergraduate course.

A third consideration is that ***modes of delivery and effective teaching strategies*** have positively affected attitudes to music. Jeanneret's (1995) research laments the lack of recognition that teacher effectiveness might play in developing self-concept and concludes in her model (1995: 26) that pre-service teachers appeared to assimilate musical knowledge on two levels, one being as participant in developing personal music skills and the second as an observer of teaching practice provided by the lecturer. Similarly, a ***change of perspective*** from an idealistic model of a musician as a teacher to a more realistic model of a teacher who teaches music, may encourage more teachers to participate in music education (Fromyhr, 1995).

A different approach is to ***personalise students' musical encounters***. This could involve the exploration of the sensory qualities of sound, personal expressiveness, student speculation and understanding the symbolic significance of music (Swanwick in Gifford, 1993). Aligned with this notion of musical encounter are musical activities where there emerges a valuing of *music as an empowering agent* rather than *music as knowledge* (Hogg, 1993). Here the learning emphasis moves from teacher instruction to student-centred experiences.

Green (1995: 114) for example reports on a primary teaching course, which includes musically experienced as well as novice undergraduate teachers, who were given the opportunity to "play with sound, to express feelings and ideas and to see connections". The reactions were positive, encouraging and enjoyable

The effect of collaborative learning on music performance self-concept: a pilot study

A refocussing of the curriculum content and teaching strategies which moves away from the traditional instruction based model, to one which provides novice teachers with opportunities to encounter music as a expressive and sensory experience at their varying levels, is slowly gaining adherents.

With this refocussing in mind, I am engaged in a pilot study and research with a colleague, Dr.Royce Holliday, which started this Semester. It poses the question: What is the effect of a collaborative approach, compared to a traditional approach to teaching and learning, on the music performance self concept of first year teacher education students? The contributing questions which we will attempt to answer include comparing any differences in the effect of a collaborative and a traditional approach to teaching and learning, on the performance self concept of some musically advanced but mainly musically inexperienced students.

Two teaching/ learning groups will be formed from the first session, early childhood cohort of approximately fifty students. There will be similar numbers in each group: they are already chosen in their groups across all subjects in first year; the students are predominantly female and there is a small percentage of mature age students among the majority of recent school leavers.

The *experimental group* will be chosen, based on its containing a slightly larger number of experienced musicians than the control group. The type of collaborative learning adopted will be Peer Tutoring, where the experienced students will teach Lecturer-chosen songs (planned sequentially) to the novice students, for performance on glockenspiel and xylophone. Each piece will be taught for thirty - thirty five minutes weekly, generally at the end of a two hour tutorial, for approximately eleven weeks of a thirteen week semester. The remaining time of each tutorial will emphasise other performance, listening and organising sound curriculum components, taught by the lecturer.

The *control group* will be taught by the Lecturer in a traditional, directed teaching style, for the same tutorial duration throughout semester as the experimental group. The experienced musicians in this group will be provided with more advanced songs and guided to rehearse in adjoining practice rooms some musical ways of presenting the songs to children.

Qualitative and quantitative methods will be used to collect data on students' music performance self-concept. Qualitative data will come from two sources: student Journals and pre test and post test semi-structured

interviews with ten randomly chosen students from each group. Quantitative data will be obtained from the pre test and post test questionnaires and the results will be used for descriptive analysis.

It is planned in the future to adopt the remaining learning conditions of Holliday's S,P,A,C,E, model and pursue their synergetic relationship as applied to the teaching and learning of music performance by pre-service teachers.

Conclusions

The literature (Nevin, Thousand & Villa, 1994; Holliday, 1999) suggest that in most fields of higher education, the use of a variety of teaching strategies will have a positive influence on learning outcomes. The research into collaborative learning and peer tutoring has established definite links between their use and improved self-concept and learning amongst students of all ages.

The implications of the literature for this study are:

- As Reynolds (1999: 8) concludes: what is the relative strength of the relationship between self-concept of music ability and music achievement compared to a relationship between general self-concept and music achievement?
- There is a need to establish and learn small group learning processes for the above approaches to succeed, prior to the commencement of either
- Once we have an agreed definition of self-concept, how can we measure this in relation to music performance ability?
- How much training is required in co-operation skills and giving explanations?

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Applying Schenkarian Concepts in mapping Thematic Routes: A Juxtaposition of Musicological and Sociological Perspectives within a Metatheoretical Schema in the Analysis of a Symbolic Gesture

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Abstract

This paper focuses on the methodological approaches utilized in a major interdisciplinary research study. It postulates the manner in which different modes of research may be collated into a schema that reflects the diverse routes from which information is sourced, analyzed and critically reviewed. The aim of this paper is to examine the manner in which musicological and sociological perspectives pertaining to a 'symbolic gesture' may be juxtaposed within a framework of social analysis. Central to the argument in this instance is the associated symbolic significance in the act of playing of the piano by an individual. This symbolic gesture is believed to be supported by the collective act of four dialectically interrelated stages of impulse, perception, manipulation and consummation interacting in a performative and referential manner, and situated within a peculiar socio-cultural context.

The paper is divided into four parts. The first part focuses on the musicological concepts of analytical approach, utilizing the structural ideas of Heinrich Schenker as a point of embarkation in the mapping of emergent themes. Here the analysis of information takes the historical-colonial background of Malaysia as the backbone or 'fundamental structure' in the transformation of socio-musicological events. It further argues that one of the primary offshoots of the fundamental structure (or Ursatz in Schenkarian terminology) is the widespread practice of acquiring a 'music education' through the taking of piano tuition and yearly external public music examinations, the success of which is measured by way of a certification of musical attainment.

The next part of the paper relates musicological concepts with sociological perspectives, drawing from the work of symbolic interactionist, George Herbert Mead of the Chicago School. This section further examines Mead's influence on symbolic meaning and the deconstructive duality of the 'self' in postmodern theory.

The third part of the paper illustrates the manner in which these musicological and sociological dimensions are unified within a metatheoretical schema, taking cue from George Ritzer's theory of an integrated social paradigm. Here emergent themes are analyzed from both the microscopic and macroscopic levels of subjective-objective interrelationships. The final part of the paper offers a critique of the limitations of the particular research orientation and offers the mode of 'methodological triangulation' as a means of balancing the weakness of one approach against the strength of another in interdisciplinary studies. The points elucidated are summarized in the conclusion of the paper.

Transforming Schenker

Heinrich Schenker (1868-1935) is regarded as one of the most significant music theorist of the twentieth century. Dissatisfied with the prevalent approach to the analysis of music theory which he felt conformed to a rigid formal scheme, Schenker set out to discover and formulate new ways of explaining musical events. He inaugurated a new trend towards the analysis of a composition by explaining and demonstrating the organic coherence of a composition through a network of music symbols arranged in graphic notation. In his approach, he demonstrated how the analysis of musical structures could be "heard and experienced in particular musical contexts" (Cook 1987:154) through the immediate, intermediate and remote levels of perception (Schenker 1935) which he termed in his theory as the 'foreground' *(Vordergrund),* ' middleground' *(Mittelgrund)* and 'background' *(Hintergrund)* of musical events. Schenker says:

> ***The origin of every life, whether of nation, clan, or*** individual, becomes its destiny. Hegel defines destiny as "the manifestation of the inborn, original disposition of each individual." The inner law of origin accompanies all development and is ultimately part of the present. Origin, development and present I call background, middleground and foreground; their union expresses the oneness of an individual, self-contained life... Therefore the principle of origin, development and present as background, middleground and foreground applies also to the life of the idea within us.
>
> (Schenker, 1935:3)

Essentially, Schenker's work is premised on two main formative levels, the first being the idea that all musical events stem from a 'fundamental structure'or *Ursatz* which in turn acts as a backbone and stimulus to the second level of development and continuity (*Auskomponierung* and *Prolongata*) through a process of continuous transformation *(Verwandlungen).* (See Appendix A for 'A study of a Schenker graphic analysis'.)

Schenker thus viewed the process of transformation in musical development as being one in which is continuous (or discontinuous), directed (or meandering), chromatic (or diatonic) and may shift registers. This, he believed, is contrasted with 'imaginary voices' of the background or fundamental structure which he regarded as being only continuous, directed, diatonic and not shifting registers. Schenker added:

> ***It is also true that the fundamental structure*** amounts to a sort of secret, hidden and unsuspected; a secret which incidentally, provides music with a kind of natural preservation from destruction by the masses.
>
> (Schenker, 1935:9)

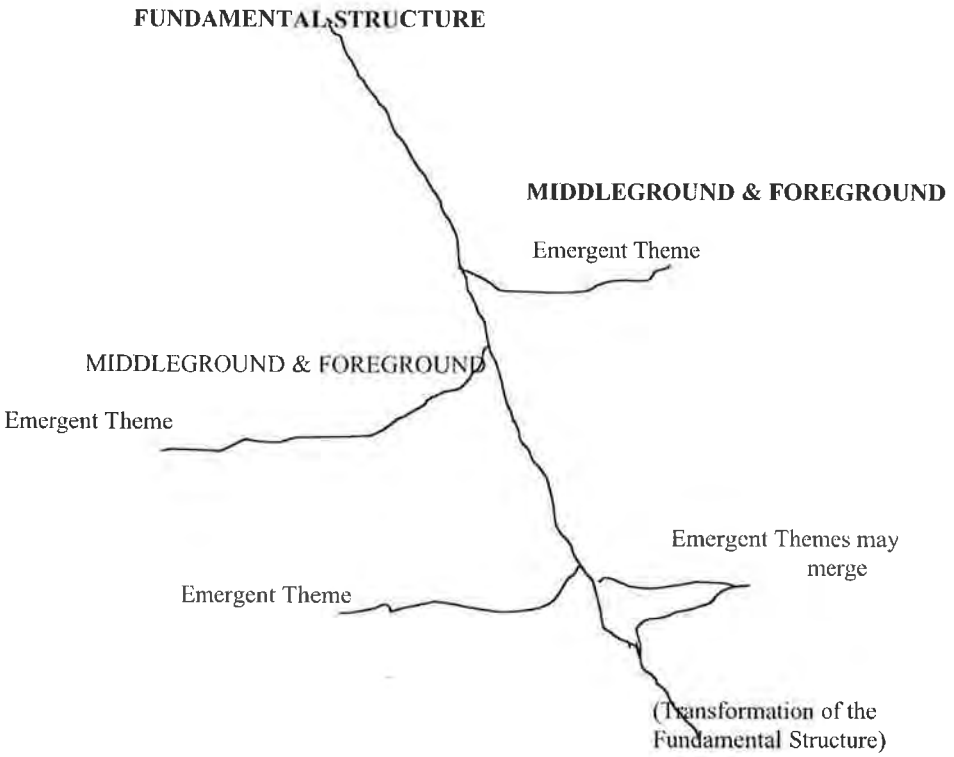
In applying Schenker's ideas, the theorist's fundamental concepts were utilized in the mapping of emergent themes in an interdisciplinary study entitled, *Acquiring a music education through piano tuition and external public music examinations: an investigation of the social and symbolic significance of this approach in the Malaysian context.* Thus as Schenker perceived analysis as seeing music in a directed motion in time by means of interrelating the past as it transforms into the present, so too was data accrued, seen through the lens of the historical-colonial past of Malaysia as she passes through the process of post-colonial transmutation in the analysis of relationships between the imperial past and its legacies in the present. Hence, utilizing Schenker's formula for analysis where he regards the 'fundamental line' or *Urlinie* as the upper voice in the path towards diatonic organization (Schenker 1935:11), the historical-colonial background of Malaysia is represented by a central route-line (Figure 1). This central line represents the backbone of events from which research data emerge and themes develop. In addition, secondary theme-lines branch out, develop, transform and prolong from the central line. It is in this manner that Schenker's idea of the fundamental structure or backbone, and the emergent middleground and foreground of musical analysis have been adapted and utilized in the analysis of a

socio-musicological phenomena. However, unlike Schenker's analysis which is premised on a fixed fundamental structure (arguably since it is the analysis of a pre-composed work), the 'fundamental structure' in this case of social analysis may alter as a result of social change. Furthermore, events that develop in the middleground and foreground may in turn affect the transformation of the fundamental structure itself. The following diagram (Figure 1) illustrates the concepts elucidated.

Figure 1

MAPPING THEMATIC ROUTES

(Fundamental Structure, Middleground and Foreground - Unfolding Themes)



Music Education through Certification - An offshoot of the Fundamental Structure

In this instance, the 'fundamental structure' of the analysis is represented by the historical-cultural practice of taking piano tuition as the main means of acquiring an education in music among members of the Malaysian society. The manifold reasons for this phenomena are not entirely within the scope of this paper, suffice to say that one of the primary factors is the legacy of British colonial presence in Malaya between 1847 and 1957 (Kelly 1993). Forty-three years after independence, the country has one fully professional orchestra (Malaysian Philharmonic Orchestra). Only four out of the one hundred and six member orchestra are Malaysians. Housed in the world's tallest building, the Petronas Twin Towers in Kuala Lumpur, and financed by the national oil company, concert attendance is popular among the expatriate community. There is a growing interest among Malaysians, largely centred in the capital city. Nevertheless, empirical evidence further indicates that concertising and concert-going have to-date, not been a habit of the general Malaysian public. Yet, paradoxically, a large number of Malaysian parents send their children to piano tuition as a means of developing musical skills, which is not provided by the public school system. Furthermore, there appears to be a curious lacuna between

the large number of Malaysians who undertake private piano lessons and the lack of public piano performances or performance-based activities. Playing to the music examiner appears to have assumed the place of playing in public. To cite an example, Yamaha Music, the franchiser of over 100 private music schools throughout Malaysia employing 750 music teachers, co-sponsored the 2000 National Piano Festival, believed to be only the second of such an event in the nation's musical history. In the souvenir programme, Yamaha Music stated:

> Currently, our estimated annual average of 35,000 music students in Malaysia undertake the ABRSM and Trinity College external examinations and another 10,000 students undertake Yamaha Music System Examinations.
> (Yamaha Music, National Piano Festival, 2000)

As to the standards of piano performance, it was revealing to observe that the panel of three judges at this festival unanimously decided not to award the first prize stating that the standard of playing did not warrant making the award. Ironically, one of the judges was the South-East Asia regional consultant of the Associated Board of the Royal Schools of Music, an organization which proudly announced that it had examined over one million candidates during its fifty-years of operations in Malaysia (ABRSM 1998). Thus it may be argued that the act of playing a musical instrument, in this case the piano, carries with it, a greater symbolic significance that is peculiar to a specific cultural vista.

Analyzing Symbolic Gesture and Deconstructing Meaning

The idea of the 'significant symbol' is drawn from the work of George Herbert Mead (1863-1931) whose text, *Mind, Self and Society* (1934) represents the quintessence of symbolic interactionism, a term which originated with Mead's student, Herbert Blumer (1937). Blumer (1969), in a study of the social development of the individual, the growth of the infant into childhood and adulthood is the formation of organised or concerted activity in place of previous random activity. This is achieved by channeling impulses through giving goals and objectives. Blumer further identified the cornerstone of symbolic interactionism as a common set of symbols and understanding possessed by people in a group. Interactionists, as they are commonly referred to, believe that the key elements in the interpretation of meaning are the symbols and understandings that surround action and interaction. This school of thought focuses primarily on the individual's "self' as well as on the interaction between one's internal thoughts and emotions with social behaviour. It examines the process by which individuals form opinions, make decisions and take action emphasizing on an understanding the self, self-interaction, self-development and symbolic meaning in an 'act'. Mead considered the act to be the most 'primitive unit' in his theory, and in analysing the act itself, he focused on the behaviourists' approach to the study of stimulus and response, postulating that the stimulus poses as an occasion or opportunity to act rather than a compulsion or a mandate. Wallace and Wolf explains:

> The meaning of symbol is derived from Mead's definition of 'gesture' which is not only the first element of an act but also a sign for a whole act.
>
> (Wallace & Wolf ,1999:203)

This act, which involves only one person (as opposed to a social act which is by definition collective in nature), is comprised of four dialectically interrelated stages (Mead 1934), namely, the impulse, perception, manipulation and consummation. The impulse represents the immediate sensuous stimulation and the actor's response to this stimulation. The perception stage pertains to the reception of stimuli through the senses, which in turn conjures imagery, analytical search and the assessment of the newly created mental object. In the manipulation stage, reflective action or postulation takes place as an outcome of the manifestation of the perceived object. This is followed by the actual move or consummation of the act, which serves to satisfy the original impulse.

This perspective of the 'looking-glass self ' was earlier propounded by Cooley (1902: 102) who articulated that the self-image is inherently a social product of interaction. Postmodern investigators further take the view of the self to represent a duality in meaning, which according to Lacan (1977:64) acts both 'performatively' and 'referentially'.

On one hand, the "I" in the self is regarded as the spontaneous impulse to act whist the "me" or the ego of the self, represents the perspectives on oneself that the individual has learnt from others in social interaction. Here the attitude of the 'others' constitute the organised "me" and one then responds (with a measure of freedom and initiative) as an "I" (Mead 1934:175). In other words, the ego understands itself from outside itself whilst the "I" is linguistically and culturally determined from within.

Take for instance the following statement echoed by a participant in the mentioned related study (which perhaps reflect some common notions held by members of the Malaysian public) on the value of taking piano tuition, following Figure 2 which was published on the front page of a national daily.

Figure 2

Capturing the Symbolic Gesture


THE Star
the people's paper

PLAYING IT SAFE K.M. Ng, 10, practising on his piano mounted on a steel stage designed by his father. Since their single-storey home in Taman Sri Muda, Shah Alam, was immersed in 1.2m (4ft) of flood waters two years ago, his father, production manager W.K. Ng, has modified the house to cope with flooding, especially in view of the expected La Nina phenomenon. Their refrigerator and washing machine are placed atop a waist-high kitchen counter and their TVs are on high racks. Cupboards, dressing tables and book shelves are kept out of harm's way on steel stands. – STARpic by CHUA KOK HWA

The Star Publication, 8th October 1998:1

> "I" take tuition and "I" play the piano. My parents say music is good for "me". They say, "I" should be grateful as they gave "me" this opportunity they didn't have. If "I" practise hard enough, they [the Associated Board of the Royal Schools of Music] will award "me" a certificate which "I" can use later if "I" want to and this will help "me" in my career.
>
> (Case study participant, data ref.SB99)

Here the use of the terms "I", "me" and "they" represent both performativity and referentiality at the individual level (social act) as well as at the social level (social process). Max Weber stressed the importance of subjective meaning and interpretive understanding (or *verstehen*) by placing oneself in the position of other people in order to better understand the meaning, purpose and ends to their action. The key words in the above quote imply the important position placed on the 'act' of taking private tuition, by members of the Malaysian society, perhaps not only in arts education but also in the fields of English Language proficiency, mathematics and computer studies. It may also be argued that such forms of educational supplement represent offshoots of the society's problem-solving strategy to bridge the gap of perceived inadequacies in the national educational system (which I consider here as a macro-dilemma within the 'fundamental structure'). Thus the idea of *not* taking some form of tuition (a gesture which I argue has now assumed a position of symbolic significance), appears contrary to the norm of social behaviour in the Malaysian context.

