A Composer-specific Conducting Simulation

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Many people respond to music with an internalized gesture rather like a conducting shape. Such shapes were closely studied by Gustav Becking (1928), who drew them on paper as so-called "Becking Curves". These shapes are composer-specific. The Becking curves on paper are, however, static; the present research contributes a computer animation of the conducting shape in an example from Mozart's Piano Sonata K576 III, matched to the sound of a recording by Walter Gieseking. Computing resources facilitating this approach have only recently become available. The prototype shown is capable of adaptation to the conducting curves of other composers, nationalities and historical times (with suitable performers). A given composer's musical personality, as embodied in the conducting shape, can thus be conveyed convincingly to students and other listeners. Some students will be found to be already sensitive to such characteristics of particular composers, but probably few students will be equally at home with a wide range of composers. In any case, after exposure to such educational materials the character of students' performances can be expected to correspond much more nearly to that of the given composer. A score of the chosen excerpt has been prepared, enhanced with detailed nuances of timing and loudness. This allows further insight into the way in which a master performer plays according to the character of the given composer.

Music has the capacity to induce internal feelings in people sensitive to it. The feeling we will be concerned with here has the character of a shaped motion, surging or pulsing; it may be located in various parts of the body (e.g. the stomach, chest, shoulders or head) and may be quite slight in extent and more or less subconscious. The internal feeling may be manifested externally in foot-tapping, body-swaying, conducting gestures or in other ways. In the case of classical music, which is our concern here, these external manifestations are usually largely suppressed, although in jazz and much ethnic music they are commonly not suppressed.

Music's induced pulsing motion seems to be an important and even a vital component of the musical experience, and to be directly related to the character of the music. However, the awareness and conveying of it has not customarily been taught to performers or conductors, perhaps because it has not previously been possible to make it sufficiently explicit for educational purposes to pin down its appropriate shape and to demonstrate it conveniently and reliably. Here is part of a discussion by Becking (1928 translated 2002) of the education of conductors:

> In the 18th and 19th centuries, dominated by the modern group-measure [in which all the voices are subordinated to a common measure], the conductor's communication of the weight-degree for each individual beat took on special significance, and today [1921] this weight-gradation of the beats is taught in every conducting course. But besides controlling time and weight, a third duty that is expected of the conductor, and that he usually carries out, is not taught: what we are looking for is the appropriate modification (p.19) of each individual beat and the assembling of the beats into just that movement for the whole bar that is suited to the rhythmical process in force at the time. This is usually included under the heading of "expressive movements" that cannot be taught, and that resist systematic organization. So we would seek formal instruction in vain, and can learn only from the practice of good orchestral conductors. (pp.18-19)

The research presented here is an attempt to represent such motions sufficiently explicitly for educational purposes. The main method used is computer animation (or simulation), matched to the sound

of a suitable performance. An excerpt from a Mozart piano sonata is taken as a first example.

Theoretical Basis

The External Representation of Internal Conducting

The internal feeling of motion associated with music cannot be studied further until it has been represented externally in some way. The attempt to provide a suitable representation has a long but somewhat sporadic history which has been detailed in Shove and Repp (1995) and Nettheim (1996). Here a brief survey will be sufficient. The motions occurring may be divided into two classes: a more or less regular pulsation for each bar of the music, and a freer shaping of larger melodic units such as phrases; here our interest lies just in the first of these classes.

One of the earliest attempts was made by Ruckmich (1913), who simply asked subjects to report "introspective analyses" (p.358) of what they felt in response to a rhythmical stimulus. Nohl (1915) indicated the character of repeated pulsing shapes by means of strokes written with pencil on paper. Sievers (1924) drew curves representing speech inflections; here a certain regularity of pulsation arises in poetry rather than in prose. Becking (1928) took a small baton and allowed the music to yield conducting shapes for the repeated pulsing, then representing the shapes in printed curves (for more detail see the next section). Clynes (1978) used a "sentograph" to measure the pressure of a fingertip conducting along with the music; a limitation of the sentograph, however, is that although it can measure downward pressure it cannot also measure upward pressure. The present research implements an animation of the Becking curves. It will be noted that the history of this subject began in the German-speaking countries and suffered a long interruption which may have been partly a consequence of World War II.

Becking's General Theory

The approach thoroughly worked out by Becking (1928) is summarized in Shove and Repp (1995); Nettheim has provided a synopsis (1996) and is currently preparing an English translation. The logical starting point for Becking's theory is the gravitational force. All humans are subject to that force (even in the space age), and have no option but to respond to it in one way or another:

> Gravity is *simply given* to the composer; he cannot create it. He approaches it as a force of nature that one can put to work for oneself. He brings it under control, shapes and manipulates it, and merges it into the streaming rhythm. He can respect it willingly or try to subdue it; he can act in far-reaching idealism as if he were creating it; he can behave as if it were not there, as the late Romantics did -but in fact he cannot create or abolish it, for it always remains there and remains itself, always basically the same. Where it holds sway over the musical events we beat (p.22) downward, whether we do so with joy or fraught with doubt, fervently or reticently-but we must go along with it; we cannot escape from its influence. So every creator or interpreter, having a rhythm to be shaped, is confronted by gravity as something simply given, as a thing-in-itself, with which he has to come to terms. But the manner in which he fulfils this task is connected most intimately with his *attitude to what is given in general, that is, to the world*. Man's attitude in the face of the thing-in-itself is reflected in the rhythm of all his actions. The philosopher puts it into ideas, the artist represents it in plastic form, and the "common man" reveals it in the tasks of everyday life. Personalities, nations and times are differentiated according to the fundamental statements they make. (Becking, 1928 translated 2002, pp.21-22)

It is not our present purpose to pursue further the broad philosophical background to Becking's work; instead we proceed to describe his method for the external rendering of the internal feeling associated with music. Becking took a small baton and thought the music silently, allowing his baton to move in sympathy with the music. In conventional conducting the conductor's purposes include conveying the counting to the performers and controlling their ensemble, but here the activity is the opposite one: instead of conducting

the music, we allow the music to, so to speak, conduct us. I have proposed the term "armchair conducting" for this activity (Nettheim, 1996, p.103). Becking, working in 1921, did not have animation or video methods at his disposal, and instead drew the conducting shapes which he observed as curves on paper, together with brief verbal indications of the character of the activity. These curves came to be known as "Becking curves"; they indicate the contour of the movement and, by their varying thickness, the strength with which the baton is held. However, they do not indicate the velocity as it varies through the course of a curve. Great strength applied against great resistance may result in the same velocity as does small strength applied against small resistance. Examples are shown in Figure 1; a larger number of curves can be seen in Shove and Repp (1995) and, with the accompanying brief verbal indications translated into English, in Nettheim (1996). The theory of the classification of the curves, indicated in those references, assists in understanding the fuller significance of the curves but will not be needed for our immediate purpose.

A final part of Becking's theory that may assist the reader here deals with the implementation of the curves in different metres. In this connection it is convenient to take as given a curve implemented in quadruple metre: if this is to be applied to music in triple metre it turns out that the triple metre sections of the curve for beats 1,2,3 correspond to the quadruple metre sections for beats 1,2,3-4, where 3-4 indicates the concatenation (at increased speed) of the quadruple metre beats 3 and 4. Becking did not deal explicitly with 6/8 metre; presumably the quadruple beats 1,2,3,4 correspond to the 6/8 beats 1-2,3,4-5,6. Duple metre, the only one with which we will be concerned here, is sometimes hard to distinguish from quadruple metre, for only the distinctness of the divisions is involved.

Becking's Mozart Curve

Before attempting to implement the Becking curve for Mozart it will be helpful to have a good idea of its character. Becking describes it in great detail, of which a little will now be given, omitting his illustrative score excerpts. We first paraphrase his description of the downbeat (1928, pp.23-26) (see Figure 1, the leftmost illustration). He describes this as a straight, clean movement approximately vertically downward. A slanted movement would be too soft, losing the required simple definiteness. Even if there is no anacrusis in the score, a brief, light upstroke with the baton is needed so that the downward movement can begin properly rather than stiffly (this applies just to the first of a series of curves; in singing, it is the "breathing point" without which the beginning would be choked – Becking had drawn this as a dotted-in rather than a continuous curve and therefore referred to it as a "Luftspitze" or "embroidery"). In the first moment of the downbeat after that short preparation the stick is not yet fully under the control of the hand; presently, however, it is more firmly grasped and the real beating begins. The downstroke contains three distinct kinds of movement: (i) during the downward part of the breathing point the stick falls freely, but only for a moment; (ii) then it is gripped, and for most of the way is beaten vertically downward by the forearm; (iii) towards the end the arm abandons it and the wrist leads the stick with a small change of direction to the left [assuming right-handed conducting], preparing the upward move. If instead the first of these were used throughout, that is, unrestrained falling of the arm, all the quality would be lost; beating throughout would be too forcible for Mozart's stroke; and by leading or guiding the stick throughout one would lapse into an inappropriate gentle indulgence. The composite movement is thus needed. The strongest pressure in the beating never falls literally at the beginning of the bar but a little later, the time lag differing in different styles (p.26). The sound proper also arrives subsequently to the printed bar-line, the amount of delay again varying with the style. Thus the rhythmic structure and the sound structure are not exactly synchronised. (A further practical factor, the players' delay in executing the conductor's commands, is not relevant to the present method.)

We continue our paraphrase with Becking's description of the remainder of the Mozart curve (1928, pp.38-39). The long downbeat at the beginning of the bar that comes in with a pointed configuration is not

repeated at the middle of the bar. In that position it would interfere with the characteristic organization of the weight. The middle of the bar essentially moves back towards the beginning; it is formed in a softly flowing and rounded way. The beating figure shows how the whole bar is put together in one loop and is dominated by the pointedly configured beginning. Each tone has its precisely assessed weight. We already ruled out too weak an effect at the middle of the bar; too strong an accentuation would be crude and obtrusive and would destroy the delicacy of the Mozartean treatment of the rhythm. It will be noticed, upon exact testing, how very narrow are the limits within which the weight can be varied. This completes our paraphrase of Becking's description.

Method

The first task in implementing the animation was to select a suitable example from the works of Mozart. Any composer will be found to have written a simple scale passage or repeated notes or other relatively neutral material which would not well characterise the composer. In Nettheim (2000) I surveyed Mozart's music looking for short excerpts which characterise the Mozart beat well; on that basis I chose for the present purpose the Sonata in D major, third movement, bars 1-4 (Mozart, 1955/1789). Once the excerpt had been chosen it was necessary to determine how many notated bars correspond to one conducting curve. In general this number may be 1, 2, or 2 or very rarely another value (Nettheim, 2000). One reason for the selection of the present example was that, whereas the number of bars per curve is in some cases a matter for judgement and debate, here that number is clearly 1.

The next task was to select a suitable performance with which to match the conducting curve. If this research had been carried out for private purposes only, it would perhaps have been preferable to think the music rather than to hear it performed, but to make the result clear to others, and to determine the location of the tones within the curve, a realisation in sound is needed. I selected the Gieseking performance (Mozart, 1789/1950s) from a number of available ones.

The technical resources for implementing an animation of a conducting curve have only recently become readily available. I used the Matlab[7] computer program to produce the graphical frames and added the sound file as a second track. The coordinates of the centres of the points to be traced out by the animation were already determined by the curve, and their diameter by the curve's thickness; my essential task was to control the velocity of the animation so as to give a result perceived to match the sound of the performance. That task could be attempted only by gradual approximation to the desired result by trial and error, noting that a slowing down at any one part of the animation requires a speeding up at another part in order to preserve the total duration. I found it by no means easy to arrive at an effective pattern of velocities, which is understandable because the number of degrees of freedom present is large (perhaps large enough to suggest an informal analogy with a musical genetic code).

The procedure just described was applied to the first bar of the music. The next step was to modify that animation so as to accommodate the different durations of the following three bars. The bar durations in the performance were measured as 1.386, 1.314, 1.314, 1.300 s. Certain frames, each of 17 ms. duration, had to be chosen for deletion from the first bar's animation when reproduced for the following bars' animations in order to adjust the duration while maintaining the character. This process involves the assumption that each bar of the performance is to follow the same conducting curve, only the velocity being subject to variation between bars. In practice it is reasonable to allow not only the velocity but also the curve shape to change between bars, the changes of shape being rather slight (quantitative but not qualitative); however, variations of curve shape have not at this stage been incorporated into the animation.

The final step was to add an animation for the preliminary spring which is needed before beginning the downward motion just of the first bar, the "breathing point" mentioned earlier.

In preliminary research a different method had been tried in which I played the music with one hand while conducting with the other hand in front of a video camera; on slow playback with a grid placed over the monitor it was possible to read off the positions of the conducting gesture at intervals of 20 ms and thereby to measure the varying velocity. This method seemed not fully satisfactory for several reasons: only one hand was available for playing the excerpt on the piano so that the notes accompanying the melody had to be omitted; it was hard to give full concentration to each of the two simultaneous tasks; the posture was somewhat compromised; Gieseking's rendition naturally has much greater significance than my own; and the method would be hard to adapt to some other excerpts where both hands and perhaps the pedals might be needed to play effectively.

Results

The animation is shown in two videos (Video Examples 1 and, in slow motion, 2) which have been placed on the Internet at the URLs indicated. The animation seems to give an impression of being generally quite satisfactory, even if with more effort it could be refined further still.

We first consider just the notes at the four 8th note positions within each bar, postponing consideration of the 32nd notes. Each of the four identifiable sections of the Becking curve for Mozart indicates, when animated and played back in slow motion, that the sound of the corresponding note comes in only some time after the conducting movement begins (Figure 2). Thus, considering the first section, the downbeat note does not enter until the downbeat motion has nearly reached its lowest position. It is as if a conducting stroke lasting some time were needed to bring the sound into action and, once the tone is sounding, only a little further conducting effort were needed to correspond to the continuation of the tone's sounding. Again, the sound for the second quarter of the curve, that is, the second eighth-note, enters only near the top of the corresponding upward conducting gesture. The remaining two sections of the bar behave in a similar way. However, it would probably be a mistake to find here a general principle of the relationship between gesture and sound; there are two reasons for this: firstly, the conducting motion leading to the sounding of each 8th note is quite quick so that other curve locations for those tones might turn out to be feasible; secondly, we have so far studied only one composer, Mozart, and the behaviour can be expected to differ between composers.

We now attempt to relate the pairs of 32nd notes in bars 1 and 3 to the animation and find that those tones seem to help the curve on its rounded path at the upper left. Indeed, the rounded rather than pointed path at that spot is an essential feature of Mozart's curve (as well as those of a number of other composers which Becking classed together). If, for instance, the score were shifted by half a bar those pairs of short notes would imply an inappropriate interchange of the rounded and pointed spots: the top of the curve would have to be rounded, and the spot half-way through the bar would have to be pointed. The presence of those 32nd notes at just that position in the bar may be taken as quite characteristic of Mozart (Nettheim, 2000), and that fact had been kept in mind when choosing the present score excerpt. (Their performance in bar 1 sounds somewhat uneven in slow motion, but that is not necessarily a flaw, for the effectiveness at the original speed is the only aim of the performance).

In order to study this matter more closely we show in Figure 3 the performance nuances for the chosen excerpt in the form of an "enhanced score" (Nettheim, 2002). In the figure the lower staves indicate a literal performance of the score, while the upper staves indicate the nuanced performance. The nuances were measured from slow playback. The timing nuances, read off from a counter, are shown by the tone onsets occupying their deflected horizontal locations (the measurements are accurate to about 20 ms) and the articulation by the extension of each notehead by a line to the point where the sound stopped (the measurement of articulation was more difficult and may be a little less accurate); estimated loudness

nuances are shown in the original by the saturation of red colouring in the noteheads, here of necessity reproduced just in grey-scale. Figure 3 reveals that Gieseking spread out the notated durations of the 32nd notes, producing an effect approaching that of a triplet; such an interpretation, avoiding too literal-minded a reading of the score and imparting a "Mozartean" character to the music, seems entirely justified according to the present approach.

For the preliminary method involving simultaneous playing and conducting, typical results are shown (Video Examples 3 and, in slow motion, 4). The location of the tones along the curve are very similar to those which arose from the animation method carried out independently, though by the same investigator. Again the two 32nd notes seem positioned so as to help the curve around its upper left section (their uneven sound in slow motion is not considered to have harmed the experiment).

It should finally be mentioned that, in the case of both investigative methods, the two parallel two-bar sections of the four-bar phrase yielded similar results in the animation, as was to be expected.

Discussion

Authenticity

The first question that may arise is the extent to which the proposed representation is authentic. Ideally, perhaps, Mozart himself would have been the conductor, performer and animator, or at least available to authenticate the realisations, whereas we have had to make use of Becking's conducting curve, Gieseking's performance, and my own animation. The agreement between the results of the animation and of the simultaneous playing and conducting, though not guaranteeing authenticity, nevertheless provides some confirmation. The results could of course be tested by having subjects rate the matching of the animation to the musical score or performance. In doing so, however, it must be borne in mind that the curve shape and its animation as given here do not constitute the whole story, for the character of the conducting is relevant too, as is indicated by the comments Becking attached to the curve and the extensive discussion in the body of his book (1928). The carrying out of such a test and the selection of suitable subjects might therefore prove difficult.

Transfer Function from Conducting to Performing

So far we have studied how a given musical performance may yield a conducting curve (not directly from the numerical values of its sound wave, but with the aid of a certain degree of sensitivity to the shaping of the heard performance). The relation operating in the opposite direction is of considerable interest too: how a given conducting curve may yield a corresponding performance. An understanding of this process would complete the scheme in which the composer embodies his musical personality in his composition, the performer conveys that personality to the listener, and the listener reproduces within himself the original conception, each of these stages working with greater or lesser success. (It is also possible, as mentioned earlier, for the "listener" to dispense with a performer and instead think the music to himself). This reversed relation operating from conducting curve to performance has an important application in the computer synthesis of effective performances, that is, the humanising of a mechanical synthesis which would result from a literal implementation of the notes of the score (e.g. Clynes, 1983); however, a discussion of that task lies outside the purpose of the present paper.

Future Work

A technical development desired in future work is the more vivid representation in the animation of the muscular strength brought into action as this varies during the course of the curve.

Further conducting animations are to be carried out in four categories:

- Of other excerpts within the work treated here, especially some of the many returns of the same thematic material later in the movement, to throw light on the consistency of the beat shape within a given performance.
- Of recordings by other performers. An instructive recording is that of Samuil Feinberg, a great pianist who was however perhaps not a Mozart specialist; he played the 32nd notes more nearly with their literal durations and they then seem too fast, causing a rather jerky implied motion of the conducting curve. This contrasts with the triplet-like interpretation of Gieseking mentioned above, and probably of most other performers.
- Of other movements by Mozart. This will allow two matters to be determined: firstly the degree of constancy or evolution of his musical personality throughout his output, and secondly the behaviour of the conducting in other metres. The most immediately important other metre is quadruple, for the distinction between that and duple metre is sometimes quite hard to make.
- Of works by other composers, not only for their own sake but also to allow the possibility of finding any principles of the relationship between curve and performance which may apply more broadly than to the music of individual composers.

In all the above cases, suitable subjects may be tested for their response to the proposed animations, although the difficulties of testing mentioned earlier need to be borne in mind. The question of effectiveness is a little different from that of authenticity; light may be thrown upon the former question by having subjects choose among a set of animations some of which are intended to be incorrect. Finally, materials suitable for use in education are to be developed; for that purpose the present research may fairly claim to have contributed no more than the idea and a (so far as is known) first implementation.

