Australian Association for Research in Music Education

Research matters: Linking outcomes with practice

Proceedings of the
XXIVth Annual Conference

28th September—1 October, 2002
Elder School of Music,
University of Adelaide

AARME 2002

Each paper published in these proceedings was subjected to peer review of the complete paper by independent referees.

Publisher: AARME, Melbourne

Editors: Jennifer Rosevear, University of Adelaide
Dr. Jean Callaghan, University of Western Sydney

Printed by CMDigital, Adelaide, South Australia

ISBN 0-9586086-2-8

December, 2002

Keynote Address

Research Issues in Music and Music Education

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We have Ravel to thank for the characteristically neat axiom that music should be "complexe, mais pas compliqué" (complex, but not complicated). This is a good maxim for any composer, but it applies equally well to research, including research in music and music education. Music is a complex field of human endeavour; complex because it is multi-faceted and multi-dimensional; complex because it is capable of communicating the ineffable. Music is one of the great glories of human achievement, so it is little wonder that we find ourselves continually investigating it, poking into all the nooks and crannies, as we try to understand better what it is and how it operates; but although the phenomenon of music is complex, our investigations need not be unduly complicated. We do not always need to tie ourselves in knots, perform intellectual somersaults, and confuse ourselves with obscurities.

There often seems to be an inverse proportion between the complexity of a subject and the way it is investigated. The more complex the issues are, the greater the need for simplicity and clarity of thought to be brought to bear. Conversely, a highly complicated investigation can be constructed on top of an idea that is banal; in such cases we risk blinding ourselves (perhaps with pseudo science) in order to prove the blindingly obvious. The methodology may be secure, and the investigation carried out fastidiously, but unless the basic question is an interesting one then any value in the research will reside in the process rather than in the conclusion or any useful or enlightening outcomes.

So *why* do we, as musicians and music educators, research, and *what* should we be researching? As far as the 'why' is concerned, as individuals we may stumble across something that intrigues us, and then we start digging. The 'digging' metaphor seems apt. We can begin by fossicking around on the surface, and then we start digging to try and locate the lodestone; but this is a rather hit and miss process. We might be prospecting and fossicking in the wrong area altogether. Can we do it differently?

As far as the 'what' is concerned, perhaps we should start with a range of important research questions that need to be answered? What might some of those questions be? What would your questions be? Before I suggest some of the research questions that intrigue me, we will pause so you can complete the form you found on your chair at the beginning of this session. Please write down, as concisely as possible, your top three research questions for music and music education. We will survey them at the end of the session and I hope that they can appear in the published proceedings as an appendix to this address*. It will be interesting (perhaps amusing) to find out whether I hit some (perhaps none) of your research questions. We will find out presently.

Meanwhile, please allow me to make a detour. Inevitably, we are conditioned to a large extent by our background and experiences, and I am no exception. So it may help, to give some context for particular questions that I pose later, if I give a personal account of some of the stages in my own, unfinished journey through a musical education. I will try not to over-indulge myself with reminiscences, but as I retrace my steps a certain number of issues may emerge.

* See Appendix.

The journey started with singing, when I was seven. I have no recollection of musical activities in my first school (from four to seven), but at my next school we had regular class singing. It was a fairly traditional boys' Prep school, in England, and we mainly did things from the *National Song Book*. I enjoyed these sessions at the time, and even now I recall them fondly. It was 1962, just before the Beatles phenomenon exploded, but as a seven year old I wasn't aware of any of that (we had a piano at home, but no television at that stage). With hindsight I now know that many of the folksongs we sang were ones that had been collected by Cecil Sharp. In the latter part of 2001, when I was investigating the history of my new institution, I found that in 1883 the very same Cecil Sharp had co-founded the Adelaide College of Music, which was the first specialist music institution in Australia and the forerunner of the Elder Conservatorium of Music. We have reason to be grateful to him on both counts.

Has there been sufficient research about group singing and the relationships with musical development and general educational development? I think not. There is now a huge generation gap, not only between those who were taught English grammar and those who were not, but between those (as the French say, of a 'certain age') who were exposed to regular, timetabled class singing, and those of younger generations who were not. I am not aware of research that has yet fully addressed the cluster of questions surrounding this issue. To what extent, for example, has the multicultural agenda contributed to the withdrawal of group singing in primary/elementary/preparatory schools? How does the experience of multiculturalism (affecting music) compare between the United States, the United Kingdom and Australia? Are there significant differences between those countries in which children are force-fed with Anglo-American commercial music and those where children are not?

I then started piano lessons at the age of eight. My teacher was one Miss Ollett. She seemed rather elderly to me at the time (so she was probably only in her forties). I don't think I learned good technique, but the great benefit of those lessons was that I learned to read music well. Miss Ollett is long dead, and unfortunately I never had a chance to thank her for the thorough job she did in teaching me about musical notation. I still have, somewhere, the little manuscript books in which she painstakingly, in a very neat hand, notated my exercises in the rudiments of music. I now realise that this was the thing, above all, that opened for me the world of music.

After only a year of those lessons, I asked my parents if I could discontinue them. The music I was required to learn – lightweight, descriptive pieces – did not seem very interesting. So I then had several years without any piano lessons at all. But during those five years I played the piano a lot, discovering for myself the music that we had at home. We had a great deal of sheet music (mostly for solo piano, but also including quite a lot of chamber music), inherited from a family friend who had been a pupil of Cortot in Paris. My solitary exploration of this treasure trove (piled high, all around my bedroom) was much more exciting than a weekly drip-feed of lightweight, descriptive pieces. Looking back, it intrigues me that there were certain composers whose music I didn't really grasp; Mozart was one; Schubert was another. Instead, I was drawn to Debussy, Ravel and Stravinsky, mainly because of the harmony. Some years later this began to make sense when I learned that Simon Rattle's experience had been similar (he and I are the same age), and that he too had been an avid Stravinskian long before coming to terms with Mozart. No doubt there has been plenty of research on the responses of children to different repertoire and different types of music. Research in the United States has questioned the 'western' canon, and the Eurocentrism of the 'Great Books' approach to literature (and, by extension, music), and it is inevitable that this kind of reappraisal will be made. I am not suggesting, however, that we should relegate Mozart or take pot shots at the Austro-German musical tradition. I simply wonder whether we make some false assumptions about the sequence in which children respond to different types of music, as well as the ways in which they respond, and the reasons for these responses.

The other idea that creeps up on me when I recall those years of my childhood – those wonderful 'wilderness' years when I was musically literate but untutored – is that nobody told me that what I was doing was 'difficult'. I stretched myself without realising it. I was not constrained by graded levels, age levels, syllabi, or any of those elaborate frameworks which we, as music educators, spend so much time constructing and deconstructing. Nobody told me that it was all 'high art', either. That thought never occurred to me (in fact, it still doesn't).

The need for technique eventually caught up with me, however, and in my late teens I was fortunate to study with one of the world's great piano pedagogues, Fanny Waterman, founder of the Leeds International Pianoforte Competition. This brought me into contact with her other pupils, most of whom were (or had been) child prodigies (I was the exception, being already in my mid-teens when I started with her). She is well known from the piano teaching materials for younger children that she has published in collaboration with Marion Harewood (the daughter of Erwin Stein); but these materials give no hint of the extraordinary intensity of her lessons. She is known to be very demanding with her more mature pupils (although she is suitably gentle and coaxing with the little ones). We had to have two copies of every piece, one for ourselves, and one for her. She would sit a little distance away, sometimes on the other side of the room, and would call out comments and directions whilst annotating her copy. She would use a different coloured pencil each week, so we could see, in coloured layers, which were the most recent comments (especially telling in places where the same comment or marking is made in several different colours!). What is the point of this recollection in the context of research? It is the idea of layers (as opposed to levels) of awareness. If we are dealing with music that is multi-layered and multi-faceted, then the process of getting inside that music is likely to operate in layers. These are the layers that, over time, can bring us towards musical insights. Has this process been fully researched? I do not think so.

I could continue with this trip down memory lane and revisit my studies in composition and conducting, but I have indulged myself enough already. Let me return to the issue of research questions. Here is a list of ten such questions:

1 How does music calibrate the mind?
2 In what ways can Performance be considered as research?
3 Can applications of computer technology expand what we do through music, or do they merely copy what we already do?
4 How do we research the capabilities of music through composition?
5 What does music communicate?
6 Do children experience music through emotions or emotions through music?
7 Should we teach music only as an Art (Performing Art? Creative Art?) or also as a Science?
8 What are the archetypal (quasi-dramatic, or 'crystalline') shapes in music?
9 Can the principles of Memetics help to explain how musical ideas are transmitted?
10 Do we restrict development by suggesting that things are 'difficult'?

They are not in any particular order. Some clearly relate to music education; others are more general or philosophical. Each one can be broken down and can reveal a cluster of specific research topics, including those that focus on aspects of music education.

1 How does music calibrate the mind? It was Leibniz who, at the time of Bach, suggested "Music is an unconscious mathematical process in which the mind does not realise it is counting." Taking this idea as a point of departure can we research how patterns of pitch and rhythm can calibrate the minds of children? When we learn scales we are calibrating our minds with the tonal system. Even though we may not understand anything of the Pythagorian mathematical principles

governing music we are calibrating our minds according to those mathematical principles. This is a good thing.

I have to confess that my views on this question are influenced by unhappy experiences with the British primary school system. Fortunately, Australia seems to have escaped the worst excesses of the 1970s, but in England and Wales the system is still seriously compromised (Scotland has a separate education system which is still considered superior to the English state system). For example, a project in the London borough of Tower Hamlets found that, at primary level, the only subject that was being taught with any sense of rigour was music. In Maths they were not learning any times tables. In English they were not learning rules of punctuation, spelling, or grammar. So the sorry story went on; but they were still being taught the elements of music in a traditional way. It would appear that the only 'calibration of mind' for these children had come from music. Has anyone, I wonder, followed up that project? Would it not be interesting to track the progress of those children and try to find out what role music has played in their general educational development?

One could take a different angle. Since the 1970s there has been a received wisdom that rote learning is somehow undesirable. Was there ever any serious research to support this? If so, has that research been re-evaluated (and possibly discredited)? Was any of that research related to music? Has there been any research on the long-term educational benefits of calibrating the mind (consciously or unconsciously) through music? Maybe "music makes you smarter" partly by default, because it has retained a common sense approach to the rigours of the subject during an era when other subjects have been undermined.

2 One of the big issues at tertiary level is the ongoing debate about performance as a medium of research. Of the three main disciplines within music – Composition, Performance, and Musicology (the order is significant and deliberate) – it is the third that has traditionally been identified with research. Composition, however, is widely regarded as equitable with research and can claim seniority as far as doctoral qualifications are concerned (the degree of DMus/MusD being several centuries older than the PhD/DPhil). This leaves us with Performance as the remaining question.

If Performance can be a research activity in its own right, then what research questions can it answer and how is the research process documented? My personal view is that Performance can be a valid medium for research (as well as something that is researched). There are types of music which operate on a surface level and which do not really have many – if any – hidden depths. What you hear is what you get. Most of us would agree that there are also types of music that are multi-faceted, multi-dimensional, types that are not necessarily digested or fully communicated in a single hearing, or a single performance. What is the process whereby the advanced performer, having mastered the technical aspects of the piece, acquires insight into the content and then communicates these insights to the listener? Is this an entirely mysterious process that we should not even attempt to investigate, or is there a process that can be documented and explained? Can the research process be documented by recordings?

3 It has become a tediously commonplace assertion that computer technology assists progress; but does it? Has computer technology, as applied to music in schools, and even at tertiary level, really expanded the range of things we can do, or has it been used merely as a means of doing the same things more quickly or more cheaply? Is it fair to say that most computer applications for music in schools relate to rock and pop music sequencing? Do we yet have software applications that can help us to teach children the Science of Sound?

4 How do we research the capabilities of music through composition? This is an issue for the higher reaches of the tertiary level. What research questions are there in composition? I will

propose just one idea in this context. What substitutes can be found, in a non-tonal or atonal language, for the structural properties of key change in a tonal language? In my analysis of the compositional technique of Lutoslawski I found one possible answer to this question (in his technique of contrasted interval pairings)[1]. One would expect there to be a range of possible answers to this question.

5 What does music communicate? Goodness, this is a big question, and one feels exhausted just contemplating it. There has certainly been a huge amount of research on *how* music communicates (is it a language, for example), but do we know *what* it communicates? More specifically, do we know what it communicates to children at different ages?

6 There are widespread assumptions about how we respond to music according to emotions already experienced in life and then recognised in music; but how much research has there been the other way round? Do we know whether children learn some emotions directly through music, before they have had occasion to experience these emotions through their life experiences? I am not thinking of simple, binary opposition such as Happy versus Sad, although studies may tend to focus at this level, merely because such oppositions are easier to measure. A great deal of music expresses emotions of yearning or longing. (Maybe this is why we are on safer ground with a recorder consort.) I hesitate to suggest that we should treat children as laboratory rats in a grotesque experiment force-feeding them with the anxieties of a Mahler symphony or Schoenberg's Verklarte Nacht, but without going to such an extreme, I wonder whether one could find a suitable methodology for testing responses to the expressive dissonances that convey emotions in the music of Chopin or Schumann? Perhaps all this is impossible because children these days watch so many videos and so much television that their musical responses are probably linked to visual images at a very early age.

7 Should we teach music only as an Art (Performing Art? Creative Art?), or also as a Science? Music, as an element of the Quadrivium, used to be considered as both Art and Science. We seem to have lost sight of that ideal in this era when music is often classified as a 'performing art'. Is it the playing/performing of music that makes us smarter, or is it something inherent in the way musical sounds operate? This takes me back to the idea of 'calibrating the mind'. Could it be that the universal laws of sound, as explained by Pythagoras, provide an unconscious calibration of the mind? As an analogy it could be like installing the operating system on your computer before you install any applications. Do we understand that musical 'operating system'? The applications provide us with all the cultural variations and differences of idiom and style, but underneath these differences the physical laws are universal. Do the Pythagorian principles ever appear in school syllabi for Mathematics? They rarely appear even in Physics, which tends to cover sound within the concept of waves, but never seems to deal with an important issue such as the Harmonic Series. As musicians and music educators should we be moving outside our own territorial boundaries and seeking to influence the school curriculum in the areas of Mathematics and Physics? Would this not help us to promote a holistic approach to the subject? Would it help us, in schools, if pupils found that aspects of music cropped up in other classes, particularly those that are scientific? Do we teach Light as 'culture'? Do we teach Ratios as 'culture'? Why should the Harmonic Series (and other properties of sound) not be taught as science? As musicians we can deal with the cultural applications and explain how these universal laws relate to harmony, changing attitudes towards consonance and dissonance, style, and so on. Could the maths teachers and the physics teachers find that the inclusion of Science of Music in their programs would help to engage children in their subjects? As music educators we seem to have lost sight of this big picture, and we need research that will help to bring it back on to the wider agenda.

8 Are there certain archetypal shapes in music? My own research has touched on this in relation to the music of Lutoslawski[2]. Studies in proportional analysis by Lendvai[3] and Howat[4] have revealed the operation of Golden Section principles at various levels in the music of Bartók and Debussy, respectively. Could this approach be taken further? Are there archetypal shapes governed

by principles other than the Golden Section? How do children respond to the unfolding structure of such a piece through the real time of a performance or recording? What is their awareness of climactic moments in music and the ways in which such climaxes are reached? This approach presupposes that we are dealing with composed music in the European tradition, so it raises questions about the nature of the musical 'canon', how that canon is defined and whether it is an unduly Euro-centric notion. A greater awareness of these formal principles, however, might help when we are looking for ways to develop approaches to composition at secondary level.

9 Can the principles of Memetics help to explain how musical ideas are transmitted? I came across some musical applications of these Richard Dawkins'[5] theories in Manchester through the research of Steven Jan[6]. He has been pursuing some very interesting research on how musical ideas might be transmitted. Similar memetics-influenced research is apparently taking place in other fields. Are there implications here for music education?

10 Finally, do we restrict development by suggesting that things are 'difficult'? I raised this issue earlier, in connection with my own explorations of music as a child. There have probably been some good studies in this field, and I suspect that it is my failing that I am not sufficiently familiar with the literature. Nevertheless, let me throw out some ideas. Is Stravinsky more 'difficult' to grasp than Mozart? Perhaps the reverse applies. Is a concept of 'difficulty' more to do with notation than instrumental technique? Have there been any studies in which children are encouraged to do 'difficult' things, for example, improvising at the piano, and then shown the notation afterwards? Does the 'difficulty' of musical notation inhibit improvisation? Then there is the bigger question: how should we be teaching musical notation? Should we be teaching it as 'music theory', or is music theory something rather different? If the two can be separated, at what stages should we presenting them to children? Should we aim for an understanding of music theory, or should we focus on basic skills of music notation?

However structured our approach is, and however we try to plot our intended research journey on the map of music, we must always be receptive to the unexpected. Life is quirky. We start off looking for one thing and we find something else. On our way to the intended destination we trip over something, pick it up, inspect it, brush off the dust and dirt, see to our delight that it glitters, and find ourselves being drawn in a different direction. Let us lean towards the empirical rather than the theoretical and be guided by what music is, rather than what we think it ought to be. Music is a vast terrain, with infinite variety and infinite possibilities. That is what keeps us all fascinated and captivated. As researchers we are energised by the excitement we experience through discovery. As music educators let us try and convey that excitement and enthusiasm for music to the young people around us.

References

[1] C. Bodman Rae: *The Music of Lutoslawski* (London, 1994, rev.1999), pp.62-66.
[2] Bodman Rae: *Pitch Organisation in the Music of Lutoslawski Since 1979* (PhD thesis, University of Leeds, 1992), pp.29-45.
[3] Ernö Lendvai: Béla Bartók, an analysis of his music (London, 1971); and The Workshop of Bartók and Kodály (London 1983)
[4] Roy Howat: *Debussy in Proportion* (Cambridge, 1983); and 'Bartók, Lendvai and the principles of Proportional Analysis', *Music Analysis* vol2/1 (March 1981), pp.69-95.
[5] Richard Dawkins: *The Selfish Gene* (Oxford, OUP, 1976 rev.1989), Chapter 11 'Memes: the new replicators', pp.189-201.
[6] Steven Jan is now at the music department of University of Huddersfield. His research into musico-memetic principles has focussed on the transmission of motifs in and through the music of Mozart.

Appendix

Summary of delegate responses to Survey by keynote speaker, Professor Charles Bodman Rae, on key research questions.

(*Note: Numbering system of responses: each survey form was randomly assigned a number, with letters then used to show the research questions from each respondent*).

1a What is the solution to the decline in music literacy amongst students today?

1b What is the basis for 'Australian' musical heritage? And how do we better foster it in our country?

2a How to (train teachers to) convey the character of different kinds of music (different composers, nationalities, historical times).

2b How to find evidence in the scores for the character of different kinds of music.

2c How to improve the aural ability of those at first handicapped in this area – and to what extent is this possible?

3a To what extent are current approaches to instrumental pedagogy at the tertiary level a product of untested and dated models originating in previous centuries?

3b Are current perceptions regarding systematic methods of music education research preventing the exploration of why musicians engage in their artistic practice?

3c To what extent is there a need to revisit and re-examine the purpose of music education in Australia, given the rapidly changing employment market for music graduates?

4a Women in early music education in Australia

4b The application of ICT to music in the classroom – what is relevant, appropriate and useful? What is 'just for the sake of it'?

4c The development of musically gifted children – at what point, if the talent is not nurtured, is it too late?

5a How did music education develop in Queensland, the Northern Territory and Western Australia?

5b How can we change school curricula in music to be music centred rather that focusing on peripheral matters?

5c What is the history of current ideas/beliefs/practices in music education?

5d How has music education in Australia developed differently or similarly from practices in other countries? Why?

5e Are there innate and/or learned differences between music understanding and engagement in difference genders?

6a How have our past values and preoccupations in music education influenced the present shape of school music education?

6b What is the significance of the relationship between performance and process in school music education?

7a What is musical thinking?

7b How do children learn music?

7c What is involved in the foundation of musical identities?

8a What is the relationship between teaching practice (strategies) and the development of music cognition?

8b What is the nature of adolescent music cognition, as distinct from children and adults?

9a What is the nature of the interaction between music and its effect on human behaviour?

9b What is the nature of the interaction between human behaviour and musical expression?

9c What is the nature of the interaction between popular and art music in primary music education?

10a Whether the use of sports psychology can be effective in music education, in particular in the one-to-one teaching of instruments.

10b Does having a musical family background influence the quality of an instrumental student?

10c How important is technique in the teaching of students at a beginning or intermediate level?

11a What are the benefits of music to society and to individuals?

11b How can music education be better promoted in education and the community?

11c What are the optimal means/methods for general students, i.e. future 'audience members'?

12a What is the state of music education in Australia? What is the future (primary, secondary, tertiary)?

12b Excellence in music education – is it relevant any more?

12c Choral education in Australia – a way forward.

13a Why do so many young piano students give up so early?

13b Why is traditional music theory teaching and examining so often unrelated to music?

13c Would music education specialists be more effective working in primary than in secondary education?

14a Is there a peak experience available from listening to any style of music (i.e. individually preferred style)? (Maslow: only classical music).

14b What is the biological basis for the musical impulse?

14c What is the difference in musical experience/apprehension between performing and listening to music?

15a How can music be taught more effectively in state primary schools given the ever-decreasing funding resources, priority and training of generalist teachers?

15b How can primary music education survive the next 20 years given the significant reduction in compulsory music education hours in teacher training?

15c What are the benefits and weaknesses of integrating music education in the primary classroom?

16a What is holistic music education at a school level?

16b Quality teacher education at tertiary institutes.

17a Preparation processes of high school teachers and that effect on student outcomes in final examinations/assessments.

17b The relationship of performance skill as a predictor of other musical ability/competence in aural/composition and the use of self regulatory skills in their own learning.

17c The identification and development of gifted music students in an education system.

18a What is the best way to create a continuum of learning in music? Are the current models successful?

18b Why make judgments on success of musical endeavours? How can you make these consistently and reliably?

18c What is innovation in music teacher practice? How can you identify and then successfully describe this?

19a Is music capable of communication?

19b Is Postmodernism in music capable of anything more than irony?

20a Music and assessment: improving and providing a theoretical framework – how do we do it?

20b Composing K-12: encouraging quality instruction and output – how can we do it?

20c Teacher education in Music: how can we improve classroom instruction through our tertiary instruction?

21a To what extent does school instrumental instruction lead to participation as performer and audience in later life?

21b How do adults that had instrumental instruction at school but who no longer perform involve themselves in music?

21c How would the improvising methods taught in jazz be applied to improvising in baroque music?

22a How can we increase the efficiency of the learning/teaching process in music?

22b How can we strengthen the sound-symbol connection in music learning?

23a The real impact of research undertaken – on the discipline, participants (students, teachers etc.) improving the role and status of what we do and are involved in.

24a How does the learning of music affect the intellectual and emotional development of the individual?

24b How can integration of concrete experience into intellectual knowledge be measured?

24c Is performance necessary for a complete musical experience?

25a Do current music education practices in secondary and tertiary sectors equip students with the ability to understand and participate in musical activities in the 'real' world?

25b Is music education research keeping abreast of technological and music/cultural changes in our 'global' village?

25c Do current western music education practices encourage students to create new music?

26a The role of popular culture in childhood.

26b Effectiveness of particular teaching approaches in general classroom music.

26c Impact of media on children's musical preferences.

27a What is the 'perception' of music education's worth to the general community?

27b Is 'listening' a learned or innate skill?

27c What is the optimum age for the beginning of instrumental tuition?

Papers

Government Initiated Reforms to Music Education in America, the UK and Victoria, 1989-2000

Mr. Harry Burke, *Monash University*

This paper outlines the effects of introducing government-initiated reforms on classroom music education in state maintained schools in America, the UK, and Victoria, 1989-2000. A number of controversial curriculum developments were introduced into music education during this period. The introduction of standards–based education with its focus on subjects of economic importance has affected the teaching of classroom music in many state schools. Anecdotal evidence suggests that there are fewer students in state schools in Victoria participating in classroom music today than in the recent past. A review of the UK, and USA literature also reveals that state maintained schools are experiencing similar problems to schools in Victoria.

The perceived deterioration of literacy and numeracy skills of students in state maintained schools in America, Australia, and the UK during the early 1980s convinced these governments of the need for education reform. Influential business people argued that students were not being adequately educated for industry and commerce and that this was effecting economic outcomes in their country. As a result of these concerns, attempts were undertaken in the late 1980s to improve standards in English, mathematics and science in state maintained schools. Unfortunately the Arts were not considered important to the introduction of standards-based education. The UK legislated for a standards-based national curriculum in 1988, and the USA in 1994. Although Australia developed procedures for a National Curriculum, political disparity resulted in Victoria establishing its own standards curriculum based on documents prepared for the Australian National Curriculum.

The introduction of standards–based education with its focus on subjects of economic importance has affected the teaching of classroom music in many state schools in America, the UK, and Victoria, 1989-2000. Although Australia developed procedures for a national curriculum, difficulties inherent in the Australian constitution, resulted in Victoria establishing its own standards curriculum. Unfortunately, the Arts were not considered to be an important factor in these reforms with the result that today there are fewer students in state schools participating in classroom music than in the recent past.

Background

During this period the American, Australian, and UK governments manipulated state education in an attempt to improve economic outcomes for their country. The development of economic rationalism and the subsequent need to downsize industries resulted in the loss of jobs for many young, semi-skilled and unskilled workers during the 1980s. Manufacturers argued that in the future workers would need higher levels of competencies and be self managing, as without these abilities, they would find it difficult to adjust to life in a post-industrialist society. Conservative politicians argued that the low levels of literacy and numeracy of students in state maintained schools were impeding economic development. Mahlmann (1996) and Solomon (1998) in the USA commented on the decline of standards in the Scholastic Aptitude Tests (SAT). In Australia Gannicott (1997) argued that education lacked rigour when compared to other countries in the region.

Callaghan's speech at Oxford in 1976 acted as a catalyst for educational reform in the UK. Callaghan noted the large number of students taking the 'soft options' by studying the arts, and hence were not being prepared to take their place in industry and commerce (Kelly 1990). Daugherty (1997), citing Knight, comments that neoconservative politicians alleged that education in the UK had been taken over by "socialists, bureaucrats, planners and Directors of Education" who were not interested in educating children. Graham (1993), first Chief Executive Officer of the National Curriculum Council,

commented that many progressive educators failed to recognise the rise of government accountability and politicisation of state education to serve the national interest.

In Australia, the Federal Labor government established a number of committees to investigate ways of introducing a standards-based national curriculum. Dawkins released his green paper, *Strengthening Australia's Schools* in 1988. Boughton (1993) and Dudley and Vidovich (1995) argued that this paper implied that schools were not preparing students for work in industry and commerce. Following on from the Dawkins' paper, the Hobart Declaration of 1989 discussed the need for Australian education to support the economic objectives of government. The only mention of the Arts was in the goal, 6h;

- to develop in students, an appreciation and understanding of, and confidence to participate in the creative arts.

Kennedy (1992) asserted that this was a political document that would do nothing to improve educational outcomes for students.

Two leading businessmen, Finn, Chief Executive Officer of IBM (Australia) and Mayer, former Chief Executive Officer of National Mutual Insurance, were invited to investigate postcompulsory education and training in Australia. Finn (1991) suggested a number of 'Key Competencies' be incorporated into Australian education. Mayer refined and simplified these recommendations. There was no mention of the arts in Mayer's original proposal. Porter et al. (1992) argued that these two reports "represent the most systematic attempt ever seen to restructure education provisions in Australia around a set of principles which are fundamentally governed by an economic discourse".

The establishment of competency-based education and training (CBET) as a component of the National Curriculum was a major innovation for Australian education. Forster (1996:89) argues that CBET is centred on developing a "more productive, literate, intelligent, technologically sophisticated workforce," which places the emphasis on 'smart workers.' Supporters of CBET argue that content-based curricula are too passive for today's students. Andrich (1995:33) however argues that "competency-based education says nothing about how the competency is to be acquired in the first place".

Another contentious concept introduced into Australian education was that of the Key Learning Area (KLA). This concept divided the arts community into teachers who supported a single discipline based art model, and those in favour of integrated arts studies. McPherson (1997) commented that for political reasons, the arts were never going to be given single subjects in the National Curriculum. This concept effectively reduced the amount of time available for individual art subjects. Boughton (1992), Brown (1994), and Collins (1994) argued that this was a very simplistic solution to curriculum planning, and that it would adversely affect the teaching of the arts in schools. The mandating of literacy and numeracy in primary schools further reduced the time available for music. The progress towards an Australian National Curriculum was only partially successful due to the perceived views held by the states of federal government interference in state matters. Instead, each state developed its own curriculum policies based on the national curriculum documents.

America introduced standards education in 1983 with the *Nation at Risk* report. Solomon (1998) commented that influential business people and politicians argued that further reforms were needed, as education was still struggling when compared to Japan and Germany. As a result of these concerns, new reforms were introduced in the 1990s.

The UK national curriculum

Perceived deterioration in standards in the state education system convinced the UK government of the need for urgent education reforms. In 1987 Baker, Secretary of State for Education published his consultative document on the National Curriculum, giving teachers a two-month period of review over their annual school holidays. Next year, the Education Reform Act established statutory requirements for a National Curriculum as well as the National Curriculum Council. For political reasons, the UK and Victorian governments established Boards of Education that were separate from their education departments.

The 1989 National Curriculum consisted of three core subjects: English, mathematics, science, and seven foundation subjects. Subjects were introduced gradually, with art, music and PE last in 1992. Daugherty (1997), quoting from Black, argues that the UK educational reforms were based on "three powerful myths": a fall in standards, the concern over progressive curricula, and that education would be improved by returning to the 'basics'. He also commented that there was very little rationale, or philosophy, contained in the National Curriculum documents, and only three pages on assessments. Kelly (1990) commented on the fact that the National Curriculum was influenced by politicians, and framed by people from outside of education. He went on to say that:

> One can think of no other field of human endeavour where it would be regarded as intellectually, or even morally, acceptable to institute such major changes of policy and practice without attempting first to obtain some supporting research data. (Kelly 1990:69)

A major concern with standards-based music education is the shortage of trained primary school music teachers. A study by Lawson (1994) found that after the introduction of the national curriculum in 1989, there was a large reduction in the number of primary school music specialists. Knapp (2000) comments that the prescriptiveness of the music curriculum 'frightened teachers', especially primary school teachers who argued that the 1992 music curriculum was a secondary school model, forced on primary schools. She also noted that the introduction of the literacy and numeracy initiative in primary schools further reduced the time for music. Tate in Tell (1998) Chief Executive Officer of the Qualifications and Curriculum Authority acknowledged the decline in music in UK primary schools, but argued that the main priority is literacy and numeracy standards.

Difficulties for music teachers started to arise when teachers began to plan their assessment tasks. As little attention had been given to developing a rationale for standards-based education, assessment requirements for music were too numerous, confusing, and difficult to comply with. Swanwick (1997a) notes the imprecise language used to describe student outcomes in the Welsh National Curriculum reference documents with words such as, 'increasingly complex', 'increasing attention to detail', 'subtle changes', and the terms 'working toward.' He comments that in assessing music, the main focus should be on "the quality of music making" (Swanwick 1997b:213). He asks:

> How can one teacher and every single school provide access to such musical diversity as, for example, gamelan, steel pans, western orchestral instruments in all their variety, a range of choral experience, rock and pop, jazz, Indian and African music? Rarely can pupils be said to be having a musically authentic experience. (Swanwick, 1997b)

Many of these concerns are evident in the report, *Arts Education in Secondary Schools: Effects and Effectiveness* (Harland & Kinder, 2000). This report noted that only 7 per cent of year 11 students were studying music in 1996-7, compared to art 34 per cent, and drama 14 per cent. When students were asked why they were not studying music, 25 per cent replied that they 'were not very good at it', and 47 per cent said that they considered other subjects to be more important. The most

disliked subject is still music, with only 4 per cent satisfaction, (2000:523). The report concluded with the comments that, "overall music was the most problematic and vulnerable art form" (2000:568) as well as, "there is an urgent need to tackle the quality of teaching in this subject" (2000:571).

Development of standards education in the USA

A new wave of federal education policies was announced in 1991, the *America 2000: An Education Strategy*. There was no mention of the arts in the original document. Hinckley (2000) relates how this omission acted as a wake up call for arts bodies, making them become more active in arts advocacy. Unlike the UK, the documents were open for discussion and review over a number of years. Eight national goals were designed, as well as nine content standards for music.

Considerable objections have also been raised regarding standards-based education in America. Jones (2001), a retired principal in the Chicago district, argues that many teachers have not been given inservicing, or time to implement the standards effectively in schools. He notes that there are too many standards for students to cope with. Abrahams (2000) argues that it is difficult to change teachers' preconceived views of education, "as teachers teach the way they are taught". He also comments that funding has not been allocated to universities for the purpose of inservice and preservicing of teachers in the standards. Byo (2000) surveyed music teachers in the Florida district during the 1990s and confirmed that due to insufficient training, the generalist classroom teachers were unprepared to teach the majority of the music standards. Colwell also asserts that little research was undertaken into the music standards in America as well. He points out that

> without empirical research, without assessments that answer high-stake questions about students and programs, and without serious policy analyses that explore ramifications and help avoid the potholes, the proposed curricular changes required by the new standards remain today's education fad and are not sufficient reason to abandon arts programs. (Colwell 1995)

The 1997 Arts *National Assessment* of Educational Progress report (NAEP, National Center for Educational Statistics) noted a number of serious problems with Arts education in schools across the country. Financial constraints unfortunately limited the scope of this project to a small number of year 8 arts students. The results indicate that only 34 per cent of the year 8 students attained a satisfactory mark in music. In some schools, students who had not received music lessons scored higher than students who had. The results were controversial. Manzo (1998) argued that this report showed "most cannot draw, dance, act, or play a musical instrument adequately and have not acquired a deep understanding of the arts", because they are not "given serious instruction" in the arts. Colwell (1999), on the other hand, argues that there are too many discrepancies in the report to give an accurate account. He comments that asking year 8 students whether the melody of the song, 'Au Clair de la Lune' moves up or down is inappropriate for this age group. Day (1998) comments that the arts were assessed at all is important in the current education climate, as the last time NAEP assessed them was in 1971.