According to Mead, it has been the vocal gesture that has pre-eminently provided the medium of social organisation in human society and that the set of vocal gestures most likely to become significant symbols is language which "signifies a certain meaning" (Mead 1934/1962:46). Hence language may be regarded as a widely shared system of symbols which links the past, anticipated future and present experiences enabling people to interconnect personal and social experiences. Schenker too, relied essentially on symbols in graphs to illustrate differences between structural and non-structural formations, surface movements of pitch, register and texture as well as directed motions of the fundamental structure in conjuring musical meaning through the play of signs.

Educational researchers have witnessed a surge of interest in interpretive approaches to the study of culture, biography and human expressions, arguing that the structures of representation may be viewed through symbolic statements and action (Epperson 1967, Denzin 1989, Kaplan 1990, Hoffer 1992). Hence the postulation of the covert and overt significance of the 'symbol' have continued to exert its influence on the development of postmodernist theories in the social and musicological deconstruction of meaning. For example, music analyst Leonard Meyer (1956:2), believes that music convey 'referential meaning' whilst Rhett Walker (1993:195) concurs that music, due to its innate properties, may function connotatively or symbolically.

Musicologist, Van Den Toorn argues that it is quite possible to describe and study aspects of music and of musical experience that are openly representational without relinquishing a belief in "irreducible essences" in meanings. In particular reference to Schenker's use of symbolism, Van DenToorn says:

> Many of Schenker's "technical" terms are expressive and metaphorical, yet their use and understanding would not contradict a belief in meanings that are beyond the reach of metaphors, analogies, and symbols
>
> (Van Den Toorn,1991:280)

In deconstructing meaning, feminist theorist, Susan McClary makes reference to Schenker's use of sexual symbolism in its terminology, postulating that:

> The meaning of music is sexual-political, a meaning that embraces not just sex or sexuality but the sociology and politics of sex as well
>
> (McClary,1987:281)

Postmodernism thus problematises the relationship between the referent (or 'real' object) and the symbol, questioning the relationship between reality and the sign, the latter of which may become it's own 'reality' (Baudrillard 1977 & 1983, Lash 1990, Featherstone 1991). On the other hand, critics of postmodern musicology such as Leo Treitler (1995:12) likens the conception of the epistemological self-contained character of the musical experience as the 'turning away from the music itself.' The *Groves Dictionary of Music and Musicians* further defines the sociology of music as being:

> neither musicology nor sociology but may borrow from
> both [disciplines] whatever tools and techniques it
> requires to establish and implement the conceptual framework
> and methodology that is peculiar to itself.
>
> (Sadie, 1980:432)

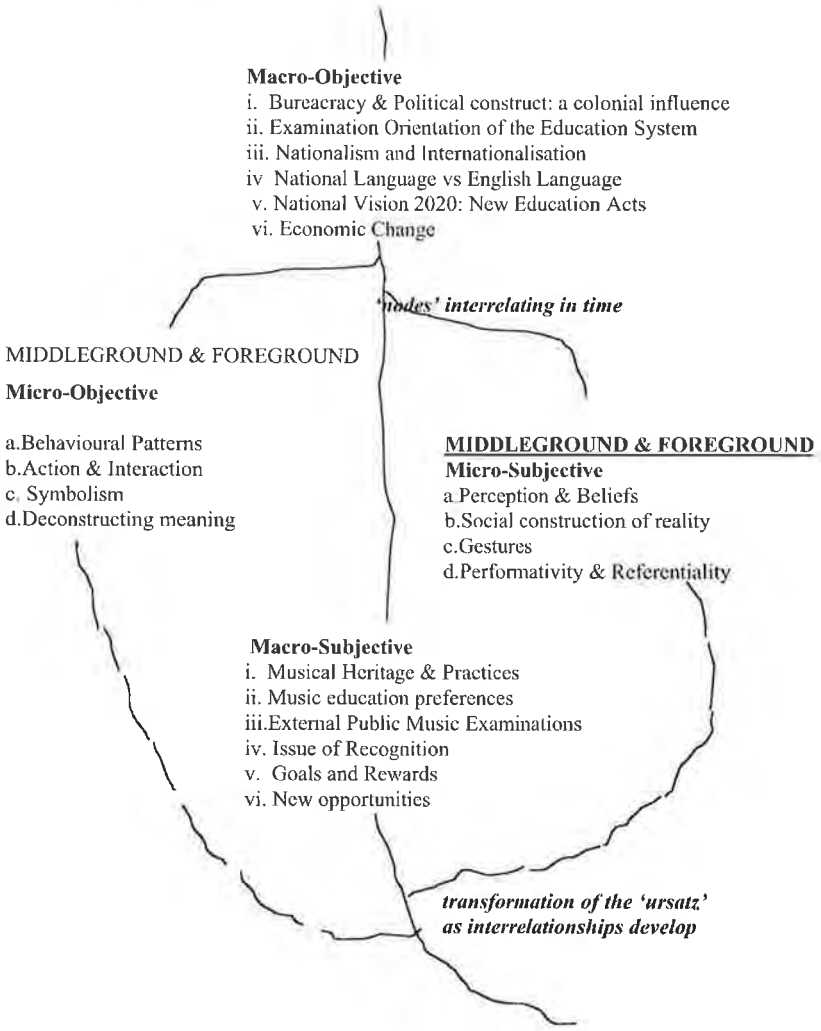
One of the most significant difficulties that have drawn debate from philosophers of science is the paradox of concept-formation and categorisation (for example, the work of Charles Peirce, John Dewey and Mead himself). Concept-formation in the analysis of sociological data proceeds in both directions of categorisation to organisation and vice-versa, evolving concurrently and interactively. Some aspects of social research are deemed more susceptible to codification and formulization than others. Bulmer (1977) postulates on three stages of concept development, firstly, an initial intuitive idea based on imagery, the second stage being the logical analysis of the components of the concept and lastly, the translation of the concept into empirical operations. Thus concepts in themselves are not theories but rather categories for the organisation of ideas and observations, which act as a means of storing information that may be later used in a theory. They serve to provide a means of summarizing and classifying data. Myrdal (1961:273) cogently defines concepts as "spaces into which reality is fitted by analysis", whilst Kaplan (1964:52), calls them "nodes or junctions in the network of relationships". In other words concepts form a bridge that mediates theory with data.

Organising Concepts within a Metatheoretical Schema

Thus, with reference to the interpretation of data in the related study, themes that have evolved are further triangulated within the matrix of social analysis at the micro and macro levels of both subjective and objective viewpoints. Interrelationships between people's everyday procedures for solving practical problems through the construction of commonsense accounts (what I term as the micro-dilemma), are examined in relation to the individual's adaptation to society (here I refer to the both 'selfs' as elucidated earlier), based on communication and the analysis of symbolic meaning. Microscopic and macroscopic perspectives are also taken into consideration. Utilising such modes of interdisciplinary research methods which Ritzer (1988:486) terms as "meta-data-analysis", the identification of emergent themes as previously illustrated is juxtaposed in the creation of a metatheoretical schema (Figure 3). Thus metatheorising in this instance is an engagement in a systematic study of socio-musicological phenomena. It acts as a prelude to theory development with an aim to better understand extant profound theory in the creation of new knowledge.

Figure 3
METATHEORETICAL SCHEMA
(A juxtaposition of socio-musicological concepts in theory building)

FUNDAMENTAL STRUCTURE



Critique and Methodological Triangulation

The aim of triangulation is to strengthen validity and in this case of 'methodological marriages' to quote Warwick (1983), the interdisciplinary nature of a mix mode of research methods serves to balance the weakness of one approach with the strength of another. Difficulties encountered in a research of this nature include the hybrid form of the subject itself, the epistemological framework of reference, the role accorded to concept formation and the logic of the explanation as well as the criteria for data collection and evaluation. In addition, the choice of theoretical orientations adopted in this study may pose a further dilemma. For example, one of the main critiques of symbolic interactionism is its almost exclusive focus on "small-scale face-to-face interaction with little concern for its historical or social setting" (Haralambos et.al., 1999:700). Ropers (1973:50) further added that Mead's approach was a view of humans engaged in activities which "are not historically determined relationships of social and historical continuity: they are merely episodes, interactions, encounters and situations".

Interactionism has also been criticised for its failure to "provide an account of social structure" (Skidmore 1975:245), the social and political constraints on action as well as its inadequacy in explaining the manner in which standardised normative-behaviour evolve and why members of society are motivated to act in accordance to social norms. In other words, the chief criticism of interactionism is its inability to explain the source or origin of meaning to which its proponents attach such importance. However, Mead did clarify in the following statement:

> We are not [as in traditional social psychology] building up the behaviour of the social group in terms of the behaviour of separate individuals composing it, rather we are starting out with a given social whole of complex group activity into which we analyse (as elements) the behaviour of the separate individuals composing it.
> (Mead 1934/1962:7)

Nevertheless, these shortcomings as voiced by critics may be addressed by the combined use of different research angles that focus on the lack in interactionism. For example, the adaptation of Schenker's musicological analysis, placing importance on the social and historical dimensions (as represented by the macro-fundamental source of thematic transformation), fills the very gap left by interactionism. Also, feminist perspectives in postmodern theory (Chodorow 1978, Bell and Klein 1996,Yuval-Davis 1997) have served to provide added dimensions to the representations of the "I" and "me" discussions in symbolic meaning. In a similar vein, the weakness in the generalisation factor (Walker 1980) may be balanced by the input of multiple sources in data acquisition and the application of multi-leveled analytical concepts. Furthermore the creation of a metatheoretical schema which encompasses the micro-macro, subjective-objective synthesis of multiple paradigms may serve to counter the inadequacies of one research method with the merits of another. It is in this spirit that the use of methodological triangulation may serve to substantiate the validity of findings.

Conclusion

The paper commenced with an introduction to the nature and focus of the articulation. Divided into four parts, the first part comprised a brief examination of the work of Heinrich Schenker, explaining the manner in which the musicologist's aesthetics of approach in score analysis was adapted and applied in the analysis of social events within a socio-musicological paradigm. In this instance, the analysis of information took the historical-colonial background of Malaysia as the backbone or 'fundamental structure' of the argument. Painted against this scenario was the identification of strategic developments within the 'middleground' and 'foreground' of events in the mapping of thematic routes within the context of the analysis of a symbolic gesture in a related study. The second part of the paper examined the work of symbolic interactionist George Herbert Mead and made reference to some of Mead's influence on postmodern thought in the deconstruction of 'meaning'. The section further highlighted the problems of concept-formation and categorisation, concluding that one of its primary functions was to mediate theory with data. The third part of the paper examined the manner in which musicological and sociological dimensions were unified within a metatheoretical schema which was premised on both the macroscopic and microscopic views of interrelationships between social and mental structures. These ideas were elucidated in a chart showing how emergent themes from applied Schenkarian concepts were juxtaposed with sociological perspectives through the process of transformation in the evolution of new knowledge. The final part of the paper offered a critique on some limitations of the study and postulated on the objective of methodological triangulation in interdisciplinary research as a means of solidifying the validity of findings in theory building.

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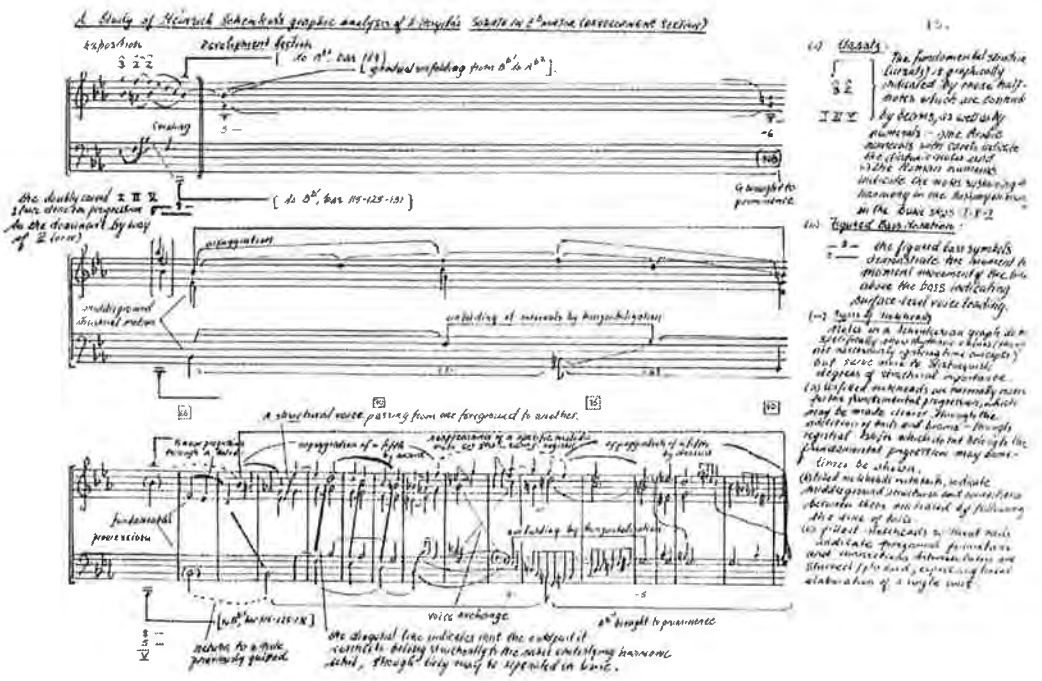
Appendix A



Flying blind: Lessons learned by first-year music teachers

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Abstract

A statewide survey of itinerant music specialists in Queensland revealed that 12% of respondents were in their first year of teaching music in 1997. Although there is a large body of empirical research within the field of education which focuses on the 'beginning teacher', few studies have investigated the experiences of first-year music specialists. This paper discusses selected data from a three-year study concerning the work of itinerant primary music teachers in Queensland. Information was gained in three ways: (a) a pilot study featuring interviews with 12 practising music teachers in South-East Queensland; (b) a state-wide survey of itinerant teachers; and (c) conversations and observations of classroom teaching of six music teachers over the course of one school year. Accounts provided by two first-year teachers are analysed here. In this paper I use tools drawn from conversation analysis to investigate first-year music teachers' descriptions of their work practices. Analyses of these accounts and descriptions will provide insight that is of value to pre-service music teachers, music teachers, teacher educators and school administrators.

Listening, now aural if I can bring some stuff in and get them to listen to it starting off just identifying instruments and so on and then we'll get into like did they hear the guitar? What rhythm is that guitar playing?....Is that triple ti, or is it tas, or is it or what? And that's what it's sorta leading up to. But um it's just training because I did it through um Year 11 and 12 when I was doing my HSC[1] down in New South Wales. Um I did (stream) music and the big component was aural music and a lot of the stuff I've seen in the syllabus is stuff what I did then that I need to be showing the children. I really am. Because I haven't had any contact with any other music teachers um and I'm flying a little blind. (First-year music teacher, Tony[2], 24.3.97)

Introduction

While an extensive body of literature reports research findings from studies which have investigated various aspects of the work and characteristics of first-year teachers for example induction and mentoring programs, teacher competencies, and behaviour, attitudes and beliefs no such body exists in the field of music education. As noted by DeLorenzo (1992, p. 10), a 1988 study conducted by Thompson on beginning music teachers in Illinois is one exception in a corpus of literature which appears to be mainly 'limited to lists of advice' (DeLorenzo, 1992, p. 10). While one investigation has focussed on the expectations of pre-service music teachers concerning the problems faced by first-year teachers, a recent literature search revealed only one other study apart from that of Thompson (cited by DeLorenzo, 1992) focussing exclusively on beginning music teachers. DeLorenzo (1992) surveyed beginning music teachers in New Jersey and Pennsylvania and found that teachers felt 'reasonably comfortable with most of the teaching skills and responsibilities' with the exception of continuing musical development and budget preparation (p. 9). As an outcome of her study, DeLorenzo notes the importance of collaborative arrangements between beginning teachers and their more experienced music teacher colleagues.

A cursory survey of the titles of articles comprising lists of advice to first-year music teachers reveals that there is a clear expectation that beginning teachers of music will encounter problems. At least three articles include reference to 'surviving' the first year of teaching in their title (Eshelman & Nelson, 1994; Kupchynsky, 1985; Walker, 1993). In addition, an appalling account may be found of a first year which was so bad that the author left her first position as a music teacher to take a nine-to-five job the following year (Schutt, 1983). Practitioners of both classroom and instrumental music provide other lists of advice (Hunt, 1989; Troth, 1984; Warrick, 1988). All of these articles are presented in the form of 'practical tips' to the novice from seasoned professionals, and vary greatly in the degree to which they might be useful. For example, it is questionable how helpful the following 'advice' would be for a novice teacher 'In your first year of teaching do not drive a more expensive car than your school principal' (Warrick, 1988, p. 23).

In this paper I examine accounts from two first-year classroom music specialists in primary schools. In my analyses of data presented here, I specifically focus on the following research question: What do these teachers' accounts reveal about the experience of being a first-year music teacher?

Data generation and analysis

Transcripts of audio-taped interviews analysed in this paper are derived from a pilot study conducted in late 1996 in which I interviewed twelve practising music teachers as part of a larger three-year investigation of itinerant music teachers' work in the state of Queensland, Australia. Interviewees were male and female, had different pre-service training experiences, and worked in both rural and urban settings of different socioeconomic levels.

In this paper I use tools derived from the field of 'conversation analysis' an analytic approach new to the field of music education. Emphasising 'talk-in-interaction', conversation analysts seek to describe the 'underlying social organization' (Goodwin & Heritage, 1990, p. 283) and 'collaborative practices speakers use and rely upon when they engage in intelligible interaction' (Holstein & Gubrium, 1994, p. 265). This approach to data analysis grew out of developments in phenomenology, ethnomethodology, language philosophy and sociology in the 1960s (Goodwin & Heritage, 1990, p. 283), and is grounded in ethnomethodology.[3] Utilisation of conversation analysis (CA) may be noted in the fields of anthropology, education, medical practice and counselling, and sociology. Departing from the ethnographic tradition, the conversation analyst seeks to provide the data 'where the reader has as much information as the author, and can reproduce the analysis' (Sacks, 1992, vol. 1, p. 27) hence transcription practices include more detailed information concerning utterances than are regularly found in other analytic traditions.