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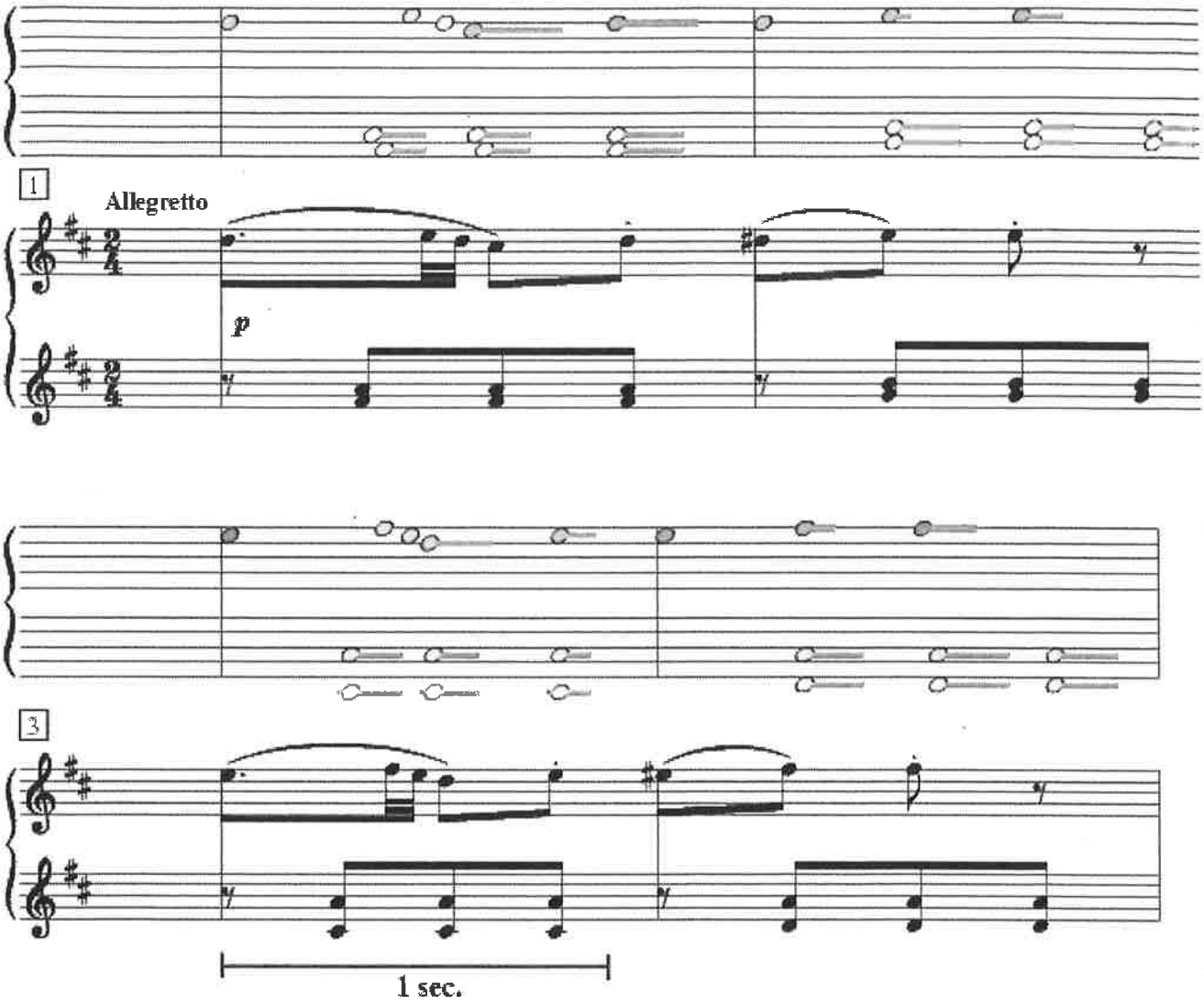
Figure 1:
Becking curves for the Mozart downbeat (Becking, 1928, p.24), Mozart complete, Beethoven, Bach, Schubert (endplate).

Mozart downbeat. Mozart Naturally down. Carefully shaded. Beethoven Force deep downwards. Bach Arm. Downstrokes hollowed out in the baroque manner. Schubert Lead and swing.

Figure 2:
The Becking curve for Mozart. The dots show the location of the tone onsets in the conducting animation for each bar. (In the original the tone onsets are represented in red). The diameter of each dot equals the curve thickness at the given location. The loudness of each tone is not represented here because of the complication caused by several tones sometimes sounding simultaneously.

Bar 1 Bar 2 Bar 3 Bar 4

Figure 3:
Enhanced score for Mozart K576/III 1-4 played by Walter Gieseking. (In the original the nuanced noteheads use not grey but red saturation to indicate loudness).



For the following Video Examples, please retrieve or play the video from the URL listed.

Video Example 1:
Animation of the Becking conducting curve for Mozart's Sonata K576/II6 1-4 (Mozart, 1955, 1789).
http://users.bigpond.net.au/nettheim/animate/BeckMozGiesLow.wmv

Video Example 2:
Slow motion (1/7 speed) version of Video Example 3.
http://users.bigpond.net.au/nettheim/animate/BeckMozGiesSlowLow.wmv

Video Example 3:
The present writer simultaneously conducts and plays Mozart's Sonata K576/III 1-4 (Mozart, 1955/1789).

http://users.bigpond.net.au/nettheim/animate/NigMozS4Med.wmv

Video Example 4:
Slow motion (1/7 speed) version of Example 1.
http://users.bigpond.net.au/nettheim/animate/NigMozS4SlowMed.wmv

Is the choral program of the South Australian Public Primary Schools Music Festival effective?

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The South Australian Public Primary Schools' Music Festival could qualify as a state icon. Involving up to two-thirds of the state's public primary schools, this choral program with over a century of tradition is taught in schools from week two of each school year and culminates in a series of combined schools' performances in Adelaide's Festival Theatre and up to eight regional centres towards the end of term three. It is managed and funded jointly by the SA Public Primary Schools Music Society and South Australia's Education Department.

The paper considers whether this choral program functions as it was intended - as a co-curricular arm of music education in upper primary music instruction in South Australia's public primary schools. Based on the researcher's Ph.D. data, it looks at the background of the teacher/choir trainers and accompanists who are responsible for implementing the program and the place of the program within the context of current music education practices in South Australian government schools. How do the values of students, parents, schools, past and present education departments, the management, accompanists and choir trainers affect its function as a choral program and as music education? Is it an effective choral program? The answers to these questions have interesting repercussions for trends in primary school music education provision in South Australia.

Festival description

South Australia's Festival of Music for public primary school children is an event that many South Australians remember with fondness. Each year, public primary school children from around the state perform in a massed choir at Adelaide's Festival Theatre towards the end of term three. They have been preparing for this event all year by taking part in a choral program within their own school. Known formerly as The Thousand Voices Choir, the Festival's beginnings go back to 1891 and a century of its history has been recorded (Eckermann & Donaldson 1991). For one hour a week, from the start of term one, upper primary students in 80% (Docherty 2002) of the state's public primary schools begin learning a common repertoire of 17 songs. Rehearsals increase in earnestness in term two, because the choir and choir trainer will be visited and graded by the chief or deputy conductor during that time. After memorising words, choral parts and some choreography, with instruction along the way in presentation skills, the students will be ready to perform this repertoire at Adelaide's Festival Theatre or one of eight regional centres around the state.

In order to provide additional opportunities to extend students in the performing arts, the Festival Support Service encourages students to audition as comperes, dancers for the dance troupes, vocal soloists, orchestral players for one of three Festival orchestras that accompany the Adelaide performances or as assisting artists. On their concert night, all students will be applauded by adoring parents and relatives - and become one of the thousands of South Australians for whom the Music Festival performance is the highlight of their primary schooling.

The choral program of the Festival of Music has been driven throughout its history by a small group of teachers, currently called the SA Public (Primary) Schools Music Society. The Society has successfully liaised with the state education department (Department of Education and Children's Services) to provide the management and funding for the Festival program. The management team,

representing a combination of these organizations, is called the Primary Schools' Music Festival Support Service (FSS), which includes the manager, clerical assistant, director of music and deputy-director. The education department funds 2.6 salaried staff and 3040 hours for HPI time (hourly paid instructors) who are mostly accompanists contracted to play the piano/keyboard at each school's weekly rehearsal.

The Society employs an administrator for two days a week and funds many of the other costs, such as copyright, initial production costs of the songbooks and CD/tape recordings of all the Festival songs, recorded the previous year and from which participating schools will be able to learn the new repertoire. The Society raises its funds through ticket sales and by charging affiliation fees to participating schools. It is also able to draw on volunteers who assist with the Adelaide Festival in such areas as stage managing for concerts, auditioning assisting artists, training student comperes, dance troupes and training and organising the three Festival orchestras.

A significant proportion of choir trainers are generalist teachers, as indicated in data drawn from a survey I conducted in 2000.

Position at school	**Percentage of choir trainers**
Generalist primary school teacher	42.2%
Specialist music teacher	28.1%
Specialist music and generalist teacher	6.6%
Choir trainer	11.8%
Leadership team of the school	3.7%
Other	7.4%

With the exception of employed 'choir trainers' and some 60 accompanists who usually service several schools, most choir trainers are already on the school's staff. The 2000 survey also indicated that a number of accompanists and trainers provide their services free of charge, many from country areas of South Australia. The FSS produces teaching notes, recordings of songs, songbooks and provides several days of compulsory professional development for all choir trainers and accompanists.

Effectiveness as an issue

The *Service Statement* (1999) of the FSS reads, "Our mission is to provide a high quality student focused developmental music program for primary school students". However, the role of the FSS is broader than the provision of a music education program, as illustrated in the *Memorandum of Understanding* (1998) for 1999 to 2001 between the education department and the Society. This document details the obligations of the Society to demonstrate its effectiveness. It must undertake the "development, implementation and review" of the program and the "evaluation of the success of the (Society's) activities" in order that departmental funding can be secured. The Society is also required to seek sponsorship and prepare a budget; hence, implicit in the effectiveness agenda is the need to demonstrate 'value for money'. With an increasing number of schools wishing to be involved in the festival, decreases in volunteer support predicted in future and with no increase in government monetary support, the challenges before the Support Service are growing. Proving its worth or effectiveness to all major 'stakeholders', which includes potential sponsors, promises to remain critical to the program's existence.

Evaluation in education is not new, but certainly became a more significant focus in the South Australian education department from the early 1980's, when, internationally, the School Effectiveness Movement was being taken up with fervour. By 1990, the then Premier of South Australia, John

Bannon, made evaluation a compulsory requirement for all public service agencies (Ince 1992:47). The enthusiasm for reviews, accountability and effectiveness studies in education has been so great that evaluation has come to be seen, in some quarters, as a solution in itself. The demonstration of effectiveness now so intimately connected to the continuation of a state music program is not only an issue with which music educators must become familiar, but the survival of music education could well depend on it in future.

How do we assess effectiveness? Effectiveness as a term implies making a value judgement. In the case of the School Effectiveness Movement, for example, assessment of effectiveness has been based on the ability of a school to meet certain objectives, such as pre-determined student outcomes, like improved test scores. If these scores are found wanting, then the solution is seen in fixing the 'input', the teacher, or in fewer instances, the administration, whichever incurs the blame in the perceived direct causal link to the outcome. Over two decades, this simple approach to evaluation has won great appeal for policy makers, and only more recently have the limitations of its narrow philosophical persuasion, its quick-fix approach and its over-simplification of the educational process been questioned and exposed.

A further stumbling block to informed debate is the notion of the value-free, politically neutral reviewer who, to satisfy some, must come from outside the system to guarantee neutrality, or to satisfy others must be part of the system to fully understand it. As Corbett points out, effectiveness can only be seen "through the filter of personal value systems" (1991:12), including the limitations of the reviewer's own values. In education, there are so many variables affecting the process; and many variables are outside the arena over which the teacher, administration and department have any control. Input and outcome do not follow on predictably one from another and nor is outcome readily measured or agreed upon. There are multiple, competing values as to what education is or should be. Understanding the values of stakeholders and their desired outcomes offers judgements of a program that go beyond the limitations of one particular set of values. Such an approach broadens debate by clarifying definitions of effectiveness, and establishes credentials of a program on a more open, honest footing.

This study sought the views of major stakeholders, gathered through a variety of questionnaires (favouring open-ended questions), interviews, informal conversations and any available written sources. Data was gathered regarding

a) perceptions and expectations of the choral program,
b) reflections on the program's operation and delivery,
c) perceived avenues for improvement,
d) values of stakeholders with regard to education and its purposes
e) impressions of performance and choral program quality gathered from present and past chief and deputy conductors, choir trainers, parents and personal observation of rehearsals and training sessions.

The study also sought information on the background and training of the choir trainers and accompanists who were responsible for delivering the program to schools and information on the numbers of students participating and possible reasons for involvement. 83.3 per cent of schools involved in the Festival of Music responded to the first most extensive questionnaire in 2000 and over 53 per cent of schools responded to the second survey. In addition, one-third of all choir trainers were interviewed by phone. Two hundred and eighty parents from all over the state responded to a questionnaire aimed at soliciting their views and 91 questionnaires were received from students.

This paper focuses on one aspect that drew consensus from several significant stakeholders as being an agreed purpose of the program - the choral program as music education. The stakeholders

considered in the paper are the Public Primary Schools Music Society, the FSS, education department, choir trainers and students. The way in which the program qualifies as music education, its significance as an outcome compared to other outcomes, and the extent to which it succeeds in fulfilling the expectations of the stakeholders are variously interpreted.

Defining music education

The Public Primary Schools Music Society

The *Service Statement* (1999) clearly identifies the purpose of the Festival Support Service, and by inference, the Society, as providing music education. The Statement also illustrates a particular emphasis in the understanding of "music education". After announcing that the mission of the FSS is to "provide a high quality student focused developmental music program", the Statement continues "...which culminates in a series of exemplary concerts providing performance opportunities in the performing arts." If one is aware of the amount of organisation, planning and energy that precedes each performance, incorporating over 500 young students and accompanying staff, then it is easier to understand how the performance itself becomes all-consuming and a focus. It is through the performances that the organisation is able to attract ticket sales, sponsorship and some media coverage, including the attention of some education department representatives, government officials and of course, the parents of students.

For some members of the Society, music education is predominantly understood as a performing art, and excellence in performance is a high priority in the delivery of the 'music program'. Effectiveness of music education, under this definition, has the tendency to be determined on the basis of the performance with consideration of such outcomes as presentation skills, behaviour of students on stage, audience appeal, perceived quality of performers, smoothness of operation, entertainment value of the lighting, dancing, songs, student orchestra, comperes and assisting artists. If the audience, predominantly of parents, approves, and the children are excited by the experience, then the program is deemed successful.

The Festival Support Service (FSS)

Members of the FSS tend to emphasise another definition of music education, where the delivery of music education centres attention on teaching the students skills in singing. This focus is illustrated in various documents put out by the chief and deputy conductors. In the opening pages of the songbook which each student receives, there is a well-illustrated page on singing skills which talks about a singer's posture, developing a "head voice", with exercises to develop "resonance", controlled breathing, singing "in tune", clarity of diction, rhythmic awareness and "body language" consistent with favoured stage presentation. The notes in the handbook issued to all choir trainers contain "warm-ups" which choir trainers are encouraged to use to enhance students' singing skills. The assessment sheet uses the following criteria on which to judge a choir's performance of each song: "pitch, tone, breathing, rhythm, diction, consonants, vowels, clear parts, dynamics, presentation, positive attitude, singing faces, watching the conductor". The chief or deputy conductor visits every school, including country schools, involved in the Festival of Music, and assesses each choir on the criteria mentioned. Effectiveness of a program will therefore be judged predominantly on the quality of singing with regard to such elements as pitch accuracy, tone of the choir, blend, part-singing and faithfulness to the written score for example.

The relative importance of music education as performance or music education as the acquisition of skills is the source of some disagreement amongst members of the FSS, the Music Society and the choir trainers. This is reflected in discussions regarding the choice of repertoire. As an observable

outcome of the program, the performances are instrumental to its positive review and hence, its continuation. The 'entertainment' factor, how repertoire and programming of items appeals to the audience, is pitted against songs which are chosen on singing skill grounds, such as those better suited to children's vocal range and volume capabilities. Advocates of the skills' approach will argue that choreography, for example, should be reduced so that students' concentration on singing skills can be enhanced. The philosophical difference spills over into the classroom, where time is spent, for performance-oriented trainers, on behavioural drilling, correct sitting and standing to the extent that students of those classrooms complain that in the allotted hour slot there is little time left for singing.

State Education Department (Department of Education and Children's Services)

The Education Department's view of music education is reflected through two documents of some relevance to the choral program. The *Memorandum of Understanding* (1998) between the Public Primary Schools Music Society and the Department of Education and Children's Services makes clear that the function of the program is music education. The first listed outcome expected of the Society is that it should:

> develop a music curriculum with the Program which is consistent with and supportive of the implementation of the statements and profiles.

The other outcomes indicated in the *Memorandum* are not student-based and do not pertain to the music program content as such. Of the remaining outcomes, two refer to the provision of teachers' professional development and resources, one deals with management, and the remaining four are concerned with equity issues pertaining to the program's distribution, such as the promotion of regionally based programs, "value-added opportunities for music performance across the state" and targeting "the delivery of music programs in areas of identified need." Effectiveness, then, under the memorandum, operates on different grounds and value systems. It focuses on the incidence of the program particularly in relation to its location in rural or socially disadvantaged areas, rather than concern as such, for course content or student gains.

The memorandum does make clear, however, that it expects the Society to deliver a program curriculum in accordance with the national statements and profiles. A state version of the national statements and profiles was introduced into schools in 2001, and in 2002 was expected to be operational in all public schools. This extensive document, entitled the *SACSA (South Australian Curriculum Standards and Accountability) Framework*, is based on constructivist learning theories that see several curriculum areas combined, and, with music as one of five areas of the arts (along with visual arts, dance, drama and media), the learning outcomes have been expressed so that all arts areas are embraced. Performance or skill acquisition is not a focus of this document; in fact, it is difficult to find any reference to "hands-on" experience or skill development in the arts at all. Rather, the document reflects a greater emphasis on students as listeners and critical audience, and music as education requires listening, reasoned aesthetic appreciation and understanding of its role as a cultural force.

For example, in the outline of what the arts Learning Area aims to develop in students, there are multiple references to 'understanding' and 'considering' in its six dot points, with only a passing reference to skill development and creation of arts works:

- "knowledge, understanding and skills in each of the five major art forms and a capacity to participate actively in constructing new realities and new possibilities through the creation of arts works". (2001:10)

In order to demonstrate its fulfilment of the *Memorandum*, the FSS commissioned several study units, which were issued to all choir trainers, as a demonstrable link with the *SACSA Framework*. The key competencies taken from the Framework and described in the 2002 study unit - collecting and analysing information, communicating ideas, planning and organising activities, working with others,

using maths ideas, solving problems and using technology (Williams 2002) - demonstrate how little they pertain to music education as skill acquisition or a performing art, but are faithful to music education where students are listeners and critical, reasoned audience.

When choir trainers were asked in 2001 to comment on the usefulness of the *SACSA Framework* study notes and unit of work, over two-thirds indicated that it was either not applicable, or commented that they did not use it. While the FSS has ostensibly complied with the Memorandum, it has not succeeded in ensuring trainers use that part of the curriculum. One is left with the question as to whether the education department would consider the program effective with this information.