It is interesting to compare the 1997 results to those of 1971. Colwell (1999) notes that in both years, students were asked to sing the song, 'America'. In 1997, 78 per cent sang the song using the correct rhythm, compared to 93 per cent in 1971. In 1997, 35 per cent sang the correct pitch, compared to 52 per cent in 1971. Colwell comments that the discrepancies could be due to problems in the sampling size used in 1997 tests. One wonders what the result would have been if a more comprehensive assessment had been carried out. Unfortunately the next report is not due until 2007.

Victorian curriculum developments

By the late 1980s the Australian federal government had commenced educational reforms along economic rationalist theories. States' rights issues, however, created a number of problems that could not be overcome, which resulted in Victoria establishing its own standards curricula. On becoming Education Minister in 1992, Hayward commented, "there was no common curriculum for Victorian state schools", and that, "schools taught what they liked" (Caldwell & Hayward 1998:56). In June 1993 the Board of Studies was created and given the task of designing a new curriculum, the Curriculum Standard Framework (CSF) as part of the Schools of the Future (SOTF) initiative. This decision meant that there were two government bodies responsible for the curriculum. The Board of Studies was responsible for the development and publication of the CSF document, and the Department of Education for material on implementing assessment and reporting. Unfortunately these two bodies were not able to publish or give as many inservice seminars to teachers as they would have liked due to budget restraints. This resulted in teachers not being fully aware of the requirements of the CSF when it was introduced to schools in 1995. Watson (1998) comments that the CSF was introduced into schools with trialling of less than a year, and released to schools with 'known inadequacies'.

These inadequacies soon became apparent. The CSF Arts strand is based on a visual arts model. Yeung (Watson 1998) argues that it is difficult to use the same words and terminology for music and visual arts. Another major concern is the tying of the school year levels to CSF Levels of Achievement. This is particularly problematic for teachers of music at CSF Level 5 (junior high school), as many students have not had music lessons in the primary school, yet they are expected to achieve a satisfactory learning outcome at the end of year 8. This has serious repercussion for students wanting to study music in the senior school. Lierse (1998) argues that:

> When students are deprived of a music education in primary school, they enter secondary school with limited understanding and skill development leading to students lacking confidence and a feeling of inadequacy. (Lierse 1998:255)

A further complication was the removal of technical language in the music document as primary teachers found the language more suited to the secondary school curriculum. Watson (1998) asks, "How will Performance Standards be described for music when no technical language is permitted?" She describes the CSF Arts Strand "as an inadequate format for the discipline of music". Lierse (1998:60) comments that the Victorian curriculum initiative, together with the economic downturn, has meant that many Victorian state secondary schools only have a token music program. She also added "it is difficult to visualise where music fits into this economically justifiable rationale of education at all". Watson argues that:

> The distinct absence of specialist Arts teachers in the primary school and the decreasing amount of time given to the Arts in secondary schools immediately prevents most Victorian schools from offering continuous programs in the Arts. (Watson 1998:274)

Conclusion

The American, UK and Victorian governments introduced similar educational policies that were biased towards subjects of economic importance. Economic downturns during the 1980s convinced governments that one of the keys to future economic stability was improvement in education standards, particularly literacy and numeracy skills. A centrally managed standardised core curriculum consisting of English, mathematics and science was introduced which allowed governments to control the curriculum, as well as to monitor student outcomes. Governments argued that this policy gave schools more freedom in curriculum planning, but in actuality, it limited the ability of schools to implement other subjects such as music.

The rhetoric in the standards documents makes it clear that all students should be able to study music in a state school, yet the shortage of qualified music teachers in the primary school sector, together with an insufficient amount of time to teach the standards in the secondary school, has meant that ever increasing numbers of students are not receiving satisfactory music education. Lierse (1998) noted that over 50 per cent of state schools in Victoria had reduced the time available for music. An ever-increasing number of overseas reports comment on similar problems (Abrahams, 2000; Harland & Kinder, 2000). As Lierse (1998) and Watson (1998) point out, music should be sequential, and skill-based and students given time to develop competence in the subject. Without a curriculum based on these concepts, students find it difficult to cope with the skills and knowledge required to study music in the senior school.

About the Author

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Alternative strategies for the tertiary teaching of piano

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One of the most debated and indeed challenging issues to emerge within current tertiary music circles is the rationale for and the maintenance of one to one instrumental tuition. In general, arguments for and against the continuation of one to one tuition appear largely to be based on perception, rather than based on any process of rigorous academic scrutiny and assessment of research evidence. This paper reflects current doctoral research in the area of instrumental piano teaching at the tertiary level. The presentation investigates the literature concerned with one to one, masterclass and the group teaching of piano. This reveals issues concerning the efficacies and efficiencies of these forms of teaching which must be addressed, not only in the context of the higher education fiscal squeeze, but from the point of view of effective pedagogy, especially in light of the rapidly changing face of instrumental instruction at tertiary level. Following this, reflections obtained during in-depth interviews with committed learners and post-tertiary individuals area analysed to create a view of the current state of piano pedagogy. The rationale for and development of an alternative method for the teaching of piano at the tertiary level is argued and presented in outline. The construction and progression of the model in implementation will be discussed, as will evaluative data gathered from participating students. The paper concludes by proposing a number of implications and possible directions for instrumental pedagogy at the tertiary level.

Models of piano pedagogy: tracing the origins

The piano culture developed considerably in the nineteenth century, in terms of improvements to the instrument's construction, its dissemination across society and adoption within the home, and in terms of its influence on the repertoire which emerged during the romantic period. The piano became increasingly popular as a result of its improved tonal characteristics, and the soloistic stance it attracted largely due to the piano virtuosi, so commensurately did the number of amateur piano players (Ehrlich 1990). The middle class soon had easy access to the instrument and Dubal (1990) notes that "every family aspired to have [a piano]" (p. 18). Learning the piano was indeed common for those that were able to purchase one, and was seen to be an important part of a young girl's education, Ehrlich (1990) pointing out that "every well brought up young lady was expected to be capable of entertaining company at the piano" (p. 93). As a result of the ongoing expansion of the role and influence of the piano at a number of levels within society, there was a continued demand for piano teachers. This need was sudden and considerable, Ehrlich (1990) referring to the presence of "incessant propaganda" (p. 93) to encourage piano teachers to come forth. While many of the great composers of the romantic period engaged in piano teaching, there were also many amateurs who did so, and the resultant range of skills and abilities would appear to have been extremely diverse. For the amateur, the piano teaching profession was not seen to be a particularly glamorous occupation, Hildebrandt (1988) arguing that those who followed this career path

> risked the worst of all possible fates: lifelong servitude as a piano teacher. In the nineteenth century there was no such thing as a qualifying examination for piano teachers, so the field was wide open, and very bleak. Failed pianists, unmarried ladies, impoverished widows made up a musical proletariat, many of them much worse off than the visiting seamstress (p. 126).

Regardless of the quality of some aspects of the teaching profession, the romantic period was a golden age for the piano. Indeed many of the traditions of the romantic piano culture remain

entrenched in western society today. One of the most important influences is in terms of the models of piano teaching that continue to exist in this century: the one to one lesson, the masterclass and group teaching. Each model of pedagogy became prominent during the 19th century, although the exact origins and rationale for each remain difficult to trace.

It is argued that private lessons were the only alternative when the pedagogical profession began, due to the fact that initially, only the wealthy had access to pianos and the piano as a single instrument led to there being a 'single' student and teacher pedagogical system (Cheek 1999). In support of this, Cheek (1999) states that, historically, "piano lessons were taught privately because the first piano students were the sons and daughter of royalty" (p. 8). Madsen (1988) suggests that this model had in fact developed considerably earlier and argues that Mozart "was instructed by his father Leopold in much the same manner as applied music is taught today – on-on-one – in an apprenticeship model" (p. 134). Although the exact origins of the model are difficult to trace, the one to one lesson became the primary vehicle by which many learnt the piano in the 19th century (Ehrlich 1990). This lesson culture reached a peak in the romantic period, given the rapidly growing musical culture at all levels of society and the huge demand for piano players who could provide entertainment. The profession is, however, documented as overcrowded and exhibiting dubious levels of quality and training amongst the practitioners (Ehrlich 1985).

The masterclass was also a feature of the romantic period. The centre of the class was the master or guru whose *modus operandi* was such that students would absorb the wisdom of the 'gatekeeper of knowledge'. Two of the great masterclass teachers of that period were Liszt and Leschetizky, both of whom would assume a 'godly' role and, through their teaching, impart wisdom and teaching to numerous students. Liszt was renowned for his masterclasses and according to Dubal (1990), "used the plan of the master class with electric effect; where all could play for each other while benefiting from the master's wisdom" (p. 169). Students flocked to both Liszt and also Leschetizky to learn in these classes and indeed these two pedagogues in particular are considered to be two of the most influential in history (Newcomb 1967). Masterclasses ranged from the model of having small groups of students playing and listening, to the model epitomised by one account of Leschetizky's teaching which refers to over a hundred students in the class (Newcomb 1967).

The exact origins and development of group piano teaching are also difficult to trace although it is generally agreed that group teaching began in Ireland in the early 1800s and is attributable to one Johann Bernhard Logier (1780-1846) (Dillon 1999; Kowalchyk & Lancaster 1997; Thompson 1983). Notable pedagogues of the time adopted this method, in fact Reich (1985) discusses how Clara Schumann's teacher, Friedrich Wieck, taught "Clara and two other girls using the Logier [group teaching] method" (pp. 289-90). Another early account of group piano teaching refers to the work of one Fanny Schindelmeisser, who developed a teaching institute in Berlin in 1835 where she taught a number of piano students simultaneously (Hildebrandt 1988).

Piano pedagogy: the *status quo*

The majority of tertiary-level piano teaching today is largely delivered via one to one lessons. Masterclasses are less frequent and tend to occur as supplementary to individual lessons. Group teaching has generally been applied to the teaching of non-piano majors, such as instrumentalists and vocalists requiring basic keyboard skills. Some pedagogues, however, engage in the group teaching of first-instrument students (Music Teachers National Association 1999), although the practice would appear to be both restricted and in addition to one to one tuition. To date, systematic research regarding models of instrumental pedagogy has largely concentrated on one to one or studio instruction (Kennell 2002). While there have been studies which consider the efficacies of one to one *vis à vis* group instruction, these concern beginning level students, and Kennell reveals that these research studies and

investigations to date have "failed to reveal conclusive evidence in support of either class or private instruction" (p. 245).

Reflections on piano pedagogies identified in the literature

Table 1 presents a number of reflections on piano pedagogies identified in the literature, which raise a number of issues of considerable concern with regards to existing approaches to and models of piano pedagogy. These issues can be broadly categorised as

- Conservatism and tradition
- Imitation and repetition
- Time inefficiencies
- Dependence and teacher-driven pedagogy
- Rebellion, frustration and disillusionment
- Isolation and monocular learning

In contrast, the literature also reveals a number of reflections which clearly challenge the preference for one to one pedagogy, and proposes that there is in fact a demonstrated need to consider alternative methodologies. Table 2 presents a number of key issues which require consideration, these being the

- Benefits of collaborative and interactive learning environments such as the masterclass
- Documented benefits of group teaching approaches
- Need to revisit existing methods of pedagogy and subject current approaches to research scrutiny
- Timely nature of and significant potential for developing alternative approaches

Investigating the *status quo*: individual interviews

There is thus sufficient evidence from the literature to warrant challenge to traditional piano pedagogies. The study thus began with establishing some base level data through individual interviews. Two groups of individuals were targeted: (a) committed learners - those currently in tertiary piano study, and (b) post-tertiary individuals - those who had progressed beyond tertiary studies in piano. The 'funnel' technique was used in developing questions, with early more broad questions designed to develop a rapport with the interviewee. Later questions were more specific. The questions for committed learners were designed to reveal prior experiences and perceptions of piano pedagogies, in addition to their current experiences and perceptions as tertiary students. The questions for post-tertiary individuals were designed to reveal experiences and perceptions of piano pedagogies at both the pre-tertiary and tertiary levels, detail of their current activities, and their reflections on the current state of tertiary music training.

Interviews with six committed learners were conducted at the Guildhall School of Music and Drama of London. The sample chosen was to reflect different genders, year levels and countries of origin. Four of the students were female, two male. Of the females, three were fourth-year students, one from England, one from Russia, and one from Greece. The fourth female was a second-year student from South Africa. Of the two males, one was a postgraduate from Estonia and the other a second-year student from England. Interviews with six post-tertiary individuals were conducted in Sydney and Melbourne. Again, the interview sample was chosen to reflect different genders, ages and post-tertiary activities. All had completed tertiary music study with a focus on piano. One was a music education specialist, one an academic, one a freelance pianist, and one in arts administration. Two were piano lecturers, one full-time, the other half-time. All interviews were subsequently transcribed and checked for accuracy with a research assistant.

The interview data revealed a number of commonalities in terms of experiences of pedagogy. All of the individuals had experienced one to one teaching as their primary model of pedagogy. Most had participated in masterclasses, while only one of the committed learners had experienced a small

group teaching approach, although this was a very occasional addition to the one to one lessons. Knowledge of extant group teaching models amongst the other interviewees was non-existent. Although a small sample, the experiences of pedagogy identified within this group support the notion that piano pedagogy at the tertiary level appears not to have explored alternative approaches. On further analysis of the interview data, a number of reflections emerge which reflect the issues identified above and in Tables 1 and 2. See Table 3.

Directions

It is clear from the literature review and the interview data that:

- There is minimal published evidence of experience or knowledge of alternative models of piano pedagogy (and virtually none in the contemporary tertiary environment);
- There is a lack of research evidence by way of rationale for the preference either towards one to one, masterclass or group teaching approaches; and
- Anecdotal evidence and unsubstantiated opinion abound in relation to both methodologies.

The reflections obtained from both the review of the literature and also the interviews propose a number of questions. To what extent is there a need to subject traditional models of piano pedagogy to research scrutiny? To what extent are there alternative approaches to piano teaching that have yet to be explored in the Australian context? What are the most beneficial models for teaching tertiary level piano majors? What research evidence is there on which to base judgements about the most effective models of piano pedagogy? Perhaps one of the biggest challenges for tertiary educators is the ongoing justification (financial and pedagogical) of maintaining one to one teaching, which may be preventing the development of a more effective methodology. Horsbrugh (1998) challenges the notion that one to one pedagogy is the only possible scenario for effective performance training:

> Where then does this leave the traditional "master and apprentice" relationship that represents so much of the core of music education? That is the big challenge for all of us. Is the one-to-one lesson with a regular teacher so sacrosanct that we cannot at least examine whether it is the most efficient way of learning? Are there choices that provide the continuation of the principles of the individual lesson but which seek out different ways of achieving the desired ends? (p. 9).

Renshaw (2002) supports this quest, arguing that music institutions must readdress their purpose and direction, and no longer hide behind "institutional inertia, intransigence and limited vision" (p. 24).

Developing an alternative approach

Emerging from the literature in particular, but yet to be subjected to trial and evaluation within a research framework, are the following benefits of group methods:

- opportunity for increased levels of interaction and critical analysis;
- potential for a holistic learning environment;
- constructive peer competition and interaction;
- opportunity for more varied activities;
- exposure to additional oral and aural experiences.

Arguably, however, these identified benefits provide a logical starting point for developing a trial learning model. The next step was to establish those factors and considerations relevant to formulating a group methodology, for application in the tertiary environment. The perceived benefits, implementation requirements, critical foci, potential constraints and other considerations, and the implications and relevant decisions made are presented in Table 4.

For three academic years, James Cook University piano majors have been allocated to small groups of three or four, on the basis of year level, an initial diagnostic evaluation of skills, and experience of group pedagogy. One of the fundamental developmental drivers was the need for a structured, focussed and progressive pedagogical model, and that the environment be at all times interactive and engaging, so as not to simply re-create the 'masterclass' environment. A curriculum of technical work, repertoire, performance analysis, sight-reading, quick studies, ensemble work and additional activities is initially developed for each group. The activities for each week are mapped out thus providing students with weekly goals in terms of work to be prepared both from week to week and across the academic year. As the model becomes progressively more differentiated and advanced, it both promotes and relies on greater student independence in the choice and preparation of repertoire, and the balancing of a program for performance and examination. In general, the weekly class requires that students engage in the presentation and critical analysis of technical work and repertoire (style), peer discussion and assessment of the work presented, sight reading (solo and ensemble), analysis of practice strategies, and practice planning, all within an interactive, supportive and challenging environment. Students also engage in self-assessment of their practice via two methods: (1) self-critical analysis (via written report) of video recordings of their concert practice performances and (2) the maintenance of a practice journal which requires that they plan, document and reflect upon their weekly practice strategies.

At the end of each academic year, students engage in a process of formal evaluation of the group method. Specifically designed questionnaires are designed to probe the following areas:

- student background and prior experiences of piano pedagogies *(new students only)*
- reactions to group processes and requirements
- evaluation of structure, curriculum, format and time factors related to the model
- evaluation of productivity and progression as individuals and as a group
- evaluation of interaction processes and atmosphere
- recommendations in terms of enhancing the model

While the limitations of this paper preclude the presentation of all aspects of the student evaluations, or, indeed, analysis of the annual questionnaire cycle, some sample student comments relating to benefits of working in small groups are presented here. Evaluations to date include the following identified advantages of working within the structure of a small group methodology:

- "I feel I don't need to depend on a teacher as much now as I used to and I've become more comfortable playing in front of others"
- "Hearing others play and learning from what they are doing as well as what you are doing"
- "The variety of feedback, the ability to play in front of a small, critical audience, and mostly the opportunity to hear other students play and give them feedback"
- "Feedback on playing, open and friendly nature of classes, more opinions than just the teacher, improves your ability to critique and assess"
- "Being influenced by other group members in a way that makes you work harder to keep up with them"
- "Learning skills of self-evaluation and evaluation of others"
- "You see/hear students and interact with them, which can help by seeing how they've solved problems that you have had"

One of the significant advantages of the group process is that it offers, and is perceived by students to offer, a considerably greater level of interaction when compared to the traditional one to one model. The traditional approach generally promotes the one-way transmission of information from teacher to student. At best, this is extended to two-way interaction of teacher to student and student to teacher. In the group model, three-way interaction is generated: teacher to student, student

to student and student to teacher. Students are therefore at all times required and indeed encouraged to become critical thinkers and to take a leadership role within the group setting.

In addition to the increased levels of interaction and subsequent learning experiences for the students, there are numerous advantages of the group learning environment from the pedagogue's perspective. These include:

- Having students study set works facilitates indepth discussion and comparison of interpretations as well as freedom within stylistic disciplines;
- Peer feedback and self-assessment are highly effective means of monitoring and shaping individual student growth and the development of analysis and critical assessment skills in both verbal and written formats;
- Students are placed in several different challenging and interesting roles: performer, listener and analyst, assessor;
- Having a set program of study encourages students to maintain pace with their peers in the preparation of work for each session, in an environment of responsible and positive peer competition;
- Students develop a greater ability to critique their own and other performances in ways crucial to their continuing musical development; and
- The pedagogue does not have to repeat basic concepts to every individual student, therefore allowing for greater efficiencies in teaching and room for additional activities such as ensemble work, analysis and comparison of practice strategies across students.

Directions and implications

One of the key implications of this pilot research is to suggest that pedagogues investigate group teaching as a viable alternative to one to one teaching. Systematic research into models of instrumental pedagogy would also benefit from an analysis of the learning opportunities that existing and alternative methods promote, using case studies and pilot trials, and therefore consider whether the current preference for one method is, in fact, justifiable from an evidential viewpoint. It is indeed timely that such research occurs, given the rapidly changing music industry and employment market, and the related need to assess what learning outcomes are to be identified as being most relevant for the modern music graduate.

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Table 1 ***Examples of reflections on existing piano pedagogies identified in the literature – issues of concern***

Year	Author	Evidential base	Relevant issue(s)
2001	de Haan	"Classically-trained musicians have generally undertaken their training in a closed environment, in which the teacher is perceived as the master" (p.14)	Potential for unbalanced view of role of pedagogue
2000	Mathurin	Reflects on how "private teaching can be very 'lonely'" (n.p.)	Isolation of one to one model
1999	Cheek	Argues that the "idea of private piano lessons sprang from financial and cultural necessity, not because effective education demanded it" (p. 8).	Need to submit model to research scrutiny
1999	Pace	Refers to experience of teaching at Julliard and how "instruction was geared more toward memorizing pieces (turning out products) than building sight-reading skills (developing processes)" (p.2)	Monocular learning
1999	Tannhauser	Argues that repetition "still appears as a major 'practice method' for teachers and learners alike, and seems to be responsible at the same time, for the inordinate length of practice for many musicians" (p.194)	Time inefficiencies
1999	Kieran Harvey	A danger of "excessive rigidity in traditional approaches simply to protect territory" (p. 12)	Conservatism
1999	Duckworth	Argues that authoritarian style pedagogy leads to rebellion or anarchy amongst students	Frustration and rebellion
1999	Evans	Teacher gave lesson at same time as knitting with "thick, wooden knitting needles which also doubled as torture devices" (p.19)	Learning by fear
1999	Duke	Argues that teachers don't focus sufficiently on developing students' independence	Monocular learning
1995	Bastien	Argues that inevitably, students must develop independence and own approach to technique and musicianship	Need for pedagogical strategies that promote independence
1995	Bastien	States that "there is no one magic blueprint that can be described as the method" (p.3)	Challenges perceptions
1990	Gillies	Bartok made his students repeat passages until he "could hear back his own conception exactly" (p.135)	Repetitive pedagogy
1988	Madsen	Refers to the 'apprenticeship' nature of one to one which "has not substantially changed in hundreds of years … [and] some applied musicians still do not recognize anything outside of 'apprenticeship'" (p.134).	Perpetuation of an untested model of pedagogy
1985	Dubal	Quotes Emmanuel Ax as stating that in order to become independent of teaching, "I realized that I had to work things out on my own" (p.47).	Need to develop independent learning skills amongst students
1985	Dubal	Quotes Claudio Arrau as stating that imitation "is a very great danger…. The moment one notices that the student is imitating the teacher, the teacher should encourage the student to go his own way and try to find himself" (p.31).	Prevention of imitation and encouragement of independence

1983	Thompson	Argues that private studio teaching practices have changed very little over the previous 50 years	Traditional approaches
1981	Camp	Refers to the 19th century "direct imitation" pedagogical approach and argues that instead of "promoting transfer of learning, the imitative approach actually retards or precludes it. Many – let's face it, *most* – teachers still use this approach" (p. 1).	Imitative pedagogy
1981	Curzon	"A typical lesson was: 'Just play it through again; now bring me something else for next week'. That was the lesson." (p.259).	Performance without analysis
1981	Curzon	States that "beyond a certain point every pianist is his own master; every pianist is self-taught" (p.264)	Need for pedagogical strategies that promote independence
1978	Gipson	Music educators have "consistently chosen the private lesson as the primary mode of instruction for music performance techniques. This method of instruction has not been thoroughly investigated". (p. iii).	Perpetuation of a traditional yet untested method.
1977	Eble (*Arrau* quoted)	"By 10, dull teaching had turned me against music and myself" (p.171)	Potential for rebellion and frustration
1970	Madsen	Argues that there are "limitations imposed by restricting the study of music solely to private studios" (p.3)	Monocular learning

Table 2 *Reflections which challenge traditional attitudes and perceptions of piano pedagogies*

Year	Author	Evidential base	Identified issue
2000	Bowers	Argues the need to rethink traditional formats	Potential for alternative models
2000	Cheek	Believes that "well-managed and well-taught groups are a more effective way of teaching than well-taught private lessons" (p.1)	Argued benefits of group *vis à vis* one to one
2000	Wexler	Argues that "the time has come to reexamine and discard the old performance-studies paradigm in favor of a more contextual, integrated approach … to educate a nationwide cadre of inspired musicians rather than churn out disgruntled specialists for a market that doesn't exist" (n.p.)	Need to revisit course programs and requirements
2000	Lyman	Refers to the benefits of increased interaction opportunities as a result of group learning	Benefits of interaction
1999	Rowe	States that she never regretted changing from individual to only teaching class piano	Evidence of positive benefits of change to group methods
1995	Banowetz	Argues that group learning "can be invaluable for absorbing teaching methods, in analyzing other's problems, and in being exposed to a wide repertory" (p.257).	Benefits of group learning
1995	Bastien	Argues that there is no evidence which clearly demonstrates advantages of one to one over group teaching	Support of notion that insufficient evidence to support one to one
1992	Kohut	"Some would have us believe that musicians are much too conservative, and even foolhardy, in ignoring the rapid changes being made in the teaching of other disciplines, while theirs remains essentially the same" (p.13)	Dinosaur attitude towards enhancing models of pedagogy
1987	Jefferson	Reflects that she found "group work much more congenial [and] having started by accident … continued for preference" (p.19)	Evidence towards change in attitude to models of pedagogy
1986	Brandt	In reference to systematic research of models of pedagogy, states that "investigations have produced inconclusive and divided results which have failed to suggest which type of instruction appears best suited for individual students" (p.48)	Challenges perceptions regarding pedagogical models
1983	Clinch	Argues that "the educational advantages of teaching in groups far outweigh those of one-to-one when the correct programs are set up and taught with skill" (p.1)	Benefits of structured group programs
1983	Thompson	Argues that "group teaching is a viable alternative to solo lessons" (p.2)	Opportunity for alternative strategies
1983	Jefferson	Argues that the "group succeeds because of the number of pupils in it, not in spite of them" (p.4)	Benefits of collaboration and interaction
1978	Brown	Argues that group lessons "give pupils more confidence in performance than individual lessons" (p.120).	Enhanced performance

			skills
1978	Brown	Argues that piano teachers should "at least consider" group teaching (p.120)	Need to consider alternative strategies
1978	Enoch	Stopped giving individual lessons after discovering that group teaching offered more benefits for the pupil	Evidence towards choice of pedagogical model
1973	Neuhaus	Used the masterclass model and "work which in essence was individual, became collective" (p.199)	Benefits of interaction
1962	Kuhn	Argues that group instruction " has definite advantages over individual instruction" (p.98).	Argued benefits of group teaching
1961	Schnabel	Argues that the "most productive way of higher teaching in music is to have all pupils present at lessons" (p.125)	Argued benefits of group teaching at the advanced student level
1955	Hutcherson	"Experimental evidence to support claims of the superiority of [group or one to one] is insufficient to merit the unqualified approval or condemnation of class piano" (p.2)	Need to subject existing models to research scrutiny

Table 3 *Sample interviewee observations/comments*

Interviewee reflections or comments of relevance	**Identified issue**
"What is most helpful is that you perform in front of somebody" (Committed Learner) "Other people can listen to what you are being taught in a masterclass" (CL) "It teaches you how to perform and it combats nerves" (CL) Masterclasses are "a great experience for a student to play for someone in that sort of setting" (Post Tertiary Individual)	Benefits of the masterclass format
"They were useful experiences. You get to listen to other people playing the same piece" (CL) "Small-group teaching offers enormous benefits, but in my job position, I'm not able to go against my colleagues and suggest this" (PTI) "I've only ever had one to one teaching so I can't really compare. If I had to make a choice of what I thought was better or not, I would choose one to one, only because that's what I've experienced. I can't say that a group teaching model wouldn't work because I haven't been in that situation" (PTI)	Benefits of group teaching formats
"There is a lot of pressure to find alternative ways to deliver the subject material in ways that are considered to be less expensive. It's not easy. It's very very hard. It's probably not going to stay like it is, but I've got no idea" (PTI) "I do think there is a realism now about the need for a well-rounded education and the need to be useful in many spheres and not to just think in terms of travelling and playing the Grieg concerto" (PTI) "I don't think there is any substitute for a wide-ranging, artistically stimulating, multi-skilling approach" (PTI)	The need to revisit existing methods
"I'm so used to just being dependent on teachers" (CL) "You can guide people in the right direction but anything of note they find out about playing the piano they find out themselves" (PTI) "At Uni, where you are handfed, you're prepared with a knowledge of an area, but they can't help you with everything" (PTI) "Spoon feeding is very common … there is a lot of spoon feeding going on here" (CL)	Dependence/ Independence
"I took a lot of her techniques of how to teach and the way she was teaching me to my own studio" (PTI) "You had to do it one way and one way is correct …. [They are] a teacher, a lecturer, so they must know what they are talking about" (PTI) "I took from every one of my teachers everything they had" (PTI) "Her way of teaching is the copying way of teaching and as a result all of her students, apart from a few exceptions, play the same way" (CL)	Imitation
"I find musicians are not approachable, more introverted because of their instrument and because they're used to being locked away for hours practising" (PTI)	Monocular learning
"When I think about it, a lot of [one to one teaching] was a waste of time" (PTI) "I've always thought that [one to one teaching] is largely a waste of time" (PTI) "I don't think I learnt anything from [one of my teachers] at all" (PTI) "I suppose, I would have been the best teacher, myself. Did the Uni course help me? I don't think so, because for the last two	Time inefficiencies

years I was self-instructed" (PTI) "He wasn't really much use to me at all" (CL) "My previous teacher would sometimes focus on one bar for the whole lesson" (CL)	
"I find that if you're a good student the teacher tends to want to hold onto you" (CL) "By the time I finished University, I could have been quite happy never to touch or play a piano again" (PTI)	Frustration and rebellion
"The attitude in the first half of this century was if you could teach you must be wonderful" (PTI) "I didn't have the knowledge or experience to know any different. I had to put my trust in this person. One would assume that it is the correct way to be done" (PTI)	Conservatism and tradition

Table 4 *Considerations in developing a model for the group process*

Perceived benefits	**Implementation requirements**	**Critical foci**	**Potential constraints and other relevant considerations**	**Implications and decisions**
Opportunity for increased levels of interaction and critical analysis	• Group environment • Critical framework	• Small group which is pedagogically manageable and which encompasses a range of learning experiences • Opportunity for students to engage regularly in self and peer evaluation	• Number of students *vis à vis* access to equipment • Students' ability to engage in self and peer reflection and analysis	• 3-5 students of same year level • Structuring of critical analysis processes
Potential for a holistic learning environment	A variety of learning experiences in a climate of group acceptance	Development of technique, musicality, interpretation and critical skills with a global application and emphasis on multi-skilling	Level of students in group, goals of group members, setting of appropriate tasks and activities	Heterogeneous mix of students with commonality of materials studied with room for own choice work
Constructive peer interaction and competition	• Interactive group environment • Facilitation of critical discussion between members	• Grouping of students to promote healthy, insightful and rewarding competition and interaction • Interactive pedagogy which promotes peer interaction and peer teaching	• Number of students to allow adequate exchange of performance and group work • Students' ability to engage in interactive processes towards constructive outcomes	• 3-5 students of same year level • Structuring and monitoring of peer interaction
Opportunity for more varied activities	Introduction of additional tasks and group work activities to promote diversity	Specified tasks requiring critical analysis, peer collaboration and goal setting and which develop extra-musical skills	Time constraints and relation of piano studies to overall study program	Structured tasks and activities which develop skills in specific areas
Exposure to additional oral and aural experiences	• Group performance and feedback environment • Complementary curriculum	• Regular performances and interaction processes for the purposes of enhancing student experiences of performance • Students to engage in in-depth analysis, comparison and interpretation of all student presentations of work studied	• Student level and prior learning format experiences • Workload to provide room for adequate group discussion and interpretation	• Students to engage in a number of practical presentations • Students to study set work across year time frame

Issues for consideration in the teaching of world musics: A re-assessment of music education practice

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Under the influence of the concept approach to music, music education in the Western world has developed ways of teaching music objectively, but with little acknowledgment of how the teaching and learning of music may take place in other cultural contexts. While recognising that the concept approach has allowed music education to advance in many ways, especially by facilitating the entry of many types of music into music classrooms, this paper outlines ways in which music education can be refigured to allow the music pedagogies of a range of cultures to influence the strategies by which music from those cultures is taught. A framework on which music teaching and learning can be based will be proposed and explained. Rather than the application of universal concepts to all types of music, this framework consists of a set of processes across a range of cultures. This represents a move away from attempts to construct musical meaning through universalism, to those which focus on difference and individuality. The implications for music education will be demonstrated through musical examples from a range of sources.

Introduction: Educational futurism and the concept approach to music

This paper is written from an educational futurist perspective (Scott, 1999), that is, it assesses a current situation and posits how that situation could develop in response to changing expectations and parameters of music education, and to developments in the global availability of and access to music. The situation I address is the position of the concept approach to music as the basis of music education, and I suggest assessing and rethinking the primacy of that approach through both methodological and philosophical lenses. The premise of educational futurism is that teaching and learning should be continually improving. From this arises the assumption that a current situation is a stage in a developmental process. This is in fact the case with the concept approach to music education, as it can clearly be defined as typifying a specific version of Australian music education through its entry into Australian syllabuses in the 1970s. It has, however, entered a new stage of usefulness and its three decade contribution to Australian music education is currently questioned - especially by those who contextualise the cultural dimensions of music education as more than acknowledgment of possible uses of pieces of music to accompany specific social events, and also those who locate education within the wider landscape of what cultural theorists refer to as 'culture wars' (Sandall, 2001), those debates over what culture is and how it is to be taught and learnt.