Although CA was initially applied to the investigation of casual or mundane conversation (Hutchby & Wooffitt, 1998; Pomerantz & Fehr, 1997; Sacks, 1992; ten Have, 1999), it has since been applied to 'other forms of 'talk-in-interaction' ranging from courtroom and news interview conduct to political speeches' (Goodwin & Heritage, 1990, p. 284). It has also been used widely by researchers to investigate talk in educational settings (Baker, 1997a; 1997c; Baker & Johnson, 1998; Baker & Keogh; 1995; 1997; Clifford, 1990; Heap, 1997; McHoul, 1978; Mehan, 1983; 1985; Perrott, 1988). In this paper I use an applied CA approach drawing on procedures outlined and demonstrated by Baker (1983; 1997b). Accounts presented here are from two first-year teachers whom I introduce in more detail below.

The first-year teachers

Throughout 1996 pilot study participant Maria was employed in a full-time capacity at two metropolitan schools. She spent four days each week at her base school, and visited a second school for the remaining day. In all, Maria taught approximately 920 children each week. Maria had a Bachelor of Education with a major in music.

In 1996, pilot and case study participant Caitlyn was working full-time at two metropolitan schools, sharing her second school with another teacher. Caitlyn taught at her base school, Greenridge, for four-and-a-half days each week, and spent a morning session at her second school in which she taught only year one classes. Caitlyn taught over 900 children each week and had graduated with a Bachelor of Education with a major in music the previous year.

The elusive 'good day'

Excerpt 1 opens with a question in which I ask Maria, who had just completed her first year of teaching music to describe a 'good day' (Lortie, 1975). Maria's initial response ('get a lunch time?' (may be seen to be

understood by both speakers here as a facetious reply, since we both laugh, and Maria moves to describe the question as 'hard' (line 5). However this initial proposal of a 'good day' as one in which she 'gets a lunch time' also provides insight into one aspect of the work which first-year music teachers accomplish. While here Maria does not describe what duties prevent her from having a free lunch time, it may be surmised that she has been involved in extra-curricular activities during breaks. Following a rather long pause, instead of providing a response to the question, Maria makes a request for candidate 'acceptable' responses (line 7).

Excerpt 1
[PSM/20.12.96][4]

1.	R	yeah .hhh u::m (.) next one is just what u:m is a good day for you w- what kind of things
2.		would happen (1.0) on a good day
3.	M	u::m get a lunch time? no [heh heh heh um
4.	R	[heh heh heh -hhh
5.	M	o::h (.) it's a hard question
6.		(3.0)
7.	M	can you give me an example?

In succeeding utterances, I rephrase the initial question three times, rather than providing specific 'examples' of what a good day might contain.

8.	R	well u:m what kinds of things (.) u:m (.) I guess work together for you to enjoy a day
9.		cos you said that you enjoyed going to [base school] so=
10.	M	=yeah so w- why would I enjoy=
11.	R	=yeah
12.	M	(the day)
13.	R	what kinds of things happen yeah mm
14.	M	[u : : m
15.	R	[or don't happen maybe as the case may be mm
16.		(2.0)

After this lengthy clarification of what is meant by 'a good day', Maria finally proceeds with her description.

17.	M	I guess it (.) I guess it all depends on um (1.0) if I if I'm enjoying what I'm teaching=
18.	R	=yes yeah=
19.	M	= that day in that particular week sort of thing -hhh=
20.	R	=yeah=
21.	M	=also I (.) you know (.) I suppose everyone has their have their off days=
22.	R	=yes=
23.	M	=but I but I enjoyed (.) I enjoyed the days we have choir practis:e=
24.	R	=yes=
25.	M	=um extra-curricular things (1.0) u::m (.) and just when I'd have certain classes (.)
26.		[you know
27.	R	[yes yeah
28.	M	um I didn't particularly like my grade seven classes but I really liked the grade six
29.		classes=
30.	R	=yes=
31.	M	=and they were both they were all on the same day
32.	R	oh OK

In Maria's account of a 'good day', there are several references to 'bad' days and events (see lines 21, 28). Here, 'enjoying what I'm teaching', choir practise, 'extra-curricular things' and 'certain classes' (such as the grade six classes) are identified as components of a 'good day'. This is contrasted against 'off days', and days in which she has grade seven classes. Since these events occur 'all on the same day', it is apparent from this account that the 'good day' for Maria may well be a rare achievement, if not a non-event altogether. Maria elaborates on this phenomenon in her next utterances. Here, while a specific part of the day may be enjoyable, other *parts* may involve difficult and trying experiences.

33. M so I'd look forward to the middle [session but then like [the beginning and the end
34. R [yes [yeah
35. M I'd sort of think er:::::::::: ((wobbly voice))

In subsequent utterances, as a more experienced teacher, I provide candidate reasons for why Maria's experience of 'good days' is so rare that she finds it difficult to describe. The first of the difficulties which I propose is the quantity of classes which Maria teaches on a daily basis (with eight classes a day, it is likely that there are some classes that are 'less enjoyable' than others (lines 36(37, 39, 41). The second difficulty that I suggest is derived from Maria's earlier reference to disliking her Year Seven classes. Here I suggest that there are difficulties inherent in taking over Year Seven classes from former teachers. The third difficulty I list is a combination of two factors (minimal teaching time (30 minutes per week per class), combined with 'not knowing' the children sufficiently. My assertion here is that teaching improves after 'a few years', after which the children are well-known. Although Maria provides agreement to my listing of candidate difficulties, and partial support for my assertion that 'with experience things will improve' (see lines 40, 42, 46, 48, 52), it is unclear here whether Maria has any confidence that the latter may be the case.

36. R so it's a bit har::d when you have so many classes what probably up to eight classes
37. a day?
38. M yep
39. R there's always maybe a class that snea(h)ks in(h) [there which is less enjoyable as the
40. M [yea(h) (h) h
41. R next
42. M no that's right
43. R yeah mm (.) mm (1.0) yeah
44. (2.0)
45. R it's hard um taking over other people's year sevens though (.)
46. M yeah
47. R because you just see them for such a short time too
48. M mm
49. (2.0)
50. R whereas if you've been there for a few years (.) and you've taught them for a few years
51. you know everyone=
52. M =well that's right yeah
53. R yeah yeah it gets better

This account provided by a first-year teacher of music suggests that the year has proved difficult, with 'good days' so rare as to defy ready description. While certain classes and extracurricular activities may well have been enjoyable for this first-year teacher, other interactions have not proved to be happy experiences. That Maria had found her first year of teaching very difficult is reinforced in the following excerpt.

Maria's tentative replies to my question 'What aspects of your work do you find most rewarding?' are an indication that she found it hard to formulate a response. Given her immediate hesitation, it is apparent from the following account that Maria had experienced a difficult introduction to her chosen profession. However, given

the research setting of the interview, Maria's 'work' on this occasion was to formulate an 'adequate' answer to my question. The content of Maria's reply includes children's performances, others' positive evaluation of those performances, and children's tangible acceptance of her as a teacher.

Excerpt 2
[PSM/20.12.96]

1. R the next one is um just what aspects of your work do you find most rewarding
2. M I think (4.0) u::m performances? that the kids do? and knowing that they're enjoying it?=
3. R =yes mm=
4. M =and having people say how w- how well they [sang or performed or what(ever and also
5. R [yes
6. M just when (.) the kids come to me and and say hello and are really (friendly [because um
7. R [mm
8. M then I think oh maybe what I'm teaching them isn't so bad after [all you know? hhh-
9. R [yes ye(h)ah hhh-

Maria's interpretation of children greeting her warmly and being 'friendly' is that 'maybe what I'm teaching them isn't so bad after all' (line 8). My formulation of Maria's talk at line 11 categorises the children's friendly responses as 'positive feedback'. Maria elaborates on the children's talk with her in succeeding lines. These include children specifically requesting songs and material that Maria has taught them. In this account Maria analyses these requests for songs as a positive indicator that the activities she has accomplished in class have 'worked' ('you think well '(Wo(h)w' heh heh it works', line 15).

10. M u::m=
11. R =get [some positive feedback from the children
12. M [that's mostly (yeah yeah 'Oh can we do this song or
13. can we do that [song or can we [play this on the recorder' and (.) you know that you've
14. R [mm [mm
15. M taught it to them and [you think well '(Wo(h)w' heh heh [it works
16. R [mm [mm yeah that's nice isn't it
17. yeah=
18. M yeah that's the main thing

The delivery of Maria's description of what she finds rewarding about her work is revealing on two counts. First, the way in which Maria delivers her responses (tentatively, hesitantly, and with rising intonation which beg an affirmative response of her interlocutor suggests that on this occasion, she had difficulty in formulating an immediate response to my question. Here, Maria appears to be searching for affirmation that her responses are appropriate within the context of the research interview setting. Second, Maria's uncertainty in regard to the effectiveness of her own teaching is expressed in both the *content* of her responses and the *manner* in which she delivers her account.

While it might seem reasonable to question *any* teacher in regard to aspects of their work that they find most rewarding, it would seem from Maria's response that this question inadequately addresses her experience of the everyday. For, it appears that Maria's experience of being a first-year music teacher has been difficult to the extent that she has trouble formulating an adequate description of what she finds to be rewarding. Instead, Maria tentatively lists 'possibilities' which could count as rewarding work. This excerpt illustrates the disjuncture that may occur between a researcher's purpose and her respondents' everyday experience of the world. Smith (1990, p. 24) urges us to remember that our:

> training as sociologists teaches us to ignore the uneasiness at the junctures where multiple and diverse experiences are transformed into objectified forms. That juncture shows in the ordinary problems respondents have of fitting their experience of the world to the questions in the interview schedule.

While it is quite possible that the difficulties Maria experienced in her first year of teaching far outweighed the rewards (nevertheless she still produces an adequate account within the research setting. It might also be noted here that the future for teachers receiving little in the way of immediate psychic rewards from their work is bleak. Like Maria (who resigned from her teaching position to pursue another career prior to the completion of her second year of teaching (it is highly likely that they will exit from the teaching profession.

Excerpt 3

Unlike Maria, Caitlyn readily described the components of a 'good day'. However, implicit in her description are references to the difficulties she encountered in the first year of her teaching career, together with an admission of the rarity of her experience of 'good days'.

[PSC/18.10.96]

1. R a:nd I just wonder if you could describe to me a really good day
2. C a really good day. (.) one where I've been able to get everything that out that I've
3. ((laughingly)) SET ÖUT TO DO!=
4. R yeah

Caitlyn then proceeds to elaborate on conditions that fulfil this description. These conditions centre around two elements (effective learning (lines 5(15) and being able to accomplish all that is on the morning's list (lines 15, 17).

5. C u::::m (1.0) a really good day (2.0) yeah would basically be one that I have effective
6. learning in my classes=
7. R =yes=
8. C =the kids are enjoying their lessons [which I I feel u::m if the kids are enjoying what
9. R [yeah
10. C they're doing there is a better chance of them remembering it [and picking it up then
11. R [yes
12. if they're sitting there going ((gives confused expression)) heh heh heh
13. R yeah
14. C um so (.) um (.) the best day would be kids have enjoyed lessons they have learnt
15. effectively u:::m I've been able to get (.) the list done in the morning [the things that
16. R [yeah
17. I have to get done I've been able to get that done=
18. R =mm=
19. C =that would be the best day (.) yeah.

Caitlyn provides accounts for her assertions. For example, 'effective learning' (lines 5(6) may be gauged by whether children are 'enjoying their lessons' (line 8). Caitlyn notes that effective learning is more likely to occur when children are enjoying their lessons because they are more likely to remember (line 10). Caitlyn then formulates her description of the 'good day' (now upgraded to the 'best day' (with a summary of her previous statements (lines 14(17).

14. C um so (.) um (.) the best day would be kids have enjoyed lessons they have learnt
15. effectively u:::m I've been able to get (.) the list done in the morning [the things that
16. R [yeah
17. C I have to get done I've been able to get that done=

Repeatedly in this sequence 'would' statements occur (lines 5, 14, 19). This suggests that for this teacher, the 'best day' is not yet a reality. This is confirmed with Caitlyn's negative response to my question at line 20.

20. R mm does it happen a lot?
21. C u:::m (4.0) mm:: not really=
22. R =yeah=

Caitlyn's hesitant reply reveals that the 'best day' that she has just described is not a common occurrence and it seems at this point that her account has been somewhat hypothetical. Since she has admitted that the fulfilment of her self-nominated conditions for a 'good day' is rare, she proceeds as if an account is now in order. A crucial component in this account is her self-identification as a first-year teacher.

23. C =u::m (.) at the beginning of the year because (.) because I'm only a first-year teacher
24. R yeah=
25. C =at the beginning of the year I didn't really know exactly what my expec- wh- what
26. [expected of me and (.) I just sort of muddled through whatever came up in my
27. R [yeah
28. C face then I dealt with it=

By locating herself as 'only a first-year teacher', Caitlyn provides a basis for the account that follows. Sacks' legacy (1992) includes extensive references to 'membership categorisation devices', a resource by which members engage in social interaction (Baker, 1997b). Drawing on Sacks' work, Baker (1997b, p. 132) points out that '[e]ven 'simple' describing is always a social and moral activity turning on category identifications'. By identifying herself as a first-year teacher, Caitlyn calls upon a set of relevances and activities that provide a moral account of her work as a first-year teacher. It is permissible for a first-year teacher not to know what is expected of them when they begin teaching. Through this particular self-description, Caitlyn provides a relevant category incumbency for my hearing of what follows.

Caitlyn proceeds to compare her experiences at the beginning of the year with her present experiences in fourth term.

30. C = and went away but now I'm finding that um the more I know about what I've got
31. to do [and the more of what's expected of me the less time that I have in the day
32. R [yeah
33. C um and so at the beginning of the year when I had all these fabulous days where
34. I was concentrating basically on my classroom [and doing a little bit of instrumental
35. R [mm
36. C well it wasn't a little bit but I was trying [to to get everything done um (.) I'm
37. R [mm
38. C noticing that um (.) I'm getting less and less time and it's becoming more and more
39. difficult to u:m get everything done
40. R because
41. C especially at the begin- at the end of the year

While it was legitimate to 'muddle through' at the beginning of the year because she was not clear about what was expected of her, Caitlyn explains that as the year progresses, she is experiencing increasing difficulty in 'getting everything done' (line 39). Again, the variability of the work is evident in the descriptions employed. Whereas the present is characterised as becoming 'more and more difficult', at the beginning of the year Caitlyn claims to have had 'fabulous days'. I pursue further explanation of the difficulties described at line 42.

42. R is that because you've uh realised all of the things that have to be done?
43. C yeah um because not just that but um (1.0) because uh- I didn't know what was=
44. R =yeah=
45. C =supposed to happen at the end of the year I could have pre-planned and had [things

46. R [mm
47. C planned at the beginning of the year to make it [easier for me now
48. R [yeah
49. C but I didn't know what was going to happen at the end of the year so I didn't pre-plan
50. I didn't know [what was actually going to happen
51. R [mmm I see what you mean yeah
52. C so now instead of having the end-of-year [concert having been booked and organised
53. R [mm
54. C and [everything at the beginning of the [year when it was a bit light on
55. R [mm [yeah
56. yeah
57. C I've got it now heh heh heh
58. R I see what you mean yeah mm
59. C so it's like snowball effect
60. R yeah

In response to my query Caitlyn justifies her position in relation to knowledge of 'all the things that have to be done'. She genuinely 'didn't know' what had to be done (lines 43, 49(50). Because Caitlyn did not know at the beginning of the year about her responsibilities in relation to the end-of-year concert (lines 52, 54), she is now experiencing difficulties with administrative tasks. Had Caitlyn known, she claims that she would have dealt with these tasks earlier in the year (lines 45, 47, 49(50, 52, 54, 57). This section of talk concludes with Caitlyn making light of her trouble with laughter (line 57) and formulating prior talk with an idiom 'so it's like snowball effect' (line 59).

Caitlyn's account of the 'good day' began with talk of children, lessons, and effective learning (lines 5(15). At line 33 she refers to 'fabulous days' experienced at the beginning of the year in which she was able to concentrate on the classroom.

33. C um and so at the beginning of the year when I had all these fabulous days where
34. I was concentrating basically on my classroom and doing a little bit of instrumental

In her explanation of why she does not experience many good days, Caitlyn's focus shifts away from the classroom and children to end-of-year concert arrangements that emerge as being problematic. In this account, Caitlyn's management of administrative tasks has supplanted the effective teaching and learning that form the basis of a good day. The difficulties of learning the procedures to effectively plan for annual performance commitments and administrative duties that are associated with music teachers' work are highlighted in Caitlyn's self-portrayal as a first-year teacher who simply 'didn't know' what was expected of her.

Discussion

These accounts from two first-year teachers reveal several aspects concerning their experiences as beginning teachers. First, the multitude of tasks (be it teaching many year levels and classes, managing extracurricular work, or administrative duties) demanded of first-year music teachers may well pose so many difficulties that the experience of a 'good day' is a rarity. Second, it is clear that the workload which these first-year music teachers describe is heavy, with 'not enough time' in which to accomplish the multitude of tasks required. Extracts from talk with two first-year teachers indicate that both were yet to experience substantial levels of psychic rewards (Lortie, 1975) from their work. These young teachers were somewhat at a loss to define "a good day" and "rewarding work". In cases where teachers must surmount many obstacles to the achievement of their teaching goals (be it behaviour problems, or dealing with many administrative and teaching staff (the emotional labour (Hochshild, 1983; Roulston, 1999b) required to accomplish such work might well outweigh the psychic rewards gained.

Conclusion

In this paper I have discussed descriptive accounts provided by two first-year music teachers concerning a "good day" and "rewarding work". What do these teachers' accounts reveal about the experience of being a first-year music teacher? Like all first-year teachers, music specialists have much to learn and accomplish in their first year of teaching. Among the multitude of tasks to be learned and accomplished are: the teaching of many classes; the conduct of extracurricular activities; the administration of the instrumental program; and the preparation of concerts and performance items.

Specialist teachers may receive little support from classroom teachers in their schools (who are being provided with 'non-contact time' during music lessons (Roulston, 1999a). The experiences of first-year music specialists may sometimes prove to be very difficult, and without adequate support and supervision from experienced music teachers, music advisers and administrative personnel, first-year itinerant teachers may well find themselves placed in a position of being left to either simply "sink" or "swim". Music educators might well benefit from the wealth of research in the field of education concerning many aspects of the first year of teaching (beginning teacher competencies and mentoring programs to name but two. As music educators then, it seems apparent that experienced educators both in the field and in tertiary settings should work to investigate ways of supporting young music teachers as they enter the profession.