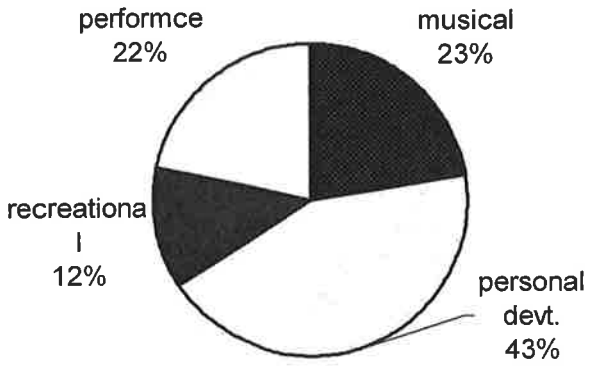
The Choir Trainers

The choir trainers, the deliverers of the music program, concur with the FSS, education department and Society that music education is a significant feature of the program, but offer an alternate perspective on both the function and the importance of 'music education' in relation to the choral program. In the 2000 questionnaire, 74.3 per cent of choir trainers strongly agreed and 23.5 per cent agreed that taking part in the Festival choir assisted their students' musical development. The significance teachers place on that outcome of the program is better reflected in the results of the 2001 questionnaire. Choir trainers were asked to comment on what they felt students derived from the choral program. Four key themes emerge from their open-ended responses:

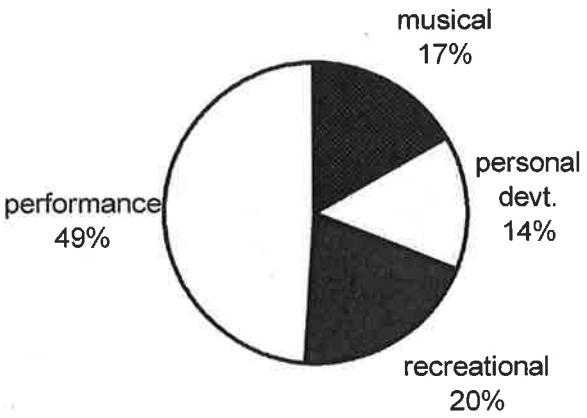
1) choir as music education, which comprised mention of music knowledge and music reading (n=20), vocal training (n=20), singing in parts (n=2), learning songs (n=3) or teaching a variety of musical styles (n=4);
2) choral program as personal development (growth in self confidence, learning to work with others, self-discipline, achieving something they hadn't done before);
3) choir as recreation (enjoyment, love of singing, fun singing with others);
4) choral program as a performance experience (performing on stage, performing in a quality venue).

The following pie chart on the left indicates what trainers felt students got most out of the program. The chart on the right shows what trainers thought students most liked in the choral program:

Trainers' perceptions of the program's benefits to students



Trainers' perceptions of what students most liked



Given that the FSS and the state education department see the program's function predominantly as music education, it is interesting that only 23 per cent of the choir trainers should mention an aspect of music education as a significant outcome for the program. Mentioned most frequently by trainers was what students derived in terms of generic skills, as reflected in some of the comments:

> I feel the program is very worthwhile...for some children, it seems to be the only time they concentrate for more than a few minutes at a time, and they enjoy it.
>
> Learning about effort (delayed gratification...a skill important in a world of immediate satisfaction).
>
> Long-term goals, achieving high outcomes, sense of belonging to a big group, performing for large audiences, memorisation.
>
> Discipline – being part of a 'team'. Great sense of achievement.

Almost half of the trainers' responses mentioned the importance of performing as a significant part of the program for students, but only 22 per cent of responses mentioned this as a valued outcome from the trainer's point of view.

The relatively low profile that trainers place on the music development component of the choral program is perhaps best reflected in their responses to a question about repertoire. Trainers were asked to rank four factors in order of importance (1 as most important and 4 as least important) that should be considered in the selection of repertoire for each year's festival. The ranking gives an indication of what trainers think regarding the goals of the choral program - is it more important for example to choose songs that entertain the audience or to make selection choice on the basis of their 'musical' value. Numbers in each column reflect the number of trainers who ranked the factor at that level.

Factors determining repertoire selection	***1***	***2***	***3***	***4***
A cross section of all styles of music	41	14	23	18
More modern songs so that they relate to the students	37	24	23	12
More songs for entertainment of the audience	9	36	25	25
Songs that develop students chorally and musically.	12	27	22	34

For choir trainers, the most highly ranked factors were song variety and more modern songs, perhaps because they perceived these factors as popular from the students' perspectives. Ranked second in importance by most trainers was choosing songs from the perspective of the audience. Songs that develop students chorally and musically was considered the most important factor by only 12 choir trainers. More choir trainers ranked this factor as the least important compared to any other factor. It is evident that for most choir trainers, the musical and choral development of students is not a major consideration in the choice of repertoire. For choir trainers, more important than the 'music education' component are the generic skills students derive from participation in the festival. As one choir trainer put it:

> The festival lives on in the memories of so many people and leaves such an impression. It is immeasurable in terms of its positive social impact and is one of the most health-giving areas of our children's education. It can be seen as preventative medicine and for some students is very healing. If we invest properly in the festival, we are also investing in the health of our children.

The Students

Students' reports of what they derived from the program reflect yet another perspective as to the nature of the 'music education' they perceived as valuable. In open-ended responses to the question, "What good things did you get out of being in the school choir", 79 per cent of children reported that

they had learned to sing properly or improved their singing. A further 11 per cent reported that the good thing they got out of choir was learning how to read music. Throughout the questionnaire many children mentioned their enjoyment of singing and of choir. The following comments are reflective of the feedback:

> My voice has become a lot better.
>
> I learnt in choir that it is fun to sing and I have been in choir ever since.
>
> I learnt how to sing really well and it gave me self-confidence.
>
> I am not as shy and I now know I have a good voice.
>
> I learnt about...posture, breathing, patients (sic), sight-reading, pitch, learning off by heart, participation, concentrating, keeping on task, actions, energy, and trying your hardest.

Interestingly, in the light of choir trainers' reports, only a handful of students mentioned the importance of the performance when first asked what good things they got out of being in the school choir. 22 per cent of students mentioned reading music as part of what they learned in choir. When asked whether they thought choir had been a valuable part of their primary education, only three students felt it was not for them, because they would not be getting a job in that area. Other open-ended comments that drew more than a handful of responses were a rather surprising 14 per cent of students remarking that they learned good discipline, while only three students commented that choir sessions were too strict! When asked if there was anything they would like to see changed about choir, two-thirds of the students responded with 'no' and several commented that they liked choir the way it was. Of those who wanted changes, about half wanted the choir sessions to be more disciplined and the other half wanted there to be more choir sessions, with several students saying they needed more time to perfect the songs.

It is clear that the students regard learning singing as a skill as a valuable outcome of the program; furthermore, they enjoy learning to sing. The students' perspectives clearly demonstrate that the value they get from the program is music education as skill acquisition and also music literacy.

Does the choral program function as a co-curricular arm of the music program?

Although there is general consensus amongst stakeholders that the purpose of the program is 'music education', there is some confusion over the extent to which the choral program is the total music program or a co-curricular part of it. Although not documented clearly, FSS personnel have advocated verbally that the role of the choral program in a school was never meant to be the music program of a school, but rather a co-curricular arm of it, which could support the music program already existent in a school.

The results of the 2000 questionnaire show that in a significant proportion of schools involved in the Festival of Music based in Adelaide, the choral program is not operating as a co-curricular arm, but the only music program in the school. In fact, in 45 per cent (n= 74) of the schools involved, choir trainers reported that there was no other music program in the school for years 5 to 7 students. Furthermore, in 80 per cent of all schools surveyed, the choral program is elective and therefore not accessed by all students at upper primary level. It seems that for some schools, principals may see the choral program as a sufficient token for a music program for upper primary students. However, for at least some parents with children in the Festival choir, the choir program is not sufficient. 18.4 per cent of the parents who responded to the questionnaire described the music program at their school as just acceptable and 11.4 per cent described it as inadequate to very inadequate. From the strength of

comment from some parents, it was evident that the inadequacy of their school's music program was of considerable concern. By comparison, the school's choral program was received more favourably with 5.7 per cent reporting their school's choral program as just acceptable and 2.7 per cent as inadequate to very inadequate.

There is some temptation for less musically sympathetic principals to continue to use their Festival participation as the only token to a music program in their school, and the *SACSA Framework* reinforces this. With subject lines blurred and no stipulation as to the time to be spent on each part of the arts, local schools are able to determine the balance and emphasis of each arts component. Hence, a token to music through the profile of the choral program in the school is argued as fulfilling the requirements of the SACSA framework. Through publicising unit of study outlines for classroom teachers that indicate compliance with the SACSA framework, the FSS has, perhaps unwittingly, reinforced the notion that the choral program can be sufficient as a music program within a school.

Is the choral program effective?

The understandings of what 'music education' is will shape how stakeholders perceive the effectiveness of the program. Does the program live up to their expectations?

Collecting data on perceptions of the performance by audience, mainly parents, was relatively simple to obtain. The Society's expectations of the music program as performance are readily satisfied through the data from parents and from most choir trainers. There are sufficient glowing reports to make them feel very satisfied that they are delivering a reported 'high quality' music education as performance.

The incidence of choral programs throughout the state is sufficiently numerous to satisfy the obligations of the *Memorandum.* Currently, one-third of all schools involved in the Festival of Music are from rural areas and opportunities for further performance outlets are made possible by the regional festivals held around the state. As already mentioned, the education department has yet to convince teachers of their perceptions of music education via the *SACSA Framework.* By inviting education department officials to the concerts and other strategies fostering their goodwill, it appears unlikely, at least for the moment, that the fulfilment of the framework would cause sufficient concern, in itself, to withdraw funding.

Choir trainers report high satisfaction with the level of support they receive from the FSS through resources, teaching notes, visits and phone contact. The lack of support at the school level is very disappointing for some, but nevertheless, with very few exceptions, choir trainers have reported high levels of satisfaction in teaching the program. While part of this can be attributed to FSS support and the camaraderie they reportedly experience through attendance at in-service training sessions, most trainers readily see the high value of the program in extending the generic skills, especially the emotional and social growth of the children. Whether 'music education' suffers in any way is not a concern for the majority, since their expectations of the program are directed to another outcome for students, which they value more highly.

However, for those for whom music education as a skill development process is foremost, the program does not necessarily satisfy all stakeholders. Students who participate in the program are happy because they are learning to sing, and will not know how much better they could sing unless they have another referent against which to compare. There are some schools where the standard is adjudicated highly by the chief and deputy conductors, but there are many more schools where the standards are seen as lacking. Those teachers who are concerned at the skill level are not in sufficient

numbers to make their voices heard. Likewise, there are some parents who are concerned, but they too are outnumbered.

It can be argued that at least the children have a music program. But one is left with the question - what sort of 'music education' are they receiving?

About the Author

Helen Pietsch began her career as a secondary school music teacher. Currently, she is 'taxi-driver' for her three children, trains choirs at two primary schools, teaches voice development at Luther Seminary, runs the occasional workshop for teachers and is working towards a Ph. D. on upper primary choral programs and in-service choral training for teachers. She is S.A. State President and National Secretary of the Australian National Choral Association.

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A preliminary snapshot of the academic achievement and self-concept of music and non-music school students

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In recent years, there has been much discussion about whether "music makes you smarter". There is also a long-standing debate about whether academic self-concept increases achievement or whether achievement increases academic self-concept. Recent research suggests that there is a two-way interaction between academic self-concept and achievement, so that increased self-concept is not only an outcome of achievement but that academic self-concept also influences future achievement. This paper reports on some preliminary findings, which are part of a larger study on the relationship between musical activity, self-concept development and academic achievement in adolescents. The findings presented are based on data collected pertaining to background information, musical experiences, self-esteem and perceived competence of Year 9 students (N=190) in a metropolitan Adelaide high school.

Consideration of the relationships between academic achievement, musical involvement and self-concept development have led to this research, which looks at the responses to a researcher-designed *Survey of Musical Experiences and Self-Concept* by students from Years 9 and 10 in several metropolitan Adelaide high schools. The findings reported in this paper are based on data collected from Year 9 students (N=190) at just one of the schools.

The notion that "music makes you smarter" is one that has had great appeal in the popular press, largely fuelled by the findings of two studies by researchers at the University of California at Irvine (Rauscher, Shaw & Ky, 1993 and 1995; Rauscher, Shaw, Levine, Wright, Dennis & Newcomb, 1997). The first study involved college students listening to Mozart's Sonata for Two Pianos, K.448 and gaining higher scores when taking a spatial reasoning test. This study gave rise to the term: "Mozart effect". According to Campbell (1997:15), author of the book entitled *The Mozart Effect*, "the day after the Irvine findings were reported, music stores in one major city sold out of Mozart recordings". The second study involved pre-school children having piano keyboard lessons and scoring markedly better in a test of spatial reasoning. Another example of the spin off from such findings was in 1998, when the Governor of Georgia requested that government money be allocated to purchase recordings of classical music for babies in order to promote brain development (Demorest & Morrison, 2000:34). These studies have led to extended discussions about the importance of music in children's education, and at first glance seemed to provide much needed support for music teachers wishing to promote their subject to parents and school administrations. However, attempts to replicate the findings of the first study have not been successful, and there have been questions about the relatively short-term effect on spatial-temporal reasoning with the keyboard study (e.g. Costa-Giomi, 1999; Gromko & Poorman, 1998). Reimer, author of the seminal book entitled *A philosophy of music education* (first published in 1970, and revised edition in 1989), has expressed concern that the integrity of music education could be undermined if "musical learning is altered in order to serve other purposes . . . [such as] spatial temporal reasoning" (Reimer, 1999:43).

Despite the controversial and rather questionable conclusions based on these studies, and the media 'hype' which inevitably seems to accompany them, another aspect of the discussion involves the higher maths and verbal Scholastic Assessment Test (SAT) scores for fine arts students as compared to all students (College Board, 1999 *Profile of College Bound Seniors Report,* in Demorest & Morrison, 2000:36). Whilst such results do not necessarily indicate a causal link between music study and

academic achievement, Demorest (2000:37) suggests that "this information is often mistakenly interpreted to be a result of music study instead of a characteristic of music students". Anecdotal reports from music teachers suggest that the best music students are often the best in general academic performance, and for some students who struggle academically, music may be the one area in which they do well.

When considering academic achievement, it is evident that there are many relevant factors which can influence achievement, including factors such as motivation, student attitudes and abilities, family support, teaching quality, and resources. Gardner (1983:373) suggests that "even if one's cognitive mechanisms are in order, educational progress will not necessarily result". The importance of the development of self-concept is widely recognized across the social sciences and education and is an essential factor in the consideration of "educational progress" (i.e. achievement). The Vision Statement of the SELF Research Centre at the University of Western Sydney (2001:8) states that in pursuing its vision

> to be the recognized leading international centre for self-concept and identity research . . . the Centre will:
>
> - Develop and promote strategies to optimize self-concept as an important outcome in itself;
> - Promote a greater awareness of the worth of self in various social and cultural contexts; and
> - Promote the role of self as a key facilitator in the attainment of other valued outcomes such as: cultural identity; learning and achievement; healthier lifestyles; teaching effectiveness; physical, psychological, educational, social, emotional and occupational development and well-being.

The SELF Research Centre cites leading psychologist Nathaniel Branden in describing the importance of the self-concept/self-esteem construct. Branden states:

> I cannot think of a single psychological problem – from anxiety to depression, to under-achievement at school or at work, to fear of intimacy, happiness or success, to alcohol or drug abuse, to spouse battering or child molestation, to co-dependency and sexual disorders, to passivity and chronic aimlessness, to suicide and crimes of violence – that is not traceable, at least in part, to the problem of deficient self-esteem. (Branden, 1994:xv)

Having a positive view of one's self appears to have a major role in psychological well-being and ultimately to success in life (VanderArk, 1989:113; Walsh & Banaji, 1997:196). It is also recognized that self-concept is "an important mediating factor that facilitates the attainment of other desirable learning, psychological and behavioural outcomes. The attainment of a positive academic self-concept also positively affects academic achievement, school retention, academic aspirations, and choices such as going on to university" (SELF Research Centre, 2001:9). The converse can be noted with regard to a negative academic self-concept, and "the literature supports the relationship between academic failure and juvenile delinquency" (Grande, 1988:217).

There is strong support within the literature about the causal relationship between self-concept and achievement (Eccles, 1983:34; Shavelson & Bolus, 1982:4) and the attributions of success which can influence performance (Dweck, 1986:1041; Covington, 1983:50; Weiner, 1974). There is a long-standing debate about whether academic self-concept increases achievement or whether achievement increases academic self-concept (Caslyn & Kenny, 1977:136), and according to Marsh (2000:7), "the causal ordering of academic self-concept and academic achievement is, perhaps, the most vexing question in academic self-concept research". Recent research suggests that there is a two-way interaction between academic self-concept and achievement, so that increased self-concept is not only an outcome of achievement but that academic self-concept also influences future achievement and other desirable educational aspects (Marsh, 2001:28).

Considering self-concept development from the perspective of a music educator, in which the role of music in society and the significance of music as a separate intelligence are at the forefront, raises the question of whether music has a special potential to enable students to develop self-concept. Reimer (1999:43) states that:

> Various musical involvements provide opportunities to operate at the highest levels of cognition that humans are capable of – to understand, to create, and to share meanings as only music allows people to do and to exercise the intelligence particular to and dependent on each musical role. We have learned that musical doing, thinking, and feeling are essential ways in which humans make contact with, internalize, express, critique, and influence their cultural contexts.

The question of music's unique potential to develop self-concept is one which lends itself to investigation, although this is not specifically tackled in this paper. The relationships between academic achievement, musical involvement and self-concept development provide the impetus for this paper which aims to ascertain whether there is any difference between the academic achievement and self-esteem of the music and non-music students in the study.

Method

A *Survey of Musical Experiences and Self-Concept* was distributed during class time to Year 9 students (N=190) in a metropolitan Adelaide high school in Term 2, 2002. Having given informed consent and assurance regarding the confidentiality of their responses, students completed the Survey, and information about their Term 2 assessment results was provided by the school. The Survey comprised 4 sections: background information, musical experiences, self-esteem and perceived competence. The first two sections were researcher-designed. The section on background information comprised questions about ethnicity and social status along with questions about school subjects and activities in which students perceive themselves as being accomplished. The musical experiences section entailed questions about listening, performing and creating music. The section on self-esteem used Rosenberg's (1965:17-18) Self-Esteem Scale, and the section on perceived competence used Chan's (1993) Perceived Competence Scale.

The survey responses have generated a large amount of data. For the purpose of this paper, results about academic achievement, self-esteem and whether or not Music is studied as a school subject have been the focus. The measurement of self-concept was to include the two components of self-esteem (Rosenberg) and perceived competence (Chan). However, only the self-esteem results are included here.

Results and Discussion

Students at this school in Year 9 undertook nine subjects, and were awarded grades of A, B, C, D or U. For this research, the grades were converted to scores as follows:

$$A = 4, B = 3, C = 2, D = 1, U = 0.$$

The four academic core subjects were English, Mathematics, Science, and Society and Environment. Health and Physical Education were also core subjects. The range of subjects taken for the other three subjects included: Art, Music, French, Japanese, Drama, Home Economics, Technology Studies, and Tennis. For each student, the scores were collated for the four academic core subjects, the

six core subjects and for all subjects being taken. These scores were then converted to percentages. Results for these are summarized in Table 1.

Self-esteem scores were calculated, giving an overall mean of 2.99. The 10 questions, each requiring a response of strongly agree, agree, disagree or strongly disagree could give a maximum score of 40 or the minimum score of 10. There was no statistical correlation between academic achievement scores and self-esteem scores in the sample. It is planned to assess whether there is any correlation between self-esteem and perceived competence, and between these and musical involvement and academic achievement. Perceived competence data is yet to be factored in. The perceived competence component comprises cognitive, social, physical and general subscales, so it should be possible to see if there is any correlation between perceived competence and self-esteem scores, and to look at the strength of the relationships between these and academic achievement.

A t-test (see Table 2) was undertaken which looked at the means of academic achievement for both music and non-music students. This was significant (t=2.4) when the four academic core subjects (English, Mathematics, Science, and Society and Environment) were taken into account. When the t-test was done for all subjects, the t-value was 1.9, and when the t-test was done for the six core subjects, t was 1.6; i.e., the t-value for all subjects and six core subjects was less significant. This seems to correspond with students choosing elective subjects in which they would be likely to do well. With the core subjects of Health and Physical Education, there appeared to be a very high percentage of A's. Looking at the four core subjects seems to reflect more accurately the academic achievement of the students.

A t-test was also undertaken for the academic achievement of boys and girls. Here, the t-values were much more significant (over 5.4) which seems to concur with other research about the higher academic achievement in general of girls (Simpson & McInerney, 2002; Linch, 1993).

Some preliminary analysis of data relating to a number of other aspects was also undertaken (see Table 1 as well). With regard to whether a language other than English was spoken at home, there was a higher percentage for the music students (20 per cent) as compared to 13.3 per cent for the non-music students. It was interesting to gauge the use of MP3 files for listening to music, with the main difference here being between boys and girls, with 71.1 per cent of boys and just 50.5 per cent of girls indicating their use of MP3 files. The students were asked to estimate how much money they had spent buying music in the previous month. In the total sample, 30.5 per cent indicated that they had spent $20 or more, with a breakdown of 25.7 per cent of boys and 35.5 per cent of girls spending $20 or more.