In the broadest sense, music studies of various kinds have always included analysis of and listening to diverse musics as the bases of musical understanding. However, fullscale study of musical diversity, what has become known as multicultural music or world music, entered music education discourse, at least in Western based music education systems, only during the 1970s. The appearance at that time of wide ranging diversity of music as a standard parameter of music education was concomitant with and partly dependent on acceptance of the concept approach to music as the basis of music education in some countries. In this approach a set of concepts perceived as inherent in all musics became the focus of study - duration, dynamics, expressive techniques, pitch, structure, texture, timbre. The concept approach is explained in the theorising of American based Comprehensive Musicianship as:

> through the common-elements approach to the comprehensive study of music, students can gain an awareness and understanding of the structural elements of music common to any culture, tradition, or style (Choksy et al, 1986, p. 108),

and appears in syllabuses in other countries in statements such as:

> Aims in Primary Music education (include) to develop aural awareness and musical perception, and to provide a systematic introduction to the elements of music (Hong Kong Curriculum Development Committee, 1987, p. 5).

Much has been written about the tensions between the teaching of diverse musics and the pedagogies that this approach engenders. The chief criticism of it is that the concept approach, while allowing objective analysis of any music, may be at odds with ways the members of different cultures perceive their music. A situation arises therefore in which syllabuses enjoin music educators to acknowledge the cultural origins of different types of music as part of their teaching, but teachers are placed in the position of doing this in a way which might disaffirm those contexts. A self-contradictory situation thus evolves; the results are an inability to fulfil syllabus expectations, and cultural misrepresentation of music. As the concept approach presupposes that a Western derived system of thinking is acceptable as the way to study all musics, aspects of colonialism and cultural imperialism (Said, 1994) are rife in this situation. As Nercessian (2002, p. 5) notes:

> for long, Western musicologists or musicians have attempted to 'study' the musics of non-Western cultures by using a framework developed not only by Western musicologists within a distinctly Western culture framework, but also for the purpose of studying Western music.

Rather than reject the concept approach completely, here I propose a framework of ideas, through which the cultural diversities of music can be studied alongside the concept approach. This posing of a framework can be criticised as a Western enterprise to categorise music and to engage in an act of analysis irrelevant to culture bearers automatically drawn into a pedagogical debate not of their own making or desire. It could be yet another example of a Western derived way of thinking applied across the board, and as a furthering of a universalist interpretation of music. However, rather than impose a rigid approach through a Western lens, it allows for specific cultural applications to emerge in respect of each music studied. In essence, it focuses on the culture of a music to suggest how music can be understood. The intention is to consider a range of sites in which music is created, performed, received and understood, and to pose the findings of this consideration alongside a concept based study of music. In this way, the delineation of musical concepts as they are currently listed and accepted in music education discourse might be questioned, the resultant dialogue becoming a process through which knowledge of music and methods of music study can be developed. Through the resulting diversity of ways of studying music, analyses of the nexuses between music and culture, and music and music education can also be furthered. The framework consists of six areas of music activity: description, symbolisation, location, purpose, transmission, transformation. If any of these can be shown not to apply, for example, the non-use of ways of representing music symbolically, such an absence is also significant, indicating aesthetic positions and the relative importance of various aspects of music creation, performance and reception in different settings.

Description

The existence or non-existence of terms to refer to music is a strong signifier of how music is held in the web of meanings referred to as 'culture' (see Geertz, 1973/2000). That some groups of people have no specific term for what is labelled 'music' in Western thinking, or do not differentiate semantically between what others call 'music', 'song' and 'dance', also indicates much about the meanings ascribable to this event and its indivisibility from holistic expression. Kisliuk (1997), for example, notes that the one term, *eboka*, refers to singing, dancing and drumming for the BaAka of the Central African Republic, while Ellis (1985, p. 70) explains how difficult it is for non-Pitjantjatjara to discuss music with Pitjantjatjara, as

> the word most commonly used to describe music is *inma* which encompasses the entire concept of song, music, dance, design. It can be used for songs alone; it can be used for an entire ceremonial performance; it can be used for non-Aboriginal music . . .

In those communities which have specific terms to refer to music, its practice and ways of valuing it, the use of these terms in music education is essential on two fronts: pedagogically, and ideologically. Pedagogically, attention to the ways its practitioners describe music may assist in leading to understanding of music. As I note elsewhere, the widespread use by Balinese musicians of terms to refer to musical practices can imply the existence of a complex aestheticisation of music, whether this is articulated or not (Dunbar-Hall, 2000). Use of these terms in studying Balinese music therefore draws attention to its characteristics from the position of its culture bearers. It can also prioritise those aspects of the music worth studying. For example, alongside duration and pitch respectively, in Balinese *gamelan* music the conceptualisation of cycles inherent in the term *gongan* (to refer to structural patterns played on a set of low pitched gongs) or the importance of *kotekan* (to label the combination of two complementary lines of music) indicate ways in which this music is constructed.

A cautionary note on terminology is needed at this point. Expecting that terms for musical practices in one culture can be equated with the terms of another implies that musical practices can be read as identical across time and space; through attempts at direct translation, ideas of culturally diverse ways of thinking about music are threatened. Assuming that within individual cultures, different forms of cultural expression have mutually exclusive terminologies (as in Western music and its related arts such as dance) is also problematic. That much Balinese music (an aural event) is inseparable in performance from much Balinese dance (a bodily/physical event), results in simultaneous uses of terms in both fields. While this indicates aspects of musical roles and significances, it also raises the generic and sometimes ambiguous nature of terminology.

A second consideration in the use of the vocabulary of a music as its culture bearers speak of it is an ideological one. Words are both real utterances and figurative statements; they connote and denote. In music education they describe events and practices at the same time that their presence allows aesthetic positions to be glimpsed. To teach without using these terms and without acknowledging their multivalent significations, not only obstructs understanding of a music from within that music's culture, it removes the voice of a music's culture bearers from the enterprise. There is an intentional appeal to elements of anti-colonialism in this statement of position. By coming to terms with the vocabulary of a music in its original language, music students are decentred. No longer are their language and thinking assumed to be the dominant ones in any dialogue with music. In this way, subaltern voices are acknowledged, and hegemonic discourses challenged. Ownership of knowledge, the right to decide how music will be studied and approached, and the position of the student in relation to music and its practitioners - all of these are raised as issues for negotiation by the investigation of music through the language of its culture bearers, and critique of epistemology becomes central to music education.

Location

In much literature, the location of music is interpreted in geographic terms through reference to countries or macro-regions of them (for example, Kunst, 1949; Malm, 1959). Since the times of these texts, other and more subtle ways of locating music have taken precedence, and increasingly music is located by reference to cultures which do not align with geographic boundaries. In a world of migration, displacement and diaspora, music's geographic identity is increasingly uncertain, and the physical source of a music, the sites of its performance, and the ethnicity and religious backgrounds of its practitioners are complicating factors in attempts to assign meanings to music. All of this undermines previously held tenets by which the geographic situation of a music could be posed as the ultimate statement on its location. The location of a music has now become less a response to questions of where a music originated or continues to be practiced, and more one to questions of who relates to it

and why. Issues deriving from the migration of music, either with or independently of its originators, and the role of mass electronic dissemination in this, also become significant at this point. As Featherstone and Lash (1999, p. 1) note in regard to culture in general:

> if we seek to understand culture today, it is clear that we face a growing range of complexities. Culture which was assumed to possess a coherence and order, to enable it to act as the grounds for the formation of stable identities, no longer seems able to perform this task adequately. The linkages between culture and identity have become more problematic as the sources of cultural production and dissemination increase, and the possibilities of inhabiting a shared cultural world in which cultural meanings function in a common sense taken-for-granted manner recedes.

Working without physical, national or ethnic boundaries and studying musics in relation to the peoples which value them and ascribe meaning to them would seem to be a more productive way to map music. Here, (sub)culture, formerly aligned with ethnicity for many writers, is the criterion for deciding who identifies with a music, and thus for locating it socially (Hebdige, 1988). The music of gay dance parties (Lewis & Ross, 1995), drug cultures (Collin, 1997), the jazz community (Berliner, 1994), a range of separate popular music styles such as country (Tosches, 1977/1989) and heavy metal (Walser, 1993), ultra-right wing/neo-Nazi political parties (Hasselbach, 1996), or various diasporic groups (for example, Glasser, 1995), belong here, as do the musics of religions which transcend physical boundaries (for example, Judaism, Rastafarianism, Roman Catholicism). (Sub)cultural criteria for locating a music are themselves confounded by other issues - gender and class spring to mind as two of the most important. Since the widespread adoption of electronic communication technologies, there are also musical cyber-cultures with only virtual locations. Such listing of challenges to former ways of locating music not only redraws cartographies of music, but notifies us that no cartography or ways of defining one can be static, and implies that musical landscapes will continue to develop and change.

Symbolisation

The prime notational format among jazz musicians who use notation remains the chord chart. What does a chord chart show? Certainly not what is played. Instead it is a set of instructions, suggestions almost, the basis of a performance. The resulting performance, while it may bear the same title as another performance, is expected to be different in many ways from it, some obvious, some highly subtle. The notation, usually a list of chord changes, says much about how jazz is performed and how it is conceptualised. A chord chart implies many things: the primacy of improvisation; individual interpretation; adaptable ensemble work; collaborative input; restructuring of formats; adherence to or contravention of expectations. This is also the case in other non-prescriptively notated musics, as Green (2001, p. 38) notes when she explains different uses of forms of notation among popular musicians:

> notation does not have the function of preserving or passing on the music, for . . . these practices occur primarily through aural means which pay attention to musical aspects that are not readily notated.

Perhaps due to the importance in Western music aesthetics of printed music as an embodiment of sound, the concept of score dominates much educational theorising about how music is encoded and uncoded. Notation also dominates much music education, and it is not uncommon to read within music syllabuses lists of notationally based learning objectives. A focus on notationally based teaching and learning implies that notated music represents an ideal of music, and because notation fixes representation of sound as a definite entity, it also denotes the significance of the music's creator/s as the one responsible for and open to acknowledgment for it. One of the outcomes of the use of notation has thus been the cementing of the position of the composer as a societally recognised and lauded person. Another implication of notated music is the concept of a 'pure' or 'correct' realisation of a piece of music to which all performances of it aspire. Many music systems exist without either such detailed notation or notation at all; fixedness and exact replication are either not priorities in these musics or are

ensured in other ways. Fluidity, cultural codes (Bourdieu, 1993), aural memory, skills of ensemble membership, and forms of improvisation are all implied as essential by a lack of fixed notation. In some non-notated musics there is also an implication of musical personalisation in the veneration of individual musicians as masters, repositories of repertoires and the skills needed to be able to perform them. Through these considerations of the use or non-use of notation, questioning of what constitutes music becomes an issue for music education.

In addition to notated and non-notated musics are those which, like jazz, fall somewhere between the two. Javanese *kepatihan*, which indicates the tones of the *balungan,* or melodic essence that serves as the basis of a piece of music, is an example of this skeletal approach to symbolisation. Analysis of this type of notation, what it does and does not show, and the levels of symbolisation used for this, is often made from a Western scriptocentric position. This ignores the potential that teaching a music from the implied ideology of its method of symbolisation offers; it also denies students the possibility of learning a different range of skills than that needed to interpret prescriptive scores. There are also forms of instructions which do not rely on written symbols and from which musicians produce performances of music. Ellingson (1992, p. 155), for example, discusses how a Balinese *legong* dancer performing with a *gamelan* acts as a 'prescriptive "score"', and how the drummer of a *gamelan* 'reads' the dancer's movements and relays these to the other players. A similar position is adopted by Berliner (1994, p. 112) when he notes that '(jazz) listeners . . . can eventually treat live performances themselves as music scores.' He also describes another type of symbolisation of music among jazz musicians, the internalisation of 'finger patterns and positions on an instrument (as) having, in effect, formulated an internal tablature representation' (Berliner, 1994, p. 28).

Purposes

Analysis of the purposes of music is essential in all music study, as this is one way to indicate how music gains meaning for those people who create, perform and/or listen to it. However, there are many inconsistencies in how this aspect of music study is handled. For example, in the teaching of music that is from a culture different from one's own, a common strategy is to note that a specific song is used to accompany work, or leisure, or a certain dance is performed at weddings, funerals, or other rites of passage. This situation raises a number of issues. First, it seems unbalanced to suggest that music from non-Eurocentric sources is exclusively quarantined for specific purposes in its original cultural contexts, but is not played outside those purposes. Second, while the study of these musics often notes such uses of music, this same aspect of music is rarely studied in the music of the West. Perhaps because much Western music has become exclusively concert music and decontextualisation of the arts is endemic in Western aesthetic terms, the original and subsequent uses of music are regularly neglected as a source of musical meaning.

A potential problem with stating a use for a piece or type of music is to ignore ways in which the uses of music change. Tenzer (1998, p. 84) provides an example of this. He notes that originally the *gamelan gender wayang* (a quartet of *gender*)

> is most often heard at *wayang kulit* (shadow play) performances, but it is also traditionally used to provide instrumental musics for tooth filing ceremonies, and, strangely enough, at cremations . . .

However, he also indicates that this ensemble has other, newer roles:

> many visitors to Bali hear their first Balinese music played on a pair or quartet of *gender wayang*, placed off to the side in the hotel lobby . . . (as) background accompaniment . . .

This may be the only context in which this music is heard - yet this newer context is no less valid for *gamelan gender wayang,* simply another role of this music, and one with its own agendas. In this new role it has been recontextualised and linked inextricably to agendas of cultural tourism,

commercialisation, commodification of music, and its use to create an 'authentic' Balinese soundscape. Its popularisation among tourists through sales of recordings, which tourists carry home as examples of transportable culture, takes *gamelan gender wayang* into a world of recording, commercialisation and ascription of meaning/s; it also widens the original geographic limits of its original uses. Hagiographic notions of music as somehow redolent of a past, as an aesthetic entity in its own right, or as having only one purpose can easily be refuted by the realities of such examples and the continually shifting ways in which people use and re-use music.

Transmission

An increasing realisation among music educators is that different types of music have their own ways of being taught and learnt. Further, that experience of these ways of teaching and learning acts as the way to understanding these musics. Here, this is intentionally proposed as a provocative position - that while a level of musical understanding can be gained for any music through a generalised approach, to gain deep understanding of it, a music's own transmission methods need to be experienced. Justification for this position is based on the theory that transmission identifies aspects of a music and its practice which are essential to definition and conceptualisation of it. Berliner (1978, pp. 136ff) provides an example of this in his work on the *mbira* ('thumb piano') tradition of the Shona people of Zimbabwe. In a chapter devoted to learning the *mbira*, he lists and explains aspects of the process whereby a person becomes an *mbira* player: the importance of a proper approach; development of a good memory; performance in public; visual observation of performance practice; muscle relaxation to avoid tenseness; breaking down of repertoire into manageable components; ability to experiment; creation of musical variation; commitment to the undertaking. Similarly, in a later work, *Thinking in jazz: The infinite art of improvisation* (Berliner, 1994, pp. 36ff.), he discusses the ways in which jazz musicians learn (and teach each other) through: informal sessions and apprenticeships; jam sessions; sitting in at concerts; professional affiliations with bands; paying dues as learners; and lessons at formal educational institutions. Two other seminal texts bear out this line of thought: Rice's (1994) *May it fill your soul: Experiencing Bulgarian music*, and Green's (2001) *How popular musicians learn: A way ahead for music education*. Both investigate music transmission among performers in discrete musical types, demonstrating how the transmission of these musics differs not only from music to music, but also from that found in formal, educational settings. The ultimate impression from all of these texts is that music teaching and learning function in diverse ways, and these are dependent on stylistic and ideological aspects of the musics they exist in.

An additional implication from some of these texts, notably Berliner's work on jazz, is that ways of teaching and learning change in response to various influences. His listing of the academy (formalised, institutionalised study of jazz) demonstrates how a former people's music has become an object of study in the education system. At the same time we should acknowledge that a reverse process also exists in which the teaching and learning methods of various types of music not formerly accepted by formalised music education systems, for example, popular music, have also challenged and help diversify the pedagogies of those formalised systems (see Dunbar-Hall & Wemyss, 2001). This movement into the academy brings with it changes to how jazz is taught and learnt, and perhaps performed and received, opening up the possibility that on a meta-analytical level music transmission is transformational in an ongoing manner, and this might influence how musical meaning is constructed by both performers and listeners. Such theorising has broadened music education discourse, so that consideration of and the ability to move from within knowledge about the relationships between different types of music and their culturally qualified pedagogies has become an expectation of the training of music educators. Consideration of pedagogy as a differential activity, experience and deconstruction of ways of learning as a means of critiquing music education, ways of challenging received ways of teaching, and the calling into question of the roles and positions of teachers and learners, can all become the outcomes of analysis of music transmission in relation to the object and method of its carriage.

Transformation

The history of Western music, as presented in many textbooks and university courses, is one of transformation. The trope of this approach is that monophonic music gave way to multi-part music, that gradually tonality replaced modality and became increasingly more complex until the arrival of serialism; this was followed by multiplex and open directions in style that continue to the present. Is the same approach adopted for other musics, or, as with the purposes of music (above) is there a tendency to imply that musics from sources outside the Western canon are not also objects of transformation, but somehow anchored in a static past? Investigation of Balinese *kecak* can act as an example of how music is transformed over time in response to a range of influences - both from within and outside its own culture.

Kecak (sometimes referred to as 'Monkey Dance') is a popular tourist event in Bali. Perceived as quintessentially traditionally Balinese, what is performed today is the result of non-Balinese intervention in the 1930s to transform the vocal accompaniment to *sanghyang* (religious trance dance) into a commodifiable tourist spectacle. In some cases, performances of *kecak* are used by Balinese to generate income for specific village expenses, demonstrating that while Balinese music and dance can be commodified for tourists, tourist reception of music and dance can be manipulated for Balinese agendas - a revealing example of the way uses of music are multiple and not without ambiguities (Dunbar-Hall, 2001). In a more recent development, the vocal chanting of *kecak* has been integrated with *joged* (played on tuned percussion instruments) - again as a form of tourist entertainment, and also recorded for use as a musical souvenir.

Observing transformation as an aspect of a non-Eurocentric music undermines implications that the music of aural/folk traditions is somehow timeless, unchanging, and without intention. It indicates the importance of transformation in music, and the need to historicise musical developments for all musics, not only those included in histories of Western musical development. Ashcroft (2001, 2-3) notes that 'all cultures move in a constant state of transformation.' To music educators who accept transformation as inherent to music, this becomes, 'all **musics** move in a constant state of transformation.'

From the perspective of Western based music education, studying transformation introduces two sub-studies. First, it may be the best site for the use of a concept approach to music, as understanding of adaptations of music as sound requires knowledge of the materials undergoing transformation, and a vocabulary for describing this - pitch and duration, for example. However, study of transformation is more than superficially recognising that a piece of music has been altered in some way. What is important is investigation not only of how transformation has occurred, but why this has happened, how other aspects of cultural meaning may be involved, and the effects of this on the people who participate in and with the music. Desacralisation, a specific form of decontextualisation observable in the change of *sanghyang* chant into that of *kecak*, is an example, and one which is also readily found in Eurocentric music - ways in which works such as Handel's *Messiah* or Bach's *Mass in B Minor* have become standard concert fare for some listeners or appear in the music of films or TV advertisements, act as clear examples of this.

Conclusion

It will be obvious that the view of music education expressed here differs in many ways from that theorised in much of the standard literature of our discipline. A continuing thread throughout has been the intention to question received music education practices by posing a number of challenges to them. Questioning the use of the term 'music' to refer to performance in various cultures, and by doing this to raise the issue of how what in Western terms is named 'music' is aestheticised in various cultures; condemning as a culturally imperial act the naming of musical practices without reference to the terms

and thinking used by the culture bearers involved; challenging purely geographic notions of music's locations and demonstrating how music is mapped socially; making a plea for different types of music to be studied through the media of their own symbolisation systems, and acknowledging that the absence of symbolisation says much about music practices and conceptualisations; emphasising how the purposes of music adapt over time, but that music education often ossifies music as a static entity; reinforcing the call made by a number of writers for different types of music to be taught and learnt through the pedagogic strategies which those musics' practitioners indicate are the most appropriate; and stressing that transformation is an aspect of all musics, and that consideration of the ways in which it occurs and the influences which initiate and affect it are essential to understanding of music as a continually fluid cultural practice - all of these pose pedagogic and philosophical dilemmas for music education to respond to.

The style of music education suggested through these six sites of music practice goes a long way beyond understanding music for the presence and use of a set of concepts - as beneficial as that has been for music education over the past decades. As references to culture as the lens through which much of this discussion is mediated indicates, this is a type of music education which seeks to understand music not only as a cultural practice, but as a cultural difference, and with dissimilar ways of being understood. In one way it provides reasons for the use of musical concepts as reification of difference - at the same time it alerts music educators to the shortcomings of the concept approach used independently of other lines of thought.

Pedagogically, moving music education away from an approach centred around music concepts, requires rethinking of the methods of teaching, and more importantly, those of learning. Despite the problems it invites, especially in its reliance on adaptation of pedagogies from a range of musical cultures and requirement for using information supplied by culture bearers, it is a less rigid, looser approach to music teaching and learning, one with no set answers. This may open the proposed framework to criticism by those who prefer to teach within definite parameters. However, music is a cultural object, and this framework allows it to be studied through areas which reflect cultural practice. It functions as a set of possibilities to move beyond pure functionalism, to music study in which aural analysis of music concepts is only one initial stage in development of musical understanding. The processes usually posed as manipulations of these concepts - repetition, variation, contrast - are replaced by a more complex set of processes through which music is experienced. Above all the purpose of the proposed framework is to allow music to be understood as an act of communication, rather than an object of study. Much recent literature has begun to move music education and other disciplines in the directions outlined here. In line with futurist principles, this proposition invites analysis and criticism; is it where music education should be heading?

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Song and cultural hierarchy: an investigation of the song material available to Victorian primary school classrooms to support the 1934 curriculum

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This paper explores the contention that Victorian primary school music curriculum, and the resources supplied to support that curriculum, have historically been influenced by a form of cultural hierarchy. The notion of cultural hierarchy which forms the basis of this contention is drawn primarily from Rickard's study of music in Australia in the years between the two world wars. Rickard observed a marked division between so-called 'high' culture and 'popular' culture, and suggests that the division of cultural activities into highbrow and popular categories was further complicated by a residual colonial sensibility. Petersen similarly points to the significance of the influence of British culture on Australia's cultural tradition. Furthermore, Rickard suggests that music in the general community had a cultural hierarchy of its own, complicated by a mistrust, in some cases, of jazz. The hierarchy in music thus appeared to be one of genre, rather than of any specific notion of standard or worthiness within any particular genre.

This paper investigates the proposition that both the official 1934 Victorian primary school curriculum, and the songs which were supplied to all state primary school teachers to support their teaching of that curriculum, were influenced by these kinds of notions of cultural hierarchy. The songs printed in the monthly editions of the Victorian Education Department's *School Paper* for grades 3 to 8 will be examined with this contention in mind.

Introduction

In Victorian state primary schools in 1934 classroom teachers were expected to teach all aspects of the curriculum, including the prescriptive and predominantly vocally-based music course. To support teachers in this task, a song was printed on the back cover of each monthly edition of the *School Paper*, which every child across the state purchased for one penny. Slater (1992) suggests that the skills teachers need to critically evaluate written texts are also applicable to other resources which exist along-side them. To this extent, the processes and concerns of text book analysis are applicable to an investigation of the *School Paper* song repertoire. Slater (1992, p. 14) further suggests that text book analysis allows teachers to ensures that resource materials used in classrooms are 'correct' and 'up-to-date', and that it 'defines and reveals hidden assumptions and undeclared biases'. The last of these proposals is of particular relevance to this investigation, as it is the contention of this paper that the nature of the songs provided through the 1934 editions of *School Papers*, for grades three to eight, were governed by particular preferences and biases which were a form of cultural hierarchy.

The notion of cultural hierarchy is drawn from the work of John Rickard (1995) into music in Australian in the years between the two world wars. Rickard (1995, p. 181) observed a marked division between so-called 'high' culture and 'popular' culture, a division which was further complicated by a residual colonial sensibility:

> In Australia this tendency is given a special character and piquancy with the identification of 'high' culture with England and the imperial relationship and the association with the new mass media with the perceived contaminating threat of Americanism.

In a study of the nature of tradition in the Australian context, Petersen (1970, pp. 10-11) similarly points to the significance of the dominance of British culture on Australian cultural tradition: 'Australia was an English colony, and its tradition was provincial, in the sense that it was an imitation of the

tradition of the capital, that is, of the originating centre.' Furthermore, Rickard suggests that music in the general community had a cultural hierarchy of its own, complicated by a mistrust, in some circles, of jazz. The hierarchy in music thus appeared, within an overall context of preference for things British, to be one of genre, rather than of any notion of standard or worthiness within any particular genre. Rickard (p. 184) suggests that those genres which held predominant positions in the musical hierarchy were orchestral, instrumental, choral and chamber music and, with some reservations regarding the vulgar influence of the theatre, opera. However, as Rickard points out, while some of Melbourne's music lovers flocked to the Melbourne Town Hall for the Australian Broadcasting Commission's Celebrity Concerts, drawn by artists brought in from overseas and a repertoire of classical music from the higher levels of this hierarchy, others in Melbourne enjoyed dance bands, big bands, musical comedy, operetta, popular ballads, folk songs, vaudeville and, presumably, jazz. High art music was not to everybody's taste.

In the discourse about the role of music in public education, a parallel is drawn between the role of education in general to civilise the masses, and the special capacity of music in particular to perform this function, not all kinds of music were deemed appropriate. Stevens (1978, p. 2) points to the power of singing in nineteenth century schooling in England and in Australia to act as a social modifier, but it was only songs of a morally uplifting kind which could perform this function. By the same token, in the period between the two world wars in Victoria it is not difficult to find examples of anxiety about the possibility that exposure to the jazz and crooning of popular music could be morally 'bad for' children. What then, did the official syllabus say about the criteria by which song material should be chosen?

Singing in the General Course of Study for Elementary Schools, 1934

Syllabus or course documents were the means by which the Education Department stipulated what content was to be covered in each subject taught in the schools under its control. Such documents are of interest because they indicate the Education Department's expectations, the ideal against which teachers were to be held accountable. They do not, of course, reflect the reality of implementation in classrooms. Nevertheless, details of the course content and of recommended methods of teaching provided a map by which teachers tried to navigate as best they could.

In 1933, a revised course of study was published in the November issue of the *Education Gazette and Teachers' Aid* (Education Department of Victoria, 1933). On the whole, this course represented a broad and progressive view of elementary or primary school education. Although opinions about the significance of child participation in learning and of child centred learning had been espoused by Frank Tait in the introduction to the Victorian 1902 *Course of Study* thirty-two years before (Education Department of Victoria, 1902), the 1934 course was to be the document which helped to implement some of the fundamental shifts in thinking through the design of some of the subject courses of study, not only regarding the way children learn, but also regarding the nature of education as an agent of socialisation. From the rhetoric in the preliminary statements of the course one would expect lively, activities-based programmes, encouraging children's imagination and interest, preparing them for a full life as a responsible and self-motivated members of society. Some subject courses went some way along this path, notably the new nature studies, science, social studies, health and handwork courses.

How then, did music curriculum sit within the context of contemporary statements about the nature of education and curriculum? The music course stated, in its first paragraph, that it was necessary to 'take a broad view of aims of the new syllabus in music and of the means suggested for achieving them'. These aims were summed up in this way:

> Every child should leave school with the ability to use his voice correctly. He should be able to read at sight a simple melody written in the staff notation. He should have a knowledge of the folk songs of English-speaking and Continental peoples, and by guided listening he should have become acquainted with many of the works of noted composers from early times up to the present day. All this work should inculcate a sincere love for music which will be further stimulated by the formation of school choirs, orchestras and bands. (p. 511)

The music course was arranged, in accordance with the Education Department's practice, into levels consisting of two grades: grades one and two; grades three and four, grades five and six, and for central schools, grades seven and eight. In general, the music course combined details of the stipulated syllabus with brief advice regarding the methods and strategies appropriate to teach the syllabus, all written in the didactic manner of the time. Unlike modern curriculum documents in which the voice of the author is rarely discernible, this course carried the unmistakable voice of the author, who spoke directly to the readers somewhat in the manner of a lecturer. The voice is that of A. B. Lane, the Supervisor of Music.

In spite of changing the title of the course to 'Music' rather than the traditional title 'Singing', this course was predominantly a vocal course, in which each class was to operate virtually as a choir. The opening sentence of the course for grades one and two (p. 511) offered a justification for this emphasis: 'Children naturally love to sing, and every lesson should aid in the cultivation of an appreciation of worthy songs.' In this Lane was reiterating the traditional faith of music educators in the voice as a suitable tool for classroom music. Lane instructed that 'as many songs as possible should be taught', but that teachers should be sure to choose songs carefully (p. 514). The *School Paper* was cited as the appropriate source of repertoire: teachers from grades three to six were to choose at least six *School Paper* songs each year, other choices being left to the teacher's discretion: Grades three to six were to tackle both unison songs and rounds, and at grades five and six songs with two equal parts. By grades five and six songs were to be taught 'as far as possible by reading music, so that the pupils may steadily gain and enjoy the power to learn new songs for themselves' (p. 515).

Lane did make an attempt to place singing into a contemporary educational context in two ways: he insisted that one criterion by which songs should be considered 'worthy' was their relevance to a child's 'life interests' (p. 154), and by taking advantage of the child's natural pleasure in singing to develop an appreciation of music, particularly by the use of gramophones. Lane extended the possibilities for using singing to promote the appreciation of music by suggesting that one grade could act as performers for another: 'Within the school...one grade may listen to the singing of another' (p. 511). In other ways, however, Lane's views of what counted as suitable song repertoire were no different from those expressed previously in Victoria, particularly in regard to the reliance on folk song for suitable song repertoire (p. 511): 'Folk songs possess the elements of simplicity...and action to a marked degree, and in the folk music of various countries is to be found a wealth of material which, if treated correctly, will have an irresistible appeal for the child.'

Technical advice regarding choice of song repertoire was brief (p. 511): pitch should be 'fairly high', and range between D and upper E. The aim was to produce a soft, sweet and expressive singing tone. In a departure from the traditional view of class singing as a means of encouraging uniformity and discipline, and with a glance at contemporary progressive views of education, solo singing, or 'individual work' was encouraged: 'Nearly every child should be able to sing alone. Individual work is insisted on in every other school subject, and is of great value here'.

To assist teachers develop the desired soft and sweet singing tone, the course provided a range of voice and breathing exercises for all grade levels. In the first instance songs were to be chosen to accommodate children's ability to sustain breath (p. 512): 'Songs should be carefully examined so that

they can be phrased in such a manner that the little singers can take breath at places that are comfortable to them physically as well as correct musically.' Formal voice exercises for grades one and two were to be kept to a minim, but to develop the ability to sustain sound the course provided monotone exercises, using letters of the alphabet, numerals, and lines of nursery rhymes, and suggested singing up and down the scales of D, E flat and E to 'frah' and to 'm-oo'. At grade three and four level breath and voice exercises were more extensive (p. 513): 'Simple breathing and voice-training exercises, on the descending scale, should be practised daily with a view to cultivating good quality of tone and clear enunciation of words'. As well as the exercises given at the previous level, five vocal exercises were stipulated, to be sung from memory each day.

Teachers were warned to avoid loud singing (p. 513):

> It cannot be too strongly impressed upon every teacher that, if sweet singing in the school is desired, children must not be allowed to sing *loudly* until their voices have been sufficiently trained. Undue strain put upon the delicate organs of young children may easily ruin their voices for life. Good compass with sweetness and resonance will be obtained by regular and judicious practice.

The expectation, as had long been the case, was that teachers were to train their class to operate as a choir. Children were to be taught music through singing 'worthy' songs, suitable examples of which were provided through the *School Paper*, a resource sanctioned for that purpose. Folk songs of the English speaking world were to supply this 'worthy' repertoire, a traditional view further justified by the assertion that such songs were likely to have irresistible appeal to children.

School Paper song repertoire, 1934

The following list shows the titles, and attribution regarding words and music where provided, for songs printed on the back covers of the issues for grades three and four, grades five and six, and grades seven and eight of the *School Paper* during 1934.

Grades Three and Four

February: 'Bright are the Glories'. Words: J. Ballantyne, music S. Webbe
March: 'Blue Bells of Scotland'. 'Ballad composed by Mrs Jordan and sung by her at the Theatre Royal, Drury Lane, London, 1800'.
April: 'A Southerly Wind'. English hunting song
May: 'An Australian National Anthem' Words, J. Brunton Stevens, music Dr. J. Summers.
June: 'Strawberry Fair'. Folk song
July: 'A Rainy Day'. Words and music, Mrs Bene Gibson Smythe
August: 'Kangaroo Song'. From *Bush Songs of Australia*, by Annie R. Rentoul, Ida Rentoul Outhwaite, and Georgette Peterson. Published by George Robinson & Co., Melbourne.
September: 'There Were Three Merry Travellers'. H. Truhe.
October: 'The Wandering Miller'. Schubert.
November: 'Come Follow Me'. John Hilton, 'Time of Elizabeth'.
December: 'God Bless Australia'. Sung to 'Adeste Fideles'.