Notes

Transcription conventions used

Teacher	C (Caitlyn)
Researcher	R
( )	words spoken, not audible
(( ))	transcriber's description
[	two speakers' talk overlaps at this point
[	
=	no interval between turns
*	rising intonation
?	interrogative intonation
(2.0)	pause timed in seconds
(.)	small untimed pause
ye::ah	prolonged sound
why	emphasis
YEAH	louder sound to surrounding talk
heh heh	laughter
-hhh	in-breath
hhh-	out-breath
°yes°	softer than surrounding talk

Endnotes

[1] High School Certificate

[2] All names of individuals and schools used in this paper are pseudonyms.

[3] The term 'ethnomethodology' was coined by Harold Garfinkel (1967), who defines it as being concerned with 'an organizational study of a member's knowledge of his [or her] ordinary affairs, of his [or her] own organized enterprises, where that knowledge is treated by us as part of the same setting that it also makes orderable' (Garfinkel, 1974, p. 18).

[4] Transcription conventions are noted in the appendix.

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'Oh no! Where's my recorder?': Using activity theory to understand a primary music program

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Introduction

A buzz of excitement spreads through the church, as parents and younger brothers and sisters crane their necks to catch a glimpse of the performers in front of the altar. After the preliminaries - a procession with banners to the accompaniment of the organ and a brief word of welcome - the school orchestra is in the spotlight. The families are not disappointed by the spirited and accomplished performance of a Christmas carol, followed by Land of Hope and Glory. The annual Speech Afternoon of 'St. Luke's Grammar School' is under way.

The main business of the day is the prize-giving, and the annual report of the Headmistress; but there is plenty more music to come: two congregational hymns, a carol from the Grades 1 and 2, and a creditable performance of a challenging Vivaldi arrangement by the school choir. Another organ processional rounds off the proceedings.

Music features in the Headmistress's report as well. She mentions the performance ensembles, the private instrumental tuition, and the school musical, thanking the music staff for their work, as well as student performances at assemblies, the Music Performance Week, and in the annual music performance competition. Parent fundraising has provided new timpani for the orchestra. The prize-giving segment of the afternoon has all manner of awards and prizes, including music prizes at each level.

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This is clearly a school that treats music seriously, and indeed seems to privilege it above the other arts, which rated relatively brief mentions during the Speech Afternoon. The success of the program is evident in both the glowing accounts of the year's music activities and in the highly competent performances which adorned the occasion. But what *kind* of success was it? What did the program aim to achieve, and how was its success measured? Did all of the school community construct the music program in the same way, and see its achievements in the same light? And how could researchers uncover the beliefs, roles and relationships which, just as much as the lessons and performances, determine these things?

Lierse (1999), in her study of music programs in Victorian government secondary schools, describes characteristics of schools with effective music programs, some of which seem appropriate also to primary music programs; however the goals of a primary program may be so different from that of a (largely elective) secondary program that this does not seem a useful starting point. One strongly supported finding of Lierse's study was the belief of music co-ordinators that the single most important influence on the effectiveness of the music program was the active support of a principal who worked to created a school culture that valued music. (pp. 240-250).

Purposes

A number of studies of school music programs have appeared in recent years Some of these incorporated into their research interviews with young people about the place of the arts in their lives. Stake et al. (1991) conducted a multi-case study on the teaching of the arts in U.S. elementary schools using a qualitative approach that was more sensitive to the varied and integrated approaches commonly used in the teaching of the arts to young children.

Little research has been conducted that describes or evaluates music education in Australian primary schools, and none presents either an adequate, comprehensive picture, or an in-depth analysis of music in the life of a single school.

The research reported here was intended to illuminate the nature of music teaching and learning in a single primary school. It aimed to do this through an exploratory study of the role of music in the school, and, in particular, of how some of the key players in the school constructed music education. How the researchers set about achieving this purpose is described below.

Setting

St Luke's is a small independent co-educational primary school in an affluent area of the city. Long established, it values tradition and the appearance of the school immediately reinforces this fact to the visitor. The old buildings have been preserved with care and new additions grafted onto the old structures as unobtrusively as possible. Entering the front door one has an impression of dark panelling and gold-inscribed honour boards. The school's new music wing , however, is modern and bright, consisting of a large rehearsal/classroom, three smaller teaching rooms for individual or small group lessons, the Head of Music's office, and a storeroom, and a wide corridor area that can be used for activities as well as displays.

All students in the school have two 30 minute periods of class music per week, but in grades 2 and 3, when all students begin both recorder and violin, the classes (all of no more than twenty children) are split into two small groups for their instrumental classes. There is a detailed written curriculum, which could be considered compatible with the CSF (and it is claimed by the Head of Music does implement the CSF), but is not presented in that kind of format.

There is a choir of 60 voices and an orchestra of around 35, which children are encouraged to join after they have been learning an instrument for around two years. These ensembles meet outside class times, and perform in public several times a year, as requested by the Headmistress. Every second year most of the school is involved in a musical, for which the orchestra plays the overture.

The music school is staffed by the Head of Music, another part-time classroom teacher, a part time Director of Strings, and a number of part time instrumental teachers, including three piano teachers.

Method

Data collection invoved interviews with staff (Headmistress (Bernice), Head of Music (Harold) Director of strings, class music teacher, piano teacher and a number of classroom teachers who volunteered). A group of parents met as a focus group to discuss the music program. Classes (class music, recorder, strings) were observed, as well as a choir rehearsal and the school speech day, and documentation about the school and its curriculum were collected.

Introduction to analysis

Important to the notion that the curriculum is to a large extent constructed by the school community is the need to consider how teachers and, indeed, parents perceive what a music curriculum entails. The researchers, having accepted that a full understanding of school music would involve them in determining how individuals saw their own and others' views of music education, sought an analytical perspective to assist their examination.

The perspective chosen was one based on the Vygotskian view that human activity is mediated by historical and cultural practices and tools (Vygotsky 1987) and referred to in the literature as 'activity theory' (see for example Prior 1998). The work of Leont'ev (1981) and developed by Engeström (Engeström 1987, 1993, Engeström et al. 1999), in particular, was chosen as a useful representation of generic activity theory applied by the researchers to their study of school music (see figure 1). It should be noted here that although many see this perspective as a theory in its explanative or predictive sense the authors limit its use here to that of a useful analytical device (see also Nardi 1996).

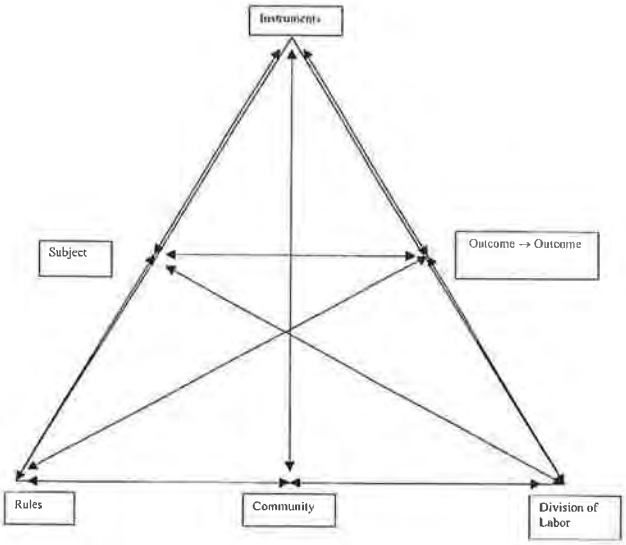

Figure 1: Engeström's (1987) structure of human activity

The above figure identifies a subject, belonging to a larger community of co-workers, using particular mediational instruments to achieve a specified and interpreted object and outcome. The community, of which the subject is a member, has its own historical and cultural rules and division of activities. In the context of the present study, individual teachers, the principal and a group of parents acted as subjects; the object and outcome was any identified purpose of music in the life of a school; and the mediational instruments were aspects of the music curriculum. The established ways of doing things relating to music at the school and the roles and responsibilities of various people made up the community in which the activity of music education took place. The following figure shows an example of one subject in the study and how this subject related to the other features included in the activity system.

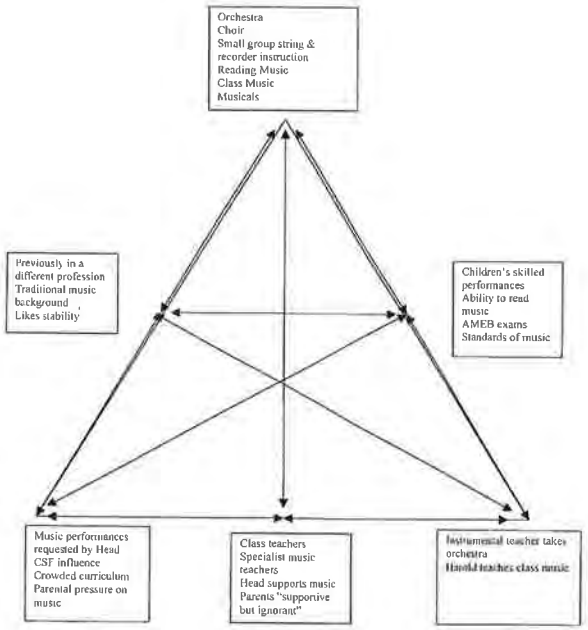

Figure 2: Example of activity theory applied to one of the subjects interviewed

The researchers, in this paper, focus their discussion on two of the key characters in the music life at the school: the headmistress and the head of music. By doing this some of the rich complexities in how people perceive and practise music education may be uncovered in a way that is easier for one to follow than if they had chosen to present the views and practices of a larger number of characters. Those elements and, more importantly, the relationships between them are used to frame the analysis and to demonstrate how activity theory can provide a useful analytical tool in the study of school curriculum. The following analysis of two key characters should be treated as an example only of what can be done using this type of analysis. For this reason only some of the elements and relationships between elements have been selected for discussion.

Comparison of two key characters

When the Head of Music (Harold) was discussing how he interpreted the music program that was evident at the school at the time of his initial appointment he commented that he saw the need to put the music program on 'the proper basis' (p3). For him this meant introducing AMEB examinations that would effectively 'teach (the students) standards what they can in fact achieve with hard work and attention to detail which you don't get unless you have that goal to work towards.'(p3) One can almost hear the Harold making this sort of statement loudly and clearly to his students; it is a view that is repeated throughout his interview.

When the Head of Music gets down to talking about the main facets of the music program he consistently highlights two things: the necessity of students being able to read music and to plan and perform music 'properly' (p4-5). He quite clearly links these. If, for comparison we turn to the school head we find quite a different view of the purpose of music within a school environment. In this case we hear Bernice preferring to see music in terms of children having 'more fun with music' and sharing with each other 'the joy of making music' (p3). Whilst there is certainly a similarity between Harold and Bernice in the way they both recognise music's importance in the school curriculum and, indeed, in the life of the child, Bernice is far less concerned with the quality or, in Harold's terms the 'properness' of performance. She rather expresses her delight at a recent school function with the children performing music and especially with 'not the quality of what they were producing but the fact they were making this lovely music together was just terrific' (p4). When one examines the connection between 'object' and mediating 'instruments' included in the activity theory model (figure 1) one notices how both Harold and Bernice translate the purposes of music education into particular musical activities. For Harold, proper performance means children learning how to read music. For Bernice, enjoyment of music means providing opportunities for children to participate in musical activities including performance. She wishes that the children would greet the music class with "Yippee, it's music! - not 'Oh no! Where's my recorder?

An examination of the activity theory element 'subject' contributes to an understanding of how two people who both respect the place of music in school life and who both especially enjoy a classical music repertoire can construe the purposes and activities of music somewhat differently. In Harold's case we see a strong traditional church background in music and a man who likes stability in his career and in the work that he does. Although he started his working life as an accountant, Harold admits to being 'always interested in music and I learned to play the organ when I was a boy' . In his account of his early life, Harold again talks of doing things 'properly' and reports becoming qualified in music and entering teaching where he remains for some 30 years. Bernice, on the other hand, talks about her past as a secondary teacher and as a 'person who likes change', resulting eventually in her moving to a primary setting to become head. Whilst her own music background is not a professional one, it is very much, like Harold, a traditional one. Bernice talks, for example, about her love of listening to music and speaks fondly of a childhood being spent within a musical family.

A key to helping us to appreciate why Bernice and Harold construct music in the life of their school differently lies in what they choose to tell the researchers about their own childhood. Bernice, when she reports 'I love listening to music. Everyone in my family plays except me, so I am the audience', resonates with her predominant view of the objects of music education as enjoyment and participation and of children's learning as essentially one of discovery. In a similar way Harold's recount of his own life in music is reflected in his vision of the purposes of music within the school program being tied to music reading and skilled performance. Broad educational levels and more specific musical standards are vital in Harold's view of children's learning.

There is a strong link in these two cases, therefore, between the subjects themselves and their way of constructing music in the life of the school. There is a case to be made for Bernice and Harold's descriptions of each other to be linked with their personal backgrounds. For example, Bernice, a person who claims that she sees

change as a challenge and something she actively seeks laments the fact that the music program in the school was the one area where she sees herself having least impact. She attributes this to the fact that Harold has been at the school for too long and remarks that for Harold it 'really is towards the end of his time...he is very much a man who is stuck in his routine about how it should be done'. The researchers suspect that Harold views a number of pressures on him to change the music program as a consequence of what he sees as an undesirable tendency for the program to become more 'trendy'. This is illustrated, for example, by the implied swiping of discovery learning approaches in his comment that some 'people have the idea that as soon as they have a violin in their hands you pop them in an orchestra'.

A feature of activity theory recognises the fact that activities and activity systems take place within historical, social and cultural contexts and with an implied set of operating rules. In the case of this study, the context in which Bernice and Harold construct music in their school is especially highlighted by their comments about the role of parents. An examination of how these characters talk about parent involvement sheds further light on the different constructions of the music program each of them has.

Both Harold and Bernice see the parents as being generally supportive of music within the school. Bernice sees evidence of this support through parents encouraging their children to learn a musical instrument at school and also in their positive attitude towards the class music program. Interestingly Bernice, when discussing the role of parents in the music program, takes the opportunity to reinforce her own view of the Head of Music by speaking on behalf of parents who:

> 'know that (Harold) can be a grumpy old man and they sometimes can be critical of what I call structured classes and they feel that perhaps the enjoyment level could be more.'

Harold, like Bernice, also talks about parents as supportive of the music program. In doing so he, like Bernice, chooses this as an opportunity to reaffirm his personal beliefs about what a good music program should be like. It is worth looking at a substantial comment by Harold to capture how he does this.

> 'A lot of parents while they are supportive they don't realise what goes into the making of music which again I find a big problem. There are some parents who are professional musicians and they are fine but the others don't understand what music is about.'

In the above comments it is worth noting the assumption that parents can be supportive but, in a sense, ignorant of what is really required in a music program - at least in Harold's terms.

Both Harold and Bernice acknowledge the importance of music in the life of the school and are very much aware of the current pressures on the school curriculum. Both talk, for example, of the overcrowding taking place. However, because of their different views of children's music learning and of music education's purposes, they see the consequences in quite different ways. Whereas Harold sees the solution to the competing curriculum demands lying in a restriction on, for example, excursions and incursions (even in music), Bernice considers that music as, in fact, all curriculum areas, needs to have its share of exciting events.

Conclusion

The major purpose of this paper was to demonstrate the usefulness of activity theory in analysing how people construct music education. Music education, like any other curriculum area, is a rich and complex activity involving many views and relationships between participants. Activity theory provides a means by which this sort of complexity can be unravelled. It seems to the researchers to be a particularly appropriate tool to use in the socially constructed contexts of teaching and learning given its Vygotskian genesis. Clearly, the above analysis has focused on selected aspects of only two characters as a means of illustrating how the analysis might work. The analysis of other interview data that the researchers conducted not only represent the views of other teachers and parents but also add a further layer of richness to the subjects analysed above.

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Songs for Young Australians

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Abstract

Songs have been purposefully written for Australian children since the middle of the 19th century. Many of these reflected, to some degree, the growing sense of a unique culture and national identity. Songs have been used as vehicles of messages in schooling to introduce and encourage nationalism and loyalty to school, city, State, country and Empire. Over time songs gradually began to reflect the life of the Australian child. All of these songs were written with didactic purpose, for use in home, kindergarten and school. Many of these songs were written as school anthems for wider public performances. This paper examines some of the early songs developed in the late 19th and early 20th centuries to inculcate such sentiments in Australian children. There will be an exploration of the ways in which Australian topics, particularly the flora and fauna, were celebrated in song.

Little has been written about songs written for Australian children but, like children's books, songs trace not only the changing view of childhood itself but also Australia's development from colony to nation and the accompanying shifts in attitude to the land and its inhabitants.[1] Material written for children provides a "fascinating index of shifting social, educational and literary attitudes and values". [2]

In this consideration of the songs written for young Australians prior to the First World War the descriptions and analyses of Australian children's literature by Maurice Saxby [3] and the discussion of the Victorian *School Papers* by Peter Musgrave [4] will be used to create a framework for discussion. Musical examples will be taken from across Australia to illustrate the various categories of material as the same practices and underlying principles existed in every Colony and State. It is not intended to consider individual folk songs at this time as these songs were not primarily written for children although they were increasingly used in schools.

Early settlers brought with them English ideas and practices in education as in all other aspects of colonial life. [5] The didactic and moral tradition of instructional books followed English and European models. [6] Not until 1841 was the first book for children written and published locally - it was primarily designed to teach children. [7] Our first books for children brought no innovations, [8] neither did our songs. J. Brunton Stephens (1835-1902) came to Australia in 1866. In 1879 he published a humorous poem entitled *Marsupial Bill; or The Bad Boy, the Good Dog and the Old Man Kangaroo* which is a cautionary tale about a little boy whose "moral tone was lamentably low". Bill was nicknamed 'Marsupial' because of his propensity to shoot "all things that hop on hinder legs". [9] He is literally brought before a kangaroo court for his crimes and is only saved by the intervention of the boss kangaroo's daughter and his own faithful dog. At the close of the poem, after a celebratory dance, the mob of kangaroos called for the Joey's Song, which is "very rare, and full of antique interest". [10] The eight bar *Hop-erratic air* was included with music that was quaintly written in kangaroo icons on the stave. [11] The notation was the most innovative feature of the short and conventionally tonal melody.