Conclusion

This preliminary snapshot has indicated that there is a significant relationship when the mean academic results of four core subjects were measured for the two groups in the study, i.e. music and non-music students. It is also apparent that there is clearly a difference in the academic achievement of girls and boys in this sample, which reflects findings from elsewhere. The larger study will be looking at survey results from a number of schools and it will be interesting to see if a similar pattern emerges with them. The preliminary analysis of self-esteem scores has not revealed any significant patterns in relation to musical involvement and academic achievement. In summary, the results of this snapshot tends to concur with Demorest's (2000:37) suggestion that higher academic achievement is a characteristic of music students.

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Table 1:
Academic Results

	All students N=190	Music students N=100	Nonmusic students N=90	Boys N=97	Girls N=93
Academic Core (4 subjects) – Mean %	72.8	75.7	69.6	66.2	79.7
Core (6 subjects) – Mean %	75.0	76.6	73.1	69.5	80.7
All subjects – Mean %	75.7	77.6	73.6	69.6	82.1
Self-esteem	2.99	2.96	3.019	3.096	2.88
Boys	97	53	44		
Girls	93	47	46		
LOTE	32 (16.8%)	20 (20%)	12 (13.3%)	18 (18.6%)	14 (15.1%)
MP3 listening	116 (61.1%)	59 (59%)	57 (63.3%	69 (71.1%)	47 (50.5%)
Spending>$20	58 (30.5%)	33 (33%)	25 (27.7%)	25 (25.7%)	33 (35.5%)

Table 2:
T-test

	t-test for equality of means for music and Non-music students	t-test for equality of means for boys and girls
Academic Core (4 subjects)	2.4	5.7
Core (6 subjects)	1.6	5.4
All subjects	1.9	6.3

Art Smart or Music Smart: Comparing the background and confidence of teacher education students in Australia, South Africa, Namibia, USA and Ireland

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This paper reports the findings of a study which is the result of international cooperation between teacher education institutions in five different countries. It is part of a larger study on Students' Attitudes: Creative Arts; National and Overseas Associates (CASANOVA), which involves 939 pre-service non-specialist primary school student teachers (82% females and 18% males) from five countries (Australia (NSW), Namibia, South Africa, USA (Illinois) and Ireland). Initially the paper identifies the students' perceptions of their background in relation to music and visual arts education. Secondly it examines if there is a difference between the visual arts education background and confidence of Australian students and those from the other four countries. Results indicated that overall, 25% of the subjects indicated that they had a good background in music education and 16% indicated that they had a good background in visual arts education.

In relation to responses from the different countries, Australian student teachers had a significantly less strong background in visual arts when compared with Namibia, and there were no significant differences between any of the other countries. In relation to music education, Australian student teachers had significantly less musical background than their colleagues in South Africa, Namibia, Illinois and Ireland and there were no significant differences between students' responses from any of the other countries. Based on the results of this survey, suggestions are made to enhance the teaching of music and visual arts education in Australia and overseas.

Background

Generalist primary school student teachers in Australia enter their teacher training courses with a variety of backgrounds and attitudes to the different subjects they have to complete prior to graduating. In relation to the arts (music, drama, dance and visual arts) they often enter with very little formal background and low confidence levels. In their primary school experiences, they have had little satisfactory arts education, as their teachers were generally ill equipped by their preservice training to provide them with developmental and quality arts experiences (Senate Committee, 1995). There is a general consensus that universities (Australian, at least) are not meeting this challenge, as for the past thirty years this paucity of quality arts education in schools has been highlighted in a number of reports and little has changed. Specialist teachers in the arts in most public schools are a rarity and with the crowded curriculum the arts are generally the first set of subjects to be left off the timetable.

In Australia and other countries, music educators have seen the results of this inadequacy in relation to both music and visual arts education in many schools as our students enter generalist primary teacher education courses, year after year, with little background in music or visual arts education. They have often had little experience of formal music education, are anxious about their own ability within the area of music and not at all confident about teaching music lessons to children. Earlier research (Mills, 1989; Russell-Bowie, 1993) indicates that approximately 60 to 70 per cent of Primary Teacher Education students enter their primary teacher training having minimal, if any, formal music education experience, either from school or from out-of-school activities. Lepherd (1995) adds to these observations, indicating that 'the majority of students entering university for generalist training do not have substantial music literacy, and the time allotment for music is

inadequate to produce teachers who are sufficiently competent and confident to successfully implement a music program'. Kim (2001) states that 'numbers of prospective preschool teachers in Korea show somewhat low self-confidence in teaching music ... for they are not music majors'. Some evidence seems to indicate that a lack of a good background in music education decreases the student's self-concept in regard to their ability to make or teach music. This is alluded to in the Plowden Report (CACE, 1967:251) from Britain, which indicates that primary teachers' lack of confidence and ability resulted from inadequate teaching in their Secondary and Tertiary education. Kagan (1992) indicates that teachers' beliefs and practices are informed and guided by their prior experiences and Kowalchuk (1999) states that 'research recognised the impact of teachers' life history in their instructional decisions and beliefs'.

In relation to visual arts education there are similar findings. The Senate Inquiry into Arts Education notes throughout the report that student teachers come to universities with poor arts experiences and negative attitudes, built up over a lifetime. In schools, support and services for visual arts have been cut back, the number of primary visual arts specialists has been decreased significantly, art is one of the first subjects to be cut out of the curriculum when funds are slashed and the number of hours at the teacher training level has also been reduced significantly. (Senate Committee, 1995)

These findings are very similar to what seems to be happening in England. Holt (1997) indicates that, as a subject in the curriculum, art has been marginalized, by both its public perception and its removal from the core subjects in the National Curriculum. In teacher training institutions students generally receive minimal preparation for the teaching of non-specialist subjects such as art, so it is not surprising that teachers have little knowledge or understanding of the subject (Holt, 1997). Bell (2000) adds that in English teacher training institutions arts specialisms are being abandoned, hours allocated to the arts are being cut back, and some primary student teachers receive little or no experience of the arts. Within the school context, one school in five plans to reduce the time for music lessons, and the majority of teachers in schools lack experiences, subject knowledge and confidence in teaching the arts.

Many public schools are reaping the results of decades of inadequate arts education, as children who have come through this system are now back in schools as teachers or are training to be teachers. Because of the lack of supportive family background and adequate training in the arts, generalist teachers are anxious about, and lack confidence in teaching each of these subjects and therefore often end up omitting the subjects from their program (Russell-Bowie, 1993). The seriousness of the situation has been reflected repeatedly in numerous reports on arts education over the past 35 years. Confirming findings in these previous reports, the report of the Senate Environment, Recreation, Communications and the Arts References Committee (1995) reiterated that 'Generalist primary classroom teachers, because of their own poor arts experience at school, and because of inadequate teacher training, lack confidence to teach the arts. As a result... there is a strong impulse to marginalise the arts in their teaching'. Anecdotally, this scenario is repeated in classrooms around the world where generalist teachers are required to teach music, visual art, dance and drama. This situation has certainly called, in vain, for the serious attention of policy makers, curriculum designers, and teacher educators to provide our children with exemplary music education, to develop their confidence and lessen their anxieties about music.

In relation to Australians and their attitudes to the arts, an interesting finding is noted in the Saatchi and Saatchi report, *Australians and the Arts*: people with some non-English speaking origin in the survey sample differ from the overall population (of Australia) in having a more positive view of the arts. They are more likely to place a high value on the arts and less likely to give them a low or fairly low value. (Costantoura, P., Saatchi and Saatchi, 2001). The trend as noted in this report appeared to

be that those with non-Australian origin are more likely to take a positive view of the arts, compared with those with Australian origin.

In summary, teacher training institutions are faced with trainees who bring with them poor arts experiences and negative attitudes to the arts, built up over a lifetime. It is hard to expect the universities or colleges to turn them round in a few years, working only in class time, which is constantly being significantly decreased with each new course revision (Senate Committee, 1995). This paper seeks to identify the perceptions of a sample of primary teacher education students from five countries about their background and abilities in relation to music and visual arts education and to see if there are any correlations or significant differences between their country and these perceptions. Based on the results of this survey, suggestions are made to enhance the teaching of music and visual arts education in Australia and overseas.

Aim

The aim of the larger Creative Arts: Students' Attitudes – National and Overseas Associates (CASANOVA) study was to survey a sample of student teachers from various countries to investigate their attitudes towards the Creative Arts. However the smaller study on which this paper is based used only the questions from the survey which related to visual arts and music education.

Specifically this study examines the following questions:

1. Is there a reliable set of scales relating to confidence in visual arts education and music education, and background in visual arts education and music education, that could be derived from the CASANOVA data using exploratory principle component analysis?
2. How do generalist primary student teachers across the five countries perceive their own background and confidence in relation to visual arts and music education?
3. Is there a correlation between student teachers' confidence and background in visual arts and music education?
4. Are there any significant relationships between the background and confidence of student teachers and each of the five countries?

Method

Participants

The participants were 939 university students enrolled in tertiary generalist teacher education programs in Australia: University of Western Sydney and University of Newcastle (n = 385 = 41%); Namibia: Windhoek College of Education (n = 187 = 20%); South Africa: Durban and Pretoria Colleges of Education (n = 254 = 27%); USA: University of Illinois (n = 59 = 6%) and Ireland: Dublin College of Education (n = 51 = 6%). Of these students (82% female and 18% male), 82 per cent were aged 18 - 25 years, 9.5 per cent were aged 26 – 30 years and 8.5 per cent were 31 years old or older. Responses indicated that of the sample students, 30 per cent were in their first year, 25 per cent were in their second year, 28 per cent were in third year, 15 per cent were in their fourth year and 1 per cent responded with 'other'.

In response to the survey, 89 per cent of the students indicated that they lived in a very low to low socio-economic status [SES] area with 11 per cent responded that they lived in medium to very high income areas. Also, 23 per cent indicated that they received a University / College Entrance score between 0 and 60% and 25 per cent had a score above this. 52 per cent of the responding students

were not required to have a University/College entrance score so indicated 'not applicable' on their survey form. Listwise deletion of missing data was undertaken for each of the statistical analyses.

Survey Instrument

The survey instrument, based on a previous one for practising teachers in 1991 (Russell-Bowie, 1993), was developed specifically for this study. Similar questions were asked in both surveys. However, the instrument used focused on student teachers, covered all four strands of the Creative Arts and was administered in five different countries. Apart from the demographic questions, each of the other questions had one stem with four endings, and each of the endings related either to music, visual arts, dance or drama. Responses were given by circling a number, e.g. to indicate one answer in the demographic questions, or one number on a five point Likert scale. This study reports on those items related specifically to visual arts.

Data Collection procedure

Students were asked to complete the survey during lectures at each University or College and the same instructions were printed on the front of the instruments and were read out to every group of students. Students took between 15 and 30 minutes to complete the survey and surveys were collected as students completed them.

Data Analysis

The raw data from the surveys were then entered into an SPSS file and analysed using factor analysis, reliability testing, cross tabulations and correlations. Statistical procedures were selected in light of the questions to be tested. A set of a priori scales had been developed then exploratory principal component analysis with Varimax rotation was used to validate the scales, and Cronbach alphas were computed to check reliability of the scales. Frequencies and cross tabulations of students' responses to these scales were computed to gain an overview of the data. Correlation coefficients were used to test the differences between the scales and the individual variables and one-way ANOVAs were used to test for differences between means.

Results

In relation to the focus questions of this study, the following results were found:

Question 1. Is there a reliable set of scales relating to confidence in visual arts education and music education, and background in visual arts education and music education that could be derived from the CASANOVA data using exploratory principle component analysis?

Using exploratory principal component analysis with Varimax rotation the following survey items were grouped together to form two scales in relation to students' perceptions of their formal visual arts background and their confidence and enjoyment of visual arts teaching. The criterion for selection of scale items was set at 0.5. Using this criterion, only one item (Q36b) cross-loaded on the second factor, but it was included with Factor 1 scale as it had greater face validity. (Table 1)

Table 1 indicates the items grouped into factors or scales, the Cronbach alphas which indicate the scales' reliability and the percentages of positive responses for each item and for the two scales. The first scale (background in visual arts) included survey items such as having art lessons outside of school, being involved in visual arts in their leisure time, their family being involved in visual arts

socially and that they considered themselves to be an artist. The second scale (confidence and enjoyment in visual arts teaching) included survey items such as feeling confident about teaching visual arts lessons in general and the different specific forms of art, preferring to teach visual arts in a team teaching situation, having taught successful visual arts lessons, having a good background in visual arts and enjoying visual arts lessons in primary school.

Similarly, two scales were formed from survey items in relation to students' perceptions of their formal background and confidence in music and music education. The criterion for selection of scale items was set at 0.45. Using this criterion, there were no cross-loadings on the first factor however there was one item (Q36a) which cross-loaded on the second factor, but was included with Factor 1 scale as it had greater face validity.

The following items from the survey were used to ascertain students' perceptions of their musical background and abilities in music education. Table 2 indicates the items grouped into factors or scales, the Cronbach alphas which indicate the scales' reliability and the frequencies of positive responses for each item and for the two scales.

The first scale developed (Formal music background) included survey items such as being able to play an instrument well and clearly understanding music theory, having music lessons out of schools and considering themselves to be a musician, their family being involved in music activities and one person being able to play an instrument, and their being involved socially in music activities. The second scale (confidence and enjoyment in music teaching) included survey items such as enjoying primary school music, feeling confident about teaching music lessons, both generally and the specific types of music lessons, preferring to teach the music segment in a team teaching situation, having taught some successful music lessons and having a good background in music.

Question 2. How do generalist primary student teachers across the five countries perceive their own background and confidence in relation to visual arts and music education?

When the individual survey items are examined the following results were indicated. In relation to the sampled students' perceptions of their formal visual arts background prior to University or College, only 13 per cent had been involved in visual arts lessons outside of school, just over a quarter used their leisure time to be involved in visual arts, 16 per cent said their family were involved socially in visual arts activities and a quarter considered themselves to be artists. However, when the means of all the items relating to Factor 1 (visual arts background) were computed, only 16.1 per cent of respondents indicated that they felt they had a good visual arts background.

In relation to their enjoyment of visual arts and visual arts teaching, just over two thirds of the students felt that they had enjoyed visual arts in their primary school days. Just over half the students felt confident about teaching visual arts lessons and 2 per cent more would prefer to teach a visual arts segment of a multi-arts lesson. Almost 69 per cent were confident in teaching a range of visual arts activities, and just over half (52%) had already taught some successful visual arts lessons. Over three quarters of the students enjoyed being involved in a range of visual arts activities within the University/College setting. When the means of all the items relating to Factor 2 (Enjoyment and confidence in visual arts teaching) were computed, 56 per cent of respondents indicated that they enjoyed and felt confident in relation to visual arts teaching. (See Table 1.)

In relation to the sampled students' perceptions of their formal music background prior to University or College, just over a quarter of students felt that they played a musical instrument well, understood music theory, and/or had music lessons out of school. 40 per cent of the students had a family member who played a musical instrument well, and/or considered their family to be involved

socially in musical activities. About a quarter indicated that they could play a musical instrument well and/or understood music theory and only 23 per cent considered themselves to be musicians, although 45 per cent involved themselves in music activities in their leisure time. However, when the means of all the items relating to Factor 1 (musical background) were computed, only a quarter of respondents agreed or strongly agreed that they had a good musical background. (See Table 2.)

In relation to their enjoyment of music teaching, almost two thirds of the students felt that they had enjoyed music in their primary school days. When it came to teaching music, 46 per cent would prefer to teach the music segment of a team teaching lesson, 47 per cent felt they were confident to teach music lessons. When the means of all the items relating to Factor 2 (Enjoyment and confidence in music teaching) were computed, almost half of respondents indicated that they enjoyed and felt confident in relation to music teaching. (See Table 2). 55 per cent had taught successful music lessons, and 59 per cent were confident teaching all the difference music activity areas. However, only 38 per cent indicated specifically that they had a good background in music.

When comparing scales in relation to the responses to the two subject areas, 25 per cent of students agreed or strongly agreed that they had a good formal music background, compared with only 16 per cent of students agreeing or strongly agreeing that they had a good formal visual arts background. However 56 per cent of students agreed or strongly agreed that they were confident and enjoyed visual arts teaching compared with only 50 per cent of students who felt the same about music teaching. These results indicate the general trends from students sampled across all five countries. (Tables 1 and 2) The next question seeks to identify any correlations between the background and confidence of the sampled students in relation to both visual arts and music.

Question 3: Is there a correlation between student teachers' confidence and background in visual arts and music education?

The above results indicate that, although fewer students agreed that they had a good formal visual arts background compared with their music background, more students agreed that they were confident and enjoyed visual arts teaching compared with those who were confident and enjoyed music teaching. A Pearsons correlation test was undertaken to examine the correlations between the students' visual arts and music backgrounds and their visual arts and music confidence and enjoyment. The results indicated that there was a moderately positive correlation between the students' visual arts confidence and enjoyment and their formal visual arts background ($r = .511$, $p<.05$) and there was a slightly stronger positive correlation between the students' music confidence and enjoyment and their formal music background. ($r = .559$, $p<.05$). This indicates that the better their background in the subject, the more confident they were. It was also noted that, as could be expected, there were only weak positive correlations between visual arts and music confidence ($r = .327$, $p<.05$), visual arts and music background ($r = .372$, $p<.05$), visual arts confidence and music background ($r = .188$, $p<.05$), and visual arts background and music confidence. ($r = .242$, $p<.05$). (See Table 3.)

Question 4: Are there any significant relationships between the background and confidence of student teachers and each of the five countries?

The next step was to identify if there were any significant relationships between the background and confidence of student teachers within each of the five countries. To answer this question, firstly percentage frequencies were computed for each of the survey items and each of the countries, as well as for the two scales for both music and visual arts and the five countries. In examining the percentages of students in Factor 1 (visual arts background), 9 per cent of USA students, 12 per cent of Australian students, 16 per cent of Irish students, and 21 per cent of both South African and Namibian students agreed or strongly agreed that they had a good visual arts background. However in factor 2 (visual arts

education confidence and enjoyment) 37 per cent of Namibian students, 44 per cent of the USA students, 54 per cent of the South African students, 57 per cent of the Irish students and 68 per cent of the Australian students indicated that they were confident and enjoyed visual arts teaching. (See Table 4.)

In relation to Factor 2, music background, 17 per cent of Australian students, 21 per cent of both Namibian and South African students, 34 per cent of the USA students and 41 per cent of the Irish students all agreed or strongly agreed that they had a good music background. In contrast, when examining Factor 2, the confidence and enjoyment in music teaching, 37 per cent of the USA students, 39 per cent of the Australian students, 42 per cent of the Namibian students, 52 per cent of the South African students and 63 per cent of the Irish students all agreed or strongly agreed that they enjoyed and were confident in music teaching. (See Table 5.)

There were clear differences between the response percentages of students from each country so One Way ANOVAs were computed to determine if there were significant differences between the means of the scales for each country. In relation to the visual arts background and confidence of the students, the Scheffe test of significance was used. This test indicated that there were significant differences between the countries in relation to both visual arts background ($df = = 4$, $F = 3.9$, $p<.01$) and confidence and enjoyment of visual arts teaching ($df = 4$, $F = 14.3$, $p<.000$). In relation to background, differences between the countries were indicated between Australia and Namibia ($p<.05$) with Australian students scoring less than Namibian students. In relation to confidence and enjoyment of visual arts teaching, the significant differences appeared between Australia and Namibia ($p<.000$), Australia and South Africa ($p<.01$), Namibia and South Africa ($p<.01$) and Namibia and Ireland ($p<.05$), with Australian students scoring more than the Namibian and South African students and the Namibian students scoring less than the South African and Irish students.