Grades Five and Six

February: 'The Golden Vanity'.
March: The Bonnie Banks o' Loch Lomond'. Scottish Air. Published by Allan & Co.
April: 'Australia, Land of Ours. An Anthem'. Words and music, Dudley Glass.
May: 'The Lyre Bird'. From *Songs of the Bush for Children*, by Isabel Langlands. Published by A. E. Vidler, Melbourne.

June: 'The Children's Song'. W. G. Whittacker. From *The Oxford Chorus Songs*, Oxford University Press.
July: .'Robin Hood and Little John'. English Folk Song.
August: 'Melbourne Centenary Song'. Words and music, Jessie Penfold.
September: 'See, the Conquering Hero Comes'. Handel.
October: 'Who is Sylvia'. Words, Shakespeare, music, Schubert.
November: 'Springtime in Australia'. 'Words composed, and music arranged by H.A. Berry, School No. 263, Bayswater, Victoria.
December: 'Never Say Fail'.

Grades Seven and Eight

February: 'Mary of Argyle', Words C. Jeffreys, Music S. Nelson.
March: 'Ye Banks and Braes', Words by Burns, Music Traditional.
April: 'Australia, O Thou Favoured Isle', Words C. J. Dennis, Music William James (March 1927).
May: 'An Australian National Anthem', Words, J. Brunton Stevens, Music, Dr J Summers
June: 'Now is the Month of Maying'. Words and music, Thomas Morley, and 'Pretty Polly Oliver', Poem by A. P. Graves.
July: 'Sweet and Low', Words Tennyson, Music J. Barnby.
August: 'Fair Shines the Moon Tonight' from *La Traviata*, Verdi.[sic]
September: 'Bridal Chorus' from *Lohengrin*, Wagner.
October: 'Hedge Roses', Words Goethe, Music Schubert.
November: 'Killarney', Words E. Falconer, Music M. W. Balfe
December: 'The Song of the Angels', Words E. H. Sears, Music Arr by A. S. Sullivan.

When the thirty-three songs are considered as a collection. they appear to fall into five categories: British (usually English) folk songs, songs either specifically composed for Australians or adapted for Australians from English models, patriotic songs, morally up-lifting songs, and art songs from the (usually) European high art music repertoire. The 1934 list included only six traditional English songs: 'Come Follow Me', 'Robin Hood and Little John', 'Strawberry Fair', 'There Were Three Merry Travellers', 'A Southerly Wind', and 'Pretty Polly Oliver'. Thomas Morley's composed song, 'Now is the Month of Maying' fits comfortably with these songs, with its portrayal of rural May revelries. These songs were representatives of the repertoire which described an English way of life long gone, generally a rural idyll. The words of these songs had no bearing on the realities of contemporary life in Australia. Similarly, the three songs provided in the 1934 collection from Scotland, and the one from Ireland, had little direct relevance for Australian children. Australian children would have been expected to understand that the relevance of this repertoire derived from their portrayal of part of Australia's British heritage.

Other songs in the 1934 song collection, however, took the framework of the English folk song genre, and attempted to transform it into an equivalent Australian genre. 'Springtime in Australia', for example, with words written by a local school teacher, H. A. Berry, to an existing melody which he had arranged for the purpose, placed the age-old idea of spring being a time of rejoicing and thanksgiving into a self-consciously Australian setting: 'In the tea-tree near the slip rail, the wren trills his lay'; and : 'Where the wattle's golden tresses are glowing, Emblem sweet of our dear Austral land'; and: 'In the gully by the water the bellbirds are ringing, All the bush greets the morning and all hearts are gay'. The words invited the singer to imagine an Australian rural setting. But 'shy buds' which are 'peeping', the songs of the brown thrush, the fairy snow-drops and the leaping of young lambs all carried the resonance of a gentler English country-side rather than the realities of the Australian bush, and the waltz-like melody with its bright rhythm had the feel of a English folk melody. This was, at best, an equivocal attempt to differentiate the experience of spring in Australia from that in England; the

inclusion of representative Australian flora and fauna did not negate the Englishness of the song as a whole. Similarly, 'Bright are the Glories' had words celebrating nature and the natural cycle of the seasons, designed to suit Australian circumstances. The notion of the fountain's waters being stilled by summer, and replenished by winter rains was apt for local conditions. The significance of the seasonal cycles to country people, particularly in Britain and Europe where the coming of spring after a harsh winter brings a lifting of the spirits, carried a poetic symbolism with moral and religious overtones. In this song, the singer was exhorted to be grateful for such riches. The message of the song was apparent, but the attempt to modify the words to suit Australian children caused a poetic dislocation which to modern ears suggests a self-conscious attempt to affirm the Australian landscape as an appropriate vehicle for an age-old British and European sentiment.

'A Rainy Day' was written by Bene Gibson Smythe for Australian children, as a part of the *Special Day Songs* collection published locally by Allan & Co in 1933. This song dealt with the special significance of rain in the Australian climate: 'Have you ever stopped to wonder where the world would be, If the sun were shining continually?" Children were reminded to be grateful for the rain, even though it meant that they could not go out to play. While the coming of winter rain held a similar significance in the Australian seasonal cycle as the spring thaw in Britain, the arrival of rain was clearly less enticing for Australian children than the arrival of spring was for their English counterparts; the didactic tone of this song was perhaps designed to overcome this difference in the experience and understanding. The imaginative addition of 'little people in the clouds' who provided the rain ensured, however, that although the song was solemn in tone and intent, it avoided the religious and moral implications of songs such as 'Bright are the Glories'.

Musgrave (1996) suggests that Australian flora was used in resources for Australian schools as a means of establishing a sense of Australian sense of place. A similar intention can be attributed to some of the *School Paper* songs of this era (Ferris, 2000), as the lines quoted above from 'Springtime in Australia' indicate. Australian fauna, on the other hand, held a fascination for early white settlers, and this fascination with the peculiarities of animals such as kangaroos, koalas and kookaburras was exploited in songs written for Australian children. Two such locally composed children's songs included in 1934 lists were 'The Lyre Bird' from *Songs of the Bush for Children*, and 'The Kangaroo Song' from *Bush Songs of Australia.* 'The Lyrebird' was about the extraordinary power of the lyre bird to mimic any sound it hears, both natural and man-made. 'The Kangaroo Song' was popular for many years. 'Old Bumpety Jumpety Hop and Go One' whisked flies with his tail, and boxed the ears of the wood-cutter's cheeky dogs. Its melody was robust and full of bumpy rhythms unlike the elegance of traditional English melodies on rural themes, and the words, particularly with the reference to the ever-present bush flies, reflected an Australian reality. Even this song, however, in spite of its Australian content and its larrikin tone, resonated with a British heartiness in the 'So we all cry "Haroosha!" for Hop and go one', and the requirements of rhyming forced the use of 'the wood' rather than 'the bush'.

Five of the 1934 *School Paper* songs were overtly patriotic. 'An Australian National Anthem', 'God Bless Australia', 'Australia, O Thou Favoured Isle' and 'Australia, Land of Ours: An Anthem' were representatives of a startling number of patriotic songs written after the Federation of the colonial states into the Commonwealth of Australia in 1901. 'An Australian National Anthem', presented in 1934 to grades three and four, was a hymn, printed with a four-part chorale piano accompaniment. There was nothing in the melody to differentiate it from a traditional English religious song, but the reference in the words to Australia as a land of freedom and of plenty suggested a sense of a new land, reflecting the expectations of new settlers. The words of 'God Bless Australia' also referred to a land of plenty and prosperity; setting the words to the melody 'Adeste Fideles', provided a credibility, and brought with it an immediate emotional and musical power. 'Australia, Land of Ours' was printed in the April issue for grades five and six. This issue included an article and a poem about Anzac Day, which was celebrated

on the twenty-fifth of April. While the song was clearly patriotic, it was not specifically an Anzac song. Rather, it expressed the pride Australians should have in a land of promise, where 'toil's reward is won, On wide and fertile pastures beneath a radiant sun'. The heritage of the pioneers was honoured: 'For where they fought old Nature, your soil in plenty flowers'. 'Australia, O Thou Favoured Isle', published for grade seven and eight in April to coincide with ANZAC celebrations, was a relatively newly composed song written in the broad and rousing style of a march. The key of A flat major allows for a rise to a high E flat on the second last bar, with a pause to emphasise the sentiment of God's protection of Australia as a 'land of the free'. Reference to the 'kindly sun' suggests a land of promise. In a somewhat biased view of the manner in which white Australians settled in this country, the singer is exhorted to consider that Australia was 'By bloodless conquest justly won; By distant battle rendered free'.

The 1934 listing of the 'Melbourne Centenary Song' is the only time this song was used by the *School Papers*. Since there was no particular reference to Melbourne as a city, it was indistinguishable in sentiment from patriotic songs written for the nation as a whole Like 'An Australian National Anthem', this is a hymn, presented as a four-part chorale. In verse three, a warm colonial welcome was offered to 'England's Royal Son, His gracious words and bearing today all hearts have won', however the words made it clear that it was Australia that was to be praised as a land of plenty and of achievement, not England. In fact, it is notable that the 1934 listing did not include any songs designed to engender loyalty to Britain, nor to the British Empire. These were songs included to boost pride in Australia. While the words at times provided an Australian focus, the style of the music was nevertheless generally indistinguishable from that of similar repertoire in Britain. As was the case with the songs about the seasons and the glories of nature, there was a sense that the Australian words were not entirely comfortable with their melodies in the English style. The number of patriotic songs in the 1934 lists does not reflect the 1934 course's expectation that songs should be based on the interests of the child. By the 1940s folk songs virtually displaced this patriotic repertoire, with the exception of the Anzac songs printed in April.

Two of the songs in the 1934 listings seem to be designed to extol the virtues of manliness and honour, in the tradition of nineteenth century expectations of the value of worthy songs as a social modifier. 'The Children's Song' and 'Never Say Fail' provided children with unequivocal advice about appropriate values and behaviour. 'The Children's Song', with music by W. G. Whittacker and words by Rudyard Kipling, was reproduced from *The Oxford Chorus Songs*, and was clearly designed for English children. In an unusual step, the *School Paper* printed a request that teachers were particularly asked to make the song 'one of the selected songs to be taught this year', perhaps indicating a level of commitment, by either Lane or the editor, to the values expressed. The six verses were a compendium of virtues, all to be desired if children were to grow up to be worthy members of the new nation, ready to serve and to 'build from age to age an undefiled heritage'. The value of temperance was explained in terms of service to the nation: 'Teach us to rule ourselves alway, controlled and cleanly night and day, that we may bring, if need arise, No maimed or worthless sacrifice.' The melody was broadly phrased and grand in style, as befits the words. There was no specific mention of England in the words, even though it was clearly an English song; presumably the values expressed were thought to be equally valid for Australian children.

The fifth category of songs in 1934 was that of European art songs, or, as such songs were called at the time, songs of the 'Great Composers'. These were English translations of songs from the operatic and lieder repertoire, usually of the Classical or, more often, the Romantic era of European high art music. As suggested in the 1934 course, songs from the 'Great Composers' were thought to be a way of introducing children to hight art music. Verdi's 'Fair Shines the Moon Tonight' (in English), the 'Bridal Chorus' from Wagner's *Lohengrin* and 'Hedge Roses', a setting by Schubert of Goethe's poem, were

presented to grade seven and eight students. Grade three and four children were introduced to Schubert through 'The Wandering Miller' and 'Who is Sylvia', and to Handel through the grand 'See the Conquering Hero Comes'. Many of these songs dealt with the rural idyll described in the sanitised folk songs of the repertoire; in a sense, these were high art explorations of the same preoccupation. These were songs designed to introduce children to the adult repertoire of high art music.

In these lists there was no hint of the range of music to which children were exposed in the community in the 1930s; there was no popular music, and no reference to music which could be though in any way vulgar. Certainly there was no jazz.

Conclusion

How then, using criteria such as those suggested recently by Slater, might teachers in 1934 have judged the resources provided through the *School Paper* by the Education Department to support their efforts to implement the new course of study in music? According to the 1934 course notion of what counted as 'worthy' songs, this repertoire was impeccable. If polite and refined folk songs and traditional songs of English speaking countries (but not America) and Europe formed the accepted canon for school singing, then this resource was indeed to be considered 'correct'. The requirement that resources be 'up-to-date' is less easily judged. In the context of the 1934 course, in order to be educationally 'up-to-date', the repertoire should have been designed to engage the interest of the children. The self-conscious attempt to adapt the English model to suit Australian children presumably reflected an awareness at the time of the value in providing a connection between the experiences of Australian children and the words of the songs they were taught. The patriotic repertoire was perhaps exempt from this requirement, meeting overtly the role of music as a social modifier which was well understood in the community. That children in general would necessarily, as Lane stated in the course, find the folk song repertoire irresistible seems unlikely, although surely musically inclined children must have enjoyed the melodies of these fine songs.

Would teachers in 1934 have discerned a bias in the nature of the songs? From an historical perspective, the preference particularly for folk song, patriotic songs, and European art song does indicate a marked bias. Rickard listed choral music as one of the genres of music considered by the community at the time to be at the top of the musical hierarchy. The *School Paper* songs admirably supported the 1934 course requirement that children should be trained to sing together as a class, with beautiful tone. The intention was that, through this experience of choral singing, children would be initiated into the pleasures of high art music. This was indeed a bias, a preference for a particular kind of music, reinforced by the Education Department through the dissemination of resource materials, and reflected a form of cultural hierarchy which characterised the underlying values of the curriculum writer.

Perhaps classroom teachers in 1934 did not perceive the bias, or if they did, were not concerned about it. The convenience of having a song presented every month, often repeated from previous years and therefore not needing to be mastered from scratch, and usually taught through the broadcast sessions from the Australian Broadcasting Commission, was a powerful disincentive to question the nature of the repertoire. Thoughtless acceptance of the repertoire which happens to be conveniently to hand will not always lead to a music education which best serves the educational interests of students. An exclusive diet of pop music, for example, is just as value-laden and inherently unadventurous as a diet of traditional music. Teachers must be encouraged to identify those underlying values represented by the resources available for their use, and to make judgements for themselves regarding the 'worthiness' of these materials for use in their classroom.

About the Author

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Reflect! Have music teachers got time to reflect?

Kay A. Hartwig, *Griffith University*

Ha! Reflect! Music Teachers are far too busy caught up in the whirlwind of school to refect on anything! (Jayne, a primary school music specialist).

This paper shares the experiences of three practitioners (a primary music specialist, a secondary music teacher and a district music coordinator) as they engage in reflective practice. The findings of recently conducted research into the reflective practitioner and their implications for changing practice through self-motivated inquiry will be presented. The factors impacting upon music educators' successful working conditions are complex and varied. It is a contention of this paper that music educators do have a capacity to monitor how effectively they are operating in their school environments. The approaches of reflective practitioner based research have been influenced by the literature of Stenhouse (1975) and Schön (1983).

The study was not about what could be measured or sampled but rather an attempt to develop some insight into our music teaching encounters. Most music teachers work in isolation in their school or their circuit of schools. This means there is very little time to talk to colleagues. Through reflective practice, music teachers could collaborate on how issues arise and develop in the different contexts of their classrooms and schools.

The study highlighted that there is a great need for music teachers to reflect on their practice and then share these reflections with others. At the core of this form of self-directed inquiry – reflective practitioner research – is the building of a better future for music education where all those engaged in the investigative act are motivated by their own desire to improve the quality of their work. It is proposed that music teachers do *not* have time *not* to reflect on their practice.

What is reflective practice?

Does this mean intense introspective activity or navel-gazing – being lost in oneself? Reflective practice requires the practitioner to elicit and identify their personal theories, to explore these by examining their rationale, by problematizing and looking for alternative analyses, then to compare these with peers and with public theories before attempting to reformulate the theory and test it against further practice (Tann, 1995). This stance "demands a discovery of self, a recognition of how one interacts with others, and how others read and are read by this interaction" (Taylor, 1996, p.27).

Teachers, along with their students, create a very important social reality that needs to be investigated. Music teachers are able to reflect on their work and the work of their students. They are able to ask questions that outside researchers may not ask and they may see patterns emerging that others may not see. The teaching of music should become much more than the transmission of knowledge – it should become a journey of discovery. Roberts (1994) believes that with some guidance from experienced researchers, music teachers can offer an agenda for enquiry based on first-hand lived experience in the contextualised situation found in the school classroom. He further reports that qualitative models provide opportunities not only to pursue research in a contextualised format but also to take advantage of the rather extensive lived experience that teacher-researcher can bring to bear on the analysis of the situation.

Teachers are knowers and they use this knowledge base in their practice. However, especially in the field of music, teachers have not participated in the generation of information that informs the practice of teaching. Researchers from universities have generally carried this out. Cochran-Smith & Lytle (1993) argue that we need to develop a different theory of knowledge for teaching - one that regards inquiry by teachers themselves as a distinctive and important way of knowing about teaching. When teachers do research, the research is embedded in practice. It provides an insider's perspective and is a lived experience. As a result of being engaged in reflective practitioner research, teachers are empowered to generate their own theories on teaching and are enabled to constantly revise teaching procedures. Teacher research is concerned with the questions that arise from the lived experiences of teachers and the everyday life of teaching expressed in a language that emanates from practice. Teachers are concerned about the consequences of their actions, and teacher research is often prompted by teachers' desires to know more about the dynamic interplay of classroom events. Hence teacher research is well positioned to produce precisely the kind of knowledge that is currently needed in the field (Cochran-Smith & Lytle, 1993).

Schön (1983, 1987) writes about reflection that is intimately bound up with action. He talks about "reflection-on-action" and "reflection-in-action", the latter implying conscious thinking and modification while on the job. However, both his forms of reflection involve demanding rational and moral processes in making reasoned judgements about preferable ways to act. The time frames within which the reflective thought and the action occur are also an issue. Schön's "reflection-in-action" involves simultaneous reflecting and doing, whilst most other kinds of reflection involve looking back upon action some time after it has taken place. "Reflection-in-action" implies that the teacher has reached a stage of competence where they can think consciously about what is taking place and modify actions virtually instantaneously. Stenhouse (1975) inspired action research models as approaches to teacher research. These models empowered teachers to take control over their classrooms. The significant difference between the action research model and the model informed by reflective practice is that action researchers tend to emphasise evaluation, rather than ongoing reflection as a culminating activity. Action researchers plan, act, evaluate, and then plan again, whereas reflective practitioner researchers are concerned with documenting and understanding the tacit and known knowledge base, which enables reflection-in-action to occur. Taylor (1996) believes that there is attractiveness in reflective practitioner design because it honours the intuitive and emergent processes that inform artistic meaning making.

If music teachers were to become reflective practitioners and deliberately set out to document their thoughts and ideas they could then collaborate with other music teachers on how issues arise and develop in the different contexts of their classrooms and schools. Through collaboration music teachers could develop multiple representations of issues that arise and develop in the different contexts of their classrooms and schools. Collaboration on common issues would also provide the possibility of comparison and the opportunity to extend the validity of the research. For a group of teachers who have not been involved in research, the collaborative approach could prove exciting and worthwhile, especially for those music teachers who work in isolation on a day-to-day basis in their school or their circuit of schools. Musicians are highly trained in performing together so working collaboratively could be an extension of that training. "Without collaboration, there would be no music making apart from isolated soloists hermetically sealed" (Adelman, 1994, p. 70). It could also engage the imaginative powers of the group in an effort to make and reinterpret the sources of any understandings and knowledge.

> The participants have found the time and effort of identifying issues and of reflective research on what would otherwise be taken for granted practices worthwhile. Participants become remarkably aware of the freedoms and especially the constraints on their productive imagination (Adelman, 1994, p. 80).

Of course collaboration in research or in any other endeavour will not be totally straightforward or without its problems even if the participants are eager to participate. The interactions and relationships between all participants will affect the data collection and analysis of the data. However, a collaborative approach can be very meaningful and enlightening for music teachers and this can be a distinctive and important way of knowing about music teaching. When teachers collaborate there will not be just a series of discrete findings but the "multiple perspectives that teachers bring to their work, which together generate unique interpretive universes" (Cochran-Smith & Lytle, 1993, p. 60). Cochran-Smith & Lytle also acknowledge that inquiry conducted by teachers is a way to build knowledge both locally and more publicly - for the individual teacher, for communities of teachers, and for the larger field of university-based researchers and teacher educators, policy makers and school administrators.

This paper shares the experiences of three practitioners (a primary music specialist, a secondary music teacher and a district music coordinator) as they engage in reflective practice. My role in contact with these two teachers was as the District Music Coordinator of Education Queensland. This role involves overseeing the classroom, choral and instrumental programs of 155 schools and 183 music teachers. My work is wide and varied and there can be contact with principals, classroom teachers, music teachers, parents and students. I am often the first person to whom music teachers in distress turn. Case Study One involves Jayne, a young second year primary music teacher, who had called asking for some assistance. Case Study Two details a journey with Glenda, an experienced secondary music teacher, who was invited by myself to engage in some reflective practice.

Case Study One: Jayne's Story

> 'I can't do this anymore. I just can't. This is only my second year. I won't survive many more. What am I going to do? How do others do it? MY HEALTH IS SUFFERING!'

This is the call I received from Jayne. I still hear her pleas for assistance as she was grinding away with the forty musical classes as well as co-curricular activities and committees in her school. I struggled with how I could assist Jayne cope with the demands of her employment.

At our first meeting I took the role of active listener as she expressed her frustrations, concerns and problems:

> Jayne: 'I teach every class, the whole 40 of them every week. There is the coordination of the Instrumental Program, choirs – two – that's Junior and Senior. Committees you know...playground duty...performances you know what it's like. I love the job but how do you get it all in...I am so exhausted by Friday I can't do anything except sleep on the weekend and then come back and do it all again on Monday and my voice is suffering also...O! I forgot, I do an hour in the pre-school to provide non-contact time for the pre-school teacher'.

I formed a 'picture' of a young, inexperienced teacher trying to please everyone, but doing too much and not coping. She would be burnt out before the end of the year. I had to do something to ease her load.

I discussed with Jayne my idea for both of us to work together using reflective practitioner research. We discussed what this means and what it would involve on both our parts. My hope was that through this involvement in reflective practice, Jayne would be better able to reflect, analyse and discuss her own practice; identify her strengths and weaknesses; and improve on her practice for the future. For myself, I hoped I would become better acquainted with the reflective practitioner research model, develop my own reflective skills, and become further equipped to assist music teachers in the future. While Jayne's initial response to my idea was "Ha! Reflect! Music teachers are far too busy caught up in the whirlwind of school to reflect on anything!" she agreed to participate. As Jayne stated

that she felt she needed help the most with the year 7 classes, we agreed that I should come into a number of lessons as an observer for the remaining two weeks of term and then together we could plan the lessons for the next term. Throughout this time we would both keep a weekly journal and we would tape our open-ended interviews. This data collection offered a way that would help me paint this "thick description" (Guba & Lincoln 1990) of the unique situational and transactional aspects of our experiences.

After my first visit to a year 7 music class, I wrote in my journal:

> No wonder there are behaviour problems – the children are not involved. I was bored! Where is the music making? Where is the active participation? Where are the real string instruments for the children to see, touch, and experiment with the sounds each could make? [The lesson was based on the string family of instruments.] I wanted to jump up and take over the lesson. However, we had agreed that I would "observe" these lessons so I did not want to "take over". I did not want Jayne to feel uncomfortable. However, I do need to help her. I hope we can plan the next term's lessons together and then maybe "team teach" for some weeks. I hope I can encourage both Jayne and the students to be more involved in the lesson. I hope if the students are interested in what is happening in the lesson and are also very busy, there will be less time for inappropriate behaviour. My emphasis will be on creating an interesting music program *first* and then hope that effective behaviour by the students would follow.

Although Jayne initially expressed the thought that she would not have time for reflection, by the end of the term, she was suggesting that music teachers collaborate and share their reflections. She was identifying that through this collaboration, music teachers would develop multiple representations and that this inquiry by teachers themselves is a distinctive and important way of knowing about teaching.

All the issues that emerged as important for Jayne were just that – important. I however, found it interesting (and of concern) that the issues of behaviour management and program planning and delivery did not emerge for her as major concerns. She also only identified issues that are of a concern for music teachers as a group. She did not mention issues that were personal for her. In her journal she wrote:

> I think that reflecting on your practice and keeping a journal is a good and useful idea. I had to make a special time to do this though because the day is so crowded. There is always something to do or attend to. If a group of music teachers could get together during the term after keeping a reflective journal, we could share and offer each other support and maybe that would help with the isolation we feel. We may even be able to work on some units and resources that are useful. We need to collaborate...Unfortunately this is probably a departmental issue but if you [the music coordinator] could visit music teachers more often and maybe sit in their lessons and then chat with them about different issues. I feel that this would be useful. Maybe two times a term. I know it is probably a long shot though!! First year teachers need more help. There needs to be more coordinators. I have shown I am confident at my school so no one comes near me – but I need some support.

Jayne acknowledges she needs some support. However, I needed to be able to assist Jayne to consider events of her teaching in finer detail and to plan for modest and attainable changes that could gradually produce improvements not only in performance and confidence, but also in an understanding of how different aspects of classroom activities relate and interact (Russell 1995, p. 151).

I was aware that being Jayne's supervisor could be a hindrance. I tried to be a mentor and friend and to work alongside her. I attempted to engage Jayne as an effective and equal participant within a professional discourse. I tried not to be the one who "knew it all" and I valued her suggestions and comments. I preferred Schön's design (in this particular situation) where the talents of all parties inform the research act and my role was one of mentor (quoted in Taylor, 1996, p. 31). Unfortunately I realised after many weeks of working together, every suggestion I made Jayne was happy to accommodate and she did not question anything I put forward. I was sure that this was because I was her supervisor.

Respect and integrity were of special significance for me throughout the time we worked together. After learning of Jayne's working conditions, I wanted to complain to the principal of the school that something be done. After observing Jayne's year seven lessons, I wanted to "show" Jayne the way *I* would do the plan and teach. Upon reflection I realised I had to respect the professional integrity of both the principal and Jayne in their individual roles, and work as a mediator, mentor and team member in bringing about some positive change. I needed to be open minded and flexible and not dominate with my own ideas. I did not want to show my frustrations with the situation. It would have been easier for me to state and show "this is the way to do it". I needed to be able to listen to and respond to the situation as well as reflecting on my own teaching as well as that of others in a professional manner.

Case Study Two: Glenda's Story

Glenda is a high school music teacher with eight years experience. She was returning to work after a period of three years of study leave. She had just been newly appointed to the school. We first met at a music teachers network meeting. As she had not worked in my area before I was keen to get to know her. We discussed her study - a master's thesis investigating composing strategies for the senior music students. We also discussed the work I had just started with a primary music teacher using reflective practitioner research. Glenda was very interested. I suggested that we could perhaps work together also for a term. Glenda suggested we collaborate and work with her year eight music classes, as these were the classes that she felt least confident to teach.

I was excited, as this was another opportunity to engage in some reflective practice with another music teacher in a completely different context. Once again, both parties would keep a weekly journal and our interviews would be taped. Glenda also suggested that we video parts of the lessons, as this would aid our reflection. We decided that as there were only five weeks until the end of term, Glenda would continue as the teacher of the class teaching her prepared program, and I would be an assistant in the classroom. I was keen to be an active participant in the classroom and not just an observer sitting at the back of the room. I believed by being involved and engaged in the classroom I would become a natural part of the class, or as natural as could be expected. As Paton (1987, p. 75) explains:

> Experiencing an environment as an insider is what necessitates the *participant* part of participant observation. At the same time, however, there is clearly an *observer* side to the process. The challenge is to combine participation and observation so as to become capable of understanding the experience as an insider while describing the experience for outsiders.

Paton however, goes on to state "the ideal is to negotiate and adopt that degree of participation which will yield the most meaningful data given the characteristics of the participants".

I felt that I had become an accepted part of the year eight class as upon arriving one Monday morning in time for the lesson I was greeted by one of the boys:

'Hey Miss, we won our footy grand final yesterday'.

and another:

'Ms Hartwig, can you help us with our composition today? It doesn't sound right'.

Glenda revealed in her journal that she was a little concerned with me being in the class, but she turned this into a positive situation:

> I had to admit Kay that most nights before this lesson I stress out a little wondering and hoping that it will go ok and smoothly with you there. But I usually end up thinking rather positively about this whole situation knowing that you are a support and have an understanding that no body else in the school can possibly have. But also for the fact that you are researching and understand the plight of music education.

Glenda also indicated that she was starting to explore, interrogate and seek explanations for the context in which she was teaching:

> The other benefit of this project is that it makes me really contemplate what do I really want to do with these students and why am I wanting to do this – what is the point? For them I mean. This reflection is also excellent because I strongly believe that it makes one search for ideas for improvement and begin to solidify a basic and grounding philosophy for the work that we do. I hope this makes sense. So many times I have just felt like wanting to slacken off but this project has kept me motivated despite feeling totally exhausted from lack of sleep at home, the business of life with Annie at school and of course my own thesis.

Other entries included:

> We discussed that "boy with beans" – he was pretty bloody awful – have to think of some ways to include him in "on task" activities with me as the "minder" – if you know what I mean. Boys are always the ones that have difficulty in behavioural area – I wonder why?? Are we (education) addressing this fact in a positive and successful way??

> Kay, thank you for this opportunity to work with you. I have really learnt a lot along the way – even if in these few short weeks. It is great to keep questioning the practices around us and have the desire to improve these. I have been re-energized by this whole process. It has also been very stimulating to work with you – another music teacher in the room! Wow! If only that could continue! I am going to continue with a journal next term. Maybe we could get together again and I could share some thoughts.

The reflective sessions that Glenda and I shared at the end of each week became very productive. Together we developed a series of questions for these sessions:

> What worked well this week? What didn't?
> How can we improve it?
> What were the students' responses to the tasks set?
> Did we need to change delivery/content during the lessons?
> How will the tasks be set for next week's lessons?

We also found the videotapes to be of great benefit. They reminded us of what had happened in the class and also revealed things we did not realise had occurred.

After one of these sessions, I wrote in my journal:

> All teachers, experienced and new, face many challenges when they plan and implement their music programs. To be an effective teacher we have to plan and adjust constantly – there are no set recipes for the best practice in every class in every context. Reflection on our practice can assist in providing a forum for this adjustment and help to improve practice in the music classroom. How can I encourage more music teachers to be reflective practitioners?

Conclusion

The teaching of music and the knowledge of music teachers have undergone some fundamental changes in the last ten years. New questions and new research issues often require methodologies different from the traditional ones or those that have been employed for a number of years. Music researchers need to be mindful of this and explore and conduct research into music education in a different light. I argue that the glaring omission from the general body of research in music education has been the voice of music teachers. This is supported by both Roberts (1994) and Bresler (1994). The use of qualitative research methodologies, and in particular reflective practitioner research, would help to overcome this omission and could in the long run serve to improve the teaching and quality of music education.

> Reflective practitioner researchers are never certain of what the future will bring, what discoveries we will make, what troubling questions will occur for us as we listen, watch, interact and hear. Pain and discomfort seem to go with the design as we chase the moon, and pursue a guiding light in arts education which will illuminate in some clearer way how the artistic-aesthetic curriculum can be developed and better understood....there is comfort that our journey is a human and humane one, for

> while we search for meaning within our own field settings, while we reach out in the hope of connecting with our kids, we participate in the struggle of inquiry, a struggle which has been shared by many teachers and artists over time (Taylor, 1996, p. 55).

At the core of reflective practice is the building of a better future where all those engaged in the investigative act are motivated by their own desire to improve the quality of their work. This surely is what we want for music education in the future. These two case studies have highlighted that there is a great need to assist music teachers to reflect on their practice and then share these reflections with others. This project did not provide answers – it raised many more questions. Dewey warned, "there is no such thing as a final settlement" (cited in Schon 1992, p. 122). However, it is a start for me to be encouraged to reflect on my own ideas for the teaching of music and for future planning for my investigations into music education.

In future, I will also use the 5R's framework that has been currently developed by Bain et al (2002). This framework was developed to enhance reflective writing and thinking for student teachers. The components of this framework are:

Reporting	a descriptive account of a situation, incident or issue
Responding	an emotional or personal response to the situation, incident, issue
Relating	drawing a relationship between current personal or theoretical understandings and the situation, incident or issue
Reasoning	an exploration, interrogation or explanation of the situation, incident or issue
Reconstructing	drawing a conclusion and developing a future action plan based upon a reasoned understanding of the situation, incident or issue

I believe that by using this framework teachers will understand more fully what is involved in serious reflection and it will also assist them to assess their own journal writing and that of others. It is hoped that through this reflection music teaching practices will improve and we will join the network of people who are "dedicated to a journey of becoming which will raise the stream of consciousness to which an artistic-aesthetic curriculum aspires" (Taylor, 1996, p. 55).

About the Author

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Australian music: a unique approach in the NSW curriculum

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In 2001 the Board of Studies, NSW received the Australian Music Centre national award for the "most distinguished contribution to the advancement of Australian music in education by an individual or organisation". This paper examines the emphasis on Australian Music in the music curriculum developed by the Board of Studies, NSW over a number of years. It investigates the historical roots of the search for an "Australian" identity in music and examines possible links between this development and the inclusion of Australian music in the State's music curricula throughout the period 1954 to 2002.