"Federation, mooted in 1850 and established on 1 January 1901, was a ratification of the distinctly Australian way of life". [12] From the turn of the century to the start of World War I there was a prevailing mood of optimism and national self-confidence. Education was changing too. By 1900 the new era of 'the child' was starting in which the emphasis of teaching changed from rote learning to interest and activity. One practical outcome of this was the introduction at both federal and state levels of Australian school papers which played an important part in introducing Australian books, and, to a lesser degree, Australian songs, to children. [13] When Alfred Williams became head of the Education Department in South Australia, the school paper, the *Children's Hour,* took new

directions. Williams "felt deeply the need to inspire in children a love of their country, and he believed that education should include learning for oneself- learning about the birds, trees, animals, plants and the Australian land. He linked these ideas with the development of a spirit of patriotism". [14] A sense of patriotism implies a sense O belonging to a community as a local or wider level.

Musgrave suggests that: "implied in the concept of a community is very often a geographical area inhabited by persons with a history".[15] Further there are four dimensions which comprise national identity - "the geographical, the historical, the political and the individual" but it is understood that "national identity is a mental construct which has to be learned, whether consciously or otherwise." [16] These four categories can be defined further. Within the geographical dimension of national identity, six categories can be identified: "the land itself, differences between rural and urban locations, the weather, flora, fauna and minerals". [17] The commonly recognised characteristics of the land are celebrated in such songs as *Advance Australia Fair* by Peter Dodds McCormick (1834-1916), first performed in 1878, which extols "We've golden soil and wealth for toil, Our home is girt by sea, Our land abounds in Nature's gifts, Of beauty rich and rare". [18] Presentations of the differences between rural and urban life were often further dichotomised by the depiction of the bush as good and the city as bad. Rural Australia was celebrated as a place for holiday and adventure. Musgrave identifies five categories within the presentations of rural Australia: broad didactic, narrow didactic, via stories, in verse, and with illustrations. [19]

Saxby also identifies a category that reflects child life that became more prevalent from the turn of the century. The changing emphasis in teaching from rote learning to a more child centred curriculum in which "children could now be met on their own terms and in language with which they could feel comfortable". [20] Melbourne musician Marion Alsop set five songs by Dorothy Frances McCrae for *Some Children's Songs* (1910), two of which tried to reflect the experience of the Australian child, for example in the *Paddling Song* the text begins:

> Across the shining sand we fly,
> With naked feet and gowns pinned high,
> To greet the dancing waves;
> While hide and seek has tired us out,
> For rosy shells we hunt about,
> And sea anemones,
> Those blooms whose petals open wide
> Until a finger's safe inside,
> And then so tightly squeeze [21]

However, the music was not stylistically different from contemporaneous English songs for children. It is the illustrations that give the song the sense of an exuberant enjoyment of the beach. This genre of song could also fall within the rural category of the geographical dimension of national identity. This song could be described as having a narrow didactic focus: playing at the beach. Further, this song employs a verse form for its words and adds illustrations to enhance the impact and appeal of the rural theme.

The climate might be described in terms of the changes in the flora, such as the flowering of the wattle. This is demonstrated in the words of the Floral March from the *Arbor Day Cantata*, written in 1891 by Hugo Alpen (1842-1917), the superintendent of music in the New South Wales Department of Public Instruction from 1884 to 1908. [22]

> In the silent earth we have laid them to sleep,
> While hours of winter sped on;
> The tempests may blow, and the rain-clouds weep,
> We know that they soon shall be gone,
> And Spring return, and valleys burn with azure, red, and gold. [23]

The unusual flora and fauna of Australia had given settlers a sense of the uniqueness of heir new environment and set Australia apart from the lands they had left. [24] When the Victorian *School Paper* commenced in 1896 one of its aims was: "to foster the love for plant and flower, for bird and winged thing" and, presumably, for other Australian fauna. [25] In South Australia teachers were informed that the subjects treated in the revised *Adelaide Reader* "are largely Australasian, for children are naturally interested in their own land, and love to read of its

plants and animals, its productions and its history." [26] Not only the educational authorities but also individual authors and composers held this belief. In 1905 Jeannie Grahame Dane wrote in the introduction to *Song Stories of Australia for Little People:* "a need of the right kind of songs had made itself felt - songs which ... should be typical of Australia". Although other children's songs collections were available, "there were none among them which could tell the story of the life and conditions and the peculiar characteristics of our own far Southern Land. The trees, flowers, birds, flowers and the seasons of the Northern Hemisphere are ... unreal to the Australian Child ... We realized the necessity for bringing children into sympathetic touch with the different aspects of nature as seen in their own surroundings". [27] Dane wrote the words for a collection of thirty-two songs set to music and illustrated by Edith G. Walker. [28] Almost all of the songs have Australian topics, such as *The Flannel Flowers, The Laughing Jackass and Wattle Blossoms.* [29]

Amongst the best known collections of songs for children are those illustrated by Ida Rentoul Outhwaite who published three quite lavish song collections with texts by her sister and music by Georgette Peterson: [30] *Australian Songs for Young and Old* (1907), [31] *Bush Songs of Australia for Young and Old* (1910), [32] and *More Australian Songs for Young and Old* (1913). [33] Some of the songs in these collections became classics for several generations and still sound well when sung, such as *The Kangaroo Song.* [34] Peterson was the organizer and conductor of the Australian Women's Work Exhibition in 1907 in Victoria where *Australian Songs for Children* was exhibited. In the *Kangaroo Song* the rhythm of the quite catchy melody attempts to reflect the jumping motion of the kangaroo. This was one of the most obvious ways in which a characteristic of an Australian animal could be portrayed in movement. These collections of songs "made a lasting contribution to the life of the Australian child. For many years children were familiar with these songs, whether from learning them at kindergarten [in fact] some were still being broadcast in kindergarten sessions in the 1960s." [35] The most popular of these songs were reprinted in other materials. In 1931 the Victorian *School Paper* included *The Kangaroo Song* [36] and in 1936 Allan and Company published a much less lavish collection of seventeen of the most popular songs entitled *Australian Bush Songs.* [37]

The flora and fauna of Australia were celebrated in song by school children as a part of their country about which, as future citizens, they should be proud. Musgrave suggests that there was a patriotic biology as well as a patriotic geography. [38] The last category in the geographical dimension of national identity is minerals which is less easy to identify in songs sung by school children, however, one verse of *The Song of Australia* states:

> There is a land where treasures shine,
> Deep in the dark unfathom'd mine,
> For worshippers at Mammon's shrine . . .
> Where gold lies hid, and rubies gleam,
> And fabled wealth no more doth seem,
> The idle fancy of a dream. [39]

Saxby identifies fantasy as a genre within Australian children's literature that first emerged in the 1870s with works that attempted to transplant English fairies into local settings. [40] As the fairies were moved into surroundings filled with flora and fauna this genre could be seen as a part of the geographical dimension of national identity. The most successful of the attempts to establish Australian fairyland were seen in the illustrations that accompanied texts rather than the texts themselves. These illustrations were influenced by the ornate Art Nouveau style, typified by exuberance of decoration based on plants and undulating forms. [41] Ida Rentoul Outhwaite was the leading proponent of the Australian fairy book. [42] As mentioned earlier, she illustrated and published three song collections with her sister and Peterson. One of the songs in *Bush Songs of Australia for Young and Old* (1910) is *The Bell Bird.* A comparison between the text and music of the song, and the illustration clearly shows that the Australian locale was only evident in the illustration. [43] Saxby suggests that Outhwaite "tended to etherialise the bush". [44] The last verse states:

> Could it be a Fairy-bell swinging light and airy
> From a filmy spider-thread, swayed by woodland Fairy?
> Jack and I will play the wag many another morning,
> Just to hear the Fairy-bell chiming out a warning
> Ding-dong, ding-dong, dingle-dingle, ding-dong,
> Ding-dong, ding-dong, ding-dong bell!

The very tonal melody has an accompaniment 'imitating fairy bells'. Neither the words nor the music suggest anything than an English heritage. However, the illustration places the fairy amidst Australian flowers, flannel flowers, Christmas bells, and so on.

The Australian historical heritage was also delivered in didactic materials for schools. Musgrave has identified five categories of historical material: British history, discovery, explorers and pioneers, Federation, the First World War and the ANZACS, and the Second World War. [45] Musgrave has coined the phrase the Australian heritage calendar to describe the series of special events, such as Arbor Day and Empire Day, which were the basis for celebrations of the national historical heritage by children who were thus invited to join the Australian community. [46] Saxby also identifies categories in children's literature that correspond to those employed by Musgrave: tales of colonial life, adventures in the bush, and exploration could be identified as discovery, explorers and pioneers. These could all be found in the folk songs of Australia that, although not specifically written for children, eventually found their way into the school singing repertoire.

The historical heritage didactic song materials written for Australian children were enacted in the ceremonial occasions of both greater and lesser scale that punctuated school life. Such occasions range from school assemblies and public festivals. The texts of school songs were considered by educational authorities as a particularly effective means for conveying moral messages that included lessons of friendship and patriotism. [47]

The use of a specially written and/or composed song to instil camaraderie and loyalty to a particular school is a well-established and ongoing practice. There would be thousands of schools songs that have been written for Australian schools, but the example of one will suffice here. In 1913 a *Ballarat High School Song* with words by Reg Bienvenu and music by August Siede (?-1925) *48* was included in *The High School Song Book* which was compiled, edited and arranged by Frederic Earp of Melbourne High School, for the High School Teachers' Association of Victoria. [49] Unlike many school songs of this time that used known melodies with new words, Siede wrote original music for the martial and stirring school song, the words of which echo many other songs of this type:

> Ballarat! Ballarat! To the front one and all,
> Let each play the game and respond to the call,
> And show real grit when your back's to the wall:
> So give three cheers to the school, boys! [50]

School songs have been and still are an accepted part of the everyday ritual of school life. McCarthy, while discussing a different post-colonial educational system, suggests that they form part of the taken-for-granted life of a school that is often overlooked. Public school songs are seen as fostering school solidarity and group identity. They are part of the complex rituals of daily assemblies that may include public announcements, the singing of the national anthem, the raising of a flag, the singing of hymns, the recitation of prayers, and so forth. "School songs are part of the trappings of a borrowed or imposed tradition: the English school ritual". [51] Along with the external trappings of school tradition are a number of, sometimes implied but not stated, beliefs about duty, citizenship, loyalty and, ultimately, patriotism. In 1929 the layers of citizenship were articulated by T.R. Bavin: "there is citizenship of a city which touches our everyday lives, citizenship of a state which permeates our lives to almost the same degree, citizenship of a Federation with its wider interests and citizenship of the British Empire". [52] These ideas form the context for the ceremonial occasions at which specially written songs are performed.

In 1896 the Victorian *School Paper* was first published by the Ministry of Education. Amongst its avowed aims was to develop in children "an understanding love of Victoria, of Australia, and of the British Empire".[53] Songs have been, and still are, written to celebrate particular cities and states. The production of such music "has been a considerable and sometimes honourable industry". [54] There are many examples of such music, such as the very pedestrian *Great Western Land* that celebrated Western Australia. [55] Just as for adults, songs were written for children to celebrate their town and city, often for ceremonial purposes such as anniversaries or the greeting of dignitaries.

There were an increasing number of Australian anthems appearing. Covell commented that "every nineteenth century composer worth his salt ... felt obliged to furnish some specimen of tourist bureau boosterism. Eventually this activity resolved itself into the ... search for a national anthem". [56] In 1938 a massed schools'

concert in the Sydney Town Hall recreated for the 150th Anniversary of New South Wales, part of the program of songs originally performed by school children for the inauguration of the Commonwealth in March 1901. [57] Most of the songs were anthems, some of which had been written far earlier and for other events. These anthems, although possibly not originally intended as songs for children, became staple items in the school music repertoire. Perhaps the oldest of the anthems was the South Australian *Song of Australia* with music by Carl Linger (1810 1862) and words by Caroline Carleton (1820-1874). Carleton's poem, set by Linger won a competition organized by the Gawler Institute in 1859 which invited South Australians to submit the best air and best lyric for a national song to be entitled *The Song of Australia.* [58] From its first performance in 1859 the prize-winning song became very popular in South Australia. In 1894 it was announced that, "to encourage a feeling of patriotism, the Minister wishes all children to be taught to sing The Song of Australia". [59] Generations of South Australian school children have sung this anthem.

Following Federation in 1901 there was a determined push in schools to develop national identification and loyalty: "to cultivate patriotism is of great importance. We have thousands of pupils who should leave our hands feeling and believing that there is no country like their own ... Songs about the national flag, the deeds of great men and women, native scenery, &c., are recommended." [60] Hugo Alpen's *Federated Australia* was first performed by the children of Fort-Street Model School in Sydney in 1890 as part of a cantata to welcome Lord and Lady Carrington to the school. [61] With such a title it is not surprising that the work was performed again, particularly around 1901, however, when *Federated Australia* was performed in South Australia in 1902 at the annual massed public schools' choral festival, 'The Thousand Voices Choir', [62] there had been several changes. The first *Federated Australia* had words by F. Hutchinson, the second by William Broome, the text of the opening phrase "hear the voices of the children ... of Australia's children sing" was the same and the last twenty-three bars 'piu stretto' were identical in both words and music. The forty-four bars between the opening phrase and last section were completely rewritten.

Occasionally songs with local topicality were included in purpose-written pedagogical materials. One very early example, *Melbourne Cries*, was written in 1857 by Walter Bonwick (1824-1883) for inclusion in *The Australian School Song Book containing 66 original songs with notes of lessons on "Programme* ". [63] Bonwick emigrated to Melbourne in 1854 and was a singing master with the National Board of Education and subsequently with the Common Schools Board and Education Department. His songbook was the first officially sanctioned songbook in Australian schools. [64] This three part round, which is reminiscent of an English song that was a staple in the Australian repertoire, *Chairs to mend*, [65] had words that mentioned Melbourne suburbs - Collingwood, Richmond and Hawthorn - and Melbourne newspapers - the Argus and the Age. Two other songs are particularly Australian in subject, the first is a call to arms, *Australia's Volunteer Song* [66] and the second, *All Hail Australia*, is a national anthem. [67]

One of the important days on the Australian heritage calendar was Empire Day that was first celebrated officially in Australia in 1905. "From the beginning the emphasis was on inducting school children into imperial citizenship". [68] On Empire Day, children listened to stories about the empire. They also "cheered, saluted, sang *God Save the Queen* and *Advance Australia Fair*, performed drill, participated in patriotic tableaux, marched past and trooped the colours." [69] One schoolgirl memory is typical of many: "Empire Day was a very special day. I can remember being Bodeacia one year, wearing a white flowing gown and the British flag and a gold-painted helmet and three pronged fork, I carried, made out of cardboard." [70] In bush schools the day was equally important, as elsewhere the teacher began "with talks on the origins of Empire Day and the flag. The children then painted flags, listened to stories of empire builders, read patriotic poems, learnt about the different lands of the Empire, sang 'songs of Empire', saluted the flag, sang the national anthem, and were dismissed at midday". [71] It is clear that the mythology of Empire Day was not complete without a school song. [72] The songs chosen were from the repertoire of nationalistic anthems, some Australian, but many British such as *The Sea is England 's Glory* and *Ye Mariners of England.* [73]

In both the songs and the literature a chauvinistic patriotism was present in practically every text the children read. "History and geography became the story of British imperialistic achievements; world maps showed the British Empire marked out in red". [74] One boy who attended Crown Street Boys' School recalled that: "I cannot remember that we ever sang a song which was not jingoist." [75] Frank Tate suggested, in the introduction to a book of songs for Victorian high schools, that songs could support the teaching of other subjects. This was a version of the long-held understanding that music is an excellent vehicle for messages. Tate stated that: "History is, of

course, a prominent subject of study in schools. How well songs can give a background to historical fact 'Songs that have made History' might well be the title of a good collection of national songs for schools." [76] Ten years earlier, Fred Bradhurst, a Victorian teacher, had already published a book that modelled this thematically related approach. His book, *Co-related Nature Study: Story, Song, Rhyme with appropriate exercises for Drawing and Modelling; also Stories from Australian History*, had original songs in an almost naive style. These songs had didactic texts, such as *The Magpies' Song* which stated: "Sweet and sad and low mingling joy and woe, Singing songs of birdies drowned so long ago". [77]

Conclusions

From this overview it can be seen that songs written for Australian children in the early days of colony and nation, like children's literature, provide a trace of our changing understanding of children as educational materials moved from the sternly didactic to the more child centred. Celebrations at every level - school, public concert, or massed event - reflect the development of national identity. The use of a theoretical framework to organise and consider the songs is helpful, although the application of a model from children's literature does not take into account the performance element of school music.

Musgrave's model for national identity, that defines the geographical, historical, political and individual, is a helpful starting point for a consideration of children's songs. Within the geographical dimension of national identity six categories can be defined: the land itself, differences between rural and urban locations, climate, flora, fauna and minerals. There appears to be a marked inclination amongst composers to write songs about flora and fauna. The five subcategories that are suggested for presentations of rural Australia are less helpful for music - all songs fall automatically into the verse section. It seems that the first two categories, the broad didactic and the narrow didactic, could appear in combination with any of the other categories that seem to be forms not degrees of specificity (stories, verse, and illustrations). Musgrave has identified different categories of historical material by topic, however songs can also be considered in the context of the functions that they play at the ceremonial occasions of both greater and lesser scale that punctuate the life of a school child as part of the daily routine and the Australian heritage calendar.

In the consideration of the history of schooling, it is not just the school song itself that can be overlooked. A consideration of the role and function of music within educational systems and society in general can be fascinating, informative and insightful.

Endnotes

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[46] ibid., p. 29.

[47] South Australian Parliamentary Papers (SAPP) 1873, *Report of Education Board*, paper no. 37, p. 8; SAPP 1874, *Report of Education Board*, paper no. 24, p. 7.

[48] Siede was a well-known Melbourne music critic, composer and conductor. Garden, Don 1982, the *Melbourne Teacher Training College*, Richmond, Victoria: Heinemann Educational Australia, pp. 75. 95 & 102.

[49] Bienvenu, Reg & Siede, August 1913, 'Ballarat High School song' in Earp, Frederic (ed.), *The High School Song Book*, Melbourne: The High School Teachers' Association of Victoria, no. 52.

[50] ibid.

[51] McCarthy, Cameron 1995, 'Imperial fictions: School music and the production of adolescent identity in the postcolony' in *discourse: studies in the cultural politics of education*, vol. 16, no. 3, pp. 333-334.

[52] Bavin, T.R. 1929, 'Empire Citizenship' in *Australian Quarterly*, vol. 1, no. 3, September, pp. 21-25 reprinted in Arnold, John, Spearitt, Peter & Walker, David (eds.) 1993, *Out of Empire*, Melbourne: Mandarin, pp. 23-27.