In relation to music and music education, a One Way ANOVA was again computed to determine if there were any significant differences between the means of each of these scales and each country from which the students came. In relation to the first scale (background in music) the Scheffe test of significance indicated that there were significant differences between countries ($df = 4$, $f = 3.9$, $p <.000$), with significances being between Australia and each of the other four countries: South Africa ($p<.01$), Namibia ($p<.01$), USA ($p<.01$) and Ireland ($p<.01$). Results indicated that Australian students' responses were significantly lower than those in each of the other countries ($p < .05$, $F = .000$). For the second scale, (confidence and enjoyment in music teaching) there were also significant differences between countries ($df = 4$, $F = 6.3$, $p <.000$). These differences were between Australia and Ireland ($p<.05$), Namibia and South Africa ($p< .05$) and Namibia and Ireland ($p< .01$). Namibian students scored significantly lower than their counterparts in South Africa and Ireland, and Australian students scored significantly lower than their Irish counterparts.

Discussion

The results of this study seem to back up some of the literature on arts education in relation to confidence and background of students. Very few students (16%) indicated that they had a good background in visual arts education, be it socially, culturally or formally. However, slightly more, but still only a quarter of sampled students, indicated that they had a sound musical background. Research indicates that most student teachers enter their teacher training institution with a paucity of experiences in the arts and this research study does back this up. Sampled students across the five countries indicated that they and their families were not significantly involved in either music or visual arts outside of school and that they did not have much formal training in this area.

However, despite the low responses in relation to their background in both music and visual arts, the students indicated a much stronger positive response to their confidence and enjoyment of both visual arts (56%) and music (50%) teaching. This included both their primary school experiences in music and visual arts and their professional experiences and confidence as trainee teachers. Although their responses in relation to confidence and enjoyment of music and visual arts teaching were substantially higher than those relating to their background, only about half of the students indicated that they were confident and enjoyed music and visual arts teaching. There seemed to be a moderate correlation between the confidence/enjoyment and background of the students sampled, in that the better the background in music, the more confident they were in relation to music teaching, and the better their background in visual arts, the more confident they were to teach it. There was little positive correlation between their confidence and/or background in music and their confidence and/or background in visual arts. This goes against some educators' claims that children only need to be taught one subject within the creative arts in order to make them confident in the arts in general (as exemplified in some teacher training institutions which only offer students the opportunity to study one or two arts subjects within their course, instead of all). Thus, each of the arts subjects need to be taught as a discrete subject, both in teacher training institutions and in schools, with separate syllabus outcomes being achieved in each of the arts areas, to ensure children develop holistically within the arts.

The arts tend to be seen as low priority subjects requiring specialised skills and resources. They are often seen as messy or noisy, as well as requiring much preparation and skilled behaviour management practices. These factors not only discourage trained teachers from teaching the arts subjects, but they also contribute to student teachers' lack of confidence and enjoyment in teaching the arts. However, once students have developed appropriate resources and skills, taught some arts lessons and learned relevant behaviour management strategies, they see the very positive responses from their pupils and this tends to increase their confidence and enjoyment of teaching both music and visual arts. Once their confidence is increased, they will teach more arts lessons which generally increases their confidence further. Student teachers therefore need to be given a significant amount of time, support and opportunity to learn and develop these skills and to teach arts lessons so that their knowledge, skills and attitudes develop consistently throughout their teacher training years and they graduate being confident and ready to teach a wide variety of relevant, developmental and interesting arts lessons.

When the responses from the sampled students from the five different countries are examined it is clear that there are some differences between countries. However the significant differences are mainly between Australia and Namibia and the other three countries. Sampled students from Australia indicated that they had a significantly lower musical background than their counterparts in Namibia, South Africa, USA and Ireland. New South Wales, the state from which the students were sampled, has a long history of not having specialist music and art teachers in the state primary schools. Generalist teachers have consistently reported that they lack confidence, competence and support in teaching the arts in their classrooms and the overall picture of arts education in NSW state schools is bleak. Added to this, Anglo Australians in general have little time for participation in the arts in their families and social lives. However, those Australians with non-English speaking backgrounds appear to be motivated more positively towards the arts for a range of social and intellectual reasons and appreciate the benefits the arts can offer (Costantoura, Saatchi and Saatchi, 2001).

Anecdotally, many students from the African countries of Namibia and South Africa enjoy many integrated arts experiences as part of their daily life, in celebrations, family gatherings, funerals and holidays. From observation, the Irish students similarly have a rich background of music, especially, in their culture and singing and playing instruments is a way of life for many of them and their families. For many years American students have developed proud and exemplary programs of musical performances within their primary and secondary schools and many young adults would have been

involved in several years of band and choral programs both inside and outside of school. When considering these anecdotal observations, it is clear that in many ways Australian students are bereft of significant participatory experiences in the arts, in comparison to their African, American and Irish counterparts.

However, despite the fairly minimal background in music and in art, Australian students were significantly more confident in relation to visual arts than their African counterparts in Namibia and South Africa. Namibian students were significantly less confident than their counterparts in South Africa, Ireland and Australia. In relation to confidence in music teaching, once again Namibia student teachers were significantly less confident than their South African and Irish counterparts, and the Australian students were significantly less confident than the Irish students.

One could conjecture that, although the arts feature regularly in African culture and family life, this is not seen as giving the students specific visual arts skills which could be passed on to children within the formalised school situation. Also, as many of the students came from low socio-economic areas, there may not be the resources available to have them experience visual arts activities and thereby increase their confidence in this area. Although most of the students across the five countries came from low socio-economic areas, in western communities, in general, there seem to be many more resources in these areas than in the African schools. For example, whereas the great majority of Australian, Irish and American schools would have cassette players, cassettes, pencils, paints, brushes and paper for their students to use in schools and teacher training institutions, many Southern African schools do not even have windows, running water or electricity, so basic visual arts and music equipment would certainly not be available. So these students who come from such a culturally rich arts background need to realize that the arts activities they are involved in on an everyday basis within their families and communities can be used within the school situation to achieve visual arts and music outcomes and build confidence and further skills in their teachers and pupils.

Conclusion

This research has confirmed much of the research on background and confidence in relation to arts education in that it indicates that generally, students across five countries enter their teacher training institutions with little formal music or art background and are not very confident in relation to teaching or enjoying art or music education. In every country, teacher education students need to be empowered and encouraged to develop their personal confidence and competence in visual arts and music education to present this positive modelling to the children in their future classrooms. This will require resources, time and energy and may be the only way to break the downward spiral of arts education so that the student teachers of tomorrow will arrive at Universities around the world, already equipped with a good background in visual arts, full of confidence and knowledge which provides a firm foundation for their creative arts education courses.

About the author

Associate Professor Deirdre Russell-Bowie has been lecturing and researching at a tertiary level for over twenty years, in the area of primary Creative Arts education and has published prolifically in journals, professional publications, national and international conference proceedings, popular magazines, both in the area of music education and in the general Creative Arts education area. As well as being in demand as a practitioner-researcher, Deirdre has written over thirty Creative Arts resource books, cassettes and videos since 1981. Their practical and user-friendly activities and ideas have proved to be very popular with teachers both throughout Australia and overseas and well over 20,000 copies altogether have been sold nationally and internationally. Her research indicated clearly the need for training and development support for primary teachers, so she set up and became the inaugural and continuing

president of the Creative and Practical Arts Association within NSW and has served in this capacity since its inception in 1990. In recognition of her contribution to teaching and research within the University she has been awarded both the University of Western Sydney, Macarthur *Award for Excellence in Teaching* and the University of Western Sydney, Macarthur *Award for Excellence in Research.* In 2001, she was awarded the prestigious national Australian Award for University Teaching (Social Sciences).

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Table 1
Items used to ascertain students' perceptions of their Visual Arts background and abilities with percentages recorded for Agree/Strongly Agree responses and results of factor analysis.

Item	*Label (Factor loading)*	*% Agree/ Strongly agree*
Factor 1: Visual Arts Background (Alpha = .7930)		**16.1%**
Q23b	Outside of school I have had visual arts lessons (.786)	13%
Q21b	In my leisure time I am often involved in visual arts activities (.760)	28%
Q22b	My family is often involved socially in visual arts activities (.758)	16%
Q25b	I consider myself to be an artist (.715)	25%
Q36b	I have a good background in visual arts (.575)	33%
Factor 2: Confidence / enjoyment in Visual Arts Teaching (Alpha = .8312)		**56%**
Q33b	I feel confident about teaching visual arts lessons (.781)	53%
Q34b	In a team teaching situation, I would prefer to do visual arts (.744)	56%
Q61a-e	I am confident teaching the different visual arts activities (.718)	69%
Q37b	I have taught some successful visual arts lessons (.679)	52%
Q60a-e	I enjoy the different visual arts activities in lectures (.674)	78%
Q12b	In Primary school I enjoyed visual arts lessons (.566)	66%

Table 2
Items used to ascertain students' perceptions of their musical background and abilities with percentages recorded for Agree/Strongly Agree responses and results of factor analysis.

Item	*Label (Factor loading)*	*% Agree/Strongly agree*
Factor 1: Formal Musical Background (Alpha = .8545)		**25.4%**
Q18	I can play a musical instrument well (.735)	26%
Q19	I clearly understand music theory (.719)	28%
Q20	A family member plays a musical instrument well (.731)	40%
Q21a	In my leisure time I am often involved in music activities (.568)	45%
Q22a	My family is often involved socially in musical activities (.582)	37%
Q23a	I had music lessons outside of school (.708)	26%
Q25a	I consider myself a musician (.578)	23%
Factor 2: Confidence and enjoyment in Music Teaching (Alpha = .7674)		**49.5%**
Q12a	I enjoyed music in primary school (.479)	64%
Q33a	I feel confident about teaching music lessons (.800)	47%
Q34a	In a team teaching situation, I prefer to do music segment (.758)	46%
Q37a	I have taught some successful music lessons (.639)	55%
Q57a-e	I am confident teaching the different music activity areas (.698)	59%
Q36a	I have a good background in music (.610)	38%

Table 3
Pearsons Correlations between students background and confidence / enjoyment in relation to Visual Arts Education and Music Education

	Conf/enjoy Visual Arts teaching	Visual Arts background	Music background	Conf/enjoy Music teaching
Conf/enjoy Vis Arts teaching	r= 1.000 n = 938			
Visual Arts background	r = .511 n = 907	r= 1.000 n = 907		
Music background	r =.188 n = 937	r= .188 n = 937	r= 1.000 n = 937	
Conf/enjoy music teaching	r = .327 n = 929	r= .242 n = 899	r= .559 n = 929	R= 1.000 N = 929

Table 4
Visual Arts education: Percentage frequencies for Different Countries and Total in relation to their agreement or strong agreement for each item.

Factor 1: Visual Arts Background (Alpha = .7930)

		Aust%	Nam%	SAfr%	USA%	Ire%
Q23b	Visual arts lessons out of school (n = 878)	9%	17%	19%	9%	10%
Q21b	Involved in visual arts leisure activities n = 861)	30%	30%	25%	29%	19%
Q22b	Family involved socially in visual arts activities n = 872)	15%	21%	16%	18%	13%
Q25b	I consider myself to be an artist (n = 875)	18%	35%	31%	24%	20%
All Factor 1 items		**12%**	**21%**	**21%**	**9%**	**16%**
	Significant differences	•_____•				

Factor 2: Confidence and enjoyment in Visual Arts Teaching (Alpha = .8312)

		Aust%	Nam%	SAfr%	USA%	Ire%
Q33b	I feel confident teaching visual arts lessons (n = 886)	63%	44%	48%	44%	45%
Q34b	I would prefer to do visual arts segment (n = 872)	69%	44%	48%	47%	40%
Q61a-e	Confident teaching all visual arts activities (n = 885)	75%	57%	72%	53%	75%
Q37b	I have taught successful visual arts lessons (n = 849)	70%	20%	48%	30%	63%
Q60a-e	I enjoy all visual arts activities in lectures (n = 876)	84%	71%	78%	75%	71%
Q36b	I have a good background in visual arts (n = 887)	40%	24%	31%	37%	27%
Q12b	In Primary school I enjoyed visual arts lessons (n = 813)	76%	56%	54%	73%	54%
All Factor 2 Items		**68%**	**37%**	**54%**	**44%**	**57%**
	Significant differences	•_____•				
	(shown by lines)	•_____•				
			•_____•			

Table 5

Music education: Percentage frequencies for Different Countries and Total in relation to their agreement or strong agreement for each item.

Factor 1: Background in Music (Alpha = .8545)

		Aust%	Nam%	SAfr%	USA%	Ire%
Q18	**I play a musical instrument well** *(n = 904))*	25%	20%	25%	42%	50%
Q19	**I clearly understand music theory** *(n =901)*	27%	30%	23%	38%	38%
Q20	**A family member plays instrument** *(n =899)*	37%	46%	35%	56%	62%
Q21a	**In leisure I am involved in Music** *(n =872)*	33%	56%	54%	42%	48%
Q22a	**Family involved in music activities** *(n =878)*	26%	49%	42%	47%	39%
Q23a	**I had music lessons outside school** *(n =875)*	20%	31%	27%	38%	45%
Q25a	**I consider myself to be a musician** *(n =857)*	11%	42%	27%	31%	31%
Q36a	**I have a good background in music** *(n =876)*	35%	35%	39%	51%	54%
All Factor 1 items		**17%**	**21%**	**21%**	**34%**	**41%**
	Significant differences (shown by lines)					

Factor 2: Confidence and enjoyment in Music Teaching (Alpha = .7674)

		Aust%	Nam%	SAfr%	USA%	Ire%
Q12a	**I enjoyed music in primary school** *(n =854)*	54%	78%	73%	65%	46%
Q33a	**I feel confident teaching music lessons** *(n=880)*	43%	51%	50%	46%	59%
Q34a	**I prefer team teaching music segment** *(n =860)*	40%	50%	50%	49%	55%
Q37a	**I have taught successful music lessons** *(n =844)*	68%	27%	51%	37%	80%
Q57a-e	**I am confident teaching the different music activity areas** *(n= 873)*	51%	58%	69%	59%	75%
All Factor 2 Items		**39%**	**42%**	**52%**	**37%**	**63%**
	Significant differences (shown by lines)					

Some considerations concerning current career prospects for newly credentialed private music teachers in the Australian context

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In this paper it is asserted that Australian private music teachers are experiencing a widening gulf between the increasing breadth and depth of study they undertake during initial training and the static recognition and rewards they can command in the freelance workplace. Hampered by small, ageing, under-credentialed memberships many private teaching associations have shown themselves powerless to act in the interests of newer better qualified teachers.

In support of this assertion it is shown that several attempts at self regulation favouring better qualified teachers have been made by the private teaching sector over the past thirty years and that each has failed due to the fragmented, unregulated, cottage industry nature of the private teaching area as a whole.

Since regulation by legislation as in the New Zealand model is unlikely and probably undesirable, it is argued that well credentialed private teachers may now need to seek a way forward in association with established educational organisations of sufficient critical mass which are already active in this area. Given Australia's limited population it is likely these will be educationally broadly based rather than professionally specific such as the Music Teachers National Association.

Following the lead of the National Board for Professional Teaching Standards and other heavyweight educational organisations, the Australian College of Education is consulting widely in this country in connection with improved career pathways for classroom teachers.

The view is put forward that associating with such bodies may be necessary for well qualified proactive Australian private music teachers to receive the recognition that currently eludes them.

Written advice on the performance practice of many musical instruments can be traced almost to the inception of the instruments themselves. James Hook's *Guida di Musica* and Muzio Clementi's *Introduction to the Art of Playing the Pianoforte* are contemporary with the introduction of the piano into homes across Europe and America for example. In common with the conventions of the time this advice, whether or not in tutor form, was content based and gave very little attention to methods of delivery. Practical instruction, according to contemporary accounts, seemed to follow this pattern (a number of sources, such as Reginald Gerig's *Famous Pianists and Their Technique*, include such accounts) and frequently formed part of a homogenous general education given to those who could afford it.

With the gradual introduction of classroom based education for all as the nineteenth century progressed, instrumental instruction in much of Europe and the United States became detached from the educational mainstream and continued as an extra at an additional cost, provided either privately or as an adjunct in the private school sector. Occasional bold attempts were made to redress this situation, such as Florence Axtens' group piano classes in public schools in the London area during the 1930s. However, these groundbreaking attempts were not copied generally at the time and as a partial consequence much instrumental instruction lagged behind the great advances in general classroom education of the first half of the twentieth century, remaining cocooned in an instructional and financial nineteenth century straightjacket.

The sector eventually moved forward in an educational sense during the second half of the twentieth century, and materials produced during that time in Western Europe and the United States generally reflected the increased interaction between delivery and content which had been such a feature of developments in classroom curricula earlier in the century. Nevertheless much of the sector, for the rest of the twentieth century, remained outside the educational mainstream in a physical sense insofar as lessons were private and at a financial cost to pupils and were often conducted by teachers without formal qualifications in education.

School based instrumental programs were a major exception to this state of affairs and made an important contribution during the second half of the century. Nevertheless, their impact was lessened somewhat due to funding problems and differing political agendas of successive governments which have resulted, in some cases, in an uneven quality of delivery over the years. In terms of sheer size, the number of full time equivalent teachers employed in the South Australian Instrumental Music Services of the Department of Education and Childrens' Services, for example, currently stands at around one third of the number of full time equivalent members of the South Australian Music Teachers' Association. These numbers are given only to illustrate the approximate relationship between the two teaching cohorts. They do not illustrate a direct instrument to instrument correlation since the two cohorts do not concentrate on quite the same range of instruments.

In the Australian context, which closely followed the developments already outlined (piano lessons were being given in Adelaide in the early 1840s), public perception has sometimes become blurred as to the respective qualities of public school and private or freelance music instrumental education. Indeed from time to time there has been a degree of animosity between practitioners in the two areas which has reflected unfavorably on the whole sector as viewed by members of the general education community. To some extent the lack of formal educational (as opposed to professional) qualifications of many freelance music teachers has colored the general education community's view of their work more than the physical separation of private from public, of studio from classroom.

However, given the time-lag involved in educational developments in the freelance instrumental teaching sector compared with the classroom sector, it should be noted that specialist qualifications in instrumental teaching only became available in Australia in the 1980s. Pioneered in the USA during the 1950s and 1960s, these qualifications reflected US research in the relatively new discipline of instrumental pedagogy, a use of terminology deliberately constructed to emphasize the unique qualities of the new discipline. Previously instrumental teachers could only graduate in education in classroom music or an alternate discipline .For example, Frances Clarke, one of instrumental pedagogy's greatest practitioners in piano during the 50s through to the 70s held teaching qualifications in English. The often repeated criticism in Australia that tertiary music schools were turning out performers who were going to teach was not without foundation but its genesis lay in the timelines needed to develop suitable programs for the new discipline rather than recalcitrant performance faculties.

During the last twenty years or so in Australia it has become increasingly routine therefore for tertiary instrumental performance students to graduate with credentials in performance and instrumental pedagogy. It has also not been unusual for education students to acquire these credentials too, for instrumental pedagogy sits somewhere between the disciplines of performance and education. Indeed, it was frequently American educators rather than performers (such as Guy Duckworth and Robert Pace) who nurtured the new discipline during the 1950s and there were a significant number who were jazz rather than classical specialists.

In Australia the freelance instrumental teaching sector, with its long history of instruction but comparatively short history of bona fide music education, currently reveals many fracture lines. A

particularly wide fracture appears to exist between teachers specializing in commercial popular music and those specializing in classical music and jazz, with these two areas often displaying widely differing approaches to musical, educational and professional issues. Teachers' qualifications also differ widely, especially between teachers credentialed before and after the 1980s. There are few reliable figures giving the total number of teachers working in this sector in Australia, but a total of 5000 equivalent full time practitioners can be reached by adding together those who are members of professional teaching organizations in the sector and then adding a similar number for those who are not.

Given the significant size and educational influence of this sector, the nature and manner of its current regulation and the possible future development of this regulation are matters of some importance to all stakeholders in Australian music education. In particular the legitimate aspirations of well credentialed graduates currently entering the sector require special focus. These aspirations reflect the changing contexts within which learning and teaching are undertaken in the twenty first century. Increased length of undergraduate and post-graduate study to accommodate subtler teacher-pupil relationships, higher pupil expectations of musical fulfillment and a wider range of musical styles and genres all point towards the need for a satisfying career path for new teachers. Legal requirements for teachers to demonstrate awareness of Mandatory Notification, Occupational Health and Safety and First Aid indicate the need for teachers to update their skills and knowledge continuously.