In 2001 the Board of Studies, NSW received the Australian Music Centre national award for the "most distinguished contribution to the advancement of Australian music in education by an individual or organisation". In awarding this, the judges commented that:

> The NSW Board of Studies has affected an entire state education system which has then had flow-on effects to all teachers and music students in the system. It has provided the rationale and climate for the promotion of Australian music by the Australian Music Centre, the Sydney Symphony Orchestra, the Hunter Singers and many other bodies, with its influence spreading further afield than its own state. The NSW Board of Studies is not specifically music-based but has clearly shown that it has listened to and acted on the advice and needs of music teachers (Australian Music Centre website, 2002).

In a recent paper Jeanneret and Forrest (in press) mapped music curriculum across Australia which revealed that the Board of Studies, NSW is the only educational administration that has a stated emphasis on the study of Australian Music, mandating this at a number of levels. As a curriculum authority, the Board of Studies can be justifiably proud of this achievement but the question does comes to mind: how did this focus on Australian music come about? State mandated curricula are not generally associated with cutting edge innovation in education despite what Ministers for Education might promote in public. Many would be familiar with the quest for an identifiably Australian culture and the recognition of Australian artists that dominated certain sections of the arts community in the mid to late twentieth century. Is the Australian music focus in the NSW music curriculum an outcome of this quest? Can we identify links between this movement and the evolution of the music curriculum?

Identity and Acceptance

Australia's art music culture and traditions were part of a transplanted British culture and it took some time before Australian music moved beyond the restraints of late Victorian England. Tunley (1978) suggests that this was partly due to the lack of influential forces of composers such as Holst and Vaughan Williams while Ford (1993) is a little more cynical in his assessment of why Australia was slow to move forward in composition:

> For decades the principal influences on this country's composers had been second-rate English organists. In spite of a few sterling efforts...the entire Stravinsky-Schoenberg debate which had dominated twentieth century music had passed us by. By the late 1950s, English pastoralism was on its last legs in Britain, but, thanks to the aforementioned organists, it was still flourishing here (p. 31).

There were other restraints, however, that contributed to the slow emergence of what is now a relatively flourishing community of Australian composers and music making. Institutional support for music that provided the permanent facilities for professional training opportunities and a focus for musical life took some time to develop. It was not until the 1890s that Australia saw the establishment in Melbourne of The University Conservatorium, the Albert Street Conservatorium and in Adelaide the Elder Conservatorium, and in 1915 the State Conservatorium in Sydney. Australia's oldest university, Sydney, was established in 1850 but it wasn't until 1948 that a music department came into being.

Another important influence on Australian cultural life came with the establishment of the Australian Broadcasting Commission (ABC) in 1932. In retrospect, Bebbington (1998) notes that:

> The federal government-funded radio and television broadcaster has been a major and at times dominant influence in Australian musical life. Its national network of radio and television stations provides a comprehensive coverage of metropolitan and rural areas, ...Since its inception it has been the principal medium for classical music broadcasting in Australia...ABC popular music programs have also made a significant promoter of Australian popular and rock artists. It has played an important role in the dissemination of Australian folk, jazz, country, and experimental musics, and has also demonstrated a long-standing commitment to the musics of Australia's religions and ethnic minorities. Its most conscious contribution, however, has been in music management, through its establishment and maintenance of full-time ensembles ...and a unique network of six symphony orchestras around Australia (p.16).

The ABC supported performance in the way of orchestras and broadcasts and provided an outlet for Australian composition, but it wasn't until the 1960s and 1970s that this support became more sustained. During the 1930s and 1940s, the local content was often filled with piano miniatures and local songs with few opportunities for extended orchestral works. John Antill was an important figure, holding numerous positions (such as federal Music Editor) within the ABC during his 1933–1969 career and in 1946, thanks to this involvement, his orchestral suite *Corroboree* was performed by the Sydney Symphony Orchestra conducted by Eugene Goosens. This work represented "one of the first attempts by an Australian composer to combine the influence of Aboriginal music with Western musical resources" (Petrus, 1998:10). Serle (1973) also notes "while it owed something to Stravinsky it was highly original, and most significant as the first important modern use of Aboriginal inspiration" (p. 10). The work was immediately popular, with its recognisable Australian identity, and its international exposure included a recording by the London Symphony Orchestra. Antill was not, of course, the only artist attempting to find an Australian voice in his works.

During the 1940s, a short-lived, literary movement known as *Jindyworobakism* tried to create a national identity through a focus on both the unique Australian landscape and literary subjects associated with Aboriginal traditions. The products of the movement were not memorable and there was argument about the superficial and exploitative nature of appropriating elements of an extremely complex and possibly inaccessible indigenous culture. It was during this time that composer Clive Douglas used both Aboriginal themes as a programmatic base and adapted musical material in his works in his efforts to create an Australian identity in his music.

It was not, however, just the effects of limited support and exposure that created problems for Australian composers. An obstacle throughout the twentieth century for the acceptance of local cultural products and perhaps some artists' (in the broadest sense) fanatical search for the identifiably Australian was a widely held perception that all cultural products from abroad (in particular, England) were automatically better than what we could produce ourselves. Wallace (1998) highlights the unabashed devotion of some of the politicians to this idea:

> The post-war assertion of Australian cultural values defied the 'cultural cringe' which for years had elevated things British and belittled local achievement. This cringe was aided and abetted by Anglophile political leaders like conservative prime minister Robert Menzies, who held power continuously for 23 years from 1949. During the 1954 royal visit to Australia, Menzies had summed up the establishment spirit of the time with a cloying recital to Elizabeth II of 'I did but see her passing by/And yet I love her till I die' (pp. 103-4).

A groundswell, however, for greater acceptance and elevation of things local was well and truly underway by the 1960s. In 1962, Gerry Wilkes was appointed to Australia's first full chair in Australian literature at the University of Sydney, a position that was taken over by Professor Leonie Kramer in 1968 as Australia's first female professor. Also in 1962 Robert Hughes (then an architecture student at the same university and later art critic for *Time Magazine*) was commissioned by Penguin to write *The Art of Australia* under its newly established Australian publishing program. Numerous organisations were established for the support and promotion of contemporary music. One of the foremost was the International Society for Contemporary Music which was associated with the Department of Music at the University of Sydney through Professor Donald Peart, its president. An increasingly significant role was being played by universities through the appointment of young composers on staff and the provision of workshops and seminars. More Australian compositions began to be featured in ABC concerts in Australia and abroad. For example, the program for the Sydney Symphony Orchestra's international tour in 1965 featured five Australian works including Sculthorpe's *Sun Music I.* The ABC also began a project to record Australian compositions. A good deal happened in only a decade in relation to the Australian art music scene and the level of support available. There were three major works commissioned in 1961 and by 1970, about "eighty-five commissioned works had appeared, seven of them operas" (Tunley, 1978: 4) thanks to largely government supported organisations such as universities, the ABC, Opera Australia and APRA (the Australian Performing Rights Association).

In 1974 the Australian Music Centre (AMC) was established "to facilitate and encourage the performance and understanding of music by Australian composers throughout the world" (AMC, 2002). Although the Centre generates an income via various avenues such as membership and sales of publications and scores, it is also heavily dependent on the continuing support from various federal and state government sources. By 1998, there were 320 composers represented in the Centre's Music Resource Library where over 12,000 works are housed. The journal (*Sounds Australian*) and other, smaller publications maintain a record of the performances of Australian compositions around the globe and each year the Australian Music Centre Awards recognise the advancement of Australian music in various contexts.

It would appear that part of the Australian search for an identity is about asserting cultural independence. It is about the transplanting of a white, British culture to a colony situated in an environment that was almost the antithesis of all things English, and the later generations of these convicts and colonists searching for a cultural identity where the term "antipodean" was no longer dismissive and insulting. Can we define Australian music and, more to point, do we need to? Richard Meale sees this search for an Australian identity in music as forced and rather like putting the cart before the horse:

> I can say that a country that boasts of being multi-cultural, how dare we inflict our concept of Australia which has been formed by a white, English-based people? We are trying to dictate what Australia is, and we call ourselves a multi-cultural society. I think it's a big illusion and a sentimental approach, that we have to have an Australian music...We are trying to define the thing before it has happened, we are trying to reverse a natural historic process (Ford, 1993: 33).

Meale is probably right about a natural evolution. The younger generation of composers seem to talk about the influences in their work in global terms and a personal style rather than a style that reflects a national identity. For example, in an interview with Andrew Ford (1993) in the same tome, Liza Lim talks about her high school listening experiences as including Penderecki, Bob Dylan, free jazz, Aboriginal music and Berio's *Visage*: eclectic to say the least. Ford asked Lim if she had found it necessary to choose between styles such as "tonal or atonal, minimal or maximal, experimental or conservative" to which she replied that ... "I don't think it's a matter of choice ... Obviously one is a product of various confluences of experiences, but I don't think there has ever been for me an act of conscious choice" (p. 159). These words would seem to be a long way from *Jindyworobakism* and the focus of composers such as Clive Douglas. The composer is obviously a product of an environment that takes into account a "listening environment".

On the other hand, when pressed on the matter, Peter Sculthorpe claims to be able to discern in Australian music a tendency to employ melodies that are long and flat. By 'flat' he means that there are few large intervals, seldom anything more than an octave and generally less than a fifth. This habit Sculthorpe relates to the Australian landscape with its vast stretches of flat, comparatively unvaried terrain" (Ford, 2002: 221). We tend to agree with Ford when he notes that while this assertion might be true for Sculthorpe's own work, it is not generally applicable to all Australian art music. Sculthorpe has looked to Asian cultures, to Australian Aboriginal culture, and to the Australian landscape in his search for an artistic identity, and he enjoys an international reputation. Is this because of his identifiably Australian style? We think not and it seems that when a nation reaches a certain level of establishment and maturity, the obsession with having an identifiable, national style becomes less important. Perhaps it is something about no longer being a colony, finally, where the need to assert a place in the global cultural world is not so paramount? In August, 2002, the ABC's Classic FM station broadcast works by 366 composers. Sixteen percent of these were Australian which, given the relative youth of these composers, would seem to be a healthy focus.

The evolution in music education

While the archival materials available do not seem to be complete, prior to 1977 there are a number of references to Australian Music or Australian composers in the music curricula available since 1954. For the Higher School Certificate in 1966, music students who opted to undertake a "thesis" in music could choose "Australian Composition" or "Music of the Australian Aborigines" from the topics available. In 1975 students in the same thesis category were able to investigate "Music of the Australian Aboriginal Peoples". Providing these options for students at this time would seem to be quite radical given the history outlined above and the speculation that the study of Australian works would have been a small component in tertiary music courses, if included at all. One also wonders what students might have used for resources in this period. In 1975 and 1980 a list of works was produced for possible listening. This list was divided into two sections – Appendix A drew on works from the European art music tradition, while Appendix B listed recordings of a large number of Australian works by composers such as Hill, Butterly, Sutherland, Dreyfus, Brumby, Sitsky, Conyngham and Meale but anecdotal evidence indicates that teachers at the time rarely used the Australian works outside of Sculthorpe's *Sun Music III.*

In 1977 the study of Australian music became an option for study in the Higher School Certificate. The new 2 Unit A course was modelled on the senior language "Z" courses and was designed for students with little formal musical knowledge and skills who wished to elect music in the senior high school years. The syllabus offered 30 topics (including Australian Music) and depending on the level of the course undertaken, students (or more likely teachers) selected a number of topics

from that list. This pattern of possible study is seen in various iterations of syllabuses (which is now called Music 1) in 1978, 1980 and 1983, with the list of options varying depending on the course undertaken, but Higher School Certificate examiners from the period note that few students presented performances or musicology viva voce representative of Australian music. The more formal senior music course (2 Unit Related) that was operating concurrently and as a prerequisite for tertiary music study curriculum focused largely on the European art music traditions. The first reference to Australian Music in junior secondary years appears in 1984. The School Certificate Course in Non-Elective Music lists 24 topics, including Australian Music. Interestingly, this was followed by a revision of the Music Elective Course (7-10) in 1986 that did not mention the study of Australian Music at all.

In 1983, a major revolution occurred in the New South Wales music curriculum: the study of contemporary music was mandated in the senior 2 Unit Related course through the topic "The Twentieth Century – a Current Survey". A description of the topic included the words: "It is anticipated that a major centre of interest for this topic will be the Australian contemporary scene..." (BSSS, 1983, p. 4). Many teachers complained and/or panicked because of a lack of knowledge of contemporary art music and a lack of teaching resources to support the topic. Musicologists such as Richard Toop, with specialist knowledge in the area, were suddenly in demand at music teacher workshops and the Australian Music Centre was swamped with requests for scores that had matching recordings as teachers tried to update their knowledge and teaching resources. While there were a number of extraordinary outcomes as a result of this syllabus, one of the more remarkable was the outstanding education program that evolved at the Sydney Symphony Orchestra as a result of the efforts of the then education officer, Brett Johnson. For many years an annual series of concerts that began as the "6:30 Series" and became the "Meet the Music Series" had existed. These concerts were aimed at an audience of high school music students and their teachers and had included Higher School Certificate study repertoire as well as repertoire from the adult concert series. With these new directions in the syllabus, Brett undertook the task of convincing the Sydney Symphony Orchestra management to include contemporary works (largely Australian) into the Meet the Music concert series. In addition, he began the production of the first teaching kits that accompanied these works, the first of which contained interviews with the composers. The program and teaching kits grew as did the contemporary focus, many Australian works having had premier performances in the series and, as time went on, many teachers began building their senior music programs around the five concert series and accompanying teaching kits. Over the last twenty years, the education role of the Australian Music Centre has also grown significantly and we would suggest that this is in part due to the frantic requests from the New South Wales classroom and studio teachers desperate for contemporary music to fulfill the requirements of the new syllabus.

We would argue that it was the impetus created by mandating contemporary music that gave later curriculum developers the direction for making Australian music a much larger part in this mandate and to add this emphasis to K – 10 curricula. Teachers were already using Australian music to fulfill the contemporary music requirements for the Higher School Certificate because, for many reasons, the local product was most accessible. Taking this evolution into account, there are links between the historical push for Australian music and the emergence of Australian music as part of the mandated music curriculum: the Sydney Symphony Orchestra and the Australian Music Centre were two very important resources for contemporary music as noted, but it seems that the initial purpose for mandating "The Twentieth Century – a Current Survey" was about moving teachers beyond Bartok and into teaching repertoire from the late twentieth century rather than a nationalistic effort to focus on Australian music.

The current situation in NSW curriculum

As a result of the historical developments noted above, Australian music now features throughout the NSW music curricula. The Creative Arts K – 6 Syllabus (2000) describes the types of repertoire that would be suitable for study in the primary years. This includes explicit reference to music of Aboriginal and Torres Strait Islander peoples. In addition to this, the Board of Studies published the Creative Arts K-6 Units of Work support document (2000). This document provides sample units of work from Early Stage 1 (kindergarten) through to Stage 3 (Year 6). This document provides a unit of work based on the book *Where the Forest Meets the Sea* by Jeannie Baker that includes the traditional song *Noongar in the Bush* adapted by Wendy Notley. Another unit uses *Sun Arise* (Harris/Butler) as well as referencing *The Beginning of the Day* by Anne Boyd. A unit entitled "Exploring Tone Colour" uses as its basis the song *My Island Home* performed by both Christine Anu and the Warumpi Band and a further unit is based on the popular song *Absolutely Everybody* performed by Vanessa Amorosi.

The current Music Syllabus Years 7-10 is divided into two courses – the Mandatory course and the Additional Studies course. In each of the courses students study "the concepts of music (duration, pitch, dynamics and expressive techniques, tone colour and structure) through the learning experiences of performing, composing and listening within the context of a range of styles, periods and genres" (BOS, 2002, p.7). The Mandatory course is that which is studied by all students undertaking the School Certificate and is usually studied in Years 7 and 8 and teachers are advised to choose repertoire that is characteristic of the multicultural aspects of the Australian community. It is in the Additional Studies course that Australian Music becomes mandated for the first time. This course is an "elective" course that students may study for 100, 200 or 300 hours towards the award of a School Certificate. Students must study at least one topic from each of the following three groupings: baroque music, classical music, romantic music; medieval music, renaissance music, art music after 1900, traditional music of a culture; and popular music, jazz, music for radio, film and television, music for the theatre after 1900 (BOS, 1994, p.17). This syllabus, more importantly, mandates one compulsory topic – Australian Music which is defined as:

> Australian Music is described as music originating in Australian society. This is a broad field and may include many types of music such as: traditional and contemporary music of Aborigines and Torres Strait Islanders, art music, jazz, traditional, forms of popular music, music from Australia's diverse cultural backgrounds, music for radio, film and television. music for the theatre, environmental music, electronic music. As well as the study of styles and genres, the study of Australian Music also includes the influences and impact of technology. (p.17)

In the Higher School Certificate years, three courses of study are available to students. Music 1 has the study of Australian Music as one of the twenty-one topics available for study. The aspects suggested for study are very similar to those listed in the Additional Studies course of Music 7-10. The Music 2 course is designed to form a continuum from the Additional Studies course. Consistent with all curricula for the Higher School Certificate, this course is divided into the Preliminary (Year 11) and HSC (Year 12) courses. In the Preliminary course students study the mandatory topic *Music 1600-1900* as well as an additional topic of which Australian Music is available as a discrete topic. In the HSC course the mandatory topic is *Music of the Last 25 Years (Australian Focus).* This topic requires students to study art music and at least one other area from popular music, music in radio, film, television and multimedia, jazz or music for the theatre. Students must study at least five significant works within this topic. In doing this, teachers are reminded that while the focus is on Australian Music, worldwide development should not be neglected and that students must investigate some of the cultural contexts that influence contemporary music.

As well as curricula, the Board of Studies has also provided teachers with support materials in the area of Australian contemporary music. To assist the introduction of the 1994 Music Years 7-10 syllabus an interactive CD-ROM entitled *Music Work Samples: Programming and Assessment in Music Years 7-10* was produced. This resource contains units of work, assessment tasks and worksamples (including video footage) written and trialled by experienced teachers. A number of the units of work focused on Australian repertoire including: *Small Town, Koto Music, Sea Chant* (Peter Sculthorpe); *Reclaiming the Spirit, Eclipse, Past Life Melodies* (Sarah Hopkins); *Antarctica* (Nigel Westlake); *Car Horn Orchestra* (Colin Bright); *Homage to Metallica* (Matthew Hindson); and, *Defying Gravity, Percussion Symphony, Percussion Concerto* (Carl Vine). As part of the initial implementation strategy for Music 1 and Music 2 syllabuses the Board of Studies developed the Stage 6 Music Support Document (1999) which contains sample units of work, together with strategies for implementing portfolio-based assessment for composition and musicology and integrating technology in the curriculum. The commitment to Australian repertoire is evident. For example, one unit focused on the piece *Nexus* by Don Banks while another focused on a variety of suitable Australian art music repertoire. This unit used repertoire such as: *Imaginary Landscape with Figures* (Roger Smalley); *The Red Goldfish* (Philip Houghton); *The Jolly Octopus* (Lawrence Bartlett); *Love Me Sweet* (Carl Vine); *Ecstatic Dance* (Ross Edwards); *A Homage to Metallica* (Matthew Hindson); *Variations in a Serious Black Dress* (Elena Kats-Chernin); *Songs for Snark Hunters* (Martin Wesley-Smith); *Fanfare for Aunty in FM* (Anne Carr Boyd); and *The Penguin Circus* (Nigel Westlake). Other Australian repertoire used in this document include Westlake's *Colour of the Cat* and *Malachite Glass*.

A very public affirmation of the emphasis placed on the study of Australian Music can be found in the repertoire used in Higher School Certificate examinations in Music. Depending on the course undertaken, students sit an aural skills examination or a musicology/aural skills examination and the repertoire presented in these examinations must reflect the areas of study of the syllabus. In the years between 1994 when Australian Music became a mandatory part of some syllabuses, through to 2001, 59 pieces of repertoire have been used in these examinations. Of these, 17 Australian works (approximately 29%) have been Australian works. For a complete list of the works used from 1994 – 2001 refer to Appendix 1.

Conclusion

As noted at the beginning of the paper, it is quite an achievement for a state mandated curriculum to receive an award like that of the Australian Music Centre's Advancement of Australian music in Education and music students in New South Wales are acquainted with the music of local contemporary composers. At the same time we must be careful not to encourage parochialism and lose the global context for these compositions. As we have noted in the search for identity above, particularly in the case of Peter Sculthorpe and Liza Lim, many influences come to bear in the creative process. The ideal would be that our students come away from their studies with an international perspective in which Australian music is clearly placed.

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Appendix 1

Table 1: Higher School Certificate Examinations, NSW: repertoire used 1994-2001

Year	Course	Component	Repertoire	Composer	Australian
1994	2/3	AS I	Overture – *Ode to St Cecilia's Day*	Purcell	No
1994	2/3	AS I	Pas-de-Quatre from *Agnon*	Stravinsky	No
1994	2/3	M I	1st movt *Quatuor, Op 15*	Faure	No
1994	2U1	AS I	Vogue	Madonna	No
1994	2U1	AS II	*Lilles a marier*	Marguerite D'Autriche	No
1994	2U1	M	*Rip it Up*	Bill Hayley	No
1994	2U1	AS I	*Mosadi ku rima*	Arramaieda	Yes
1994	2U1	AS II	*Laikan*	Ross Edwards	Yes
1995	2/3	M/AS	*Terra Rossa*	Stephan Richter	No
1995	2/3	M/AS	Finale – *Piano Quintet – The Trout*	Schubert	No
1995	2U1	AS	Adjustable Wrench	Michale Torke	No
1995	2U1	AS	*Gesang der Jungelinge*	Stockhausen	No
1995	2U1	AS	*Whisper Your Name*	Harry Connick Jnr.	No
1995	2/3	M/AS	*Dragonfly Dance*	Ross Edwards	Yes
1995	2U1	AS	*The Colour of the Cat*	Nigel Westlake	Yes
1996	2/3	M/AS	*Kamarinskaja*	Glinka	No
1996	2U1	AS	*Tuxedo Junction*	Manhattan Transfer	No
1996	2U1	AS	*Interlude and Pledge*	Janet Jackson	No
1996	2/3	M/AS	*O Come, O Come, Emmanuel*	Ralph Morton	Yes
1996	2/3	M/AS	Cathy's Song	Ian Shanahan	Yes
1996	2U1	AS	*Once on a Mountain*	Stephen Leek	Yes
1996	2U1	AS	*The Transposed Heads*	Peggy Glanville-Hicks	Yes
1997	2/3	M/AS	*O Nata Lux*	Thomas Tallis	No
1997	2/3	M/AS	*Etudes Transcendantales No 6*	Brian Ferneyhough	No
1997	2U1	AS	*The Simpsons*	Danny Elfman	No
1997	2U1	AS	*Sun and Moon*	Tan Dun	No
1997	2U1	AS	*Archduke Trio*	Beethoven	No
1997	2U1	AS	*Brrrlaak*	Zap Mama	No
1997	2/3	M/AS	*Et Misericordia*	Claire Maclean	Yes

1997	2/3	M/AS	*Battlers Suite*	Carl Vine	Yes
1998	2/3	M/AS	*Quartet no 2*	Benjamin Britten	No
1998	2/3	M/AS	*Sankanda*	Lambarena Project	No
1998	2U1	AS	*Title music from The Bride of Frankenstein*	Franz Waxman	No
1998	2U1	AS	*Amor que t' o fat hio*	Hesperion XX	No
1998	2/3	M/AS	*Walk Don't Run from Inner-city Counterpoints*	Nigel Sabin	Yes
1998	2U1	AS	*For Marimba and Tape*	Martin Wesley-Smith	Yes
1998	2U1	AS	*Bronte Café*	Wanderlust	Yes
1999	2/3	M/AS	*Bright Blue Music*	Michael Torke	No
1999	2/3	M/AS	*Cantata 51*	Bach	No
1999	2/3	M/AS	*Septet for Wind Instruments*	Hindemith	No
1999	2U1	AS	*Whole Lotta Love*	Goldbug	No
1999	2U1	AS	Capricio Espagnol	Rimsky-Korsakov	No
1999	2U1	AS	*Rebellion*	Joe Arroyo	No
1999	2/3	M/AS	*Bendooley Variations*	Ann Carr-Boyd	Yes
1999	2U1	AS	*Cadences, Deviations and Scarlatti*	Elena Kats-Chernin	Yes
2000	2/3	M/AS	*The Lark Ascending*	Vaughan Williams	No
2000	2/3	M/AS	Theme from *Mr. Ed*	Livingston & Evans/Fraser	No
2000	2U1	AS	On the Waterfront	Bernstein	No
2000	2U1	AS	*No Images*	Sweet Honey and the Rock	No
2000	2U1	AS	*Dance from Divertimento for Band*	Vincent Perischetti	No
2000	2U1	AS	*Right Here, Right Now*	Fat Boy Slim	No
2000	2/3	M/AS	*Refractions at Summer Cloud Bay*	Nigel Westlake	Yes
2001	Music 2	M/AS	3rd movt *Violin Sonata in F*	Dvorak	No
2001	Music 2	M/AS	Six Celan Songs	Michael Nyman	No
2001	Music 2	M/AS	2nd movt *Guitar Concerto*	Bozidar Kos	Yes
2001	Music 1	AS	*Sapopemba*	Comadre Florzinha	No
2001	Music 1	AS	*Prelude from North by Northwest*	Bernard Herrmann	No
2001	Music 1	AS	*Te Deum*	Berlioz	No
2001	Music 1	AS	Medicine Man	Mandingo	No

2/3 = 2/3 Unit Common, 2U1 = 2 Unit Course 1, AS = Aural Skills, M/AS = Musicology/Aural Skills paper, M = Musicology

Ruby Davy: An atypical music teacher

Ms Louise E. Jenkins, *Monash University*

This paper will explore the lifestyle and achievements of Dr Ruby Davy (1883-1949), who was an active and successful music teacher during the first part of the twentieth century in Australia. This exploration will be contextualised within the framework of current research about the period 1890 to 1930 and the role and pursuits of women in this society. Ruby's atypical approach to her music career and personal life will be discussed in order to answer the question as to whether or not this was paramount in the successful pursuit of her career.

Ruby gained a doctorate of music from the University of Adelaide, which was an outstanding achievement for a woman during this period. She was a successful business woman when she operated her music schools in Salisbury, Prospect, South Yarra and St Kilda. Her single lifestyle set her apart from other women and her decision to travel overseas in pursuit of a performance career demonstrated her disregard for the gender constraints of the time. On occasions Ruby spoke on the radio and in public venues about music, composers and music analysis, once again unusual pursuits for a woman at this time.

Ruby was a much-admired performer, teacher and music lecturer. Despite her success, she has been relatively unheralded in the music world and her achievements ignored by the music historians. Rita Wilson has attempted to right this injustice in her book *Ruby Davy Academic and Artiste*, a book which is essentially a chronology and celebration of Ruby's life. However, Ruby's life and experiences deserve some further analysis and exploration, particularly her atypical lifestyle for a woman of that period.

'Everything I've ever wanted to do would have been easier... had I been a boy. But I never paid much attention to it. I just marched in and there I was' (Tristam & Wilson, 1990). So says Peggy Glanville Hicks (1912-1990) in June 1990, at the end of a very long career as a composer and music teacher. Her statement reflects both the difficulties which women music teachers and composers have had to face because of their gender and the courage and self confidence which enabled women like Glanville-Hicks to overcome the prejudices and stereotypes about women and achieve the success which they did.

Throughout Australia's history there have been many women who have actively contributed to the creation, development and performance of music. Unfortunately, in too many cases these women's experiences have been ignored by the musical establishment or undermined by the rumour mongers and people in positions of power in the music profession, resulting in a skewed version of Australia's musical history. A recognition of this situation began a period of retrieval in the 1970s. Increasingly, a slightly more extensive range of literature in this area has developed. This is important as leaving women out of the music texts and histories renders their experiences worthless. As Jocelyn Scutt says, "the silences that abound about our lives and in our lives must continue to be broken" (Scutt, 1992: 2).

A particularly interesting period in Australia's history when women were achieving at the highest level in many areas of music was from about 1890 to 1930. Faye Patton describes this period in Australian music history as being "strikingly associated with the creative performance of women" (Patton, 1989: 10). Patton argues that this period was one in which there was a rich and flourishing music society in Melbourne. There were many music societies, both professional and amateur, clubs and performing groups and a considerable interest in performances. Many women were the mainstay

of this music world. These women were able to take advantage of the increasing opportunities. However, it does seem that, in order to be successful in this music world, some women had to deliberately go against the contemporary stereotypical pursuits and lifestyle of women, pursuing aspects of a musical career previously available only to men. One such woman was Ruby Davy, a South Australian music teacher, composer and performer, who is the subject of this research.

This paper will explore the lifestyle and achievements of Dr Ruby Davy (1883-1949) who was an active and successful music teacher during the first part of the twentieth century in Australia. This exploration will be contextualised within the framework of current research about the period 1890 to 1930 and the role and pursuits of women in this society. Ruby's atypical approach to her music career and her unusual personal life will be discussed in order to answer the question as to whether or not these differences were paramount in her success as a female music teacher.

In writing about Ruby Davy's life I acknowledge the enormous contribution of Rita Wilson who researched Ruby's life and wrote her biography *Ruby Davy Academic and Artiste*, which was published in 1995. Other sources of data include published histories of Salisbury (Lewis, 1980) and its schools (Potter, Bowey, Grayling & Windsor, 1970) and unpublished research by Silvia O'Toole. (O'Toole, 1978)

Early years

Ruby was born in Salisbury, South Australia in 1883. Her parents were both of English origin. Her father, William, was a shoemaker, and her mother, Louisa (nee Litchfield), a music teacher. Ruby's life had already been tainted with scandal when she was born, because her parents had eloped. Louisa's family had probably not approved of her marriage to William because they considered themselves to be of superior lineage. Louisa was a descendant of the illegitimate daughter of Charles 11 and Barbara Villiers, Duchess of Cleveland. William's ancestors were yeomen in England before they emigrated to Australia and became shoemakers. According to Wilson, the scandal of her parents' elopement lasted for all of Ruby's life. Ruby showed outstanding piano skills from an early age and her mother Louisa recognised and nurtured this talent. She was obviously an intelligent child as she was the Dux of Salisbury school at the age of thirteen. At the same age she had begun teaching music herself and had twenty-seven pupils. The family scandal of the elopement did not hold her back!

University years

Ruby decided to sit the Public Examinations Board senior examinations which would give her eligibility for university entrance. She completed the exams over three years in English Literature, History, Physiology, German, Geology and Physical Geography. She began her studies at the University of Adelaide's Elder Conservatorium in 1904, studying for her Bachelor of Music, and graduated in 1907. For this degree she composed a setting of the *Magnificat* for solo voices and chorus.

Ruby went on to gain her Associate Diploma of the London College of Music, in 1912, which was a criterion for teaching at that time. This allowed her to gain a position as a temporary Theory teacher at the Elder Conservatorium while another teacher was on leave. The students she taught were very successful but of course the attitudes of the day towards women pursuing a career would have precluded Ruby getting a permanent position at the conservatorium. In reference to Ruby gaining a permanent position at the university Wilson says, "the conservative opinions of the day would have mitigated against this, it was to be several years before any women received such an appointment and then only in a minor capacity" (Wilson, 1995: 31). The history of music at the University of Adelaide (Edgeloe, 1985: 37) states that Maude Puddy, Sylvia Whitington and Hilda Gill were employed during

Harold Davies' reign in the music department, but this was several years after Ruby's temporary appointment.

In 1913 she started her Doctorate of Music. For this qualification she composed an oratorio *Hymn of praise* (1) for solo voices, double choir, full orchestra and organ. Her repertoire of instruments for her doctorate was incredible. She studied the violin, flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, kettle drums and other percussion instruments. In 1918 she graduated with a doctorate and was at the pinnacle of her career. Her Salisbury music school was a huge success. However, she continued to present her students for the Royal College and Trinity College examinations rather than the Australian Music Examination Board exams. This set her apart from the establishment, particularly the university staff, who had been instrumental in the AMEB foundation.

Ruby and her parents moved eventually to Prospect, a northern suburb of Adelaide, where she started a new music school. This establishment was again highly successful and she and her mother shared the duties of teaching, her mother teaching the younger students and Ruby the older. Wilson cites a story told to her by Bonnie Holmesby (nee Zeugofsge), a student of Louisa, that Ruby would sit in the corner of the room while Louisa taught. "Although Ruby could not see the pupil's hands, she knew immediately that Bonnie, even though she had struck the right note, had used the wrong finger" (Wilson, 1995: 41).

A period of bereavement

In 1929 Ruby's life reached an all time low when her mother and father died within three weeks of each other. Ruby consequently suffered a breakdown, having relied on her mother in particular. As an indication of the esteem in which Ruby held her parents she paid five hundred pounds for the tombstone memorial, the modern equivalent of about $30,000. After her collapse, she closed her music school and was looked after by relatives. Wilson was told that Ruby resorted to drinking gin to drown her sorrows, a rather sad path for such a talented and accomplished woman. Eventually Ruby recovered and began to re-shape her life. She went to live in Melbourne and opened up a music school in South Yarra which was a great success. Ruby heightened her popularity and fame by giving lectures on the radio and at various public venues.

In 1936 South Australia celebrated its Centenary. Salisbury decided to organise a special concert in which they honoured Ruby Davy. Some leading Adelaide musicians performed and a big choir sang. It was at this concert that the Ruby Davy Honour Cabinet was presented. This cabinet is now in the Salisbury museum full of photos, framed certificates and memorabilia of Ruby's life and achievements. It must have been a very proud night for Ruby, who was honoured by entering through a Girl Guide guard of honour in her doctoral robes, to an audience which consisted of most of the citizens of Salisbury.