[53] Sweetman, Edward, Long, Charles R. & Smyth, John 1922, op. cit., p. 283.

[54] Covell, Roger 1967, *Australia's music: themes of a new society*, Melbourne: Sun Books, p. 31.

[55] Nelson, W.L. & Richards N. 1940, *Great Western Land*, W.A.: W.L. Nelson.

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[57] New South Wales 1938 150th Anniversary choral Items for tableaux for the Schools' concert, Town Hall, Sydney, 8, 9, & 10 March.

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[59] *Education Gazette*, South Australia 1894, vol. X, no. 93, July, p. 98.

[60] *Education Gazette*, South Australia 1906, vol. XXII, no. 232, February, p. 43.

[61] Alpen, Hugo 1890, 'Federated Australia' in *Cantata "Welcome"*, (n.p.), pp. 17-24.

[62] *Programme* 1902, Decoration Society Concert, pp. 11-15.

[63] Bonwick, Walter 1857, *The Australian School Song Book containing 66 original songs with Notes of Lessons on "Programme"*, Melbourne: Clarson, Massina & Co.

[64] Bonwick's songbook included both musical theory based on the Hullah method and original songs for use in schools. His songs included didactic elements. Maclellan, Beverley 1997, 'Walter Bonwick' in Bebbington, Warren (ed.), op. cit., p. 63.

[65] *Graded rounds and Catches* n.d., London: J. Curwen & Sons, p. 11. Gratton, F.L. (ed.), *The Adelaide School Vocalist*, part 1, Adelaide: E.S.Wigg & Son, p. 6.

[66] Bonwick, Walter 1857, op. cit., pp. 28-29.

[67] ibid., p. 60.

[68] Arnold, John, Spearitt, Peter & Walker, David (eds.) 1993, op. cit., p. 38.

[69] ibid., p. 135.

[70] Hetherington, Heatherjean, Sharam, Raelene & Rymill, Peter 1979, *Penola Primary School Centenary History*, South Australia: Penola Primary School Centenary Committee, p. 99.

[71] Nelson, Hank 1989, *With its hat about its ears - recollections of the bush school*, NSW: ABC Enterprises, p. 115.

[72] McCarthy, Cameron 1995, op. cit., 340.

[73] Earp, Frederic 1913, op. cit., nos. 39 & 41.

[74] Kociumbas, Jan 1997, *Australian Childhood: A History,* NSW: Allen & Unwin, p. 123.

[75] ibid.

[76] Tate, Frank 1913, 'Introduction' in Earp, Frederic, op. cit., p. ii.

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James Churchill Fisher: Pioneer of Tonic Sol-fa in Australia

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Abstract

John Curwen, founder of Tonic Sol-fa, developed his method from several indigenous and continental sources from about 1841. However, it was not until the early 1850s, after his early publications - Singing for Schools and Congregations (1843) and its enlarged version The Grammar of Vocal Music (1848), the first issue of the Tonic Sol-fa Reporter and his publication of music lessons in Cassell's Popular educator - that the Tonic Sol-fa method began to emerge as a competitor to "Wilhem's method" which was promoted in England by John Hullah under the auspices of the Committee of Council on Education. Even by 1853, one estimate put the number of Tonic Sol-faists in England at a mere 2000. Yet, in the same year, Tonic Sol-fa was being used to teach public singing classes in Sydney in the colony of New South Wales by a newly arrived immigrant, James Churchill Fisher.

This paper will document the life and work of James Fisher (1826-1891) who arrived in Sydney in 1852. Fisher brought with him from England a knowledge of Curwen's method and employed it in his teaching of adult singing classes in Sydney and produced what was undoubtedly the first tonic Sol-fa publication in Australia - The Singing CIass Manual - in 1853. Fisher's work in teaching choral music led to his appointment as conductor of the Sydney Choral Society. The potential of Tonic Sol fa for use in schools was recognised by William Wilkins, by then secretary to the Council of Education, who arranged for Fisher's appointment in 1867 as singing master to the Fort Street Model and Training School and to other Sydney schools. Based on earlier trials of Tonic Sol-fa in schools, the method was officially adopted as the music teaching system to be used in public schools by 1867. During his period as singing master, Fisher published a Manual of the Tonic Sol-fa Method (1869) and several school song books. As a composer Fisher produced several school cantatas and as well as a secular cantata entitled The Emigrants (c. 1880).

Fisher appears to have suffered financial and family difficulties and a major decline in morale, and his disillusionment with his working conditions resulted in him neglecting his duties as singing master to such an extent that his services under the Council of Education were dispensed with at the close of 1879. Although reappointed under the Public Instruction Department, Fisher's performance again deteriorated and in 1884 he was finally dismissed.

Despite the ignominy of his dismissal as the principal music teacher in New South Wales's schools, Fisher's contributions to school music education were considerable. Firstly, through his use of Tonic Sol-fa and the production of school music and teacher training curricula as well as several school song books, Fisher established a sufficiently prominent role for music in the school curriculum that its place was assured within the core curriculum in New South Wales schools. Moreover, despite what might now be thought of as the slightly dubious nature of annual statistics of the number of children receiving musical instruction and of the results obtained at annual examinations, this evidence

demonstrates that Fisher undoubtedly contributed significantly to the teaching of music in schools. He also had an impact on the role of music in children's lives and certainly contemporary press reports of his school music performances support this contention. Finally he laid the foundations for the adaptation of Tonic Sol-fa system by his successor, Hugo Alpen (1842-1917), into the "movable doh" staff notation teaching method that was to form the basis for music education in New South Wales well into the twentieth century.

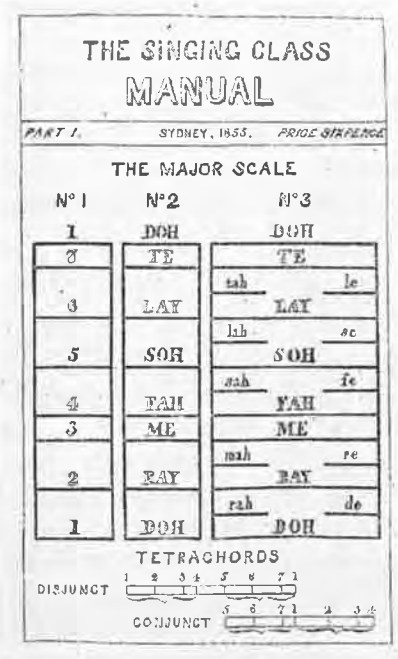
Introduction

The English clergyman the Reverend John Curwen (1816-1880), founder of Tonic Sol-fa, developed his method from several indigenous and continental sources from about 1841. However, it was not until the 1850s, after his early publications-*Singing for Schools and Congregations* (1843) and its enlarged version *The Grammar of Vocal Music* (1848), the first issue of the periodical *The Tonic Sol-fa Reporter* and Curwen's publication of a series of music lessons in Cassell's *Popular Educator*-that the Tonic Sol-fa method emerged as a serious competitor to "Wilhem's method" which was then being promoted in England by John Hullah under the auspices of the Privy Council's Committee on Education. Even by 1853, one estimate put the number of Tonic Sol-fa-ists in England at a mere 2000.[i] Yet, in the same year, Tonic Sol-fa was being used to teach public singing classes in Sydney in the colony of New South Wales by a newly-arrived immigrant, James Churchill Fisher.

Fisher's Early Years in Sydney

Fisher was born at Portsmouth in the south of England on March 22, 1826, the son of James Fisher (whose profession was described as "Professor of Music") and his wife Louisa, née Churchill.[ii] Emigrating from Liverpool in 1852, James Fisher (the younger) arrived in New South Wales later that year and within two years had established himself in Sydney musical circles as conductor of the Sydney Choral Society and as occasional lecturer in music at the "Royal Polytechnic Institute".[iii] It was from about this time that Fisher appears to have formed a close professional relationship with two famous contemporaries, William John Cordner (1826-1870) and Charles Sandys Packer (1810-1883).[iv] Cordner came to Sydney in 1854 and, although a Protestant, was appointed as organist at St. Mary's Cathedral in Sydney where he was responsible for establishing a fine standard of choral performance.[v] Packer, who had been transported to initially to Norfolk Island and then to Hobart as a convicted forger, had attended the Royal Academy of Music in London where he had studied composition, piano and singing. He arrived at Sydney in 1854 (after gaining a conditional pardon) and, despite a later conviction on a charge of bigamy, Parker achieved considerable success as a composer and choral conductor in Sydney.[vi] This "trio" of musicians, having arrived at Sydney at about the same time, appear to have developed close personal and professional ties and, particularly during these early years in Sydney, assisted each other in their production of musical performances.[vii]

However, it was as a music educator that Fisher was to achieve prominence in New South Wales. Fisher brought with him from England a knowledge of both Hullah's "fixed doh" method and Curwen's "movable doh" method.[viii] He employed Tonic Sol-fa in his teaching of adult singing classes in Sydney in 1853 and, to assist with his teaching of a singing class at "Mr. Beazley's Chapel, Redfern", he produced what was undoubtedly the first Tonic Sol-fa publication in Australia - *The Singing Class Manual* - in 1855.[ix] This manual of eight pages, lithographed by Fisher himself, included brief notes and diagrammatic explanations of theoretical aspects such as the major scale (represented in terms of numerals, movable doh solmisation and fixed doh solmisation), tetrachords, staff notation (both pitch and rhythm), metre (both staff and Tonic Sol-fa notation), the Tonic Sol-fa modulator, keys and key signatures, the minor scale and its representation in Tonic Sol-fa syllables, and basic dynamic markings. In addition, the manual included six hymn tunes in staff notation and harmonised in four parts which presumably the singing class at Mr. Beazley's chapel learnt with the aid of Tonic Sol-fa.


THE SINGING CLASS
MANUAL
PART I. SYDNEY, 1855. PRICE SIXPENCE
THE MAJOR SCALE
N° 1 N°2 N°3
1 DOH DOH
7 TE TE
lah le
6 LAY LAY
lah se
5 SOH SOH
nah fe
4 FAH FAH
3 ME ME
mah re
2 RAY RAY
rah de
1 DOH DOH
TETRACHORDS
DISJUNCT 1 2 3 4 5 6 7 1
CONJUNCT 5 6 7 1 2 3 4

Fisher's *The Singing Class Manual* (1855)

In an application in 1856 for the position of singing master for the four model schools established in Sydney by the Board of National Education, Fisher expressed his opinion of Tonic Sol-fa in the following terms: "it is not only the easiest and cheapest method of teaching a large public class, but ... it is also the most natural, and, consequently, the most perfect that has yet been introduced [Fisher's underlining]".[x] Although unsuccessful in this application, Fisher gained a position as an untrained generalist teacher in the National School system in 1856 and appears to have completed a period of teacher training at the Fort Street Normal School by 1859.[xi] He included singing in his class teaching at Mount Marshall National School using Tonic Sol-fa-the first reported instance of Tonic Sol-fa being introduced to schools[xii]-and, after a period as an assistant teacher at Fort Street Model School,[xiii] was appointed as headmaster of Paddington Model School at the end of 1862.

The following year, the Board of National Education decided to give the Tonic Sol-fa method a trial to determine its suitability and Fisher was instructed to employ Tonic Sol-fa in classes at Paddington school and also to take over Saturday morning normal classes in singing for teachers which had previously been taught using Hullah's method.[xiv] By 1863, Fisher was able to report that teachers attending his classes had acquired sufficient knowledge of Tonic Sol-fa to enable them to teach "upwards of 600 children ... by that method in their respective schools".[xv] Fisher made use of the Elementary and Intermediate Tonic Sol-fa Certificate examinations which, by then, were being administered by the London-based Tonic Sol-fa School.[xvi] The requirements for Tonic Sol-fa certificates were used by Fisher as the basis for his Saturday morning normal classes and were more formally adopted as the curriculum for Vocal Music in the 1867 "Course of Studies for Teachers".[xvii] Fisher awarded thirty-three certificates in 1864 and fifteen in 1865, with an average of about eight certificates per year between 1867 and 1874.[xviii]

The early success both of the Tonic Sol-fa method in National Schools and of Fisher's teacher training activities appears to have sufficiently impressed the new Council of Education (which came into being in 1867) that Tonic Sol-fa was adopted as the official music teaching method for use in public schools in New South Wales.

Aside from Fisher's own work in propagating Tonic Sol-fa, much of the credit for the method's adoption in New South Wales must go to William Wilkins, the first Inspector of National Schools who became the secretary to the new Council of Education. Wilkin's role in the adoption of Tonic Sol-fa was explained in a report of a speech

made by him at the Tonic Sol-fa College in London in June 1870 and originally published in *The Tonic Sol-fa Reporter:*

> Mr. Wilkins said he thought that they [the meeting] would be glad to hear how it came to pass that Tonic Sol-fa was adopted by the government of New South Wales and incorporated with their system of undenominational schools ... Having ... decided to teach singing in every school, the question arose which method shall be used? He had himself been one of Hullah's earliest pupils and was well acquainted with his method, but when watching the work of it in schools, he found it uniformly unsatisfactory, as well as unattractive to the children. Casting about for another system, he found one of the teachers, Mr. Fisher, who was well acquainted with Tonic Sol-fa. He placed himself under this teacher and the result of his studies was that he found our system to be easy, adapted to children, cheap and founded on true principle. All this he reported to the Council and they decided in its favour.[xix]

Fisher's Appointment as Singing Master

In September 1867, Fisher was appointed as Singing Master to the Council of Education at an annual salary of £300 "for the purpose of disseminating the knowledge of the Tonic So-fa method".[xx] His duties included teaching music to candidates at the Fort Street Training School as well as to pupil teachers and public school teachers who attended the Saturday morning normal school classes, undertaking inspections of class singing in public schools, and the preparation of examination papers and conducting of examinations for teachers in "Vocal Music-Tonic Sol-fa Method".[xxi]

During his period as singing master, Fisher became involved in publishing school music materials. The first of these was his *Manual of the Tonic Sol-fa Method* (1869) which was reported as being specifically designed to facilitate private study of Tonic Sol-fa.[xxii] The manual was undoubtedly complied to assist those teachers in the more remote rural areas of the public school system who were unable to attend the normal classes in Vocal Music held in Sydney. However, opposition to this publication was to come from a somewhat unexpected source. In August 1871, Robert Griffiths, then secretary of the Tonic Sol-fa School, informed Fisher that his manual was in violation of John Curwen's copyright on textbooks explaining the Tonic Sol-fa method.[xxiii] Having warned Fisher on a previous occasion that he had infringed Curwen's copyright, Griffiths threatened legal action and, with little other option, Fisher capitulated and withdrew the offending publication from sale.[xxiv]

One of the major problems facing Fisher in his propagation of the method was the lack of music in Tonic Sol-fa notation. When taking over the Saturday normal classes under the Board of National Education, Fisher proposed lithographing song sheets in sol-fa notation for distribution to schools in order to overcome the problem. The plan was approved and funded by the Board. However, as the need became greater with Tonic Sol-fa becoming more widely used in schools, Fisher took the opportunity to compile a small book of songs and submitted it to the Council of Education for its approval.[xxv] The book was intended as an interim measure to fulfill the need for school song material while proper sol-fa type, ordered from England, was being shipped to the colony. Apparently mindful of its guardian ship of secular instruction in public schools, the Council took exception to two hymns and one of the songs, but otherwise sanctioned the use of the songbook in public schools. *Songs for Home and Schools-Tonic Sol-fa Edition* was published late in 1868 by J.J. Moore of Sydney[xxvi] and, when reviewed in the *Australian Journal of Education*, was praised for its clear type, convenient form, size and price (it being "within the reach of children") and was strongly recommended as "the first successful attempt at the publication of a work of this kind in the colony".[xxvii] It is interesting to note that this songbook reflects one of the major revisions to the Tonic Sol-fa method which Curwen was to make in his 1872 edition of *The Standard Course*-the use of Tonic Sol-fa notation only, as opposed to Curwen's previous use of Tonic So-fa notation in conjunction with staff notation as a mnemonic aid. The entire repertoire of songs in Fisher's songbook was apparently printed in Tonic Sol-fa notation only and thus pre-dates or at the least parallels Curwen's decision to dispense with staff notation as part of his method.

During the mid 1870s, Fisher produced another two school songbooks entitled respectively *Elementary School Song-Book: A Collection of Songs for the Junior Classes in Schools* (1876) and *Advanced School Song-Book: A Collection of Songs for the Senior Classes in Schools* (1877). These were published by J.J. Moore of Sydney and, perhaps as a way of placating Curwen after his earlier infringement of copyright, Fisher dedicated the *Advanced School Song-Book* to John Curwen "in humble acknowledgement of his earnest, indefatigable and self-denying labours for the promotion of the popular study of music". Indeed in the Preface to the second songbook, Fisher specifically recommended that teachers should refer to *The Standard Course* "which is and must long continue to be the textbook of the Tonic Sol-fa method" as well as to Curwen's then recently published *Teacher's Manual of the Tonic Sol-fa Method* and to a series of tracts on "Musical Theory" being published by the Tonic Sol-fa Press. Like *Songs for Home and Schools,* the entire repertoire of songs in both of these songbooks was printed in Tonic So-fa notation only, there being no use of or reference to staff notation whatsoever. The *Elementary School Song-Book* included one hundred and thirty-three songs, of which twenty were composed by Fisher, and the *Advanced School Song-Book* consisted of sixty-seven songs, with eight being by Fisher. Those songs not composed by Fisher were drawn from other contemporary school songbooks and included well-known nursery, folk and patriotic songs. Most of the songs included in the *Elementary School Song-Book* were in two parts and those in the *Advanced School Song-Book* were generally in three parts. In the preface to the latter, Fisher stressed that his songs had been intentionally arranged "for children's or *equal* voices", which he further explained as follows:

> Here are no tunes for two sopranos, with an "ad libitum" bass-that objectionable system by which a clumsy two-part harmony is eked out by an extra part intended to be sung by the male teacher, should one be available. To say nothing of the very unsatisfactory effect of a solitary bass (or perhaps tenor) voice struggling to make itself heard against an overwhelming multitude of first and second voices, such an arrangement is calculated to prevent that self-dependence on the part of children which is so essential to their success in part singing, and which it should be the constant aim of the teacher to cultivate.[xviii]

In the preface to his *Elementary School Song-Book,* Fisher provided some sensible advice (even by today's standards) for teachers conducting singing lessons:

1. Avoid teaching [singing] by ear. "Our object should be to enable our scholars to sing from musical notation ..."
2. Use the modulator regularly and systematically. Explain all difficulties and correct all errors by reference to it ...
3. Always pitch the Key-Tone or Tonic of the tune you are teaching by means of a Tuning-fork and as soon as possible teach the children to pitch the key for themselves ...
4. Discourage loud and boisterous singing ...
5. Divide each lesson into topics such as Modulator Practice; Tune Exercise; Sol-faing from books, the blackboard or from memory; Vocalising; Singing to words & c.; and do not weary your pupils by dwelling to long on one subject ...
6. in Infant Classes, the Tonic Sol-fa Notation may be introduced to the elder children with ease and success ... (Fisher's underlining) [xix]

Both of these extant publications clearly establish Fisher's competence not only as a composer of children's songs but more importantly as a music educator. The songs had been carefully chosen or composed with the suitability for children of both the words and music in mind, the collections having been skillfully compiled as a progressive vocal music course for use in schools.