Currently the sector is almost entirely self-regulated and it is impossible to avoid the conclusion that this regulation is in urgent need of further reinforcement. It is self-defeating to argue that teachers entering the freelance instrumental sector should know what they are getting into and move into the classroom area if they want a well defined career path. Since there is very little salaried instrumental teaching a choice towards salary generally means a choice away from instrumental teaching itself. In other words freelance teachers have no choice if they want to do what they believe in. Efforts by the state music teachers' associations, by the Australian Society for Music Education, by the Musician's Union and by professional instrumental organizations have been made during the past thirty years to increase their level of provision for freelance instrumental teachers and these efforts have met with only modest success. Given the fractured nature of the sector, no single association or organization speaks with authority across the entire sector. Indeed many associations have yet to adopt a national rather than a state model of organization. At the most basic level, other than displaying some awareness of duty of care, anyone is allowed to undertake freelance teaching. Pupils who receive inadequate teaching must resort to litigation and rely on the judgment of a court for compensation.

In association with the Australian College of Education, Professor Max Cooke and the Australian Society for Music Education founded the Institute of Music Teachers (IMT) in 1977 with the object of accrediting well credentialed freelance instrumental teachers. At approximately the same time Professor Warren Thomson founded a Federation of Australian Music Teachers' Associations (FAMTA) with somewhat similar aims. Neither organization addressed the question of commercial popular music teachers and the question of ongoing recognition of teaching excellence and career paths was then hardly on the educational horizon of mainstream educational bodies. Nevertheless both bodies demanded somewhat higher qualifications than had hitherto been required by music teacher associations and it was hoped that in time accredited teachers would be recognized by the public through appropriate publicity.

Although the underlying concept won a good deal of support from freelance teachers, a number of factors worked against its successful implementation Two factors in particular were pivotal. In the first case financial support was insufficient to ensure a sufficiently high profile for the schemes' activities to attain wide recognition amongst the general public and even amongst other educational sectors.

Problems of this nature were prominent in the reasons for the collapse of the FAMTA scheme a few years later, for example.

In the second case the schemes made no provision to include those working in commercial popular music. It would be unreasonable perhaps to criticize the schemes' founders in the 1970s for not foreseeing the increasing influence of popular music on young people and mainstream music education's response to it during the past thirty years. Nevertheless it will be argued that the model promoted then lacked the flexibility to allow for such inclusiveness and militated against the root and branch changes which would have been necessary to accommodate those working in the popular music field.

There can be little doubt that school teaching is generally regarded as a profession, but like nursing, dentistry and one or two other newer professions it has had a lengthy period of gestation prior to its current status of acceptance. Indeed some still express surprise at the comparatively recent dates when all the checks and balances deemed necessary for professional status were finally implemented. The Australian Council of Professions outlines its view of a profession as follows:

> ...a disciplined group of individuals who adhere to ethical standards and uphold themselves to, and are accepted by the public as possessing special knowledge and skills in a widely recognized body of learning derived from research, education and training at a high level, and who are prepared to exercise this knowledge and these skills in the interest of others. It is inherent in this definition of a profession that a code of ethics govern the activities of each profession. Such codes require behavior and practice beyond the personal moral obligations of an individual. Further, these codes are enforced by the profession and are acknowledged and accepted by the community. (Australian Council of Professions, 2001)

In the light of this definition a case can be made out for the assertion that the Institute of Music Teachers and Federation of Australian Music Teachers' Associations schemes during the 1970s and 1980s were aimed towards consolidating a position through more rigorous credentialing and control from which professional status might be more readily attained by a particular portion of the freelance teaching sector. The mainly classical (and some jazz) instrumentalists and singers who comprised this portion had for the most part studied to diploma level at least. In the area of entry level study the picture has therefore some resemblance to the school teaching sector forty years before and it is perhaps the path trodden by this sector towards full professional status that was in the minds of those formulating the IMT and FAMTA schemes. An additional factor in the rather complex situation at the time, a factor which has already been alluded to, was the lack of degree level study in Australia in the field to which most of these practitioners belonged – instrumental pedagogy. Indeed it was partly as the result of the IMT and FAMTA developments and partly through influence from the United States where pedagogy had been a recognized field of degree level study for some years that Australia itself somewhat belatedly began to provide such courses. These courses, in line with most entry level courses for teaching, balanced professional and educational matters and contrasted starkly with the diplomas held by so many classical freelance teachers at that point which had little or no educational content but were performance based. A final factor for consideration was the feeling at the time that Australia would never follow the few countries worldwide – New Zealand for example – which employ legislation to control the freelance teaching sector. Self-regulation was the preferred option.

It is demonstrable therefore that, financial factors and matters of inclusivity apart, there were a considerable number of other challenges facing reformers in the 1970s. Progress has been patchy in the intervening years to the present time. Most success has occurred perhaps in the provision of entry level tertiary study in pedagogy where a variety of offerings are now in place in every state. Although these differ in many respects, without exception they display the hallmark of a balance of educational and

professional studies so far as content is concerned. The inflexibility of the accreditation schemes predictably lent no encouragement to those seeking inclusiveness for the whole sector and it remains divided as before between reasonably well credentialed classical and jazz musicians seeking further professional status and less well credentialed commercial popular music practitioners whose sights are targeted differently and whose aims and aspirations will be explored shortly.

Another area yet to be explored in this paper is the recognition of continued teaching excellence and skill upgrades during the teaching career, a matter which has been the subject of much discussion in educational circles over the past several years. 'It was Dan Lortie who first observed that teaching is an unstaged career (Lortie, 1975, p.85 cited in Johnson, 2000, p.21). Yet teachers have long known and often complained that their responsibilities seldom change from the first to the last day of work. For most, the routines of planning, teaching, grading and meeting occur with little variation through the years. In the end it is memorable students, rather than professional milestones, that highlight the phases of a typical career in teaching' (Johnson, 2000, p.21). In the light of these observations it is pleasing to note that IMT has made efforts over the last few years to introduce an extension to its accreditation scheme which recognizes the ongoing teaching excellence of members who maintain and improve their skills to a suitable level. Unfortunately the financial constraints from which IMT has suffered since its inception have hampered the development of this scheme. Accreditation itself remains a relatively unknown area outside the sector itself – an indication of failure when measured against the schemes' founding principles. However recent moves by the Teachers' Registration Board of South Australia to upgrade the requirements for its Restricted Registration (instrumental teaching) category to include bona fide pedagogy study should provide an increased level of assurance for schools themselves although the Board's legislative powers do not extend to instrumental teaching in private studios. The potential for further development of this initiative is nevertheless considerable and will be referred to again.

Various professional bodies have given indications over the past several years that a very large number of freelance instrumentalists in the commercial popular music area also teach. The number of freelance instrumental teachers involved would appear to at least equal, and probably exceeds, those working in the classical area so that whichever way the freelance teaching sector is considered the commercial popular music area is clearly highly significant. There are a number of aspects concerning this area which are different from the classical area and consideration of these helps to illuminate the reasons why the area was omitted from the accreditation schemes of the 70s.

Perhaps the fundamental reason lay in the view, often expressed 50 years ago or more, and maybe most famously attributed to Kodaly himself, that popular music was educationally of less value than classical and traditional folk music. (The United States' traditional folk music – jazz – has of course long since gained academic and educational acceptance in Australia and elsewhere.) However, perceptive music educators in the school sector over the past 25 years have recognized the potent force of popular music in the general community and even a cursory comparison of school music concert programs over this period reveals the extent to which popular music has supplanted classical music throughout the entire age range. A number of other influential educational bodies have also recognized the growing importance of this area and the Australian Music Examinations Board, for example, introduced Contemporary Popular Music (CPM) examinations a few years ago.

The freelance nature of the commercial popular music teaching area, and its neglect by accreditation schemes, has resulted in this large group of teachers operating at the present time in a still less controlled environment than their classical colleagues. Nevertheless, because of its now acknowledged significance, factors are starting to develop which may assist towards bringing some order to the area. From an educational perspective in Australia, the Vocational Education and Training (VET) area has traditionally covered the training of musicians in commercial popular music and this

follows worldwide practice including Colleges of Further Education in the United Kingdom and Community Colleges in the USA. The rationale for this includes the generally held view that preparation for popular music involves the need for an emphasis on skills-based training, an area which VET is set up to provide. As such, the commercial popular music area is designated an industry. The term 'music industry' has also been moved across into the field of classical music where, for example, symphony orchestras, owing to the skills-based nature of their work, are frequently referred to as part of the music industry. Equally, orchestral players are frequently described as part of the music profession. While the substitution of contrasting terminology may appear comparatively harmless it contains the potential for misunderstanding in some quarters and certainly has a bearing on the nature of the debate centering on future directions for the freelance teaching sector as a whole. It represents to some degree the potential for conflict over the middle ground in the music sector between industry driven ideologies on the one hand and academic professional ideologies on the other.

Within the music training packages recently developed by VET some provision is made to train in teaching commercial popular music at the Certificate 4 level and above. The allocation is modest and, like most parts of the packages' lego-like construction, is optional. Nevertheless there is potential for further development and commercial music teachers now have the chance to graduate up to Advanced Diploma level – the limit of VET – with some training in their field. While this is significant in itself, its significance is increased, for example, by its potential to allow VET credentialed commercial music teachers with diplomas into the restricted registration category of the Teachers Registration Board of South Australia (SATRB). This would be, of course, a basic level credential and somewhat less demanding than the registration level credentials operating in the classical pedagogy area. In some ways it might mirror the current Certificate 4 in Workplace Training and Assessment which is now mandatory for VET trainers compared to a one-year Graduate Diploma in Education. Given the narrower pupil age range, and the less eclectic breadth of music currently covered by typical teaching practitioners in the commercial music area, the difference in credential level is perhaps not inappropriate at the present time.

These are all very recent developments and, in the case of the SATRB, are limited to one state only. Nevertheless, given the provision of pupil examination systems in this field, including the AMEB's CPM examination sequence, they may represent the beginning of some increased order in an, at present, very disordered area.

It is unsurprising, perhaps, that the VET/university division in the educational field is mirrored in the freelance instrumental teaching field since the VET/university division has been firmly established and embedded in Australian education and culture for a considerable period of time. Given this division in the freelance sector, it has perhaps been short sighted for the classical area of freelance teaching to attempt to progress on its own without taking the commercial music area into account. Despite organization of the area being in its infancy, its potential for attracting funding and the attention of both politicians and public is immense. Such potential needs to be harnessed if the whole sector is to move forward towards improved recognition and conditions for freelance music teachers.

Before further consideration is given to how this might be achieved, it is necessary to investigate the current situation of the classical area and how the aims and aspirations of newly credentialed teachers may be met. Undoubtedly the question of recognition of teaching excellence has been amongst the most debated educational matters during the past ten years in Australia. While it has been widely recognized that there is a need for legislation to ensure minimum standards of entry into the school teaching profession the nub of the debate has centered around the need for the profession itself to control in-service recognition of excellence once teaching has commenced. Dr Ken Boston has suggested that 'almost every paper that considers issues of teacher status, teacher morale or professional standards, begins with an almost obligatory short homily about the intensification of

teachers' work resulting from societal change'. He continues 'we need to be careful that such views do not reinforce the thesis that teachers are merely the victims of their circumstances. Teachers themselves must clarify what their profession stands for and what it is to stand for in the future' (Boston, 1999, p.8). At the heart of this argument lies the difficulty experienced worldwide with the bureaucratic school education model which provides a career path for teachers which rewards administrative rather than teaching excellence. Efforts to modify the bureaucratic model itself through the introduction in Australia of an Advanced Skills category of teacher have generally not been successful, reinforcing the case for self-regulation by the profession.

Much of the Australian debate has been fuelled by the pioneering work of the National Board for Professional Teaching Standards (NBPTS) which was established in the United States as a non partisan, independent, non profit professional body in 1987 as an outgrowth of the Carnegie Forum Report *A Nation Prepared: Teachers for the 21st Century* (1986) in response to President Reagan's *A Nation at Risk* report (Ingvarson, 1999, p.54). The Board's work covers more than 30 educational fields within the school sector and in service teachers work through an exhaustive series of examinations, peer revues and reflective analysis to gain the board's Certification. The Board's publicity suggests increased status, effectiveness in the classroom, sense of self-worth and improved remuneration can flow from certification and although it estimates only 100,000 teachers will have become certified by 2006 (0.03% of the United States' teaching population) it can justifiably claim to have had an influence beyond its numerical size.

The 1998 report of the Australian Senate Employment, Education and Training Committee *A Class Act* took the view that, broadly, governments should be responsible for delivery and the teaching profession should be responsible for teaching standards. This middle course has by no means been the preferred option of a number of governments since the report, some of which have endeavored to increase their control over teaching standards using key stage testing and other external controls. Nevertheless there have also been vigorous attempts to construct possible scenarios for recognition of teaching excellence by the profession itself in the Australian context, not necessarily following slavishly the US NBPTS model or any other. The work of the Australian Association for the Teaching of English has been noteworthy and the Australian Science Teachers Association (ASTA) is working closely with Monash University with Australian Research Council assistance on a project which will include '...a set of vigorous, validated ASTA professional standards that describe what the profession believes accomplished teachers of science should know and be able to do' (ASTA, 2001). The Australian Association for Research in Education, the Australian College of Education and the Australian Curriculum Studies Association are also involved to a greater or lesser extent in work to provide a career path for teachers based on recognition of accomplishment as teachers.

This debate is likely to be of crucial importance to the freelance music teaching sector in connection with any moves to establish a career path for practitioners within the freelance sector. The traditional school education bureaucratic model of administrative promotion finds its counterpart here in rewards gained from commercial success due to business acumen. In theory, teaching excellence is rewarded by an increase in pupil numbers and quality, a phenomenon not found in the school sector. In practice the situation nevertheless resembles that found in schools with many freelance teachers, who possess excellent teaching skills lacking administrative and business flair, with their success hampered accordingly. Even the latest pedagogy graduates who may have taken music business management in their degree program at university may not be especially motivated in this direction.

For many of the same reasons as apply to their school counterparts, therefore, the ongoing recognition of teaching excellence is crucial in providing freelance instrumental teachers with a satisfying career path and in providing an incentive for them to continually upgrade their skills base. The example of the NBTS indicates improved financial rewards will also follow.

It is of more than passing interest therefore to note the efforts of the IMT accreditation scheme during the last few years to introduce a broadly based system built on the existing IMT framework which recognizes teaching excellence through a senior membership award. This development has already been mentioned earlier and although financial constraints have prevented its general introduction it nevertheless points the way towards which the classical music area of the freelance sector in Australia has been heading. This development mirrors equivalent developments overseas where similar characteristics may be found in national schemes in the USA and the UK. The Music Teachers National Association (MTNA) in the USA offers national certification for freelance instrumental music teachers which comprises a fairly demanding two-part process involving testing for a common core of knowledge and understanding as Step 1 followed by an examination in practical teaching as Step 2. This demanding process is not an entry level credential but rather one recognizing teaching excellence of a more developed kind. Membership at local and then state level are considered the first and second milestones along a career path which includes national membership later. Similarly the Incorporated Society of Musicians in the UK recognizes the long established external diplomas of the Royal Schools of Music but promotes post-graduate programs in pedagogy such as the post graduate Diploma in Music Teaching in Private Practice at the University of Reading for ongoing higher level study in instrumental pedagogy.

Consideration of instrumental pedagogy in the Australian context reveals many challenges and achievements shared with other countries. Nevertheless Australia's population spread and size is a unique factor and it is hard to see how some of the challenges will be overcome without achieving the sort of critical mass which is readily available in so many other countries. A coming together of its disparate parts is going to be a necessary adjunct for the freelance instrumental sector to make further progress in this area and it will need to form strategic alliances with other music and education sectors as well. To illustrate this point it should be noted that there are approximately 24000 MTNA nationally certified teachers compared with between 2000 and 3000 freelance teachers in Australia who are fully accredited.

One possible solution to its lack of critical mass would be for the freelance sector to recognize only one accreditation/registration scheme across its classical and commercial areas. Such a top down imposition might at first seem impossible administratively and politically but close inspection reveals it would require an empathetic drawing together of threads which already exist and which have already been referred to in this paper. In broad terms the task would involve a rejuvenation, expansion and amalgamation of all the best current entry level credentialing schemes, including building on the potential inherent in VET qualifications, and rejuvenating and expanding schemes for the recognition of teaching excellence as an in service award.

The forging of strategic alliances to underpin such developments would be a necessary step. It would assist the sector to gain peer and public credibility and give it access to much valuable work already undertaken in key areas such as recognition of teaching excellence and questions of professionalism.

Undoubtedly the target of professional status has been behind much of the activity in classical music accreditation during the last thirty years and this target has already been explored at some length. The new scheme would have to grasp this nettle firmly by ensuring that entry level accreditation/registration has standards which are legally enforceable, such as a withdrawal of the right to teach in public schools. . It will immediately become apparent that the strategic alliances referred to would require involvement with such bodies as Teachers' Registration Boards or Institutes of Teaching as some currently being developed may be called. Without such alliances it is difficult to see how the

sector could meet criteria laid down by The Australian Council of Professions which require a code which can be enforced by the profession and recognized by the community.

Such a development undoubtedly appears to sit uncomfortably at the other end of the sector where commercial music has been hardly touched by regulation at all. However the code referred to relates as much to conduct and ethical standards as to strictly musical ones although it does refer to practitioners operating at a high level of skill. The VET Advanced Diploma requires such levels and could form the most useful entry level credential, providing the competency involving teaching is included in the study path.

The question of retrospectivity in connection with current less credentialed practitioners has hamstrung many attempts to achieve progress towards stricter regulation of the sector in the past. In the scenario now being explored there are likely to be two principal areas of concern. On one hand less well credentialed classical teachers, especially in country areas, will be cited as a group with special needs. On the other hand there will be a much larger number of commercial popular music teachers in both town and country in the same situation. The MTNA approach, which recognizes preliminary levels of credential at local, then at state level before national level would seem to offer one viable answer. Great care would be required however to exercise restraint in the application of standards so that current teachers are not disadvantaged by the goal posts having moved. In some schemes probationary periods are applied to preliminary credentials and these might be waived in the case of teachers with special needs, such as those disadvantaged by distance or age.

Perhaps the major dangers for an inclusive model such as the one being examined could lie in its likely complexity and the large number of interest groups and stakeholders it is intended to serve. Given the fractured nature of the freelance sector at present, any top-down solution is going to require a considerable degree of complexity to fit at all well and there are likely to be calls for the complexity to be scaled back in the name of efficiency. The danger here is the possibility of those aspects stretching out towards greater professionalism being discarded since they will involve much planning and negotiation and may pose a threat to less well credentialed teachers. Likewise, if the scheme were to fall under undue influence from one or other of the interest groups or stakeholders it could lose its inclusiveness.

The process of moving down the path towards such a scheme could be started by stakeholders with clearly defined roles in the freelance sector. Those responsible for current accreditation schemes, the current teacher registration boards and those responsible for VET music training at a national level would all fit into this category; the first because of their experience, the second because they constitute the only entities with legally constituted disciplinary powers in the area and the third because they provide a means whereby the commercial music sector could be included. The disparate nature of the stakeholders cited gives some indication of the breadth required to achieve forward momentum. In this first phase VET qualifications would be added to those already used as entry level benchmarks by existing accreditation schemes and these enhanced benchmarks would then be endorsed by the TRBs as suitable for instrumental teachers working in the public school sector. It would be of considerable importance for a mutually supportive relationship between the TRBs and the accreditation schemes to be implemented during this first phase and registration with a TRB could be made a requirement for accreditation, for example. The TRBs role in providing legally enforceable disciplinary powers would be crucial to the further unfolding of the scheme even though the powers referred to relate only to the school sector and not the private studio. They would nevertheless give some credibility to moves towards the following, second phase which would see the current accreditation schemes seeking support from major high profile stakeholders in the education sector. These might include such entities as the Australian Society for Music Education, the Australian College of Education, peak government

bodies and possibly major universities with discussions being held to establish a framework in which such a broadly based scheme could operate.