Overseas tour

Ruby continued to lecture widely and was a well-known performer. However, she decided that this was not enough and began plans for an overseas concert tour. In 1939 she set sail for London for her first overseas tour at the age of fifty-five. Unfortunately her trip was not a great success due to the outbreak of war. Ruby did enjoy attending many concerts while overseas, but just as she was making headway into a performance schedule of her own the war began and she had to retreat to Dorking. During this difficult time she managed to organise a public lecture at Wigmore Hall which was a huge success. Following this she began to have serious money problems that were alleviated by making

some recordings for Decca, sixty in all. It is very disappointing that none of these recordings are now available.

Ruby stayed only a little longer after this before going to America where she gave a concert at Carnegie Hall and a lecture on the American broadcasting commission radio. War once again prevented her from completing her tour and she set sail for home. It must have been a terrible disappointment for her that her overseas tour was less successful than she had hoped.

On returning to Australia, Ruby opened a new school of music in St Kilda and set up the 'Society of women musicians of Australia' which aimed to improve the status of women in the music world in order for them to advance their compositions and musical work. The society was very successful.

Last years

Unfortunately, the last three years of Ruby's life were difficult financially and even though she had to have a mastectomy she could not afford a housekeeper to look after her. She seemed to deteriorate in her musicality and musical judgement. Some of her last lectures and concerts were not great successes which was disappointing after such an illustrious career. Ruby died in 1942 and left her Doctorate parchment to Adelaide University and 300 pounds for a scholarship which still exists.

Ruby's atypical approach

Ruby Davy led an extremely successful and dynamic career as a music teacher, performer and composer. My contention is that she was an atypical female music teacher for this period, and that it is possibly because of this atypical approach that she was more successful than the conventional female music teachers of her time.

The period from about 1890 to 1930 was one of great change and upheaval in Australia. It is a period which saw the emergence and effect of women's suffrage, Federation (2) and the horror of World War I. A depression took place in the 1890's (Clark, 1981: 150-154) and there was the introduction of state education and compulsory schooling for children. (Clark, 1982: 139) Women in Australia achieved the right to vote at various times, depending on the state, South Australia being the first in 1894 (3). Melbourne University and Adelaide University opened their doors to women. (Grimshaw, Lake, McGrath & Quartly, 1994: 171)

Ruby was born in the period that saw the fight for women's suffrage. She pursued her career in an atmosphere of opportunity and change. She took advantage of this, gaining both her Bachelor and Doctorate of Music degrees. Part of her success was due to the opportunities which were previously not available to women, however, many women had these opportunities and did not, or were not, able to pursue their music teaching careers as energetically and successfully as Ruby.

Ruby lived a very unusual lifestyle as a music teacher for this time. She had an unusually high level of support from both her parents to develop her talent and pursue her career. Louisa nurtured Ruby's musical development and William provided the financial backing for this to occur. Both parents adored their daughter and it seems, always encouraged her to attain to high goals. She would not have been able to teach at such an early age without her parents' encouragement. It was not extraordinary for girls to study music at this time, of course, but the level of parental dedication to Ruby's musical development was atypical. As Coral Chambers says: "Usually, irrespective of social class, mothers gave attention to their daughters' training in housewifely arts such as kitchen knowledge and simple sewing and embroidery" (Chambers, 1986: 20).

Various factors come into play in everyone's lives which alter the direction they take. This was so with Ruby. At the age of sixteen she was offered the chance to make an overseas tour. In a radio interview later in her life she said that the reason she didn't go was because her mother suffered from sea-sickness and she was too young to go alone. Wilson surmises that "there is no evidence that Louisa had ever been to sea since her birth and it is more likely that the family could not afford the expense of an overseas tour. There had been a recession in South Australia in the 1890's followed by a severe drought and this must have affected her parents' income"' (Wilson, 1995: 23). If the money had been available she may have pursued a different career in a different sphere, however the need for a stable income may have influenced her decision to teach.

Louisa and William's encouragement for Ruby to go to university was unusual for this time. Generally it was assumed that girls would get married and have children, and if they had been teaching music prior to this, that they would give it away. Kay Dreyfus says that "the pursuit of music as a serious profession by women...was more likely to be driven by an actual need for money. Music teaching was the main source of income for such needy women until the 1920's, when the new forms of live and mass entertainment created new employment opportunities" (Dreyfus, 1999: 13). Ruby's desire to pursue her university work was atypical for a woman, although as Neuls-Bates says of the European situation at this time: "With the proliferation of conservatories in the nineteenth century, the number of women who were able to train for professional careers increased dramatically. . . As a consequence of their increasing numbers, and also in response to the momentum generated by the first wave of the women's movement as a whole, women in music in the years 1880-1920 were more widely active than ever before" (Neuls-Bates, 1982: 15). However, it was the fact that Ruby went on to gain her Doctorate of Music, which sets her apart. She was Australia's first woman Doctor of Music and the first woman to take a doctorate degree in Adelaide in any faculty (Potter et al., 1970: 18). Ruby's extraordinary achievement is given perspective by Wilson who says: "There was not to be...another woman Mus.Doc at Adelaide University for fifty eight years" (Wilson, 1995:34). Ruby was obviously not concerned by the idea of doing something which other women did not do. Being atypical seems to have come easily to her and she does not seem to have been troubled by unsettling people's ideas of how women should live.

Ruby's teaching style was different from the normal style of the time, when there was an emphasis on technical skill. Certainly Ruby encouraged technical skill but felt strongly that her students should learn to compose, use their imaginations when performing and describe music using colours. One of Ruby's students told Wilson that "in contrast to the Conservatorium, where it was scales, scales and more scales, Doctor Davy, while providing scale exercises relating to her students' work, also encouraged them to build up a wide repertoire and taught them not to rely solely on their examination work, she inspired them by her own artistry" (Wilson, 1995: 34). Ruby made sure that her students had many opportunities to perform from an early age and held yearly concerts in which the students could learn the art of public performance. The establishment disapproved of Ruby's methods all her career, and this was probably one of the reasons she was ostracised by the Universities of Melbourne and Adelaide and not offered a permanent position at either university despite her outstanding qualifications. Also, her gender may have been a problem and her qualifications may have been perceived as a threat to other staff members. O'Toole says in her thesis about Ruby Davy's music that "there was a consensus that Bernard Heinze, the director of the conservatorium, did not encourage the company of people who may have known more than himself" (Wilson, 1995: 49).

Following her death, Ruby left the remains of her estate to Adelaide University. The money was used to buy the complete works of Beethoven and Mozart. At the time of writing the biography Wilson said that the books were not acknowledged as being Ruby's gift. Ruby's doctoral testamur, which she left to the university, was never hung and it was only in 1980 that Jessica Dix Callier unearthed it and presented it to the Salisbury Council. It is now in the honour cabinet in Salisbury

museum. Petty jealousies, disapproval and anger towards Ruby may have contributed to this shabby treatment of her memory. Whatever the reasons, it was a great pity that she was not given the recognition which she deserved.

Ruby may not have helped herself at times, as she seemed to have been autocratic and obstinate (Wilson, 1995:50). She developed a reputation for being rather unsophisticated and old fashioned as she wore the same long skirts and hair in a plait around her head for her entire career. She wore boned lace collars and little leather boots, which one assumes had been made for her by her father. Gibberd and O'Toole describe her as a "frail eccentric woman, with her expressive, haunting eyes and who dressed unfashionably in long black clothes" (Gibberd & O'Toole, 242). Clearly Ruby was not affected by what others thought about her and she was not interested in following current conventions regarding clothes, lifestyle and music teaching. This was atypical for a woman of this time and sets her apart once again. In 1990 Jane Southcott interviewed Eileen Daly, a South Australian music teacher, who in describing Ruby Davy said "she was a funny old girl, Dr Ruby Davy, odd old bod...but she was a wonderful teacher and I know she was always, as far as I can gather, at loggerheads with the university" (Southcott, 1990).

Ruby pursued her career without any seeming regard for what was expected of a woman at this time. Allen, Hutchison and Mackinnon state: "During the nineteenth century, marriage was indeed seen as the natural state of women and it was expected that adult women would form their lives around it" (Allen, Hutchison & Mackinnon, 1989: 5). Ruby did not marry and Wilson tells a story which suggests that Louisa told Ruby that if she became involved with a man she would have to choose between her career and marriage (Wilson, 1995: 28). Obviously Ruby chose her career. Her establishment of the 'Society of Women Musicians in Australia' was a clear indication of her desire to promote and encourage women in their musical pursuits other than just performance. She wanted women's musical work to be given more exposure in the public venue and for their capabilities to be recognised as equal to men.

Throughout her career she opened four music schools, demonstrating a determination to be an independent career woman. Attitudes towards women pursuing their careers at this time were often disapproving, patronising and aggressive. Ruby's schools were all highly successful and she gained an excellent reputation as a music teacher. When she was teaching in Prospect, one student came from Melbourne to have lessons! She entered her students for the English rather than Australian exams. This set her apart from other music teachers who supported the Australian system. Her considerable success with her schools probably created some jealousy. This could account for the rumour which began after she went to Melbourne and opened her music school in South Yarra. The rumour regarded her association with a married younger man, but neither O'Toole nor Wilson were ever able to substantiate the rumour. If there was a relationship it is quite possible it was entirely innocent, but the innuendo was perpetuated.

Ruby is to be applauded for her success as a music teacher and the influence she had on the music world in South Australia and Victoria through the many students that she taught. Some of this success may be attributed to her atypical approach to life and career. She was not concerned about doing unusual things and teaching in her own way. She was not deterred by social expectations of marriage and children, or by the concern of keeping up with fashion, or 'kowtowing' to people who disapproved of her and her methods. It must be acknowledged that part of her success was due to the huge amount of support she received from her parents. When Ruby was teaching at her schools in Salisbury and Prospect, her mother Louisa provided her with continual support both in the house and in the school. Louisa took care of everything for Ruby, including the business side of the school. She did all the housework, cooking and cleaning and even taught the younger students. William ran his shoemaking business which provided for the family. He was fully supportive of Ruby's career, and the story goes

that he would tap nails and chant along to the tapping with 'Dr Ruby Claudia Emily Davy'. This level of support for a daughter's academic development allowed Ruby to pursue her career without any other concerns. This was truly an extraordinary situation for a woman at this time.

Ruby Davy was a very unusual woman, both on a personal level and as a professional music teacher. Her successful pursuit of a music career, opening four music schools, lecturing publicly about music, using teaching methods which were ahead of her time, disregarding the conventions for women at the time, and her incredible academic achievements makes her not only an atypical music teacher but an extraordinary woman. The reasons for her success as a music teacher are many-fold, but her confidence to do things the way she wanted, the support she had from her parents and the advantages which the women's movement opened up for her to go to university, are all contributing factors. Her personality was a significant factor, as this meant that her obstinacy gave her the ability and motivation to pursue her goals without being discouraged. Also, her single-minded approach gave her the motivation and enthusiasm to overcome the myriad of obstacles thrust in her path. Ruby's atypical approach was paramount in the successful pursuit of her career, however, like most of us, her personal family circumstances and changing social conditions assisted and influenced her career path.

Much of the work which has been done about Ruby Davy has been of a celebratory nature. Wilson's book tells us the story of Ruby's life and points to the fact that she has been inappropriately ignored by the historians. Various other sources already mentioned, tell us about her life and her music. However, more work needs to be done to analyse Ruby's place within the framework of women in Australian music and music education, their relationship to each other, the way they were affected by the social conditions of the time and the reasons they have been ignored. Davy's life and career require some critical analysis. The various support systems which were available to women such as Davy, need to be considered in order to ascertain the reasons for their success and how they managed to overcome the obstacles which they encountered along the way. As Gertrude Johnson said towards the end of her long and brilliant life on stage, "you should get one thing quite clear: nobody does anything alone. On your own, dear, you would die in a burrow" (Van Straten, 1984).

Endnotes

(1) Ruby's *Magnificat, Hymn of praise* and her composition for the Associate Diploma are housed in the Barr Smith library at the University of Adelaide
(2) The government web-site about Federation contains a lot of information relating to the history and events of Federation. www.centenary.gov.au/resources/history/federation-story.php
(3) The State library of South Australia has a web-site with information about the development and story of Women's suffrage in South Australia and Australia in general. www.slsa.sa.gov.au/int-pubs/women/index.html

About the author

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Umoja: Teaching African Music to Generalist Teacher Education Students

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This paper reports on the beginning stages of a pilot study which examines the teaching of rhythm— beat, metre, accent and duration—through the use of African music. Primary generalist teacher education students will be introduced to a selection of African children's songs and the impact on their skills, knowledge, motivation and attitudes to teaching music will be analysed. It is anticipated that engagement with a 'new' musical genre will enhance student understanding of rhythm as well as an appreciation of African culture and language. At the conclusion of the semester students will be invited to participate in questionnaires and interviews to assess how teaching music through another genre influences non-music specialist learning. This paper will outline the research design and also the literature on the use of non-indigenous musical genres in 'western' cultures. Issues of tokenism and cultural engagement will be addressed as will the choice of action songs which narrate the history and stories of a 'foreign' culture. The impact of applying Orff, Kodály and Dalcroze approaches to the teaching of African music will also be considered.

Introduction

This paper reports on a research project I am currently undertaking as a pilot study with final year generalist teacher education students. The focus is to teach the basic elements of rhythm (beat, accent, metre and duration) through the use of African music. As rhythm is a central element in music, the African term *Umoja* is used in the title of the paper and refers to the spirit of togetherness, which aptly captures the essence of rhythm. The impetus for this investigation grew out of my observations of students' interest and participation in the use of African music in an undergraduate non-specialist music education unit at Deakin University in 2001. The students in the present study have already completed Primary Arts Education 1 in 2001. That unit consisted of five weeks of visual arts and five weeks of music classes, each of two hours duration per week. The focus of the previous unit was to teach musical understanding, skills and pedagogy principally through the so-called "creative music" approach of Self, Paynter and Schafer which introduced students to the elements of pitch, rhythm, tempo, articulation, dynamics and timbre together with graphic notation. In comparison, the students currently undertaking Primary Arts Education 2 (PAE 2) are in the fourth year of their course and take the unit for an entire semester. They are introduced to the pedagogies of Orff, Kodály and Dalcroze through the teaching of recorder and classroom instruments. It must be noted that the students have a choice to elect dance, drama, visual art or music for PAE 2 in their fourth year and that not all students allocated to the music class have been given their first choice of art form.

My decision to introduce African music into this unit is based on my contention that engaging students with an unfamiliar but attractive musical genre such as African music may enhance their understanding of selected elements of rhythm, specifically beat, accent, metre and duration. The basis for this contention is that use of a non-western musical genre such as African music may provide:

1) a 'level playing field' for all students regardless of their musical background
2) greater motivation for learning because of its 'novelty' value
3) a means of reinforcing the use of kinaesthetic learning

4) a model for teaching practical activities and creativity
5) an impetus for the understanding of other cultures and music.

According to Nketia (1988), incorporating music of another culture may assist students to assimilate new elements and experiences into their own background knowledge and experience. He further claims that, through a process of accommodation, one is also able to establish a new tolerance to the style and musical culture. Nketia found "practical experiences of a simple aspect of the music process that we can manage, such as singing a simple song, clapping or stamping where this is part of the music or some simple movement, helps in our efforts to get to know and understand the music" (1988,103). It is anticipated that engagement with a 'new' musical genre will enhance student understanding of rhythm as well as an appreciation of African culture and language. The incorporation of African music will also hopefully increase motivation. At the conclusion of the semester students will be invited to participate in questionnaires and interviews to assess how teaching music through another genre influences non-music specialist learning. In this paper I will discuss the teaching of another culture, the role of music in African life, the teaching of African music to Australian students, the types of songs taught, the research methodology employed and finally offer some tentative findings from my experience so far with the project.

Teaching of Another Culture

According to Sadiki (2001), Australian education providers at the university level are well placed to be leaders in internationalising the curriculum and matching academic standards to peer institutions. The proposed incorporation of African music into PAE 2 is seen as a way of internationalising the curriculum rather than seen to be tokenistic. For the purpose of this paper, internationalisation will be defined as "the process of integrating an international/intercultural dimension into teaching" (Knight & de Wit, 1995, p.17). In most instances, internationalising the curriculum focuses primarily on incorporating "an understanding of international perspectives and competence in a global environment" (Deakin University, 2002, p.1). Deakin University proposes that the institution "prepares students to perform capably, ethically and sensitively in international and multicultural professional and social contexts" (2002, p.1). It further supports the integration and infusion of international and intercultural dimensions into teaching, research and service through a wide range of activities and strategies. This study aims at the use of musical product and explores the context of African music. According to Goodall (1992), this contextualisation is intended to overcome the problems of tokenism. She further contends that when meaning is absent we can have tokenisms. It is only when we move beyond our own framework and into the others' frameworks that we begin to contextualise the others' framework of thinking. It is within such a framework that I wish to place my teaching of African music. African culture was effectively unknown for this cohort of students, only two having visited Africa as tourists.

All of the students in the study are from Australia, but from a range of cultural backgrounds. It is hoped that the teaching of African music will not only teach content but also pedagogy and cross-cultural understanding. This aim is supported by Oehrle (1991) who argues that, by exposing students to other cultures and music, we also explore cross-cultural possibilities more fully, richly and critically than previously. She further states that a growing awareness of other cultures is not only more possible but also necessary (p.26). I believe that as global citizens we should embrace diversity and change in our teaching. The use of African music in the unit is seen as 'empowering students' creativity' and, by extension, their learning, understanding and skills. Carver and Tracey (2001) support this idea of empowerment that addresses the statements that students often make and the belief that reduces their confidence; for example, "I can't dance", "or sing", "or play", or "I am not an African".

Music in African Life

For an African, music is life and life is music from birth to death. African music and culture are inseparable. Du Preez (1997, p.4) states that "culture embodies the knowledge, values, norms, beliefs, language, perceptions and adaptations to the environment of a certain group of people". In my study, only cultural material from the African people of South Africa is used. The object of African music is not necessarily to produce sounds agreeable to the ear, but to "translate everyday experiences into living sound" (Bebey, 1975, p.115). Bebey states that "their aim is simply to express life in all of its aspects through the medium of sound" (1975, p.3). In African societies, it is through songs and dances that children and young people receive instruction about traditional customs and practices, obligations and responsibilities. They learn about members of their families, about important people, places and events of their community, their tribe and their country (Warren, 1970, p.12). African children are educated, grow and assume a place in the adult community through music. For example a lullaby may be sung to comfort a baby and also to teach reasons not to cry. Most songs convey a number of meanings and ideas simultaneously. Floyd (1987) makes the point that, to Africans, music is more than just listening and singing, it is an inherent part of existence at every stage of their lives and is an expression of that existence. Dargie (1996) supports this contention and adds that the child in the womb feels the mother's movement and dancing which after birth is continued when carried on her back. He argues that children are thereby exposed to listening and participation so that the ear, the sense of bodily rhythmic movement and the use of the voice for singing, all become part of an interwoven perception of all aspects of the music.

The basis of music education for the African is an oral tradition (Okafor, 1988, 1989 in Kemp & Lepherd 1992), which includes vocal and instrumental music interwoven with dance. African songs include all of the possible applications of folk music like lullabies, work songs, youth songs and, in South Africa, protest songs. Through the teaching of African songs, it is anticipated that students will gain an understanding of the culture and language of the African people. In this pilot project a selection of children's action songs from cultures of North Sotho, Zulu, Xhosa and Pedi are taught and simple rhythmic patterns such as poly-rhythms are employed.

African rhythm is exemplified by drumming, which plays a foundation role in African customs and traditions (Vulliamy & Lee, 1982). It is used to communicate messages, and to accompany traditional ceremonies; for example, to welcome a new-born child, to mourn the dead, to stave off famine, or to celebrate a good harvest. In traditional African music, there is no need for notation since the skills of drumming and the traditional patterns are passed on from generation to generation (Vulliamy & Lee, 1982, p.171). Rhythm plays a fundamental role in African music and is inseparable from movement. Campbell (2000), writing about John Blacking's experience of the Venda people and their music in South Africa, reports that "Venda music is founded not on melody, but on rhythmical stirring of the whole body of which singing is but an extension" (p.348).

The Teaching of Rhythm through African Music to Australian Students

This research pilot study focuses on the component program I developed which incorporates African musical ideas and repertoire with the teachings of Orff, Kodály and Dalcroze. The African repertoire employs singing, sol-fa, instrumental playing, moving and improvising, all of which resonate with the principles of the three methodologies. The African word *Umoja* is an umbrella term used to encapsulate the function that rhythm has in African music. Orff, like Dalcroze, found rhythm to be the strongest of all the elements in music and a logical starting point for any music making (Choksy, Abramson, Gillespie, & Woods, 1986).

The process being employed to teach students using an African musical repertoire was as follows. Firstly, students were introduced to the philosophies and teaching methods of Orff, Kodály and Dalcroze. Secondly, the application of their approaches was related to both Western and African repertoire. The general aim was to teach the concept of rhythm and its sub-elements (accent, beat, metre and duration) in conjunction with the prescribed book for the unit (Johnstone & Nye 1979) as well as through South African children's songs. A few of the African songs will be selected as examples for this paper and some parallels will be drawn to the teaching of Orff, Kodály and Dalcroze.

Listening examples were used to introduce and teach beat; students listened to both Western and African music (played on piano and compact disc) and were asked to use body percussion to illustrate the beat. In most instances they found this an easy task. The use of body percussion is a characteristic of African music and is inseparable from song. They enjoyed sitting in a circle and passing the stick to the beat (a typical African activity) and listened for 2- and 3-beat patterns. Students also experienced fast and slow beats through movement exercises (walk, run, skip, waltz), which is a foundation of the Orff and Dalcroze approach. Movement is fundamental to the entire Orff process; it is the basis on which all other learning rests (Choksy, Abramson, Gillespie, & Woods, 1986, p.96). Dalcroze uses movement in place and space as part of eurhythmics teaching. I used body movements to highlight beat and to introduce movements so that the students recognise that music is inseparable from movement in most African songs.

Accent in African music, unlike Western music, does not fall on the first beat of the bar—for example, **1** 2 3 4,**1** 2 3 4. In African music the accent may fall on different beats of the bar—for example 1**2** 3 4, 1 2 **3** 4, etc. Groups of 6, 8 and 12 beat patterns were later introduced to the student cohort and the tempo marking was increased as they gained confidence and motivation. Students performed in groups and analysed what they had heard and done. They began to realise that African music has special characteristics: African rhythm uses a regular pulse and metre but accents fall on pulses other than the first beat of the bar (Oehrle, 1987). They also began to be aware that African music is made up of cross-rhythms and the simplest form introduced was 2 against 3 and 3 against 2. Once students mastered basic rhythms in regular time, irregular rhythms were introduced to stress main beats and up beats. Dalcroze found that children unconsciously perform poly-rhythms between the upper and lower parts of the body—for example, bouncing a ball and walking as a means of realising 2 against 3 (Choksy, Abramson, Gillespie, & Woods, 1986). This was initially hard for my students to perform but they eventually coped by using body percussion only to achieve 2 against 3.

Once students were taught basic beat patterns, they were then introduced to the concepts of ostinato and bourdon, and were allowed to create their own patterns using non-melodic Orff instruments. Many students chose the drum to create their own rhythmic patterns or to accompany when songs were sung. The teaching of ostinato and bourdon was based on the principles of Orff, who stressed first, learning through imitation, then through improvisation (Choksy, Abramson, Gillespie, & Woods, 1986). This pedagogy is also characteristic of how African rhythms and songs are taught.

The teaching of duration was taught mainly through Kodály's adaptation of the French name system. Rhythm in a Kodály approach is taught by patterns, which are very similar to the process in African music. Most African rhythms are short repeated patterns that start at different points and are held for different lengths of time. French time names were a useful means of ensuring correct rhythmic performance. Students were also introduced to the movable doh system of sol-fa for singing melodies. The use of hand signs is not characteristic of traditional African music, but this system was introduced to the class to aid tonal memory when some of the songs were sung unaccompanied. They were also made aware that in many African schools, songs are sung from sol-fa notation and thus solmisation is part of the African culture of teaching and learning music. Stevens (2001) points out that prior to and

during the apartheid era the method of music teaching and reading used by Africans continued to be based on the Tonic Sol-fa system introduced during the nineteenth century. Students were shown examples of sol-fa and staff notation and had the opportunity to sing from both forms of notation.

Song Selection

Five South African action songs are referred to as examples (see Appendix 1). The songs were chosen because of their relationship to the Orff, Kodály and Dalcroze principles. The action songs were consciously employed not just as repertoire but also as a pedagogical medium. The notion of action (movement) in the realisation of a song has parallels with aspects of the three music methodologies. As earlier stated, movement is inseparable from song for Africans. It represents a useful parallel to Dalcroze's teaching about movement, which formed the basic mode of instruction to teach rhythm. In the latter, the body becomes a musical instrument and students respond through movement to what they hear, the musical concept of rhythm and its sub-concepts are internalised. Campbell and Scott-Kassner, (1995, p.191) supports this by adding that "movement and music are both concerned with time so the concepts of pulse, duration, accent and tempo is most obvious through movement".

In the Kodály approach students became aware of the relationship between 'mother tongue' native repertoire and the use of African songs. By using the folk songs of a particular culture, Kodály asserts that one is able to teach specific musical elements that reflect students' language and culture and therefore have immediate relevance which aids learning. In this instance only a few songs were taught and through this new repertoire, students also learnt about the culture and language of the different peoples of South Africa. The Kodály teaching strategy referred to as the "3 Ps'' by Susan Howell (nd), was used to model song teaching. This strategy involved, firstly, students being prepared for the element of rhythm through a repertoire of song and games. Secondly, being presented with a song which isolated the concept and its sub-concepts by identifying, naming and isolating it. Thirdly, practising the song and revising the new element. Students also incorporated hand signs and sang the songs in both sol-fa as well as in the African language in line with the mother tongue principle.

Instruments were also incorporated into the lessons to lessen students' feelings of self-consciousness related to singing. The Studio-49 type instruments are a distinctive feature of the Orff approach in which rhythm is seen as the strongest constituent element to music. Students accompanied the songs through body percussion and instruments; they improvised as well as played ostinati patterns. Anecdotal feedback suggests that they could see the transferability to the African song repertoire. By using the Orff approach students' awareness about "call and response" being fundamental to the teaching of rhythm became apparent. Campbell and Scott-Kassner point out that "spoken language is the natural gateway to musical rhythm" (1995, p.76). They further suggest that words and word phrases provide students with every component of rhythm—from the basic pulse to the multi-layered complexity of poly-rhythms (1995, p.76). This is in line with Landis and Carder (1972, p.81) who point out that "practice in speaking, chanting and clapping word rhythms prepares the child for the experience of combining rhythms to melody". From the students' perspective it was interesting for them to realise that the Orff tuned percussion instruments were originally based on African traditional instruments (Choksy, Abramson, Gillespie, & Woods, 1986, p.94).

Research Methodology

The research underlying this teaching program is intended to identify attitudinal changes in fourth year generalist teacher education students studying music. Specifically the confidence, competence and motivation of the subjects will be analysed. I will use both qualitative and quantitative methodology to

garner information. Van der Merwe (1996, p.283) points out that "qualitative research methodology lends itself to the description of opinions and attitudes and gauging the effect of one event or variable or another". Descriptive research according to Abeles, Hoffer & Klotman (1984, p.304) is part of qualitative research, which attempts to describe phenomena and trend relationships. It also correlates, compares and contrasts differences and similarities. Questionnaires and interviews are considered a subtype of descriptive research.

This pilot study is intended to trial both questionnaire and interview strategies. For the purpose of this research, questionnaires and interviews will be used to elicit current skills, knowledge, motivation and attitudes of students. At the start of the semester, all students were informed of the research pilot study and were also notified of their voluntary participation in both questionnaire and interview. All students registered for the unit were invited to participate in one anonymous questionnaire, administered by a research assistant during normal tutorial time, taking approximately twenty minutes to complete. The questionnaire employed both open and closed questions and students were also asked to identify their preferences. The questionnaire was intended as a snapshot of the class —their personal details, background in music, attitudes to music content taught in the unit and levels of motivation and enjoyment. It is recognised that this initial sample includes only thirty-five subjects. This was predetermined by the class size for the unit PAE 2. Thirty-five does not allow for the sample to be statistically significant. Therefore only inferences rather than statistically validated evidence can be drawn from the data when it is collated and analysed.

For a future larger study, a pre-test of the entire questionnaire and a post-test of the attitudinal section will be undertaken. The use of reflective journals and interpretation for students will also be employed. Interviews will be undertaken with students who wish to participate. Students will be selected according to their music background in order to gain a range of opinions and rich data. These students may wish to be interviewed as part of a focus group or individually. Questions asked in the interviews will be an extension of those asked in the questionnaire. Once the data is collated from both questionnaire and interview, the results will be analysed which will highlight strengths and weaknesses of the pilot study.

Preliminary Findings

In my own experience I found it to be both expedient and rewarding to teach African music to the 2002 cohort of fourth year generalist teacher education students. As Nketia (1988) points out, I—like many music educators—have selected music from my own country (South Africa) as a starting point to develop curricular material for a music elective course. Although the results of the findings from the questionnaire and interviews are to be presented at a future stage, it can be reported that students willingly participated in all classroom activities. Anecdotally, they were excited and enthusiastic about learning through practical activities based on the music and culture of South Africa. From my own observations and from the responses to questions asked in the class, the students' level of confidence and competence increased over the seven weeks and their willingness to participate also increased. They have acquired an understanding of Orff, Kodály and Dalcroze music teaching methodologies and an appreciation of how they relate to African music. By all accounts their knowledge, skills and understanding of rhythm also increased through use of African music. However, students did seem to have difficulty pronouncing the words of the African songs but the learning of rhythm (beat, metre, accent and duration) was clearly achieved and enjoyed. It is hoped that students will also have recognised the applicability of the selected music pedagogies to materials from many different cultures.

Conclusion

As pointed out by Campbell (2000) commenting on John Blacking's work in South Africa, there is indeed a strong relationship between African music and the Orff, Kodály and Dalcroze pedagogies especially through the relationship of movement and music learning. According to Campbell (2000, p.353), Blacking's empirical work with the Venda children has led him to conclude that Dalcroze's eurhythmics provides teachers with the means for the development of student musicianship by integrating the ear, the brain, and the body. He further states that the interrelationship of music and movement is integral to the realization of the principles of the Orff approach and the use of Kodály folk song and dance is yet another realisation of Blacking's observations with Venda children.

Through this study I hope to find out more about changes in students' attitudes about their levels of confidence, participation and competence regarding the teaching and learning of rhythm through African music. I also would like to know whether the inclusion of African music increased their level of motivation and whether learning through a 'new' genre may enhance their understanding, knowledge and skills. I assume that students' understanding and appreciation of African culture would have increased and through this they might have attained a greater level of tolerance towards the teaching of non-Western music. From the questionnaire and interview data I also wish to ascertain whether students gained a greater level of application and understandings of the Orff, Kodály and Dalcroze pedagogies through both Western and African repertoire.

This study will provide impetus for further research to be undertaken with undergraduate non-music specialist which will be linked to schools where students will teach rhythm (beat, accent, accent and duration) to primary school children on their practicum and will report on their teaching experience regarding the use of African action songs teaching the basic elements of rhythm. It is hoped that such an experience will not only provide school children with new music knowledge, understandings and skills, but it will also be used as an "education medium" through which one gets to know another music tradition (Nketia, 1988).

About the Author

Dawn Joseph was born and educated in South Africa and has taught music education at both primary and secondary schools in Johannesburg. During her teaching, she employed African music and found its application particularly effective for the teaching of basic music concepts.

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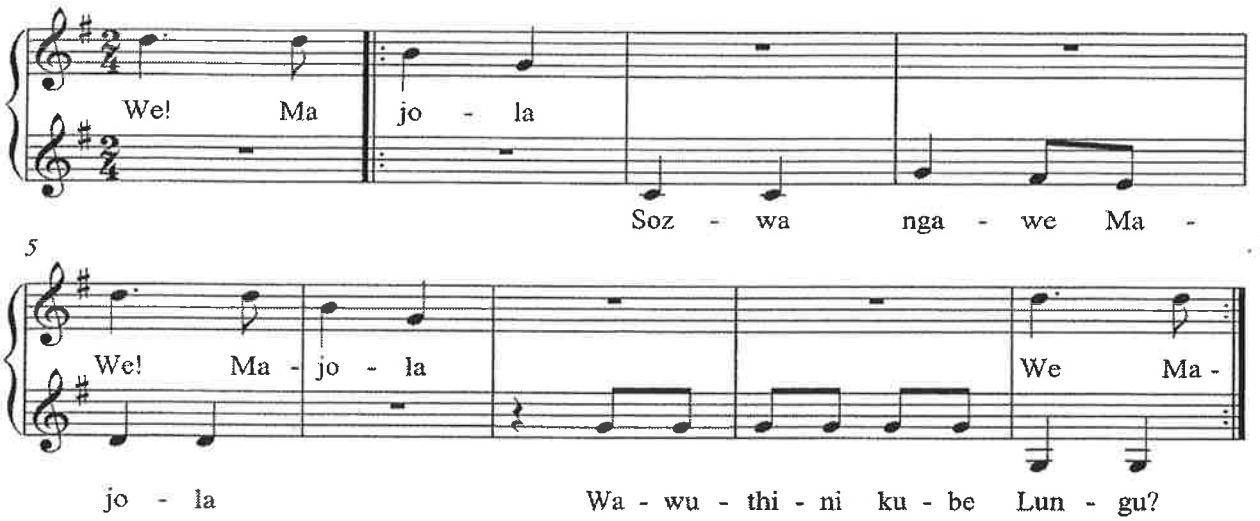
Appendix 1

We! Majola!