Fisher as Composer and Conductor

From his first years in Sydney, Fisher had taken a prominent role in the city's musical life, having been the conductor of the Sydney Choral Society at least as early as May of 1855.[xx] From the mid 1860s, Fisher was involved with the Sydney Tonic Sol-fa Society[xxi] as well as being conductor of several "Juvenile Musical Festivals"-for which William Cordner was the pianist on at least one occasion.[lx] By the end of the decade, Fisher was the conductor of the Sydney Harmonic Society.[xxii]

However, although prominent as a choral conductor, Fisher's major contribution to the musical life of Sydney-aside from his work in school music-was as a composer. Fisher produced several school cantatas and as well as two secular cantatas. The first of his secular cantatas, *Under the Holly* (words by Robert P. Whitworth [1831-1901]) was published in 1865. The work was written specifically for the Sydney Tonic Sol-fa Society and may well have also been published as a Tonic Sol-fa notation edition.[xxxiii] *Under the Holly* was first performed in 1866 by the Sydney Tonic Sol-fa Association, presumably with Fisher conducting.[xxxiv] The plot for this cantata, which the composer described as "a framework whereon to hang an number of Musical Pieces", is a follows:

> Francis Norman and his friend Henry Mortimer, having returned to England from Australia after an absence of three years, arrive at their native village on Christmas morning, and are welcomed as strangers by a party of peasants, who are, in accordance with ancient custom, going round to their friends with the compliments of the season. Whilst they are so employed, the Lady Alice Polwarth, who had been engaged to Francis before he left England, and with whom he had exchanged vows of constancy, is seen approaching, accompanied by Sir Richard Trevelyan, a suitor for her hand. Francis refused to meet her, and the Lady declines to listen to the suit of Sir Richard, pleading her previous engagement, although he informs her that her lover is supposed to be drowned at sea.
>
> During the festivities which take place in the evening at Polwarth hall, Francis appears, and charges Lady Alice with inconstancy-an accusation which she repels,-and declares her unwavering affection for him. The cloud is removed, and the remainder of the evening is passed in joy and festivity.[xxxv]

The music for this cantata was reported as being "... of a most pleasing character, but without possessing much claim to originality".[xxxvi] Nevertheless, two of the songs obviously proved to be sufficiently popular for them to be published as sheet music (in staff notation) for voice and piano. The first of these was "The Land of Gold"lxvi-the first major song of the opening scene of the cantata (sung by Henry Mortimer)-describes the country (Australia) that Francis and Henry have just returned from. The song was popularised by one of Sydney's leading male singers, John Fairfax, whose name appears on the title page. The other song from *Under the Holly* that was published separately was "I've Waited and Watched",[xxxvii] a ballad which is sung by Alice towards the end of Scene I as a declaration of her "constancy" with her vow to Francis. Again, this song was published in sheet music form for voice and piano, and was dedicated-with permission-to the Countess of Belmore. The fact that it reached a second edition indicates a certain degree of popularity at the time. However the musical quality of the work, while being criticized for its lack of conformity to the tenets of harmonic writing, nevertheless appears to encourage Fisher's stylistic adventurousness:

> It is scarcely fair perhaps to judge of a Cantata by one of the ballads which it contains; but we may say that, without presenting anything strikingly original, there is a boldness about the style which is hopeful in the extreme. The melody of the song before us is well adapted to the words; and there are some harmonies (the end of the 6th and the commencement of the 7th bar, for instance) which show a laudable desire to escape from mere commonplace. Mr. Fisher seems so thoroughly in earnest that we are sure that he will thank us for saying that even in a simple ballad, it is better to avoid such fifths as occur between the bass and the treble, in passing from the last bar of page 2 to be first bar of page 3. The Sydney papers have already apprised us of the success of the Cantata from which this song is taken; and although the slight specimen of the work which has reached us cannot, as we have said, enable us to know whether this success is deserved, we hope that something has been done towards proving that the composers as well as teachers are gradually asserting themselves in our Colonies.[xxxviii]

The second major work composed by Fisher was another cantata entitled *The Emigrants* to words by "Australie" (the pseudonym of Emilie Matilda Australie, 1845-1890)[xxxix]. This work was produced about 1879-80 and first performed by the Petersham Musical Society on October 21, 1880, with Fisher as conductor. A somewhat longer work than his first cantata, *The Emigrants* consists of two acts-the first of four scenes and the second of three. The setting of the first act is an English city in winter and then a sea voyage to Australia; the second act is set in Sydney and then in a pastoral district. The main characters are a young woman, Nellie, her betrothed Robert, Nellie's mother and father, and the sea captain of the "Briton". The plot of the cantata is as follows. Nellie and

her parents are suffering the privations of life in an English city and, when her parents decide to emigrate to Australia-"The Land of Promise"-Nellie is torn between staying in England with Robert or emigrating. She reluctantly decides to go with her parents. Despite the death on board of one of the passengers-an infant-and a storm at sea, the emigrants arrive safely in Sydney, renewed in body and spirit. Robert, who was unable to remain in England, had sailed for Australia on the next ship which arrived a few hours ahead of "Briton". He is waiting for Nellie at the quay-side and, after a joyful reunions, Robert claims her as his bride. The next scene is at a pastoral homestead with Nellie, her parents, Robert and a chorus of stockmen. The final scene is outside a bush church with general rejoicing of the emigrants in their new land mixed with feelings of nostalgia for their homeland.

None of the musical score has survived, but the libretto indicates that this "dramatic cantata" was a balanced arrangement of arias, songs, recitatives and duets sung by the main characters interspersed with choruses sung by emigrants, sailors and stockmen. Although the plot is simple-in fact almost the reverse situation of *Under the Holly* (where the emigrants returned home)-the cantata appears to have enjoyed considerable success and, with the earlier cantata, gained for Fisher the reputation-according W, Arundel Orchard-of "a worthy and enterprising musician".[xl]

Fisher's Rise and Fall as Singing Master

With the support of William Wilkins (secretary of the new Council of Education), Fisher had been appointed as Singing Master in September 1867 and appears have made an immediate impact on the teaching of music in public schools. The occasion of the visit to Prince Alfred, Duke of Edinburgh to New South Wales early in 1868 certainly provided Fisher with an opportunity to achieve a degree of public recognition for his work. Planning for a major musical demonstration had begun in October 1867 when Fisher submitted proposals to the Council of Education for an outdoor performance of the National Anthem and other patriot songs.[xli] He proposed that children from Sydney schools accompanied by military bands should perform on the lawns in front of government house with the bank of trees behind forming a natural sound reflector. After several weeks of rehearsals, the performance was given on the day of Prince Alfred's public landing and was highly praised in press reports the following day:

> The carriage of His Royal Highness was stopped in front of the children's stand and on a signal from the music director (Mr. J.C. Fisher), "God Save our noble Queen" burst froth from ten thousand youthful voices ... The time was perfect, the unison faultless and the volume of sound immense. There must have been great difficulty in the way of getting so many voices into such perfect accord, but every obstacle was completely overcome and never before in this colony has the National Anthem been sung with such glorious effect.[xlii]

A second musical demonstration was held two years later in October 1870 on the occasion of the Centenary Music Festival.[xliii] Fisher had organised a choir of a thousand school children whose performance was favourably reviewed in the Sydney press:

> The happy singing of the children was heard with the greatest distinctness in the remotest corner of the building and charmed everyone who had the good fortune to be present. The children must have had a trying time of it, for not withstanding that no less than twelve or thirteen pieces were down on the programme for them to sing, such was the enthusiastic delight of the audience that nearly every piece was encored ... To much praise can scarcely be given to Mr. Fisher for the thoroughly efficient manner in which he has trained his juvenile choir ...[xliv]

From reports such as these, school music in Sydney during these early years of the public schools system appears to have flourished under Fisher's charge.

However, from about the same period, Fisher appears to have antagonised some of the school inspectors, particularly Edwin Johnson who was the Sydney district inspector with whom he was to be engaged in series of disputes on several fronts. The first major disagreement had occurred in 1868 over arrangements for the Saturday morning normal school classes in vocal music. Outright conflict developed in 1871 when Johnston complained to the Council of Education of what he saw as Fisher's dereliction of duty. Fisher was, he alleged, neglecting his scheduled advisory visits to schools, spending an unwarrantedly large proportion of his time at the Fort Street Model School and giving too little of his time to the Council's service.[xlv] Fisher refuted these

charges in a letter of 23 pages and 13 pages of "evidence" and cited victimisation by Johnson, problems with obtaining text books from England, and unequal distribution to public schools of teachers trained in Tonic Sol-fa.[xlvi] Animosity between Fisher and Johnson continued almost unabated over several years and from reports from several sources, Fisher became increasingly unpunctual and irregular in attending to his teaching duties so that by the close of 1879, the Council of Education resolved that:

> ... considering the continual irregularity of the Singing Master, not withstanding his promise to the contrary, his present engagement be terminated on 31st December next, but that he be deemed eligible for employment as Teacher of Singing to the students in training and the pupils [pupil-teachers] in the Saturday classes.[xlvii]

The Department of Public Instruction came into being in 1880 and, after a period of temporary employment, Fisher was able to secure the position of teacher of vocal music in the Examiners and Training Branch of the new Department in May 1881 at an annual salary of £400.[xlviii] However, Fisher appears to have suffered financial and family difficulties and a major decline in morale. His disillusionment resulted in him neglecting his duties to such an extent that questions were asked in the Legislative Council regarding the matter and an investigation into Fisher's case was instigated.[xlix] Fisher was asked to show cause why he should not be dismissed and he responded by pleading his case in the following terms:

> ... during half my lifetime ... I have had to struggle with difficulties and discouragements that few but educational pioneers and reformers can adequately estimate ... not withstanding the obstacles with which prejudice and indifference (to use no harsher term) have beset my path, I have been enable to achieve results which no other music teacher in the Australian colonies can pretend to have attained.[l]

However, Fisher's explanation was deemed unsatisfactory and he was given the opportunity to resign without disciplinary action being taken. With little other choice, Fisher complied and officially ceased duty at the end of March 1884.[li]

Little is known of Fisher's life or of his musical or educational activities following his departure from the Department of Public Instruction. He had married Emma Hall about 1854 and had a large family of twelve children of whom only three survived-a son and two daughters.[lii] James Fisher died from "meningitis and serious effusion following an apoplexy" on March 22, 1891 at the age of sixty-five and was buried in the Congregational Cemetery at Rookwood the next day.

Conclusion

Despite the ignominy of his dismissal as the principal music teacher in New South Wales public schools, Fisher's contributions to school music education and to musical life in New South Wales were considerable.

Firstly, through his use of Tonic Sol-fa and the production of school music and teacher training curricula as well as several school song books, Fisher established a sufficiently prominent role for music in the school curriculum that its place was at least nominally provided for in the curriculum of New South Wales schools. Secondly, Fisher undoubtedly contributed significantly to establishing a tradition of music in New South Wales schools as well to the training of primary teachers in music. He also promoted music as an important aspect in children's lives and certainly contemporary press reports of his school music performances support this contention. Fisher also contributed to musical culture in Sydney, not only through his compositions-particularly his two cantatas-but also as a conductor of community choral groups.

Finally and most importantly, Fisher was the pioneer of Tonic Sol-fa in Australia-a method which gradually gained acceptance in several colonies until, by the close of the nineteenth century, it was the mainstay of school music teaching practice throughout Australia. Specifically in relation to school music in New South Wales, Fisher laid the foundations for an adaptation of the Tonic Sol-fa system by his successor and the first Superintendent of Music, Hugo Alpen (1842-1917), into what was known as the "movable doh" staff notation method.[liii] This method was to form the basis for teaching of school music in New South Wales public schools well into the twentieth century.

Despite his professional decline from the mid 1870s, it is obvious from the following poem that appeared as an "in memoriam" notice in the Sydney press that Fisher was a much-loved and highly-revered figure in Sydney musical circles during his hey-day.

IN MEMORIAM

James Churchill Fisher - Who died March the 22nd,
1891, on his 65th birthday.

Son of the Muses! Sung is thy last song;
Thy baton will

No more in triumph rule the choral throng;
Thy voice is still.

But thousands live, who to thy patient care
In music's sphere,

Owe all they know of its delight, and spare
A falling tear.

Who that remember Packer, Cordner, thee
But must confess

A trio more divine could hardly be,
Though many less.

'The tuneful Nine!' What happy memories cling
Around that band;

Two have been called, and now more sweetly sing
"The Happiest land,"

'When evening's Twilight' closes in the day,
"Absence" shall be

The song-thy favored one-by which I may
Remember thee.

S.E.W.

Ashfield, 24th March, 1891[liv]

Endnotes

[i] J. Spencer Curwen and J. Graham, *The Tonic Sol-fa Jubilee: A Popular Record and Handbook.* London: J. Curwen and Sons, n.d. (c. 1891).

[ii] Death Certificate of James Churchill Fisher, Registered No. 1891/11979, Registrar General's Office, NSW; Newspaper cutting, 31 March 1891, Biography file: James Churchill-Fisher, National Library of Australia, Canberra; International Genealogical Index 4.01-British Isles.

[iii] *The Musical Times,* 15 November 1854, p.217.

[iv] Newspaper cutting (poem by "S.E.W."), 31 March 1891 (James Churchill Fisher Biographical File, NLA, Canberra).

[v] E.J. Lea-Scarlett, *Australian Dictionary of Biography,* Volume 3, pp.462-463.

[vi] E.J. Lea-Scarlett, *Australian Dictionary of Biography,* Volume 4, p.387.

[vii] locate reference

[viii] NSWSA (New South Wales State Archives), NBNE/9, 1/372, folios 299-300.

[ix] An extant copy of this manual is located in NSWSA, NBNE/9, 1/372, folio 301.

[x] NSWSA, NBNE/9, 1/372, folio 299.

[xi] NSWSA, NBNE/10, 1/368, folio 288.

[xii] Fourteen Report of the Commissioners of National Education, 1861, Annex, p.61, *Votes and Proceedings* (NSW Legislative Assembly).

[xiii] NSWSA, NBNE/10, 1/368, folio 288.

[xiv] NSWSA, NCE/10, 1/824, folios 313-314.

[xv] NSWSA, NBNE/1, 1/442, folios 241-244.

[xvi] Prior to 1863 when the Tonic Sol-fa School was established, the Elementary, Intermediate and Advanced Certificate in Tonic Sol-fa were presumably issued by the Tonic Sol-fa Association (established in 1853 and dissolved in 1876); Tonic Sol-fa Certificates were then issued by the Tonic Sol-fa School's successor, the Tonic Sol-fa College which was incorporated in 1875. Tonic Sol-fa certificate requirements could be examined by local examiners who issued certificates and reported the names of successful candidates for publication in *The Tonic Sol-fa Reporter.*

[xvii] Progress Report of the Council of Education to 31 August 1867, Appendix A, *Votes and Proceedings of the NSW Legislative Assembly,* 1867-68, vol. 4.

[xviii] Compiled from NSWSA, NDPI/3, P1748, registered letter 1880/12650.

[xix] Quoted in "The Tonic Sol-fa Method in New South Wales", *Australian Journal of Education,* 1 September 1870, pp.347-348.

[xx] NSWSA, NCE/1, 1/884. folio 111, annex A (copy of registered letter 1867/2916).

[xxi] NSWSA, NCE/1, 1/753, folio 191.

[xxii] *Australian Journal of Education,* January 1870, pp.456-457.

[xxiii] NSWSA, NCE/1, 1/918, folio 401. Note that, although Curwen maintained copyright on textbooks explaining the Tonic Sol-fa method, he freely allowed composers and compilers of songbooks to transcribe their music into sol-fa notation.

[xxiv] NSWSA, NCE/1, 1/789, folios 280-291.

[xxv] NSWSA, NCE/1, 1/918, folios 415-416.

[xxvi] There is no extant copy of this publication that could be located in any Australian library.

[xxvii] *Australian Journal of Education,* December 1868, pp.432.

[xxviii] J.C. Fisher, *Advanced School Song-Book: A Collection of Songs for Senior Classes in Schools* (Sydney: J.J. Moore, 1877), preface.

[xxix] *Op. cit.*, pp.iv-v.

[xxx] *The Musical Times*, 1 October 1855, p.127.

[xxxi] *The Musical Times*, 1 May 1865, p.298.

[xxxii] *The Musical Times*, 1 March 1869, p.127.

[xxxiii] *The Musical Times*, 1 April 1869, p.127.

[xxxiv] An extant copy of the libretto (15 pp.) of *Under the Holly: A Cantata* (Sydney: Reading & Wellbank, 356 George Street, and Elvy & Co., 321 George Street, 1865) (words only) is located in the National Library of Australia, Canberra.

[xxxv] *The Musical Times*, 1 May 1866, p.298.

[xxxvi] J.C. Fisher, *Under the Holly* (libretto), p. 3.

[xxxvii] *The Musical Times*, 1 May 1866, p.298.

[xxxviii] An extant score (4 pp.) for voice and piano of *The Land of Gold* (Sydney: Elvy & Co., 321 George Street, 1865) is located in the National Library of Australia, Canberra.

[xxxix] An extant score (4 pp.) for voice and piano of *I've Waited and Watched* Second Edition (Sydney: J. Reading & Co., 356 George Street) is located in the National Library of Australia, Canberra.

[xl] *The Musical Times*, 1 July 1869, p. 151.

[xli] An extant copy of the libretto (15 pp.) of *The Emigrants: A Dramatic Cantata* (Sydney: Robert Bone, General Machine Printer, 96 Pitt Street) is located in the National Library of Australia, Canberra.

[xlii] W. Arundel Orchard, *Music in Australia: More than 150 Years of Development* (Melbourne: Georgian House, 1952), p.92.

[xliii] NSWSA, NCE/1, folio 209.

[xliv] *Sydney Morning Herald*, 23 January 1868.

[xlv] *Sydney Morning Herald*, 10 November 1870. p.5.