Two elements new to the freelance sector would be brought to this framework from phase 1, namely a much broader coverage of the sector's musical styles and a degree of responsibility to legal requirements. Among the principal challenges to be met during the second phase, two would be particularly significant. The first would comprise the question of financial support for the scheme. Clearly a less than solid financial base has been a key factor in the lack of success of current schemes and it might be hoped that any framework set up through collaborative efforts between major players in the education sector would not suffer in the same way. The second challenge would be to meet the requirement for in service credentialing and the recognition of teaching excellence once entry to the profession has been gained.

Were phases one and two completed successfully, talented students and newly credentialed professionals in the freelance sector could contemplate the future with much greater confidence than at present. They would know that their years of demanding preparation would bring financial rewards more commensurate with their efforts than is currently the case. They would know that entry to the profession would be possible by incremental stages for those less qualified. They would know that in service study would also bring rewards in terms of recognition by their peers and the public rather than going unrecognized. And above all they would know that they were about to join a profession which upheld worthwhile ethical and educational values.

They would also know that there were still many unqualified teachers working unaccredited and that this group, like the scores of self and half taught amateurs in almost every field, would be unlikely to disperse. Nevertheless they would know that the professionals in their field were recognized and valued and that, unlike the amateurs, they were dominant and in the driving seat.

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A tale of two brothers: E. Harold and H. Walford Davies

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E. Harold Davies (1867-1947) and H. Walford Davies (1869-1941) were part of a family of nine. Their father, John Whitridge Davies (-1885), was a highly cultured amateur musician who 'encouraged the musical proclivities of the four boys. They grew up playing on any instruments they could get hold of'. The Davies family lived in Oswestry, Shropshire, by the border of Wales. Their father died in 1885, leaving a 'widow ill-provided for, with two young daughters and four sons by no means established in the world (Colles, 1947).

As a young man, one of the brothers, Charles, came to Australia to seek 'health rather than fortune' Although he died young it was not before, in 1887, he was joined by E. Harold who took up music professionally. He was the first to take a musical doctorate from an Australian University, and became the Professor of Music in the University of Adelaide and Principal of the Elder Conservatorium. Throughout his career, E. Harold was involved in many musical organizations, including as church organist, conductor, and founder of the Bach Choir, radio broadcaster, and ethnomusicologist. Remaining in England, H. Walford was a chorister, organist and composer. He was Professor of Music, University of Wales, and Master of the King's Music. The careers of the two brothers had many remarkable similarities. They maintained a close relationship despite the geographical distance between them. It is intended in this paper to explore the confluences and divergences in the careers of these two influential musicians and music educators.

E. Harold Davies (1867-1947) and H. Walford Davies (1869-1941) were part of a family of nine, who were encouraged in music by their father, an able amateur musician. Both Harold and Walford pursued careers in music. It seems that they maintained a close relationship despite geographical distance. This paper does not intend to recount fully the lives of both of these men. The life of H. Walford Davies has been recounted in some detail, notably a biography by H.C. Colles (1947). The life of his brother, E. Harold Davies has not, as yet, been so thoroughly discussed. It is intended in this paper to explore the remarkable confluences, as well as the divergences, in the careers of these brothers, both of whom were influential musicians and music educators.

Family

The Davies family lived in Oswestry, a small English provincial border town between "the Shropshire plain and the Welsh hills ... the inhabitants were predominantly English, but in many families there was a Welsh strain, and the Davies family was one of them ... and life was musical" (Colles, 1947: 11). In Oswestry, John Whitridge Davies, an accountant, was a leader of the community with a particular devotion to music. He played the flute and the violoncello and raised his large family to make music together. He was choirmaster of the Congregational Church (Christ Church). His brother was the organist and his grandfather, another John Whitridge, had been the minister. In the 1850s he founded and conducted a choral society in the town which "carried the fame of musical Oswestry even to London, for its performances of the oratorios of Handel received favourable notice in the *Musical Times*" (Colles, 1947: 11) where it was referred to as a "particularly ambitious and successful performance of *Messiah"*, with soloists from London, an orchestra of the " 'first quality, reinforced by only a few amateurs,' and with choralists drawn not merely from Oswestry itself but from places over the adjoining Welsh border" (Scholes, 1947: 169).

On 25 September 1860, John Whitridge Davies married Susan, daughter of Thomas Gregory, jeweller, of Oswestry (Nairn & Serle, 1981: 232). They proceeded to have nine children, but, John Whitridge died on 28 February, 1885 "leaving a widow ill-provided for, with two young daughters and four sons by no means established in the world, [which] broke up the family life at Oswestry" (Colles, 1947:17). The father had "encouraged the musical proclivities of the four boys. They grew up playing on any instruments they could get hold of, and presently formed themselves, with some cousins and a friend or two, into an organization known domestically as 'The boys' band'." The four surviving brothers, Tom, Charlie, E. Harold and H. Walford, were fairly near one another in age. All the boys, except Walford, were educated as Oswestry Grammar School (Colles, 1947:12). After schooling, Harold served an apprenticeship in architecture for four years while concurrently studying music and the organ under Dr Joseph Bridge at Chester Cathedral (Edgeloe, 1985: 35). Tom, the eldest, followed the family ministerial tradition. Charlie was the organist at 'Christ Church' from the age of eleven, a post in which Harold succeeded him, both young men being bent on a musical career.

As a young man, "Charlie went to Australia to seek health rather than fortune" (Colles, 1947: 11). At that time, the climate of South Australia was expounded as particularly idyllic in texts describing the new colony. It is likely that one such could have come to the attention of the Davies' family. In it the climate was described as "one perpetual succession of spring and summer: no leafless tress spread out their bare branches against a wintry sky – no sharp-nipping easterly winds pierce to the marrow – never does the mantel of snow cover its verdant plains, and the rigours of our northern winters are unknown ... the climate of South Australia is equal to that of the finest districts I have visited on the shores of the Mediterranean" (Angas, 1847: 220-221). This must have seemed ideal for a young man needing to leave the north of England for his health. Despite the change in climate, Charlie died young, but not before his brother, Harold, followed him to South Australia (Colles, 1947: 11). Later Harold ascribed his decision to follow his brother, in part, to a desire to "enter upon a musical career" (Edgeloe, 1947: 35).

Walford Davies became a Chorister at St George's Chapel, Windsor on January 20, 1882, at the age of twelve. Before that he had received his initial education in Oswestry from Miss Ellis and later at Mr. Owen's School. The rigorous life of a chorister was also an excellent training in music and it was an established way for a talented boy to receive an excellent free education. Walford was already an organist of some ability, as all the boys seem to have been. However, at the Chapel he came under the tutelage of Walter Parrett, soon to be the first professor of organ at the new Royal College of Music. In 1885, after his voice broke, Walford took a brief holiday at home before returning to Windsor to become one of the assistant organists and secretary to the Dean. It was during this holiday that his father died. In 1886 Walford became the organist at the Park Chapel, close to the Chapel. By 1888 Walford was living with his mother and sisters at 5 Wellesley Villas, Slough, pursuing work at St George's Chapel, the Park Chapel and giving private music lessons (Colles, 1947: 13-21).

Early careers and qualifications

In January1887 Harold arrived in South Australia, first settling in Kapunda (to the north) but soon moving to nearby Gawler. He soon formed musical societies in both towns (Burgess, 1907: Vol. 2, 186-187; Nairn & Serle, 1981: Vol. 8. 232). He was appointed Organist and Choirmaster of the Christ Church, Kapunda. This position he held for nearly two years, at the same time conducting the Kapunda Philharmonic Society. When Harold moved to Adelaide he became the organist at St. Peter's, Glenelg. He held this position until January 1890. Back in England, Walford had begun studying for the first part of the Bachelor of Music (Mus. Bac.) from Cambridge University. He was due to submit his 'Exercise' (an extended composition for voices and instruments to be written without teacher assistance) for the degree the following year. Walford's first attempt in 1890 failed but still drew the attention of Professor C.V. Stanford, who encouraged him to try again. That same year, Walford

received a Foundation Scholarship in Composition at the Royal College of Music (RCM) and in 1891 he passed the Mus. Bac. As the position at the RCM meant a move from the environs of Windsor it was fortuitous that in 1890, Harold returned "from his first visit to Australia in the nick of time to take Walford's place in the Slough household, and also temporarily to deputise at Langley School where Walford had taught, and at the Park Chapel" (Colles, 1947: 21-23). Harold secured the position of Organist and Choirmaster of the Chapel Royal, Windsor Park. In July 1890, he obtained the qualification of Associate of the Royal College of Organists. He was busy preparing for the higher degree of 'Fellow' of the same College when the "approach of a severe winter made it necessary for him to seek a warmer climate, so he resigned his appointment, and again sailed for South Australia" (*Music,* 1897: 9).

In 1890 Walford had become the organist at St George's, Camden Hill, a position he held for only three months. He then became the organist at St Anne's Soho (Colles, 1947: 23). Being church organist and choirmaster was common to both the brother's careers. Upon Harold's return to Adelaide, now an Associate of the Royal College of Organists, he was selected from a number of candidates for the position of Organist and Choirmaster at St. Paul's, Adelaide (*Music,* 1897: 9). On September 26, 1893, Edward Harold Davies married Ina Jane Deland, the daughter of Mr. B.E. Deland of Gawler (*Advertiser*, 1947).

Harold also pursued his first degree in music, but in South Australia, at the University of Adelaide. In 1896 he graduated Bachelor of Music with first-class Honours. He was first in the class in each year of his degree (Burgess, 1907: 188). This was no mean feat, as the course was academically quite demanding. The fourth year required the completion of the Exercise requiring not less than twenty minutes to perform and fulfilling a number of specifications (Edgeloe, 1985: 11). His Exercise was praised by the external English examiners—Bridge and Oakley—for its "exceptional creative musical talent" (Edgeloe, 1985: 35). The brothers continued to pursue academic qualifications. Walford's scholarship ended on the completion of his fourth year in March 1894. At this time, Walford had reached the top of his class in composition. After some sessional teaching, he joined the staff of the RCM in 1895 as the teacher of counterpoint. His first Exercise, submitted for the Doctor of Music from Cambridge University in 1896, failed which was doubly mortifying as Walford himself stated in his diary that he had "failed in the subject I teach!" (Colles, 1947: 29). Walford offered his resignation, which was declined, and worked assiduously on his composition, a short oratorio, *The Days of Man.* This work passed but was criticised in a pedantic manner that Walford considered unfair – his work was condemned by one particularly punctilious examiner as "unmitigated cacophony ... ocean of ugliness... tedious and dreadful" (Colles, 1947: 30). Walford finally overcame this hurdle, succeeded in achieving his doctorate in March 1898 and embarked on one of his most compositionally productive periods, composing chamber music, songs, madrigals and art songs and his first symphony (Colles, 1947: 180-196).

In Australia, Harold continued his musical studies, completing his doctorate in 1902. He was the first Australian student to obtain this, the highest academic distinction (Burgess, 1907: 186-187). His examiner found him "an enthusiastic musician of the classical school but with broad sympathies in the direction of modern romanticism" (Nairn & Serle, 1981: 233). Harold's external English examiners praised his composition for its "exceptional creative musical talent" (Edgeloe, 1985: 35). Harold may have been luckier in his allocation of examiners. It had taken Harold thirty-five years to reach his doctorate; his younger brother had only taken twenty-six. But it could be argued that Walford had been, because of his schooling at Windsor, effectively 'fast-tracked' into tertiary study. Certainly, England provided more opportunities than colonial Adelaide, even though Harold's career was noted as "an exceptionally brilliant one ... The report of the examiners ... on his Exercises is most flattering ... The composition ... contains some excellent work, evincing not only qualifications for the degree sought by the candidate, but revealing, we believe, decided promise as a composer" (*Music*, 1897). It

is remarkable that the brothers had both achieved the highest academic qualification in music by the early years of the twentieth century.

In 1898 Walford was appointed to the prestigious position of Organist and Choirmaster at the Temple Church, where he achieved "remarkable results in the performance of great choral music. During a period of twenty years at this church, he composed with the utmost prodigality, producing, among other compositions, his most important work, *Everyman*, a mystery play with chorus" (Scholes, 1947: Vol. 1, 429). Walford very quickly added works of Bach, particularly the *St. Matthew Passion* and the *Christmas Oratorio* to the repertoire – it was termed his "one resolute innovation" (Colles, 1947: 55). Four years later, in London in 1902, Walford became the conductor of the Bach Choir – a position he held for five years (Scholes, 1947: Vol. 1, 73). The same year, Harold founded the Adelaide Bach Society, which became "one of the foremost choral bodies in this State, consisting of one hundred picked voices". He was the director and conductor of the Society for the next thirty years (Burgess, 1907: 188). Davies regarded the "performances of the St. Matthew Passion and the B Minor Mass as his greatest achievements [and] The annual presentation of 'The Messiah' [sic] by the Bach Society was a feature of the musical life of Adelaide" (*Advertiser*, 1947). In 1906 the Bach Choir in London performed the Bach *Mass in B minor* (Colles, 1947: 58). Musically, the brothers' taste was similar, for example, both added works by Coleridge-Taylor to the repertoire of ensembles they directed (*Program,* 1922; Colles, 1947: 57).

Walford had his first major compositional success with his cantata, *Everyman*, which was composed between 1903 and 1904 for the Leeds Festival. This success had him "involved in the habit of producing works more of less annually for the English provincial festivals" (Colles, 1947: 91-92). It was stated that "the spiritual quality of his music, its orthodox form and style, and its simplicity have succeeded in gaining him an enormous following. As a reward for his invaluable services to the cause of English choral music, he was knighted in 1922" (Scholes, 1947: Vol. 1, 429-430). Harold also composed and published several anthems, although his oeuvre was not in the same league as that of his prolific and diligent brother (Davies, E.H. 1897; Davies, E.H. 1898; Davies, E.H. 1900).

In 1915 Walford published the *Fellowship Song Book* (1915) – a collection of eighty-seven songs arranged for the National Adult School Union and it was intended as an "ordinary Song-book" for a solo singer with accompaniments for a larger group. Twenty years later Harold produced a smaller collection of twenty-two *National Songs of the British Isles* (1935). A comparison of their arrangements provides an insight into their different styles. Several works were arranged by both men, such as 'Drink to me only', 'Come Lasses and Lads', 'The meeting of the waters', 'Annie Laurie', 'John Anderson, my Jo', and 'All through the night'. Both men published song collections for children, Walford approximately fifteen, Harold one. This was effectively the ratio in most areas of composition. Walford was quite prolific.

In 1914 Walford gave a series of public lectures for the Royal Institution. He was a popular and inspiring speaker who soon became a regular. During World War I he was determined to incorporate music into the national war effort and became involved in the "Music in Wartime' concerts. He toured military camps both in England and France, presenting illustrated talks on music that were actually very much enjoyed. He spoke on such topics as 'Line and Colour in Music' – the type of subject that later featured in his broadcasts (Colles, 1947: 105-111).

Professorships

In 1919 Walford was appointed as the Chair of Music, University of Wales in Aberystwyth. He was determined that music should play a part in the life of all the students. At his instigation a professional trio (know as The Trio) of piano, violin and 'cello was established at the university.

Walford perceived his sphere of endeavour to be all of Wales, not just the university. He entered into a punishing schedule of lectures, teaching, conducting, organising, and composing. He was forced to give up his work at The Temple (Colles, 1947: 116-125). In Adelaide, Harold was appointed as Professor of Music in the University of Adelaide and Principal of the Elder Conservatorium in 1919 (Glennon, 1968: 194). Harold was a determined advocate for music and "seized every opportunity of securing publicity in the press both for his cause and for his institution" (Edgeloe, 1985: 35-36). He aimed to increase substantially the number of public concerts, both in the city and in country centres, for the common benefit of teachers, students and the public-at-large, to demonstrate the benefits of the concert program, and to urge the foundation of a symphony orchestra in Adelaide. Harold made a number of appointments of considerable significance in his first two years in the Chair (ibid.). Harold achieved one of his aims in the establishment of a "South Australian Orchestra which gave its first concert, conducted by Davies, in the Adelaide Town Hall on 24 July 1920, with an orchestra of fifty-two players" (Szuster, 1988: 184). In Wales, Walford established the Welsh National Orchestra in 1923.

The "wireless"

Both men were quick to realise the possibilities of the new medium of radio. In February 1924 Walford attended an advisory meeting concerning music on the British Broadcasting Company (BBC) which had been established in 1923. Walford believed in "the crying needs for the music education of the masses". He believed in the potential of both the gramophone and the wireless in education. He eagerly entered to the schemes of the education department of HMV and recorded a set of "little lectures with piano illustrations, which had a considerable success" (Colles, 1947: 130-131). Walford used this approach in his first broadcast to schools in April 1924. He had the "gift of communicableness, so evident in all his personal teaching [which] did not evaporate before the microphone" (Colles, 1947: 132). This was the first in many series of broadcasts to schools and later to the general public, such as 'Keyboard Talks' and 'Music and the Ordinary Listener'. When he ceased his efforts, ten years later, he has given 428 broadcast music lessons, directed seventy-five children's concerts programs, published twenty-seven related pamphlets and written sixty sets of concert notes. During the same period he compiled *A Four Years' Course in Music* on the general lines of his broadcast teaching (Colles, 1947: 133) .

In 1924 Harold foresaw a limitless future' for broadcasting. His expectations must have been confirmed in England, because, on the return from his overseas tour he enthused about the enormous contributions that he felt the radio could make to the dissemination in the community generally of music and other branches of cultural education. He urged the establishment, on a national basis, of a commission similar in function to the BBC, and to assist this to eventuate, energetically participated with others in the provision of broadcasts of classical music and talks of a wide educational nature, through the Hume Station 5CL, later to become the first South Australian radio station of the Australian Broadcasting Commission [ABC] (Edgeloe, 1993: 52). Harold "gave many fine talks over the air on a diversity of subjects" (*Advertiser,* 1947).

Divergences

There were, of course, a number of achievements and areas of endeavour that were only undertaken by one brother or the other. For example, Walford was appointed as the Gresham Professor of Music in 1924, a position that entailed the occasional presentation of public lectures. He held this position until his death (Colles, 1947: 127). Incidentally, also in 1924, Walford married Margaret Evans (Colles, 1947: 179). Walford succeeded Elgar as Master of the King's Music in 1935 and was responsible for the Silver Jubilee National Concert of British Music that King George V described as "the best show I've ever seen" (Colles, 1947: 179). Conversely, Harold was, for example,

very involved in the establishment and development of the Australian Music Examinations Board (Murton, 1990: 8). By the time of Davies' death the AMEB was examining over 50,000 pupils a year (*Advertiser,* 1947). Harold was also involved in the creation of the Music Teachers Association of South Australia (Burgess, 1907: 185-186). An interest in Aboriginal music led Harold to accompanying members of the University's Board of Anthropological Research on four expeditions to Central and Outback South Australia in 1926-30 (Nairn & Serle, 1981: 232). At this time, Aboriginal music was either "poorly understood or wholly ignored by white Australian society" (Strahle, 1988: 414-415). In fact, Davies' work was the only musicological work undertaken in the 1920s and 1930s (Stubington, 1984: 359). Davies pioneered ethnomusicology in this country (Bridges, 1975: 8). His efforts are particularly commendable as he was in his sixties at the time of the pioneering expeditions, during which he "made a large number of recordings of aboriginal ceremonial and tribal songs" (Edgeloe, 1993: 52). The recordings were described by the board as "probably the most successful attempt so far in this line of research" (Nairn & Serle, 1981: 232).

Brotherly regard

Throughout their careers, Harold and Walford clearly maintained close contact, although no correspondence has yet been discovered. On several occasions, Harold returned to England. For example, in 1927 and 1928 Harold was staying with Walford and his wife in Windsor. Harold had brought his records of Aboriginal songs with him to play to his brother (Colles, 1947: 147). Harold was worried about Walford's health and wrote to a friend that he was very "concerned to find him so over-pressed with work and responsibilities which, it seems to me, he cannot continue to carry without gravest risk … To me the issues are clear, and to Walford himself I have put them this way – 'What is your life worth, not merely to Margaret and yourself, but to the cause of music?' … If I can leave England feeling that his best friends are conspiring to shield him (even from himself) I shall be happier" (Allsobrook, 1992: 149).