Zulu work song



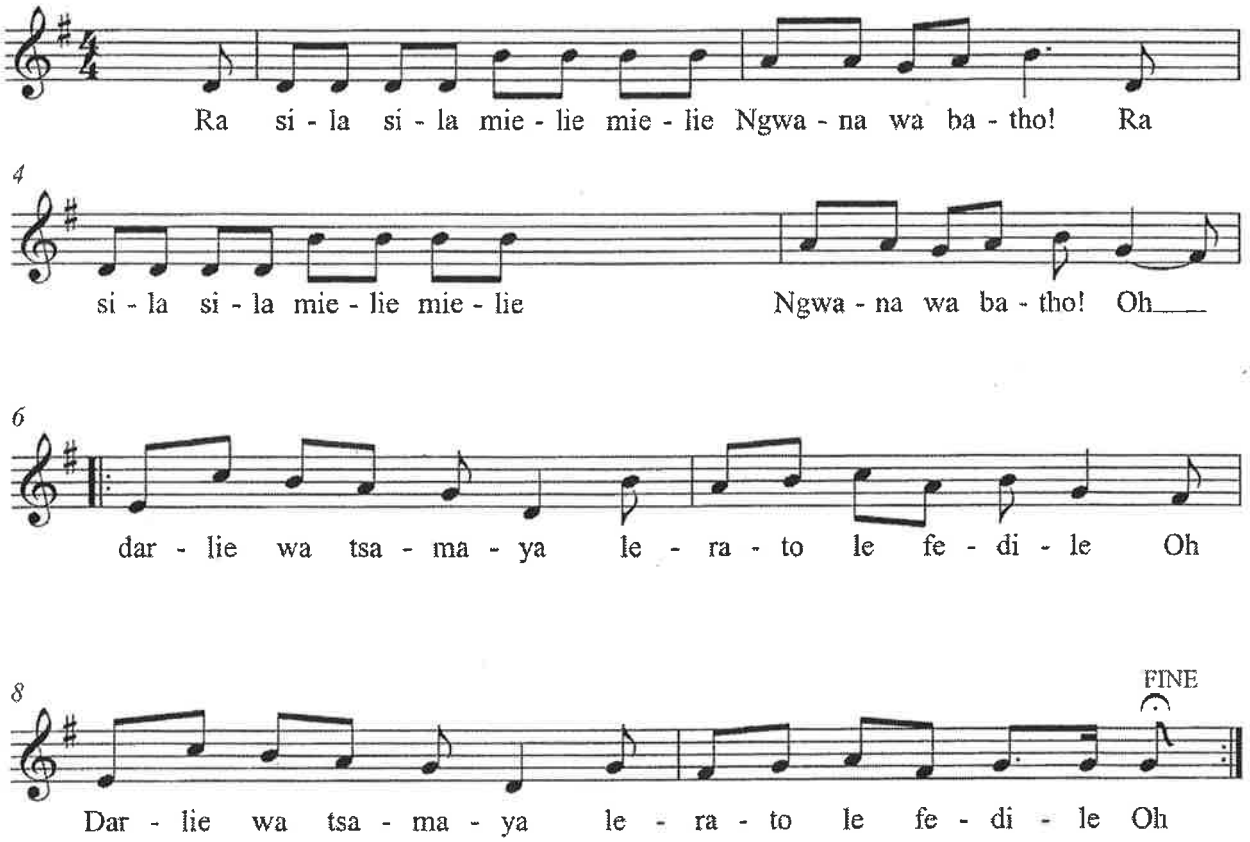
We Majola is a Zulu work song. It is an example of a "call and response" song. Students were initially taught this song by rote and were later shown staff notation in order to encourage them to read simple rhythms and notation. Students were also asked to improvise through body percussion or drum an ostinati as an accompaniment to the song. The Zulu words translate as follows:

Hey you, Majola!
Give an account of yourself
Hey you, Majola!
What have you been saying
About us to the foreman?

Appendix 1 (continued)

Ra Sila Mielie

Pedi song



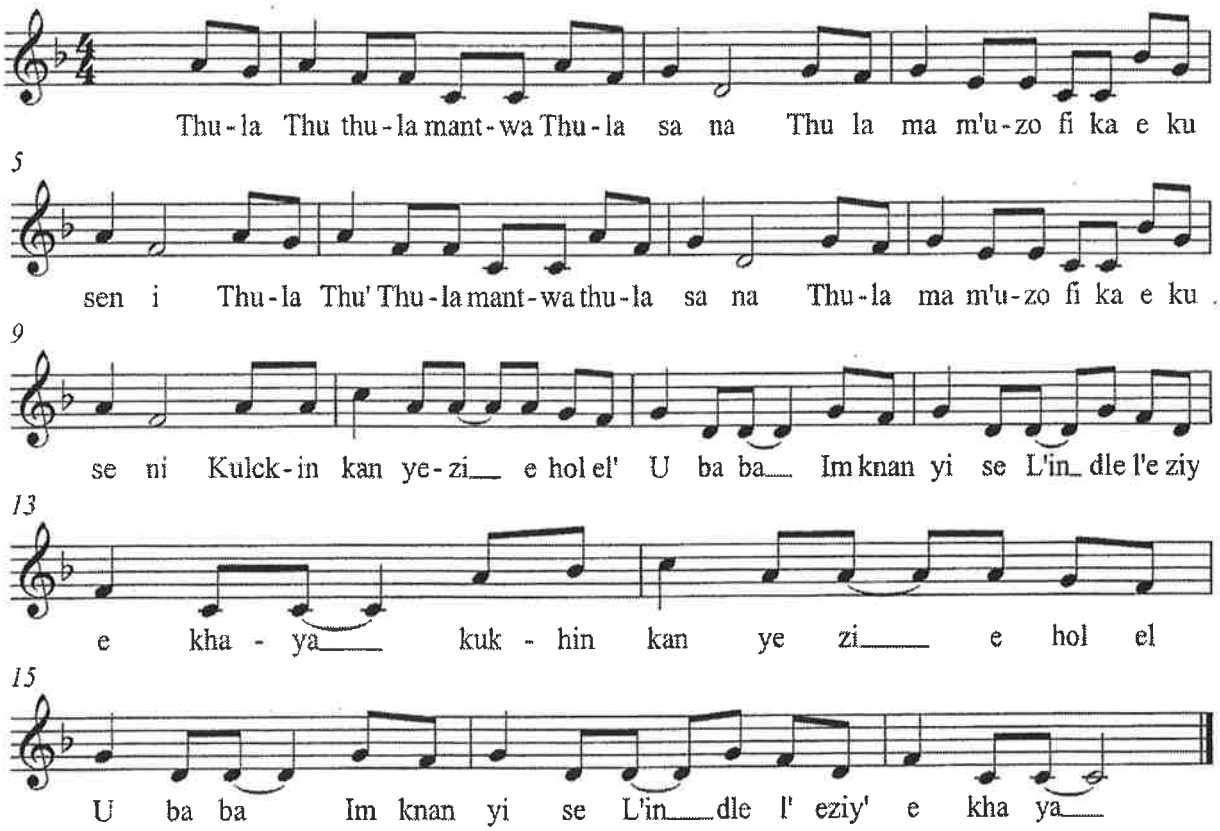
Ra Sila Mielie is a Pedi song illustrating the concept of repetition and simple rhythmic patterns. This song employs movement as part of its performance and tells the story of village life and the methods of threshing the mielies (type of corn). The movement used in this piece shows a displacement of accent on the second and fourth beat of the bar. It also demonstrates repeated notes for easy sol-fa singing as well as simple repeated rhythmic patterns in common time. The Pedi words translate as follows:

We ground and ground the mielies.
Poor child!
Oh darling left, the love was gone
Darling left, the love was gone .

Appendix 1 (continued)

Thula Thu

Zulu Song



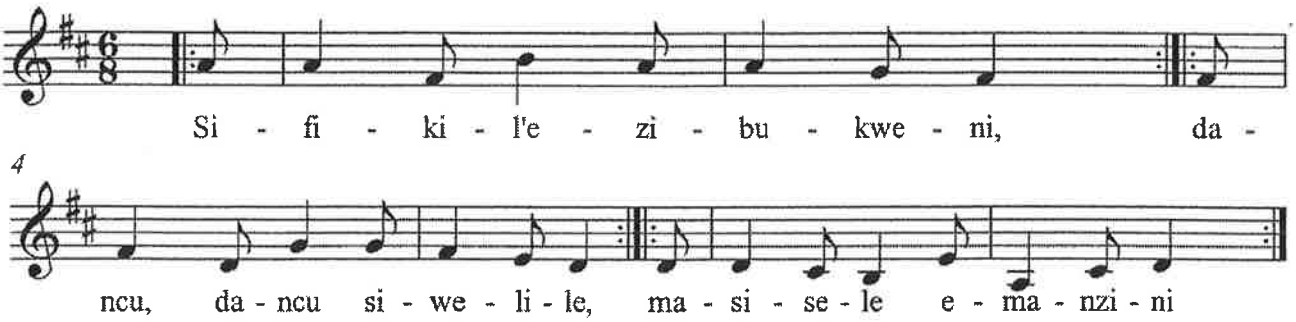
Thula Thu is a Zulu lullaby, taught using sol-fa and sung with Zulu words. It is a slower tempo and students can easily play ostinato accompaniments to it. Although it is in a major key, it is a sad story and the Zulu words translate as follows:

Hush, hush, hush child, hush child.
Mother is coming in the morning
There is a star guiding father
Lighting up the way home for him.

Appendix 1 (continued)

Sifikil' Ezibuweni

Xhosa Action song

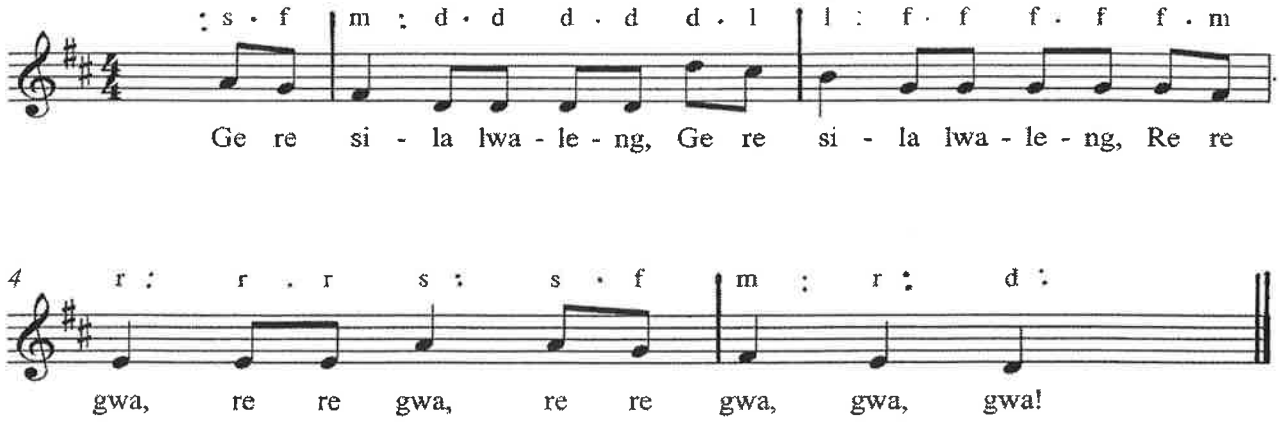


Sifikil'Ezibukweni is a Xhosa song written in compound time. Being an action song it teaches simple compound rhythms through movement. Students had to feel the 2 beat pulse as well as the 3 quaver subdivision of the beat. The Xhosa words translate as follows:

We have come to the dam
Hop. Hop. we cross the dam
Let's drink the water

Ge re sila

North Sotho song



Ge re Sila is a North Sotho song. It is a work song imitating a women grinding on a grindstone. Students were allocated into two groups to sing it as a call and response song. This song was chosen because of the easy repetition of words and basic rhythmic structure. Students had to sing using sol-fa, North Sotho words and Kodály hand signs. Though this was quite a challenge for them, they were able to also do movements to the song by placing the accent on beat 2 and 4. The North Sotho words translate as follows:

When we grind on a grinding stone
We say grr, we say grr,
We say grr, grr, grr!

Single-sex classes and technology: Remedies for ineffective secondary level classroom music programs?

Dr Anne Lierse, *Melbourne High School*

It is not my intention in this paper to revisit the research showing problems in our classroom music programs in relation to effective outcomes. As revealed in research including the 1995/6 by Lierse, (1999), and former studies, these included: lack of student interest, teacher stress, limited time for music on the timetable, and lack of resources. Instead I speak more from the position as a practitioner seeking pedagogical solutions to the teaching of the core music curriculum to secondary school students.

Introduction

I hope this paper will be controversial, as we desperately need discussion and debate at this time. We need this debate because so many of our school music programs have been shown to be limited or ineffective, particularly at secondary level. Regrettably, past research has shown that this has always been so. Research has also shown that music classroom tuition in many schools has been the victim of school organisational structures that have worked against the effectiveness of music programs. For these reasons, and for reasons concerned with the perceived value of the subject by students, it has been widely accepted that classroom music, particularly at middle school levels, is one of the hardest subjects to teach.

In recent years much attention has focussed on the underachievement of boys, particularly in the middle years of schooling, and research is producing evidence that there are advantages in separating girls and boys for some aspects of their education. In addition, the development of music technology has made great progress in accommodating the needs of students in music literacy, including composition, and has proved to be a most effective teaching tool and motivator in the music classroom.

As a practitioner seeking pedagogical solutions to the problems with classroom music programs revealed in a previous Victorian study into the Effectiveness of Music Programs in State Secondary Schools (Lierse, 1999), I propose two theses. Firstly that the core and basis of our classroom music instruction should be carried out in a computer music laboratory, and secondly that we should explore the benefits of teaching classroom music in single-sex groupings, particularly at middle school level.

The changing role of teaching and learning in a knowledge economy in the 21st century

> *New approaches are needed based on broader conceptions of young people's abilities, of how to promote their motivation and self-esteem, and the skills and aptitudes they need. Creative and cultural education are fundamental to meeting these objectives.* (National Advisory Committee on Creative and Cultural Education, 1999, p. 9)

It can be argued that the information revolution has virtually caused the crowded curriculum. It has, without doubt, changed the way students' regard the value of the subjects they take at school in relation to their interests, and in eventually finding a job in the workforce. At secondary school level, it would seem that classroom music has always had a problem in these areas. In relation to interest in classroom music studies, surveys in 1977 (Education and the Arts, pp. 80 –81), found that 78 per cent of student rated listening to music as their most preferred leisure activity yet ranked classroom music

number 53 in their preferred subject at school. In 1995/6, Lierse found that 98 per cent of students rated listening to music as their most preferred leisure activity, yet classroom music was now the least preferred secondary subject at junior secondary level (Lierse, 1999 pp. 211 – 214).

If we briefly step back in time and revisit the secondary level music classroom in the 1970s, 1980s and 1990s we can get a glimpse of why this is so. The inflexibility of school organisation in relation to group sizes, the limited staffing and resources available, and the resultant difficulties in accommodating the needs of all students in the group, are indeed still challenges faced by music teachers today.

The traditional structure of classroom music settings commonly found in government secondary schools includes:

- Grouping classes according to form groups with 26 or so students. These students bring with them a diverse range of musical experiences and skills ranging from no former music experience to advanced levels of instrumental expertise, not to mention cultural experiences. The range of intellectual abilities is also extreme in many cases, as are attitudes towards music and music styles.
- The music room is also used for other subjects so it is set up with tables and chairs
- Limited instruments and equipment are available. In 1996, 30 per cent of schools had no access to the use of computer music technology and another 23 per cent had limited or occasional access (Lierse, 1999, p. 179)
- The absence of an appropriate music curriculum to cater for this diverse range of students. The introduction of the CSF was an attempt at a curriculum but the diversity of situations in schools limited its usefulness. A survey of Victorian Government Secondary School in 1996 found that only about five schools were in fact teaching the three areas of the CSF at each year level (Lierse, 1999 p. 190).
- Inadequate time on the time-table to achieve something really meaningful.

Consequently, teachers were (and still are) faced with decisions as to where to pitch the lesson, inevitably neglecting top and bottom ends of the class so as to cater for the majority of the students. Thus slow learners, uninterested students, and students who were musically literate and talented were bored out of their minds. Most often teachers spent far too much time in class control, quieting the restless and vocal boys who required a different approach and music curriculum to the girls. It is not surprising that so many music teachers quickly 'burnt out' or 'got out' very quickly. In the 1980s it was reported that the expected life of a classroom music teacher was about three years.

In the UK Swanwick (1988) found that music suffered the second largest decline in interest in students between the ages of 8 and 15. The situation in Victoria in the mid 1990s, following a 20 per cent cut in the education budget, was to see classroom music targeted for cuts in about 50 per cent of schools. In some cases the core component of classroom music was cut altogether or reduced to a token term of 10 lessons only. As reported by Principals in a 1995/6 study of music programs in Victorian government secondary schools (Lierse, 1999):

- *Music programs are precarious because success depends on the teaching personnel because it is their energy and enthusiasm that drives it. Because of this, these teachers are susceptible to burnout (p.184).*
- *The two most difficult subjects to teach are LOTE and music. If you get great teachers you win. If you get ordinary teachers you lose (p.196).*
- *To survive they have to be excellent (p. 196).*

Computers have changed the way students learn and their expectations in the classroom

Coming back to the 21st century, in this technological age we are quickly realizing that students will not tolerate being 'bored' by courses that do not interest them, excite them, entertain them, are not pitched at their level, or do not challenge them. They are about instant gratification and not inclined to want to spend long periods of time developing skills they have not chosen to develop. However, they are curious, excitable, fearless, experimental, like change, and in many cases naturally creative. They also want to be successful at what they do.

In the last 10 or so years, schools have embraced technology as a learning tool in most subject areas and the music departments which set up technology laboratories have witnessed a complete change in students' attitude towards classroom music as well as a growth in music literacy skills and composition. As Dale Spender (2000) reminds us, information technology is a new form of power and impacts on our lives on a daily basis. It is the 'net' generation.

Computer assisted learning is a powerful tool because:

- It combines visuals, and sound with limited print
- It is interactive
- It is not isolating but highly social
- students can fast/track the print across a page
- it is not memory dependant – click backwards and forwards - recheck
- students' have little problems with decoding information
- there is no entry barrier
- students forge their own meaning
- it is processing - doing – information differently and not studying silently
- it is democratic
- it is empowering
- students don't always need someone to teach them
- it is hard to fail and easy to feel like a winner

Computer assisted learning focuses essentially on what music is – our sound world – creating, making and presenting music.

For students, especially boys, computers are **their** world and the computer music laboratory offers the fore-mentioned benefits to students and more. In the music computer classroom, barriers that previously separated music teachers and students, such as *their* music and *my* music, no longer exist. At any entry level to music education, whether it be Year 2, 7, 9 or 12, the students can make and hear their own sounds and then play them back and make changes. They can be creative and at the same time they are learning about the language of music and sound production. Students can be given time to be creative. This rarely happens in any other subject. Music literacy can evolve from carefully planned developmental activities, but this need not be the only aim of the music lessons. Students enjoy sharing their endeavors with their friends. They can work at their own level of experience and progress at their own speed. They are always successful.

In the computer music classroom, teachers have time to get to know each of their students individually as they move from student to student to offer help and advice. They have time to listen to their students' comments and hear their creative endeavors personally. This is important to students. They can also successfully teach groups of 28 students at a time in a no stress situation and even change students' former negative attitudes towards classroom music.

Computer aided instruction is also a remedy for the negative aspects of ineffective teaching and learning practices such as teacher-talk dominated lessons. Edwards puts it so well:

> *The teacher stands in front of the room and blahs all over the place – blah, blah, blah. The sea of blah fills the room and students bob up and down in this blah. Every now and again they go under and take a gulp then bob up again for air, and then down again.* (Edwards, 2000, p. 4).

The following self-evaluation comments were made by Year 9 students after one term of instruction at the writer's school, a Year 9 –12 public boy's school. These particular students had previously had no classroom music experience and did not play a musical instrument. As a semester core subject they attended two lessons each week in the computer lab and one in a general classroom for listening and analysis. They also had a year-level group singing lesson each week throughout the year.

> *Since I began at* [name of school], *I have been given a whole new out- look. The computers have been great. I feel working on the computers have taught me more about music in one term than I could learn in a classroom in three terms. My attitude is now excellent but I lack musical ability.*
>
> *I am quite impressed with my progress in Music brought about especially by being able to compose my own pieces on computer - learning all the notes in revision for myself. I especially enjoy the sessions in room [computer room], an excellent method of teaching the basis. I was quite confident with my project, and enjoyed the high levels that I was to aim for, with the addition of essay writing, philosophy, to general music basics. ... I am extraordinarily happy with [school's name] music program this year.*
>
> *I have learnt a great deal of music in class. Such topics as styles and period were interesting to investigate into, while learning about pitches and beats taught me more about my voice. I particularly enjoy classes in the computer lab. as using the computers to compose pieces is something I have never done before. Music is a relaxing class which lets me take off all the stresses which the other subjects give, for a period.*
>
> *Before music started I knew hardly anything but now I know heaps more. I enjoy the computers because you can just click on a note and put it there and listen to it. I like music a lot especially on the computers. It relieves all the stress from other subjects. I enjoy the rhythmic rondos and I'm doing well in it.*

At this school classroom music has become one of the preferred secondary school subjects and electives. Approximately 180 out of 325 Year 9 boys, (including the students above), chose to study one of the four music electives offered in Year 10 in 2000. The number of VCE elective students in 2000 for Units 1 –4 was nearly 90.

A case for single-sex music class instruction

The writer's experience in teaching at single sex schools (boys and girls) and coeducational schools, reinforces recent research findings which support single sex settings. Research evidence suggests that co-educational settings are limited in their capacity to accommodate the large differences in cognitive, social and developmental growth rates of boys and girls, particularly between the ages of 12 and 16 (Rowe, 2000) Watterson *et* al., 1999). However, Rowe is quick to add that it is teachers that make the difference, not the gender composition of the classes or schools. He argues that what really matters is quality teaching and learning, supported by strategic professional development.

In relation to music education, the separation of boys and girls for music classes for physiological and behavioral reasons has resulted in enhanced learning, improved attitudes, and a de-stereotyping of

the music classroom. A number of empirical studies have highlighted problems emerging from sex-stereotyped musical behaviors. Studies of Abeles and Porter (1978), and Delzell and Leppla (1992) and Harrison (2000) found a masculine-feminine continuum of instrument choice. Singing was perceived to be feminine in studies by Bartle (1968), Harrison (2000) and Hanley (1998). They found most choir members in co-educational schools were girls, and boys who sing are seen to be feminine by implication. Green (1993, pp. 219 – 53) argues that boys and girls tend to restrict themselves to certain musical activities for fear of intruding into the other sex's territory. On the other hand, founded on anecdotal evidence, Harrison suggests that in single-sex boys schools boys did sing in choirs and listed a number of boys' schools in Australia which had a high level of participation in solo, community and choral singing.

In relation to music styles, Hargreaves (1995) found that girls were generally more tolerant than boys. According to Hanley (1998), classical music was considered more feminine, and students who pursued classical music were viewed as "weird" or "sissy". Peer group influences on musical preferences was also an influential factor on classroom attitudes towards music instruction. Boys are so desperate to be accepted by the male dominance group that they will do things against their desires in order to be part of the group.

Willis (1999) alerts us to the need to ensure that our teaching in the arts and music encourages in fact a stimulation of the senses. He argues that lack of practical work, closed end outcomes, and regimentation of music ensembles can make little difference to sensitivities. He argues that we need to be reaching into the souls of boys through musical activities that allow for powerful sensory expression.

Different maturity levels of boys and girls

There has been considerable research into the brain functions of both girls and boys, the results presenting a strong case for the separation of boys and girls for academic subjects. Leonard Sax studied the neurological differences of the brain and found girls and boys develop and process information in different ways. They do not even use the same region of the brain to do mathematics homework. The brain of a six-year-old boy was found to look a lot like the brain of a four-year-old girl. By age 17, boys' brains looks a lot like those of an eleven-year-old girl and the catch took up to thirty years. Sax believes that the boy who does not conform to sex-role stereotypes is the boy who needs the all-male school the most. It's in the co-educational schools, he argues, that you get this process of gender intensification – the 'sissy' is going to be picked on. It's in the single-sex schools, paradoxically, that the boy who likes drama and art and music will do best (Sax, www.upi.com).

Teachers of junior secondary music classrooms are aware of the notable different maturity levels between the boys and girls. Whilst girls enjoy quiet listening to music, learning music notation, and generally participate in performance (including singing) in an orderly way, most boys are seeking fun at any expense. Boys need to have frequent changes of activity and be physically mobile. It is a challenge to the teacher to keep boys on task and singing is more often than not a total impossibility in many classes. Yet single sex classes can work amazingly well.

In a recent study visit to USA, where public education is almost exclusively co-educational, the writer found growing support for the formation of single-sex schools based on the results of outstanding outcomes of a number of experimental schools. One such school is the Young Women's Leadership School in East Harlem which opened six years ago for girls with disadvantaged backgrounds. The school now has 1,200 girls on a waiting list for a handful of places. What is outstanding is that every member of the first senior class passed and was accepted by a four-year college. This year there were 550 applications for 60 openings in 7th grade.

Thurgood Marshall Elementary School in Seattle is another success story. Not able to curb the huge social behavior problem with the boys, the Principal experimented with a number of single-sex classes with amazing results. The suspension of boys dropped dramatically (30 discipline referrals a day to 1 or 2), and the test scores shot up. Compared to 25 percent of boys passing in the co-ed class, now 75 percent of boys were passing. The girls stopped trying to impress and irritate the boys, and teachers could have frank discussions without embarrassing the opposite sex. "And the boys didn't feel it was not cool to learn which is a real peer-pressure thing in the city" the Principal stated.

Some critics argue that these outstanding results can be attributed to innovative teaching techniques, passionate teachers, smaller class sizes, an aggressively supportive atmosphere, strong leadership and strong parental support, rather than the single-sex factor. No doubt these factors are very powerful and ideally should be present in all schools. However, there is increasing evidence to suggest that the pedagogical needs of boys and girls are different. They mature at different ages, what turns on their interest is different, and the way they should be assessed is different. They also work better when not distracted by the opposite sex.

Research compiled by Brighter Choice Charter School (June 2002) clearly shows that there are indisputable advantages of single-sex education, particularly for poor and minority boys, and for girls. It is argued that:

- Single-sex schools remove boy-girl distractions and create a culture that values academic achievement above social status.
- Gender differences seem related to the expectations educators have and the way they teach
- Boy's schools tend to allow boys to be who they are and are more willing to embrace the differences, whereas in coeducational schools a 'masculine' image is more stereotypical (such as being tribal or non-emotional)
- Boy's schools can more successfully succeed in creating a learning environment where it is cool to read and write and enjoy listening to and performing music
- Modes of assessment need to be different for boys and girls to encourage success. We need to manipulate the context of questions that can affect scores

Linda Starr, in her article 'Girls and Boys Together', claims:

- Girls in single-sex schools demonstrate greater success in science and math, develop more self-confidence, are more likely to exhibit leadership qualities, and pursue advanced degrees at a higher rate than girls who attend co-ed schools.
- Boys in single-sex schools show an increased interest in art and literature and, are not distracted by the presence of adolescent girls, are better able to focus on their schoolwork and are less likely to show off.

Conclusion

Two remedies for schools with struggling classroom music programs have been presented. Each has proved to be effective in numerous school settings both in Australia and overseas.

As argued by Rowe (2000), teacher professional development is most crucial so teachers understand the needs of boys and girls and their learning styles. This also applies to computer literacy where governments (in Victoria) are at this time providing incentives, particularly for projects assisting the middle years of schooling. The introduction of single-sex classes in co-educational schools is a major educational philosophical shift. However, as music teachers we must explore methods, strategies and materials that engage students' interest so music learning can be facilitated. Music is not a mere adornment of life, it is the basic manifestation of being human. As Plato said:

Music training is a more potent instrument than any other because rhythm and harmony find their way into the inward places in the soul, on which they mightily fasten, imparting grace and making the soul of him who is rightfully educated graceful...

About the author

Dr Anne Lierse's interest in the quality and effectiveness of music education in Victoria stems from her teaching and coordinating experience at primary, secondary and tertiary levels; her work with the Board of Studies in curriculum development, research and evaluation; and as an assessor of VCE music studies. More recently Anne has become involved in research into the benefits of single sex education in the music classroom. A former Director of Music at Blackburn High School, Anne is head of piano and teaches VCE music at Melbourne High School.

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Queensland's music outcomes: building pedagogical bridges

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In June 2002, *The Arts Years 1 to 10 Syllabus* was launched by the Queensland School Curriculum Council, in which five separate arts disciplines were brought together within a common conceptual framework based on an outcomes approach. The music outcomes in this syllabus identified a sequential development of skills and understandings across eight developmental levels over ten years of schooling.

There is a clearly identifiable link between the pedagogical expectations implicit in the music outcomes and the teaching and learning practices in many Queensland schools. These practices have been shaped to a large extent by the history of music curriculum development managed by The Department of Education, most notably the Queensland Music Program (QMP), which provided the basis for the *Music Syllabus and Guidelines Years 1–7* (Department of Education, Queensland, 1996).

Secondary music programs (Years 8–10) have not had the same systemic, school-based curriculum development to provide pedagogical guidance to teachers. This has resulted in a plethora of teaching and learning practices in lower secondary classrooms, many of which may be more experiential than developmental in approach and which may have little reference to the types of music programs common in primary classrooms.

This paper discusses the challenges surrounding the implementation of the Music strand of the new syllabus for secondary teachers within the context of emerging trends in pedagogical reform in Queensland, and identifies several areas where research is needed to inform classroom music teaching practice and to guide teacher training programs.

Background

To be a secondary music teacher in Queensland in the early 1990's was a fairly straightforward matter. The first year of high school for students (Year 8) was generally considered as a 'tasting' year — for 80 minutes each week, teachers could teach any type of music program they wanted, to give students a 'taste' of music. There was no syllabus or curriculum guide to direct or constrain content or methodology, and no philosophical framework to suggest the nature of the relationship with the primary school music program.

The Board of Secondary School Studies, which had provided a Junior Music Syllabus for Years 9–10 in the mid 1980's, had been transformed into the Board of Senior Secondary School Studies and had relinquished responsibility for Junior Secondary curriculum development. Schools — and teachers — were on their own. Understandably, most teachers looked to the Senior Music Syllabus (Years 11–12) for an organisational framework for their programs for Years 9 and 10 and used the vocabulary, assessment techniques and teaching strategies from their senior classes. Secondary pre-service teacher training programs tended to follow suit.

While the concepts of Key Learning Areas and Years 1–12 curriculum approaches had emerged in the 1980's, for teachers in schools these had little impact on their everyday lives in the classroom. The advent of the Queensland School Curriculum Council (QSCC) in 1997 heralded a significant shift in policy and practice for Queensland education. Outcomes-based syllabuses had arrived for the

compulsory years of schooling, structured around the nationally-agreed eight Key Learning Areas and based on a common philosophy.

The QSCC Arts Curriculum Development Project began in January 1998 with the development of a Design Brief that would frame Queensland's interpretation of an outcomes approach for education in 'the arts' across Years 1–10, where previously there had been a Music Syllabus and Guidelines Years 1-7 (1996) and a Junior Secondary Music Syllabus, in addition to syllabuses and curriculum guides for the other arts disciplines.

Following wide consultation and an exhaustive trial and pilot process, the new Years 1-10 The Arts Syllabus, Sourcebook Guidelines with accompanying sample modules, Initial In-service Materials and interactive CD-ROM were launched in June 2002. Schools and school systems now face the challenge of implementation. Government policy for state schools requires that the core learning outcomes form the basis of curriculum planning and that they are the starting-point for decisions about appropriate student learning experiences (*Years 1-10 Curriculum Framework for Education Queensland Schools: Policy and Guidelines*, 2001).

While this curriculum development process was taking place, the Department of Education (now Education Queensland), began a comprehensive school reform process based on a joint research project with The School of Education at The University of Queensland. The findings of this project (*The Queensland School Reform Longitudinal Study Final Report*, 2001, QSRLS), together with newly-developed government policy (*Queensland State Education - 2010*, 2000), focussed attention on productive approaches to classroom pedagogy and on ways to improve the quality of teaching, learning and assessment. The final report of the research project identified that

> While the actual pedagogical relationships between basic skills instruction and productive pedagogies should be the subject of further research and debate, this Report shows that an overemphasis on basic skills in policy rhetoric, teacher belief and classroom practice may in fact have counterproductive effects in generating productive performance. There is also a key issue of a generic difference in patterns of pedagogy between primary and secondary schools. There was a significant drop in use of more productive pedagogies from Year 6 to Year 8, particularly in lower socioeconomic areas. Better pedagogical practices were found in upper rather than lower secondary classes. (p. xv).