[xlvi] *Sydney Morning Herald*, 10 November 1870. p.5.

[xlvii] NSWNA, NCE/1, 1/1010. Registered letter 1875/661.

[xlviii] NSWNA, NCE/1, 1/1010. Registered letter 1875/661.

[xlix] NSWSA, NDPI/3, P1748, Council's minute on letter 1879/26821.

[l] New South Wales, *Blue Book for 1881*, p.57.

[li] NSWSA, NDPI/3, P1795, registered letter 1881/2174

[lii] NSWSA, NDPI/3, P1795, registered letter 1884/2059.

[liii] NSWSA, NDPI/3, P1795, registered letters 1884/7477, 9523, 11014.

[liv] Death Certificate of James Churchill Fisher, Registered No. 1891/11979, Registrar General's Office, NSW.

[lv] See R.S. Stevens, 'Hugo Alpen - New South Wales Superintendent of Music, 1884-1908', *Unicorn: The Journal of the Australian College of Education*, vol.19, no.3 (September 1993), pp.93-96.

[lvi] Newspaper cutting, 31 March 1891, Biography file: James Churchill-Fisher, National Library of Australia, Canberra.

Responsive Evaluation of a Musical Play for Pre-schoolers

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Abstract

This paper focuses on a musical play, entitled The Peter Piper Pickled Pepper Mystery, written by a drama educator and music educator for pre-school children. The paper provides the rationale for the play's development, an overview of the musical and dramatic content of the script, and a report on the performance evaluations and their implications for further development of the musical play.

Responsive evaluation, with its emphasis on activity assessment and usefulness of findings, provides the means for judging the perceived impact of the play's performance on its intended target audience. The evaluation process involved a number of evaluators, including arts educators, pre-school teachers and carers, final year teacher education students who were the performers, and the two writers of the play.

We are arts educators, working in tertiary drama and tertiary music education. This paper focuses on a musical play, entitled *The Peter Piper Pickled Pepper Mystery*, that we wrote for a pre-school audience, and a responsive evaluation of its performance to the target audience.

There is scant evidence about what lies behind the writing of creative works for pre-school aged children, which for the purpose of this study we have defined as children aged 3 to 5 years. We grounded our musical play in research findings about pre-school development in music and drama education, anticipating that this would improve the musical play's chances of success with this age group. To assess the play during a performance, a qualitative evaluation was conducted which focused on the play's perceived effectiveness from the perspective of the performers, the teachers and carers of audience members, other selected adults in the audience, and the writers of the musical (the two of us). Written assessments were augmented by a video record of the audience's response taken during performance.

The Musical Play: A Script Development and Performance Perspective

Several key concepts governed the script development. First is the knowledge that a children's play requires "a good storyline," within which there must be a "well-defined focus" (Wood, 1997, p. 28; Warren, 1993, p. 8). The storyline for *The Peter Piper Pickled Pepper Mystery* revolves around the question of who stole Peter's peppers. This central problem is set up early in the script as a crying Peter enters with an empty basket. His friend, Owl, tries to find out what is wrong:

Peter	Ohh, ohh, ohhhhhhhhh.
Owl	Peter! What's wrong? (Owl gives a hanky to Peter, who blows his nose loudly) Let me guess. Is it because ... you're sick?
Peter	No!
Owl	Is it because ... you're hungry?
Peter	(Crying) No!
Owl	Whatever could it be then? (To children) Do you have any ideas? (Accepts idea from audience and asks) Is it because ... you're (fill in idea)
Peter	NO!

Owl (To children) It's not that either! (Peter shows Owl empty basket)

(gasps) Oh! I think I know. Peter Piper picked a peck of pickled peppers; A peck of pickled peppers Peter Piper picked; If Peter Piper picked a peck of pickled peppers, where's the peck of pickled peppers Peter Piper picked? Is that right?

Peter (Nods) My peppers are gone. They've disappeared.

Owl Someone's taken them? (Peter nods sadly) Who?

This dramatic presentation of the problem aims to arouse the children's curiosity and their willingness to help the two main characters, Peter and Owl, solve the mystery. This opening scene also provides an example of direct interaction with the children, a frequently used technique in the play. This strategy is based on the idea that "children enjoy being active participants rather than passive spectators" (Wood, 1997, p. 16). The types of participation in the script include direct questioning of the children, active involvement in actions for rhymes, and a stretch break where children exercised with Owl and Peter. It was anticipated that children would respond positively to Owl, as well as to animals in other scenes (e.g., the three little kittens; Incey Wincey, the Spider; and Little Boy Blue's cow and sheep).

Another characteristic of the play is its episodic structure which builds on research that children in the pre-operational stage of development respond to "cumulative" stories (Huck, 1993, p. 22). Constructed of self-contained scenes, the script segments can be enacted in any order, with the exception of the introduction that sets up the problem, and the conclusion which resolves it. Such flexible scripting offers the director with the option of having children choose at each stage what nursery rhyme sequence happens next.

Humour is often cited as a "vital ingredient" in children's plays (Wood, 1997, p. 39). In this play, humour comes mostly through characterisation. In the performance actors are encouraged to create their nursery rhyme characters in an exaggerated, larger than life way.

In summary then, the integration of short nursery rhymes into a more unified and developed plot-line served as the basis for the script. In performance, exaggerated characterisation, humour, overt action, and audience participation are used to bring the script to life.

The Musical Play: A Musical Perspective

Eight characters help Peter and Owl find the missing peppers. These characters are a rich man, poor man, beggar man, thief, doctor, lawyer, merchant and chief, taken from the nursery rhyme "Tinker Tailor." The writers related each of these generic characters to another more specific nursery rhyme character (e.g., the doctor of "Tinker Tailor" is the grown-up Little Miss Muffet, and the chief is mother cat from "The Three Little Kittens" rhyme).

Some of the nursery rhymes selected for the play also can be sung using traditional melodies. When these tunes were known they were incorporated into the script. For those rhymes without existing melodies, tunes were composed. In keeping with the traditional songs, pitches used were generally restricted to the pentatonic scale, with much repetition. This repetition was seen as important, as pre-school aged children focus on repetition in songs after having learnt the words of a song (Davidson, McKernon, & Gardner, 1981).

Familiar nursery rhymes were used in the musical play because pre-schoolers know a wide repertoire of standard nursery rhymes and songs, and can perform recognition memory tasks better with familiar material than with that which is unfamiliar (Dowling, 1982). Since children will already know the words of many of the nursery rhymes, they can then be free to focus on other activities associated with the rhyme during the performance, such as singing, responding to the beat, or following along with the actions.

For children of pre-school age words are learned first in songs, followed by rhythm, contour, then intervals (Moog, 1976; Petzold, 1966; Updegraff, Heileger, & Learned, 1938). When they already know the words, rhythm is often the next focus area—particularly the beat. In a number of rhymes and songs in the musical play the audience are encouraged to "help out" by keeping the beat in different ways. Keeping a steady beat is emphasised because development of keeping the beat in time significantly develops in pre-school aged children (Davidson, McKernon, & Gardner, 1981; Rainbow, 1977; Thackray, 1972).

In line with Dunne-Sousa's (1990) finding that movement is more helpful in identifying and learning a song than speech rhythm or melody, most songs are taught to the audience phrase by phrase with movement and actions. Movement is also used to show melodic contour in songs.

Focus in the music is not restricted to rhythm and melody. Dynamic contrasts are highlighted in the performance of songs, as the sequential acquisition of musical cognition suggests dynamics precede rhythm, melody and form (McDonald & Simons, 1989). Shuter-Dyson (1981) indicates that discriminating between louder and softer is a significant musical development in children aged five to six years.

Concepts generally thought of as being "beyond" pre-schoolers are also introduced, such as singing a song in canon, and singing two songs together in the finale (i.e., as partner songs).

In summary, song melodies in the musical play are generally restricted to the pentatonic scale, with much repetition; traditional and newly composed songs are used. Movement is used to teach new songs and demonstrate melodic contour. Keeping a steady beat to music is emphasised, and simple dynamic contrasts are explored.

The Performance Context

Two performances of *The Peter Piper Pickled Pepper Mystery*, each lasting 55 minutes, were presented on April 21st and 22nd, 2000, in a drama theatre with a 75 person capacity. The pre-school audience were seated around the edges of a tri-level acting area consisting of a lowered square pit in front, backed by the higher floor level on which a portable platform was placed. Most children sat in front of the pit area with a direct front view of all levels. Only these acting areas were lit, lighting provided the main differentiation between the audience and the acting area. Live music and sound effects were provided for most songs using an electronic keyboard. Accompaniments were simple in keeping with the melodies.

Evaluation of the Musical Play: Proceedures

The performance assessment approach we used was based on Stake's responsive evaluation model (1975, 1983) which employs evaluators' observations and reactions as the basis for determining program usefulness (i.e.,"the responsive approach is an attempt to respond to the natural ways in which people assimilate information and arrive at understanding" [Stake, 1975, p. 23]). To accomplish this, evaluators with different perspectives (e.g., students, teachers, curriculum specialists) are asked to provide "expressions of worth" for a given program (Stake, 1975, pp. 14, 27). Multiple observations of the same phenomena provide insight into what is happening in the program (the description) and how it is being received (the judgement) become evident. These assessments are useful, both during (formative) and after (summative) the implementation of a program or project. Stake's emphasis on the immediate usefulness of evaluation, and the utilisation of a variety of stakeholders as evaluators, drew us to his model of evaluation.

The end result of responsive evaluation is a "useful discourse" which recognises the "complexity" and "multiple reality of an aesthetic education experience" as seen through the "diverse points of view" of its evaluators (Stake, 1975, p. 23). Those areas of strong coalesence and conflict provide a further focus for program development. The nature of responsive evaluation in which evaluators "construct rich experiential understandings" of a case (e.g., program, project) places it firmly within an "interpretivist" paradigm which recognises the "view of knowledge as contextualised meaning" (Greene, 1994, p. 538).

In our situation we used the concept of responsive evaluation as a means of reflecting on the perceived impact of our musical play on a pre-school audience. Although we had engaged in continual assessment and ongoing modification of the script and music from the beginning, the use of a number of evaluators for performance assessment provided a broader perspective on the musical play's effectiveness with its target audience. It is important to note that we made a conscious decision not to interview the pre-school children due to their young age.

In conducting the responsive evaluation, we used as evaluators the actors (final year teacher education students majoring in children's theatre); arts education academics; adult carers of the children attending; and the two of us. We regarded the performers and ourselves as insiders because we had been associated with the play through all its developmental stages. The other assessors, who saw the play for the first time on the day of its performance, we called outsiders.

We asked the evaluators to provide written responses to two main questions as they watched the performance: (1) In what specific ways did the children respond to this theatre performance (i.e., overall, and then with regard to the drama and the music)?, and (2) In what ways do you believe this performance meets the learning needs of the children? Through these questions we expected to gain both descriptive comments about the children's reactions and reflective thoughts about the usefulness and worth of this program for the children's learning.

The Evaluation of the Play: Outcomes

In response to the first question, In what specific ways did the children respond to this theatre performance?, all evaluators commented on the pre-school audience's positive response to the musical play overall (e.g., "their eyes sparkled, their faces directed toward the stage," "kids were rapt," and "kids loved it"). However, evaluators reported that the children's enthusiasm was most apparent at the beginning, with a number of them beginning to get restless midway through the performance (i.e., they "lost interest later," and "found it hard to sit still"). Both the play's length and the nature of the middle scenes, which were based on characters discussing events rather than on direct action, were given as reasons for this (e.g., "long dialogue without much movement" and "more action is needed and less talk about action"). The general implication here is that the play needs a trim and, in places, some judicious scene cutting or re-structuring. The evaluators' comments confirmed an unease we had during the rehearsal stage, namely that certain scenes were not working as well as the rest of the play.

In relation to the drama elements of the production, evaluators highlighted the positive interchanges between the performers and the audience (e.g., "interaction worked extremely well"). The children's responses were usually physical, what one evaluator described as "children thinking out loud," for example, "standing up" and "gesturing" at exciting spots, "laughing" at "silly humour," "calling out answers to questions," and "hiding faces when scared." The rapport was so well developed that during one performance a child felt comfortable to lie in the acting area as he watched the play take place around him.

Evaluators reported that children were very attentive to the story line (e.g., "they watched closely"), responding to the emotional states of the characters (e.g., "why is Peter crying?") and shouting out helpful hints to the actors (e.g., "Jack's the thief"). As one evaluator put it, "children want to be involved." This was particularly evident when characters directly questioned the audience. Not only did the children answer the questions built into the script, but they responded by airing opinions, offering solutions, asking questions of the actors, and "conversing with each other to clarify parts of the story." This interactive response was greater than any of us had anticipated. Evaluators highlight that this is an area that needs attention because actors were not always directly acknowledging the children's verbal interactions. As a result, some children became frustrated because their attempts to help were ignored. This point has direct implications for future rehearsal periods of the play where actors will need to become more aware of the ways in which children may respond to the action and how to integrate their suggestions more directly into the scene.

The use of animal characters and puppets was a feature that the evaluators felt increased the children's enjoyment of the play (e.g., "Spider really caught their attention," they were "very focused in the Three Little Kittens segment," and they "like the cow and sheep puppets"). The chase scenes were cited as "popular" with the audience (e.g., they "laughed at the chase scene"). As one evaluator put it, "children respond well to actions." Subsequent revisions of the play will need to capitalise on these action elements and de-emphasise what one evaluator called "long dialogue which slows the pace," resulting in children "switching off."

What the children found to be funny was directly related to the action, rather than to language or scripted jokes (e.g., "silly humour, not word humour"). For example, they laughed at Peter "blowing his nose" and the frenzied "chase scenes," but they did not find humourous Little Boy Blue thinking that the lost pepper (as in the pickled pepper) was the pepper in "salt and pepper." This point is worth remembering in the play's revision and re-staging. It is not so much that the "adult" humour needs to be dropped, but rather that opportunities need to be taken to accentuate the broad "visual" joke based on big physical action which the children seem to enjoy.

Evaluators made reference to the large number of characters in the play. This was identified as a particular problem (i.e., "overwhelming") in the opening musical sequence where each nursery rhyme character appears briefly prior to Peter's entrance. Short of cutting back the number of rhymes, which has implications for using the "Tinker Tailor" rhyme as an organising structure, this point is not easily addressed. However, in revising the play, it will be given serious consideration.

Concerning the music, all evaluators commented on the children's enjoyment of the songs (e.g., "singing a song drew children in immediately") and noted the eagerness with which they joined in "spontaneously singing" (e.g.,"they sing along very happily"). In particular, children enjoyed singing the traditional songs they already knew (e.g., "they loved familiar songs").

Evaluators noted that most of the songs actively involved the children. They "clapped to the beat when asked to," "swayed to the songs" and "tried to sing songs even when not sure of them." Any reluctance to participate was soon overcome "if the instructions were clear."

The repetition of songs was seen as a positive element. For example, one evaluator commented that by the end of the show "most of the children could sing 'Who Has Taken Peter's Peppers'." This continuous repetition of a short verse between scenes provided a comfortable musical bridge which musically re-enforced the show's central question, "Who has taken Peter's Peppers?"

Some outsiders (the carers of the children, who knew the children) commented on the older children being more willing to sing than the younger ones, who sometimes just watched. Insiders, who knew the script well and were aware of the teaching emphasises within it, specifically mentioned the strategies used to teach musical concepts, such as the actors teaching new songs to the audience phrase by phrase (e.g., "children easily echo songs line by line") and the use of hand levels to show varying pitch levels in songs. Finally, the keyboard player, also a performer, was in a position to comment that more in-tune singing occurred when the keyboard played the melody with the singers.

A number of evaluators commented that the concept of the canon, which was introduced in the "Lucy Locket" scene, was "too complex" and beyond the children's level of musical understanding. This will need re-examination in the revision process.

Even though the outsiders tended to be more positive, and the insiders more critical (i.e., making more specific suggestions for script and staging revision), overall there was a high degree of consistency among the outsiders and the insiders with regard to the strengths of the musical play and the possible areas for improvement.

In response to the second question, In what ways did you believe this performance meets the learning needs of the children?, both inside and outside evaluators commented overall that imagination was fuelled, counting was encouraged, language was developed, and listening skills were reinforced. Insiders made two additional comments: moral teachings occurred (i.e., stealing is not right; forgiveness is positive), and social relationships were presented (i.e., friendships).

In relation to drama, the evaluators commented on the use of known rhymes and characters which involve the child in remembering and then integrating these familiar elements into a new unknown context (i.e., the play). The imagination was stimulated using the visual devices of costumes, puppets, and photographs as cues. The interactive nature of the performance re-enforced communication skills. Not surprisingly, insiders commented more in-depth in this area, mentioning that children were encouraged to predict (i.e., working out who stole Peter's peppers), and to empathise (i.e., relating to Peter's misfortune and trying to assist in solving his problem). Introducing children to the concept of a children's theatre performance also enriched their understanding of the elements of a theatrical production, such as: acting, staging, lighting, costumes, and sound effects.

In referring to music, the evaluators commented on the applicability for teaching young children of the simple melodies, the promotion of keeping the beat, and the use of repetition in songs. The fact that the music was so carefully integrated with the dramatic storyline was also seen as fostering a unified understanding of the musical play. The introduction of singing in canon was the only musical element regarded as being too complex for this age group.

Conclusion

The responsive evaluation carried out for the performance of *The Peter Piper Pickled Pepper Mystery* highlighted aspects which were effective as well as those needing attention. This balanced approach provides useful feedback for us in revising the script and in deciding the play's future direction.

Although at our local level this rich evaluation data will lead to specific modifications aimed at increasing the effectiveness of the musical play with its target group, the process used in evaluating this production also has

broader implications for others writing children's theatre works. Most importantly, we have indicated the usefulness of the responsive evaluation approach for assessing a theatrical production. Using a range of evaluators from different perspectives provides insight into how the production is being received. Each evaluator brings their own experience and background to the assessment resulting in a range of viewpoints, opinions, and suggestions being expressed. This is particularly true when there are evaluators who are insiders (those involved in the writing, rehearsal and performance of the musical play) and those who are outsiders (people from a variety of backgrounds who view the play for the first time during performance). Each group provides different insights which, when taken as a whole, give a more complete view of the production. In the areas where both insiders and outsiders agree in their evaluations considerable weight is given to the usefulness of that judgement. Where there is disagreement, it is useful to appreciate the different perspectives being represented.

In our own case, with the responsive evaluation now complete, we can return to our musical play using the combined judgements of the evaluators as a basis to make changes to improve the effectiveness of The Peter Piper Pickled Pepper Mystery with its pre-school audience.

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