Whatever way we choose to look at it, teachers in the lower secondary school are facing a complex situation in a period of profound and rapid change. For music teachers, there is an added dimension to the situation. Productive Pedagogies, as outlined in the QSRLS and now being promoted in schools, is based on a pedagogical paradigm that may not take into account the essential nature of learning in music and may not value the student behaviours that demonstrate musical higher-order thinking. There is a pressing need to identify what is involved in higher-order thinking in music and the teaching and learning strategies that will promote it so that music teachers can engage in the dialogue with their colleagues and advocate for policies that are inclusive of best teaching practice in music.

The purpose of this paper is to investigate the potential conflict between the two pedagogical paradigms, in terms of the types of knowledge and understandings that each considers indicative of intellectual quality. It discusses the extent to which each paradigm accommodates learning processes and teaching strategies that may promote musical thinking and learning. It also considers possible implications of these issues for music teachers.

The conceptual framework for Queensland's music outcomes

In Queensland syllabuses, an outcome is defined as a statement of what students know and can do with what they know. Each outcome has a 'know' and a 'do' aspect, requiring the development of certain types of knowledge and memory. In *An outcomes approach to the Queensland Years 1 to 10 curriculum: Key questions* (2002), three ways of categorising knowledge are identified and described and are reflected in the outcomes.

> **Declarative knowledge**:...knowing about facts, impressions and procedures, and knowing that certain principles hold. Declarative knowledge is structured hierarchically from a large base of facts and impressions that lead to conceptual and theoretical understandings that remain long after many facts are forgotten.
>
> **Procedural knowledge**: ...knowing how to do something, or how to use declarative knowledge. Procedural knowledge contains the discrete steps or actions to be taken and the available alternatives to perform a given task. With sufficient practice, many aspects of procedural knowledge become automatic, thus allowing a person to perform a task without conscious awareness.
>
> **Conditional knowledge**: ...knowing when, where and why to use or apply declarative or procedural knowledge. Conditional knowledge results from reflective practice following the use of declarative and procedural knowledge in many different situations. Reflection produces an awareness of commonalities between situations and of the appropriateness or otherwise of applying principles or procedures to a new situation. (p. 7).

For music, it is not always easy to differentiate between these types of knowledge. Declarative knowledge (knowing 'that') involves an understanding of theoretical concepts that underpin composition, performance and listening. However, a theoretical understanding of musical concepts such as harmony, musical structure, pitch and so on does not, in itself, make a functioning musician. Much of that declarative knowledge is not only developed by, but is expressed through procedural knowledge. Janet Barrett (1989) describes it as a process of acquiring a "web of content knowledge and thinking skills which expands and elaborates as the learner becomes capable of independent musical thought. In turn, developments of thought are demonstrated in musical behaviours, which become increasingly more refined and necessitate further cycles of content knowledge acquisition served by thinking skills resulting in further action" (p. 48). Content and skill cannot be separated. "Content in music cannot be studied without applying some specific level of skill, nor can skill be exercised in relation to music except as it is applied to specific content" (Walters, 1992). 'Knowing that' and 'knowing how' are mutually dependent and symbiotic, rather than hierarchic.

Procedural knowledge has particular importance for musicians. Many of the fundamental skills of musical thinking involve decision-making and problem-solving activities that are determined by the identification, comparison and manipulation of patterns in sound. These patterns include melody, rhythm, harmony and so on. The work of Sloboda and associates (Sloboda, 1985; 1988; Sloboda, & Davidson, 1996; Sloboda, & Parker, 1985; Sloboda, Davidson, Howe, & Moore, 1996), Serafine (1988), Campbell (1986; 1991), Edworthy (1992) Fiske (1984, 1992, 1993) and others support the significance of patterns in music cognition. Fiske formulated a theory 'that music cognition consists in part of a generic decision-making mechanism that is concerned with detecting, identifying, discriminating, and evaluating inter- and intra-pattern relationships in tonal-rhythmic material' (1992, p. 371). The brain compares the patterns in order to discover the function of one pattern as it relates to

another. The result is the listener's comprehension of pattern repetition, variation and development, and the introduction of new tonal-rhythmic material.

This type of knowledge needs to be available to the musician automatically, and sometimes unconsciously, because it is often the basis for immediate responses and decisions. The development of automaticity of thinking processes involves memory. The retention of patterns and processes in long-term memory is fundamental to the proceduralisation of knowledge and it requires experience of, and practice with, those skills and processes in a variety of contexts. The skills of transfer and application associated with conditional knowledge allow musicians to apply knowledge to new and unfamiliar situations by drawing on principles and generalisations embedded in their acquired procedural and declarative knowledge.

Closely associated with this are the notions of 'levelness' and 'nestedness' used by the QSCC to create learning continua in the sequence of core learning outcomes in the syllabuses. As described in *The Arts Years 1 to 10 Sourcebook Guidelines* (2002), outcomes are conceptually linked from one level to the next to form a continuum of learning across ten years of schooling, progressing from:

- novice to expert
- immediate and familiar to distant and unfamiliar
- consideration of a single aspect to consideration of multiple aspects
- concrete to abstract
- simple to complex concepts
- simple to complex processes
- recognition and description to in-depth analysis. (pp. 17–18).

'Nestedness' is the term used to describe the relationship between the outcomes in each level and across the levels. 'The sequencing of core learning outcomes based on each key concept, organising idea or process is such that each level is "nested" within the following level.' (*Key Questions*, p.23).

Underpinning these principles is a fundamental pedagogical framework in *The Arts Years 1 to 10 Syllabus* that is based on a learner-centred approach to education.

> A learner-centred approach to learning and teaching views learning as the active construction of meaning and teaching as the act of guiding, scaffolding and facilitating learning. This approach considers knowledge as constantly changing and built on prior experience.
>
> A learner-centred approach provides opportunities for students to practise critical thinking and creative thinking, problem-solving and decision-making. These involve using skills and processes such as recall, application, analysis, synthesis, prediction and evaluation. All these contribute to the development and enhancement of conceptual understandings. A learner-centred approach also encourages students to reflect on, and monitor, their thinking as they make decisions and take action. (p. 10).

For Music, this meant

> making music and developing the ability to think and express themselves in sound. Through immersion in repertoire from various cultural and historical contexts, students learn to aurally and visually identify, respond to and use the elements and patterns of music. This develops the ability to hear what is seen and see what is heard. (p. 16)

Thus, by combining the notions of 'levelness', in which students are developing expertise and increasingly sophisticated understandings, and 'nestedness', in which students who are demonstrating

an outcome at one level are continuously reinforcing the understandings of the related outcomes at the previous levels, with a learner-centred approach, which emphasises learning by doing, a pedagogical paradigm has been established within which secondary music teachers must work.

Many teachers are already comfortable with a learner-centred approach. One of the major challenges for secondary teachers is the reconciliation of the notions of 'levelness' and 'nestedness' of outcomes with the unit-based course structures that have traditionally been offered to students. Units can no longer be discrete and separate. There has to be a learning continuum from simple to complex, novice to expert, that takes into account the ways in which students construct knowledge, which in the case of music means paying particular attention to the development of procedural knowledge and long-term memory.

> Our ability to deal with the tiny slice of sensory events that constitutes the present in the ongoing continuum of time seems to be the main function of our transitory short-term memory, while our ability to deal with the past and to use that information to understand the present is the function of our long-term memory. In one sense our long-term memory allows us to live in two worlds simultaneously (the past and the present) and, by so doing, allows us to understand the ceaseless flood of immediate experience. Long-term memory's most distinguishing feature is its diversity — of codes, abstraction of information, structure, capacity, and permanence. (Solso, 1998, p. 229)

There are several processes involved in memorisation, including encoding, activation, decay, retention, reactivation, and context-dependent retrieval (Cowan, 1995). Repetitive practice is required at the encoding phase so that patterns can be reactivated and retrieved automatically and efficiently. This automaticity is a characteristic of procedural and conditional knowledge. Bereiter and Scadamalia (1992) point out that such automaticity is essential in order to free up information processing capacity for further learning.

The ways in which repetitive practice is incorporated into classroom teaching and learning strategies, and the nature of the practice itself, are key factors in determining the effectiveness of the memory and procedural knowledge that is being developed. In many instances, the practice needs to be extensive, involving the same content in diverse tasks and contexts. "Elaborate processing is not merely reprocessing the same information, but rather it is encoding the same content in different but related ways" (Bruning, Schraw, & Ronning, 1999).

In brief, the role of practice in cognitive development is significant and the pedagogical implications of research in that field suggest some key recommendations for teachers:

1. The automaticity of the cognitive processes required for musical thinking depends on the effectiveness of the practice that is undertaken. The brain's ability to detect and manipulate patterns and to recognise relationships depends on the development of a meaningful mental framework on which to build the knowledge. Making multiple associations through the use of various contexts to practice the same or similar content assists in the development of problem-solving abilities and knowledge transfer (Bereiter, 1992; Bruning, Schraw, & Ronning , 1999; Cowan, 1995; Elshout, 1990; Fiske, 1992).
2. Students need to be taught how to practise effectively and efficiently (Hallam, 1997, 2001).
3. Feedback that is frequent and informative is important (Howard, 1995; Martinez, 1999; Zeitz & Glaser, 1990).

The development of skill and expertise that is inherent in the notion of 'levelness' in the music outcomes has pedagogical implications for secondary music teachers. The study of expertise is a major area of cognitive psychology, primarily because it provides opportunities to study the many complex aspects of problem-solving and creativity through investigating differences in the ways that novices and experts think, approach problems, structure knowledge, and develop and use strategies.

A three-stage model of skill acquisition that was developed by Fits and Posner (in Howard, 1995) provides an interesting topic for discussion, as it draws on aspects of declarative and procedural knowledge as well as pedagogical considerations that are the focus of this paper. The model maps behaviours that appear to be similar in a range of perceptual, motor and cognitive skills:

1. A cognitive stage, in which those facts needed to perform a task are gathered. The declarative knowledge may come from texts, from teacher instruction, or possibly worked out by trial and error.
2. An associative stage, in which the learner tries out the skill/s and practises the task. It is during this phase that declarative knowledge is being converted into procedural knowledge and practice and feedback are crucial for further development. "With extensive practice, declarative knowledge may drop out from use and be forgotten…eventually the learner may have little or no declarative knowledge of how the task is done" (Howard, 1995, p. 118). It should be noted, however, that not all skills consist entirely of procedural knowledge. Many require a mix of procedural and declarative knowledge relating to complex activities involving many perceptions and actions. The need for practice and feedback remains.
3. An autonomous stage, in which actions are fast, accurate and effortless. Generally, little conscious attention is required and the learner may be able to perform other tasks at the same time. This stage equates to the retention in long-term memory, from which knowledge is retrieved as needed.

A similar model identifies knowledge acquisition, skill proceduralisation and automated application in the development of expertise (Ackerman, 1988, 1992 in Bruning, Schraw, & Ronning, 1999), and both models highlight the distinction between the initial learning of a skill and its performance. Therein lies the significance for teachers, especially those involved with young adolescents. Bloom (1985) identified that young athletes, musicians and mathematicians develop expertise, in broad terms, in predictable stages over approximately ten years or more: playful engagement in the early years, an increasing dependence on highly skilled professionals as they begin to develop some expertise in the middle years, and finding a master teacher in later years as expertise further develops. Many students in lower secondary school are working in, or towards, the middle stage of their skill acquisition. This suggests that, with each new cognitive and musical challenge, students would tend to adopt the behaviours outlined by the Fits and Posner model, while seeking the scaffolding in their learning that would be provided by the teacher. This process requires time and practice and the opportunity to revisit skills and content in various contexts.

These are the considerations that secondary music teachers are asked to keep in mind as they plan with the outcomes and scaffold student learning. Students develop declarative, procedural and conditional knowledge through active engagement in learning activities in which musical patterns and concepts are sequentially organised. They need experience with the musical concepts and understandings they have acquired, revisiting and practising them in a range of contexts on a regular basis. One of the key challenges is finding time for the ongoing regular practice with informative feedback that seems to be the basis of various thinking skills in music. This pedagogical paradigm,

however, may not sit comfortably with reforms that are currently being trialled in some Queensland schools.

Pedagogical reform in Queensland: the dilemma for music teachers

In 2001, the *Queensland School Reform Longitudinal Study* was published. Commissioned by Education Queensland, and conducted by a team of researchers at the School of Education, The University of Queensland, the study sought to identify ways in which student learning, both academic and social, could be enhanced.

> The base assumption of the research design was that this enhancement required quality classroom pedagogical and assessment practices. Quality student outcomes were not defined in terms of results from limited, standardised testing of basic skills, but rather in terms of sustained and disciplined inquiry focused on powerful, important ideas and concepts which are connected to students' experiences and the world in which they live. (*The Queensland School Reform Longitudinal Study Final Report*, 2001, p. xi)

Out of this research, a concept of 'productive pedagogies' was developed, which consisted of twenty elements organised into the four dimensions of intellectual quality, connectedness, supportive classroom environment and recognition of difference. In summarising the research findings, the report states:

> Whatever the contributing factors, it is clear that there is a need to shift teachers' attention and focus from basic skills to the aspects of higher-order thinking, problematic knowledge, substantive conversation - that is, towards more productive pedagogies, assessment and performance. (p. xiv)

A closer look at the use of language in this report, and the ways in which classroom practices were judged in order to determine the intellectual quality of the work being done, suggests that many of the teaching and learning strategies which may be used to develop skills and expertise in music — especially an ongoing commitment to a range of elaborative practice strategies — may not be considered as promoting higher-order thinking or problem-solving. The report gives the following definition:

> The higher-order thinking scale determines the extent to which students are required to manipulate information and ideas in ways which transform their meaning and implications. This transformation occurs when students combine facts and ideas in order to synthesise, generalise, explain, hypothesise or arrive at some conclusion or interpretation. Manipulating information and ideas through these processes allows students to solve problems and discover new (for them) meanings and understandings. When students engage in the construction of knowledge, an element of uncertainty is introduced into the instructional process and makes instructional outcomes not always predictable; that is, the teacher is not certain what students will produce. In helping students become producers of knowledge, the teacher's main instructional task is to create activities or environments that allow them opportunities to engage higher order thinking. (p. 24)

This definition appears to place considerable emphasis on declarative knowledge and how it is developed, with little or no consideration for aspects of procedural knowledge or skill acquisition. The view that "an overemphasis on basic skills ... may in fact have counterproductive effects in generating productive performance" (p. xv) does not appear to support many of the repetitive practices that seem to be necessary for the development of music cognition. The authors acknowledge that "the actual pedagogical relationships between basic skills instruction and productive pedagogies should be the

subject of further research and debate" (p. xv) but there is little recognition of a potential link between skill development through elaborative practice and higher-order thinking.

Accompanying the final report was a booklet that described each of the twenty elements of productive pedagogies as they may appear in practice (*A Guide to Productive Pedagogies*, 2001). Students were deemed to be engaged in lower-order thinking if they received, recited, or participated in routine practice. At the 'upper' end of the continuum was the classroom in which almost all students, almost all of the time, were engaged in higher-order thinking (p. 4).

As well as higher-order thinking, the dimension of intellectual quality looks at deep knowledge, deep understanding, substantive conversation, knowledge as problematic and metalanguage. In each of these elements, the emphasis appears to be on declarative knowledge, as these sample comments from observations of classroom practice tend to indicate (*A Guide to Productive Pedagogies*):

> 'Almost all of the lesson's content knowledge is very thin because it does not deal with significant topics or ideas' (p. 5).
> '...does not sustain a focus on a significant topic, or demonstrate their understanding of the problematic nature of information and/or ideas; or demonstrate complex understanding by arriving at a reasoned supported conclusion; or explain how they solved a complex problem' (p. 6).
> 'This element describes the extent of talking to learn and to understand in the classroom' (p. 7).

Certain aspects of music teaching and learning are reflected in these elements, especially if students are involved in topic-related research and written assignments. However, the types of skills and knowledge required to be able to compose, perform and aurally analyse (listen) — three significant musical activities that are common to most Australian curriculum documents — are not necessarily reflected in the language. The Productive Pedagogies initiative is gaining momentum in the Queensland state education system and many schools are already being required to identify how they are responding to the challenges contained in the reform report documents.

Building pedagogical bridges: where research can help

It becomes evident that empirical research in music is needed to assist teachers. Much of the literature on higher-order thinking and problem-solving comes from cognitive psychology and educational psychology. While music and musicians are sometimes the subjects in that research, there is little consistent work being done, for example, to confirm that the models of skill acquisition commonly being applied actually reflect the true nature of learning in music. Where musical expertise is examined, instrumental performance tends to be the focus (Ericsson, 1993; Sloboda, 1996). It may be that the gathering of facts needed to perform a task — the first, cognitive, stage in the Fits and Posner model — is not where we begin in the development of musical skills. Procedural knowledge may be the prerequisite for some of the conceptual and theoretical understandings of declarative knowledge in music, rather that being the knowledge of how to use that declarative knowledge. In a music classroom, students may need to 'do' in order to 'know' so that they can 'do' more efficiently and effectively. Is it possible that some highly automatised skills in music may by-pass these stages and become tacit knowledge without the need for elaborative practice? What is the relationship between content and skill in music, specifically the significance of the role of procedural knowledge in musical behaviours and music education? Without adequate procedural knowledge, true musical problem solving may not be possible.

At the moment, we do not have common agreement on just what constitutes higher-order thinking in music, as distinct from other intellectual and aesthetic disciplines. The time is coming when

we need more clarity on that issue, based on research. More importantly, we need to know what teaching strategies can foster higher-order thinking and understand more clearly the relationship between higher-order thinking, teaching strategies and the acquisition of musical skills such as literacy.

Reconciling two potentially conflicting pedagogical paradigms, as well as implementing the music outcomes, present significant challenges to secondary music teachers. Cognitive development in early adolescence as it relates to music needs to be investigated, particularly in an Australian context, so that we can devise developmentally appropriate strategies that foster higher-order thinking. Best teaching practice in music may be difficult to identify without reference to some measures of quality that come from student performance. In the absence of supporting evidence from research, we may be forced to accept pedagogical paradigms and teaching strategies from other areas in the curriculum, especially the Social Sciences, English and Mathematics. This would have implications for the domain-specific learning over a long period of time that characterises the development of expertise in music.

About the author

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Self-regulation, motivation and computer composition. How does music technology impact on teaching and learning in the music classroom?

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The use of computer based technologies continue to impact upon the development of educational practice and student learning, providing educators with a port through which to examine the way in which students engage in the learning of knowledge and the development of new skills. In music education, the composition process provides a fascinating window through which to observe student metacognition, motivation and the various strategies and factors that impact upon task completion.

Through a combination of qualitative and quantitative data, this study reports on several groups of high school music students and the way they compose when using MIDI keyboards and the composition software Cubase, within the day to day classroom environment. Methods employed include various rating scales, survey and questionnaires. The discussion identifies a range of influences upon the composition process, including aspects of self-regulation such as student monitoring, self-reflection, strategy use and prior musical ability. Implications for teaching practice are highlighted and discussed.

1. Aims And Background to the Study

This study was designed to explore students' perceptions of themselves and their abilities as composers and musicians, exploring the ways in which this can impact upon motivation, metacognition and self-regulatory strategies as they use Music Technology to compose music in a classroom environment. For the purpose of this study, the music technology utilised consisted of a MIDI keyboard attached to a stand alone Macintosh computer running the composition software, Cubase. Students composed a piece of music using this software and then responded to a variety of statements, questions and scales immediately after the completion of their composition. The researcher sought to identify possible links between motivation, metacognition, self-regulation and strategy use amongst the participants. Possible links with existing perceptions of musical ability were also explored.

Social Cognitive Theory (Bandura, 1991, 1997; Zimmerman, 1989) is the theoretical construct from which this study has been developed. Social Cognitive Theory suggests that the use of self-regulation is critical to the overall attainment of one's goals, stressing the cyclical interaction of environmental, behavioural and personal factors when learning (Bandura, 1986). Zimmerman (2002) defines metacognition as the awareness of and knowledge of one's own thinking. Schunk and Zimmerman (1997) refer to self-regulated learning as "the processes that activate and sustain cognitions, behaviours, and affects that are oriented towards goal attainment". They outline features of the academic self-regulatory process which "includes planning and managing time, attending to and concentrating on instruction; organising, rehearsing and coding information strategically to establish a productive work environment."

In this study, participants completed a variety of five point rating scales and seven point Likert scales while also responding to open ended questions. Possible relationships between factors associated with motivation, metacognition, strategy use and self-regulatory processes were analysed to

highlight possible areas for further study in music education. Strong relationships between many key factors were discovered, raising possible issues for consideration when employing music technology within the teaching and learning process.

Many studies have explored the impact of Social Cognitive Theory in other disciplines and classroom settings (Kitsantis, Zimmerman & Cleary, 2000; Zimmerman & Kitsantis,1999). Similarly, many studies have examined the processes that students employ when composing (Younker, 1997; Seddon and O'Neill, 2000) but very limited research has attempted to explore how students are motivated to think about, organise and regulate their own learning when composing with music technology.

2. Methodology

The participants in this exploratory study consisted of a total number of 38 students, consisting of three classes of music students from year nine, year ten and year twelve who were studying music as part of the school based curriculum in N.S.W. high school. Students were instructed to compose a piece of music in a style of their own choice over the duration of three 80 minute lessons using the music technology and software available to them in class.

A combination of qualitative and quantitative collection methods was utilised in this descriptive research (Cohen & Manion,1989). These included questionnaires, self-perception statements and open ended questions. As the study was an exploratory investigation, the aim was to elicit responses about the process while the students were still in the composition environment. The study was replicated across all three year groups with all students participating in the study for an identical period of time and completing their responses at the conclusion of the last lesson.

The scales and statements represented different variables possibly associated with self-regulation, motivation and metacognition while also exploring composition and self-regulatory strategies employed by students as they compose. A combination of seven point Likert scales (1-totally disagree, 2-strongly disagree through to 7-totally agree) were used in combination with other five point rating scales such as (1- hardly ever, 2- a little , through to 5-all the time) to ascertain information about specific variables. The total number of participants consisted of 9 year twelve students, 15 year ten students and 14 year nine students.

3. Results of the Study

This study highlighted how student perception of ability in the areas of composition or performance may act as a possible predictor of engagement in the composition task and the types of composition and self-regulatory strategies that may be employed, while also identifying student perception about confidence and skills with information technology. Schunk (1996) highlights that when students adopt a goal they may experience a sense of self-efficacy for attaining it and be motivated to perform appropriate self-regulatory strategies. The study set out to investigate the following questions in relation to the composition process.

1. How do students feel about their on level of computer use/ability?
2. Do students find composing with technology easier or harder?
3. Does a student's perceived skill as a musician influence their ability and approach towards composition?
4. Do students reflect and monitor, display the ability to concentrate, set goals, think aloud and enjoy composing on computers?
5. What are the most influential factors that impact upon the composition process? i.e time, motivation,confidence?

6. What types of metacognitive and self-regulatory strategies do students employ when developing a composition?

3.1 Statements about the Music Technology, Composing and Perceptions of Ability.

Below are selected statements that relate to these areas and were rated by students using a seven point scale. (The identification number used for each statement is from the original questionnaire).
1. I feel confident with the use of computers in the classroom;
2. I find it easier to compose using computers rather than trying to compose and write everything out myself;
4. My ability as a musician influences my ability to compose well;
5. I feel I am a competent performer on my instrument;
6. My level of skill on my instrument, and experience in performing helps me to play well in my assessments;
7. When I compose I regularly go back over my composition and reflect on what I have done;
8. I find it easy to concentrate on the composition task in class;
9. I find it easier to complete a composition if I set myself a goal in class;
10. I enjoy composing on the computers in class;
14. I often find myself thinking out aloud, 'verbalising' my thoughts and reactions when I compose;
15 .I monitor the progress of my composition regularly when composing in class;
16. Using the computers to compose makes it easier to experiment with new musical/compositional ideas;
20. My standard of composition varies from period to period depending on the way I am feeling in class;
21. Using computers in class improved my ability to compose;
22. I find I get more quality work completed on my composition in the long periods, as opposed to the short ones.

See Table 1 for Descriptive Statistics for each of these Statements.

Correlations between selected statements and variables

This section of the questionnaire identified many key variables associated with student perception of technology and the ways in which it influences their engagement in the composition process. These statements and associated correlations are presented below.

1.I feel confident with the use of computers in the classroom
2.I find it easier to compose using computers rather than trying to compose and write everything out myself
correlation of .548 ($p<.0001$)

1.I feel confident with the use of computers in the classroom
8. I find it easy to concentrate on the composition task in class
correlation of .497 ($p<.05$)

1.I feel confident with the use of computers in the classroom
10. I enjoy composing on the computers in class
correlation of .649 ($p<.0001$)

1.I feel confident with the use of computers in the classroom

16.Using the computers to compose makes it easier to experiment with new musical/compositional ideas
correlation .598 (p<.0001)

1.I feel confident with the use of computers in the classroom
21.Using computers in class improved my ability to compose
correlation .487 (p<.005)

1.I feel confident with the use of computers in the classroom
22.I find I get more quality work completed on my composition in the long periods as opposed to the short ones
correlation .393 (p<.05)

2.I find it easier to compose using computers rather than trying to compose and write everything out myself
10. I enjoy composing on the computers in class
correlation .657 (p<.0001)

2.I find it easier to compose using computers rather than trying to compose and write everything out myself
16.Using the computers to compose makes it easier to experiment with new musical/compositional ideas
correlation .618 (p<.0001)

2.I find it easier to compose using computers rather than trying to compose and write everything out myself
21.Using computers in class improved my ability to compose
correlation .590 (p<.0001)

4. My ability as a musician influences my ability to compose well
8. I find it easy to concentrate on the composition task in class
correlation .319 (p<.05)

5. I feel I am a competent performer on my instrument
16.Using the computers to compose makes it easier to experiment with new musical/compositional ideas
correlation .326 (p<.05)

4. My ability as a musician influences my ability to compose well
16.Using the computers to compose makes it easier to experiment with new musical/compositional ideas
correlation .352 (p<.05)

6. My level of skill on my instrument, and experience in performing helps me to play well in my assessments.
8. I find it easy to concentrate on the composition task in class
correlation .512 (p<.001)

7. When I compose I regularly go back over my composition and reflect on what I have done
9. I find it easier to complete a composition if I set myself a goal in class
correlation .458 (p<.005)

8. I find it easy to concentrate on the composition task in class
16. Using the computers to compose makes it easier to experiment with new musical/compositional ideas
correlation .375 ($p<.02$)

8. I find it easy to concentrate on the composition task in class
22. I find I get more quality work completed on my composition in the long periods as opposed to the short ones
correlation .459 ($p<.005$)

9. I find it easier to complete a composition if I set myself a goal in class.
15. I monitor the progress of my composition regularly when composing in class
correlation .393 ($p<.01$)

10. I enjoy composing on the computers in class
15. I monitor the progress of my composition regularly when composing in class
correlation . 335 ($p<.05$)

10. I enjoy composing on the computers in class
16. Using the computers to compose makes it easier to experiment with new musical/compositional ideas
correlation .680 ($p<.0001$)

10. I enjoy composing on the computers in class
21. Using computers in class improved my ability to compose
correlation .582 ($p<.0001$)

16. Using the computers to compose makes it easier to experiment with new musical/compositional ideas
21. Using computers in class improved my ability to compose
correlation .605 ($p<.0001$)

3.2 How do students think about and develop the composition process?

The following processes were identified as the main approaches employed by students when composing with music technology. They were then asked to rank them in order of how often they use them in class. These processes are listed in rank order from most to least used.

1. I work something out on the keyboard and then only record it when it is exactly correct;
2. I select one instrument, creating one part and then adding new instruments when I feel inspired;
3. I record a small sequence of notes and then copy them to another instrument for use;
4. I record a large section of improvised work and then save bits of it, or correct it;
5. I record small bits and pieces and then paste them together to create one track.

3.3 Factors which can affect the composition process

Students were asked to rate six identified factors that can influence the composition process with music technology. Each student could rate the influence of these factors with the scale (hardly ever-1, a little – 2, …… through to all the time -5).

The six factors are listed in rank order below from those identified as having the most impact through to those with the least impact upon the student composition process. These are:-
1. level of motivation,
2. time available in class,
3. level of understanding about composing,
4. organisational strategies,
5. difficulty understanding the task,
6. ability level with computers.

See Table 2 for Descriptive Statistics for these Factors.

3.4 Statements about the composition process

Throughout the questionnaire, students were asked to identify strategies and shortcuts which they found valuable in the composition process. Listed below are selected comments which highlight the diverse approaches that are employed by students when composing with music technology.

"experimentation – trial and error."
"copy and paste parts that are repeated."
"sit down and play, when something sounds good I remember it and expand on that idea."
"decide on a theme/style, chose relevant instruments, create melody then add other harmonies and accompaniments."
" I usually make a bass line or beat first, then I get a melody. Finally I add in the counterpart instrument."
"Create an idea in one part, then use it again in another part."
"copy and paste small parts, play in a part then go through and correct notes."
"if it sounds good I keep it, if it doesn't then I fix it."

4. Conclusions and Implications

The study sought to report on students as they composed with music technology, specifically looking at the importance of metacognition, motivation, self-regulation and composition strategies.

Based upon the responses to statements in section 3.1, the researcher explored possible relationships between key factors identified in these statements. There were a number of high correlations between many factors associated with the composition process. Findings highlighted the following relationships between statements rated by this group of students:

1. Computer confidence has a direct impact upon the level of concentration that students exhibit in class;
2. Confident computer users display a greater sense of enjoyment when composing with computers;
3. Confident computer users find it easier to experiment with and create new musical ideas;
4. Confident computer users believe they are more likely to improve their compositional ability in the classroom;
5. Confident computer users like to have extended periods of time to work so as to develop their skills;
6. Students indicated that using computers improves their ability to compose;
7. Students who enjoy composing on computers find it easier to use music technology rather than writing out their work;
8. Musically able students are more likely to concentrate on their composition task;

9. Musically able students are more likely to experiment with new musical ideas when composing;
10. Students who are competent performers experiment more frequently with new musical/ compositional ideas;
11. Students with a higher perception of musical skill on an instrument are likely to display greater ability to concentrate in class;
12. Students who constantly reflect on their compositions are more likely to have set specific goals to achieve;
13. Students who display a higher level of concentration in class are more likely to experiment with new musical ideas;
14. Students who find it easy to concentrate in class prefer to compose for longer periods of time;
15. Students who set goals for their composition regularly monitor their progress;
16. Students who enjoy composing often experiment with new musical/compositional ideas;
17. Students who enjoy composing with computers feel that technology improves their ability to compose;
18. Using computers makes the composition process easier while improving the perception level of students as composers.

Ratings about the composition processes employed by students in section 3.2 showed that students prefer to master a musical idea before recording it on the computer, while also working in a very structured sequential way, often employing small musical ideas and then copying them and pasting them. Students indicated that they were less likely to develop large improvisations and then incorporate these into their compositions.

Student responses to various external variables which can affect the composition process in section 3.3 highlighted that task motivation and time available to complete the task are regarded as the most important factors for a successful composition to be developed. Students also acknowledged the importance of understanding the composition process and the underlying impact that organisational strategies have upon the development of composition skills with music technology.

The statements about the strategies and shortcuts used by students in section 3.4 highlighted the many diverse approaches that students employ when composing, reiterating the need for teachers to adopt a facilitator 'type' role when working with students in this domain.

There are many issues for music educators to address in light of the findings in this study. Teachers need to be aware of the importance of fostering student motivation and confidence if they are going to successfully develop a self-regulated composition cycle within the classroom, whereby students set goals, reflect upon and monitor their work while employing appropriate strategies to improve their composition skills. If students are to be metacognitively engaged in composition, these factors need to be prevalent in the student learning process. Teachers must be conscious of the time that students need when composing if they are going to fully maximise the use of music technology as an educational resource. Similarly, teachers need to realise that students who are competent performers, may display self-regulatory behaviours and transfer these when composing with music technology.

Other findings identified the need for teachers to be aware of the diverse strategies that students employ when composing in a technology based environment so that they can cater for the varied learning styles that students exhibit, ensuring that the music technology assists the student achieve their potential.

The findings presented in this paper provide educators with a preliminary understanding of possible factors that can influence students as they compose with Music Technology, reinforcing the

strong association that aspects of the composition process has with self-regulated learning. Although only a preliminary research, the findings presented correlations between many statements about the composition process while also highlighting student use of many self- regulatory processes and strategies. Further studies are needed in this area of music education so as to gain a greater knowledge of the cognition and strategies associated with the composition process. By doing this we can encourage teachers to be aware of, and use 'best practice' when using Music Technology in their classrooms with the aim of allowing students to reach their full potential.

About the author

Bradley Merrick is a classroom music teacher at Barker College, Hornsby NSW and part-time music lecturer in Music Technology at the University of Western Sydney. He is actively involved in the research and application of music technology in education and is currently completing a PhD in this area at the University of NSW. He has co-authored two classroom textbooks and presented widely in this area.

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Tables

Table No.1

Statement Number	Mean	Standard Deviation
1	5.316	1.472
2	6.132	1.492
4	4.842	1.569
5	5.553	1.132
6	5.447	1.554
7	5.421	1.703
8	3.395	1.653
9	4.237	1.497
10	5.789	1.711
14	4.263	1.446
15	4.842	1.305
16	6.105	1.185
20	5.079	1.459
21	5.395	1.443
22	5.895	1.226

Table No. 2

Factor	Mean	Standard Deviation
Time	3.211	1.069
Motivation	3.474	1.289
Organisational Strategies	2.474	1.330
Difficulty with task	2.289	1.183
Ability level with computers	2.263	1.446
Level of composition understanding	2.921	1.024