Discussion

Bridges states that E. Harold Davies was a "curious contradiction. A man with an enquiring mind and a wide range of intellectual interests, he was in many ways a creative thinker, always concerned with ways of raising the level of musical awareness and appreciation of the arts in the community" (Bridges, 1975: 8). For Walford, Cox states that, at the heart of his thinking, "was the belief that written sounds were a trifle compared to the experience of the thing itself" (Cox, 1997: 47). Both men believed that children should be given the opportunity to be creative in music. Harold worked to have aural training and creative music-making introduced into schools. Walford believed that children should be given the opportunity and skill to write their own melodies. Their views on music education were very similar and somewhat surprising considering their underlying musical conservatism.

Cox cites Stradling and Hughes who identify Walford as part of a group of musicians "intent on spreading patriotism and religious feeling through music in order to counter modern influences which were seen to result in musical anarchy and destruction" (Stradling & Hughes, 1993. In Cox, 1997: 46). At Adelaide University, Harold never prescribed for study works more modern than those of Brahms, and his History lectures stopped with Wagner. He detested jazz. "I am inclined to view it," he said in 1924, "as more or less an excrescence or, if you like, as a Bolshevistic impulse in the world of rhythm" (Fox, 1988: 385-384).

Both men were inspiring teachers and both were known as "the Doctor" (Colles, 1947: 46; *Advertiser* 1947). Walford's classes for tertiary students "attracted the best type of student" and, after being taught by him, children "clamoured for more" (Colles, 1947: 28 & 132). Harold was deeply interested in aesthetic values, widely read, sometimes intolerant, and retiring by nature; but once

understood, his colleagues and students found him generous and helpful (Nairn & Serle, 1981: 233). Both were gifted organists and choirmasters who encouraged commitment and musicality in their ensembles. Both men composed very much within the traditions of British music, particularly church music, at the start of the twentieth century. Walford's achievements in this sphere were clearly more extensive, but composition was seen as part of both men's musicianly practice. Both men very early recognised the possibilities of the new medium of radio to enhance the musical life of the community, children in particular. They were involved in broadcasting from the outset and both were successful and popular broadcasters.

Harold's social and musical environs were far more constrained than those of his brother. However, as Edgeloe generously suggests, E. Harold Davies may "reasonably be held to have achieved, within his environment and the particular field of his educational endeavour, distinction comparable with that of his brother." (Edgeloe, 1985: 35-40) As identified, some aspects of the careers of the two men were very different – much of this depended on circumstance. Walford visited troops during World War I, Harold visited aboriginal tribal groups in central Australia. However, the remarkable degree of confluence in their careers remains. Some of this may have come from their closeness in age – only two years separated them. Some of this may be attributable to the influence of their father and the community that they grew up in which encouraged amateur music making. As young musicians, both were taught to play the organ and immersed in the same repertoire. Both were trained in the English church choral tradition. Both proceeded through academic training that would have followed the orthodox understandings of music and composition – in fact, Walford was criticised in his Exercises for dissonance. There were other wider influences that would have been significant. For example, World War I changed the life of a generation which would have been apparent in the musical community as elsewhere. Both saw music in the service of this effort. Later, music was seen as very significant in establishing cultural and national identity – in Wales and in Australia.

Essentially, the degree of confluence can be ascribed to a combination of factors, familial, educational, cultural, social and the element of chance. Both men took full advantage of the opportunities offered to them in their different spheres. It could be asked whether music in either country, but particularly Australia, would have developed as it did without the contribution of these two men. Walford's biographer stated that between them they "had a lifetime of musical experience on both sides of the world" (Colles, 1947: 148). As Edgeloe said of Harold, but equally applicable to both: "there can be no question of the immense contribution that he made over more than half a century to musical education, performance and appreciation" (Edgeloe, 1985: 40).

About the author

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Reflection and inspiration: Understanding music pedagogies through journal writing

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Journal writing is a strategy often used by teachers and student teachers to record and reflect upon their own teaching practice. This paper examines the use of journals by a group of music teachers undertaking postgraduate study, the purpose of their journals being to respond to the practice of other teachers, rather than to their own.

Five students from a class of masters students at Monash University undertook fieldwork in Europe during January, 2002, as an optional component of a subject focussing on the pedagogy of Emile Jaques-Dalcroze, Carl Orff and Zoltán Kodály. The assessment task for this component was the completion of a journal to be kept during the trip, which included visits to the Institut Dalcroze in Geneva, the Orff Institut in Salzburg, and the Kodály Institute in Kecskemét. In order to provide an effective structure for the journals, the students' lecturers developed an approach to the understanding of the pedagogy and practice of other teachers that builds on Eisner's concept of *educational connoisseurship.* The students were asked to record their experiences and observation of teaching at three levels: description, interpretation and evaluation.

This paper reports on the outcomes of this experience, showing how the structure imposed enabled students to draw out their understandings of the pedagogies concerned in a way that was valuable and meaningful for their own professional practice.

Introduction

With the wide acceptance of the need for teachers to reflect on their practice in order to improve it (Schön, 1983), journal writing has become a recognized strategy for teacher-researchers and students to connect theory and practice, construct personal meaning from their learning and teaching and record their own development over time. Most commonly, journal writers document and reflect on their own teaching practice. However, we can also learn much from the practice of other teachers, and it is suggested that journal writing can also be a vehicle for recording the teaching of others in such a way as to help the writers to understand what they observe in other classrooms, to consider it critically, and to enable a transfer of that understanding to their own practice.

This paper reports on the experience of a group of classroom music teachers who used journals as part of their postgraduate study of the pedagogies of Emile Jaques-Dalcroze, Carl Orff and Zoltan Kodály.

The five teachers whose journals are considered here were part of a group who participated in a three-week field trip to Europe in January 2002, accompanied by their lecturers, the authors of this paper. The trip was taken as an optional component of a Monash University masters unit, "European Perspectives on Music Education," which dealt with the theory and practice of the Dalcroze, Orff and Kodály approaches to music education. In the previous semester, students had read widely on these pedagogies, with a focus on the underlying philosophies, and on the original writings of these three music educators. They had participated in an email discussion group in which they were able to share

their reactions to the readings and reflect on practical experiences in any of the approaches. Most had some practical experience in at least one of the approaches, generally Orff or Kodály.

During their time in Europe the group visited the Institut Dalcroze in Geneva, the Orff Institute in Salzburg and the Kodály Institute in Kecskemét, Hungary. A program had been arranged for them that included lectures, workshops, participation in classes with music education students, and observation of teaching in the institutes and in schools. Assessment for this part of the unit consisted of a journal to be kept throughout the field experience.

The role of the reflective journal

The fieldwork component of the unit was intended to complement the reading-based component in a number of ways: it would add a practical dimension to a more theoretical approach; it would allow for an intensive comparison of the three methodologies as they are practised in their countries of origin; and it would also allow comparison with the Australian implementation of each methodology (which was familiar to most of them in the case of Orff and Kodály). We hoped that the journal would provide for each student a way of recording their observations, focusing their reflections, and considering ways in which their understandings might provide insight into their own teaching practice.

An important influence on our thinking about the role of the reflective journal was Kolb's theory of experiential learning. Kolb has postulated a repetitive cycle that involves four adaptive learning modes—concrete experience, reflective observation, abstract conceptualisation, and active experimentation (Kolb 1984, p.40). Kolb states that "learning, and therefore knowing, requires *both* a grasp of figurative representation of experience [i.e. concrete experience and abstract conceptualization] and some transformation of that representation [i.e. reflective observation and active experimentation]" (Kolb 1984, p.42). The journal was proposed as one means of fostering that transformation.

A simple requirement of students to record their experiences in a journal was considered unlikely in itself to effect this transformation. There is a good deal of research that demonstrates that the effectiveness of journal writing in developing reflection can depend on the conditions under which the activity takes place. Wildman and Niles (1987) comment on the necessity of giving students adequate time for thinking; Richert (1987) stresses the importance of the structure of the assignment; Applegate and Shaklee (1992) point out that reflective thinking can be promoted in a group setting with the possibility of interpersonal interaction. Ballantyne and Packer consider that "a higher degree of structure is appropriate in cognitive journals than in reflective or self-evaluative journals and more structure is necessary for first-year students than for postgraduates" (1992, p.21).

During the three-week period of journal-writing, our students had constant opportunity for discussion among themselves, and with the lecturers. However the experience was short and intensive, allowing no period of induction or of learning how to make best use of the journal. It was therefore considered necessary to impose a structure that would provide students with a framework to help them get beyond the mere recording of things seen, and develop quickly the habit of reflecting on the meaning and possible application of what they saw.

Structure of the journal: Educational connoisseurship

We needed for the journal a structure that would provide this framework, but also allow students sufficient freedom to focus on those aspects of the experience they saw as most valuable to their individual situations. It had to be a structure that was appropriate for writing that was largely concerned with the teaching and ideas of others, rather than directly with the writer's own practice.

Our starting point was Eisner's work on educational connoisseurship and evaluation. Eisner identifies the need for teachers to become connoisseurs and critics of education. He states that: "Educational criticism ... is not limited to the artistic description of events. It also includes this interpretation and appraisal because it is the process of applying theoretical ideas to explain the conditions that have been described" (Eisner, 1985, p.155). With a period of study (and in some cases, practice) of the three pedagogies already behind them, the fieldwork experience and journal writing gave the students the opportunity to become educational connoisseurs, as they were, in Eisner's words, in the process of developing "a highly developed, differential array of anticipatory schemata that permits the discernment of qualities and relationships" (Eisner, 1985, p.153).

We required students to make detailed entries in their journals for the visits to the three institutes, covering their observations of teaching, their own participation, and any related school visits. Briefer entries were expected for visits to museums and other sites of educational interest. They were to respond to their experiences on three levels: *description, interpretation*, and *analysis*. Description was of course the easiest level on which to respond: they simply recorded in a fairly detailed way the classes they attended or observed, the facilities they visited, performances they attended, and so on. Interpretation implies applying theoretical ideas to explain the meaning of what is observed, and approaching it from a critical point of view. At the third level, analysis, students are asked to reflect on the experience, considering its significance in the light of their previous study and their understanding and knowledge as experienced music educators.

Completing the journals

Completing the journals proved to be a time-consuming task, and one that some of the students found quite difficult. Although there was a nominal word limit of 2,000 words, most students wrote far more than this, and some entries, especially of observed teaching, were extremely detailed. We had made it clear that we wanted the end product to be a document that would be useful to the student in the future, and there was clearly a desire to record in detail teaching strategies and lesson ideas that they might be able to apply to their own teaching. However there were several long stretches of train travel involved as we moved from Switzerland through Austria to Hungary and back. Journal writing was the main occupation at these times, and on the trains and elsewhere, it became a sociable activity as the group discussed the day's experiences and the issues that arose, as they worked on their journals.

Some examples will illustrate the way students were able to use the journals to describe, interpret and analyze their experiences. The examples given all relate to their encounter with the Kodály approach in Hungary. For most of the students this was a quite confronting and initially confusing experience, because of the conflict they perceived between what they had experienced of Kodály education in Australia and the different practice in Hungary, and because of the difficulty of evaluating music education within a school system that functioned on the basis of different practices and values from their own.

Description

- *...we witnessed the teaching of two classes at the Kodály primary school...The students in each of the classes were immaculately behaved and were eager to participate fully in every activity. They radiated a level of seriousness and respect for their schooling that is rarely found in Australia...[they] gave me the impression they were used to "performing" for visitors.*

- *Activities were quite regimented and all activities followed a pattern of evolution into another. An example of such an activity was the singing of a song by the whole class. The class then * sang the song in canon; * sang the same song using Solfege syllables. Two students in the*

group then sang the song as a duet in canon. Various students in the group were chosen to sing a phrase each in sequence... teachers were always using a tuning fork to check their pitch. ... there was little regard for good singing posture.

Interpretation

- *The classes observed showed several characteristics. There were many good things about these. Of importance was the fact that each class incorporated over 15 activities which kept the students engaged the whole time. Activites were organised so that one activity had relevance to the next, often in preparation for a more difficult task later. The activities were engaging, promoted thinking, memory development and inner hearing.*

- *[The teacher] extended our memories and showed us many different ways to challenge our students, including canons, dictation, partwork and sightsinging... She made a point of achieving a good standard musically, regardless of how simple an activity was, and giving that task a relevant musical and educational point. Because of this our learning made sense and it occurred with relative ease, not to mention with ample laughter. In this way I believe she was achieving what Kodály aspired to ... she believed beloved folk songs should not be used in the classroom to teach elements of music because it ruined the enjoyment of them, but rather exercises designed for skill development should be used. This idea is the opposite of what I have been taught in Australia, which I have never questioned. I'd have to agree...*

Analysis

- *I cannot flaw this methodology on its aims. The tasks presented are excellent for promoting participation and the methodology for developing singing, pitch, aural skill and inner-hearing is second to none. What concerns me is that there is no "plan B' when it comes to this methodology. Since there is no flexibility in what is a perfectly regimented system, it is hard to think how it can be established in genuine fashion in a culture that is unlike that of Hungary...I would never attempt to teach strictly to Kodály in my work situation. I would however look at taking the best of what I have seen and apply it where relevant in my teaching...Even though the practice of "mix and match" would not be appropriate in Hungary, it is possible in Australia.*

- *I am concerned others in the class not convinced of the benefits of a Kodály-based curriculum will not be able to recognize the relevance and adaptability of his philosophies for an Australian context as a result of these experiences. Not many of us could imagine teaching children who would sit still long enough to teach in this way or who would only speak when asked or who would practise repeatedly without complaint. The teaching model presented to us would not stand up to the average Australian school...I presume teaching in a 'generalist' Hungarian school is a different situation. I predict that as their society develops traits of capitalism and as the world becomes smaller we may have more in common.*

Discussion

Observing the students working on their journals throughout the three week period, we noted some further issues that these isolated examples do not make obvious. First, most of the students started out by writing mainly very detailed description. They sometimes felt a little overwhelmed by the amount of detail they believed was required, and were determined not to omit anything that might later be of value. They had been given quite detailed definitions of the three levels required, with examples, but initially were uncertain about applying them. During the first days, they discussed the

requirements with the lecturers, and soon became comfortable about using the definitions, and about including more interpretation and analysis.

Second, issues of interpretation and analysis - meaning, context, values and application - were increasingly raised in conversation after classes, and particularly on the long train journeys. At these times, when work on journals was taking place, the conversation was more reflective. It seemed that these conversations aided the journal-writing, but that the writing also stimulated more thoughtful conversations. It also seemed that the act of immediately leaving for another country on completion of one series of classes seemed to create an 'instant distance' that helped them to consider the holistic nature of the experience rather than focusing on the details.

Conclusion

Did this experience effect the kind of transformation that Kolb envisaged resulting from experiential education? Did the journals assist students in achieving this? We think the answer to both questions was positive. Students commented on the process themselves:

- *Keeping a journal has been interesting—it has taken some discipline to keep on top of it (which is sometimes difficult when there is so much to do!) It did make me more focussed on our selected tasks though, which will be of greater benefit to me in the long run.*

- *Having had significant training in Kodály...it was impossible for me not to have quite fixed preconceptions...the greatest thing I learnt from this experience was having those ideas challenged with reality and also observing how differently the philosophy is actualised in Hungarian practices. I...have come to realise how much education is influenced by its cultural context.*

The students returned to Australia with the lesson plans, ideas and materials they had hoped to collect, but all of them seem to have come gradually to the conclusion that it is the deeper understandings that will be of most benefit to them in the long run. Reading about the pedagogies during they previous semester they had sometimes expressed impatience that they could not be involved in a more practical way; but once they were engaged with the practice, they realized the importance of the philosophical foundation in understanding what they were observing and doing. It was this connection that they seemed to find the most inspiring, notwithstanding the confronting nature of some of their experiences.

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Why teach music in schools? Changing values since the 1850s

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In the face of an overcrowded curriculum which currently threatens the traditional status of music as a core subject, it is more than ever necessary to have convincing answers to the question 'why teach music in schools?'. Since the introduction of singing to colonial schools during the early 1850s, public and professional opinion about the value of music in schools has changed in line with what both governments and the community have expected that schooling should achieve and what society as a whole has valued. The nature of the school music curriculum has also changed and this has expanded the role that music has taken in the education of young people and therefore the scope of its potential value. During the nineteenth century, music was limited to singing. However, with the introduction of new technologies, the forms of media - beginning with the gramophone at the turn of the century and currently focussing on new information and communication technologies - have led to an expansion of both the nature and the scope of the music curriculum. In addition, new music teaching methods have also influenced music curriculum content. The rationale for teaching music in schools is addressed through a range of opinions beginning with singing being valued for it's 'humanising and civilising' influence through to contemporary views about the cognitive, social, aesthetic and other developmental benefits of music education for young people. By drawing both on contemporary views as well as on past experiences and traditions, sufficiently forceful arguments can hopefully be found to counter the current threat to music as a core curriculum subject.

Introduction

One of the most pressing problems for contemporary school education is an overcrowded curriculum. The so-called 'National Curriculum' developed as a result of the Australian Education Council's Hobart meeting in 1989 and the subsequent publication of a series of 'Statements' and 'Profiles' by the Curriculum Corporation in 1994 consolidated the school curriculum into eight Key Learning Areas (Curriculum Corporation 1994a, 1994b). Since that time most states have moved away from school-based curriculum development and have embraced the National Curriculum but with adaptations to suit their own needs. In the case of Victoria there have been two iterations of the National Curriculum in the form of *Curriculum and Standards Frameworks.* In the original version, Music was one of the five arts strands specified for years P to 6 and one of the six strands for years 7 to 12 (Board of Studies 1995). With the CSF2, Music is now one of three possible art forms included under Performing Arts which, with Visual Arts, form the two strands specified for years P to 4 (Board of Studies 2000). Music is then included in its own right as one of six Arts strands for years 5 to 12. However, effectively the CSF2 represents a significant loss of ground for Music at the lower and middle primary school levels in Victoria.

Despite the consolidation of the curriculum into eight Key Learning Areas, one state is attempting to deal with the overcrowded curriculum by opting for an entirely new curriculum framework, based not on traditional curriculum areas, but on 'futures-oriented categories for organising curriculum'. The Queensland *New Basics–Curriculum Organisers* (Education Queensland 2000) has, as its principal objective, 'managing the enormous increase in information resulting from globalisation and the rapid rate of change in the economic, social and cultural dimensions of our existence'. This curriculum is being trialled in 38 schools for a four-year period from 2000 and has four areas of development, which are based on four key questions:

1. Life pathways and social futures
   Who am I and where am I going?
2. Multiliteracies and communications media
   How do I make sense of and communicate with the world?
3. Active citizenship
   What are my rights and responsibilities in communities, cultures and economies?
4. Environments and technologies
   How do I describe, analyse and shape the world around me?

(Education Queensland 2000)

Although there is presumably the possibility of including some music within this context, its traditional role as a discrete area of the curriculum appears to have been entirely lost. Such a radical approach to curriculum design and development could well be the direction to be taken nationally in the future.

In order for music to survive in schools - either in the form that we presently know it or in some other form that enables it to have a significant role in the general education of young people - we must continue to ask ourselves the question 'why teach music in schools?'. Certainly, music teachers fronting up at parent-teacher interviews need to have a clear rationale for why they teach their subject. But, as professional musicians, music educators, music education researchers or interested community members, we need to have clear answers to this question - answers that are sufficiently relevant for the twenty-first century to enable music to retain a place in the core area of the school curriculum from the beginning of primary school through to the point in secondary education where the majority of young people specialise in other discipline areas.

It is not always realised by governments and the community at large that Australia has a long tradition of music in schools spanning one hundred and fifty years. Part of any rationale for retaining music in the core curriculum should be based not only on contemporary arguments about its immediate benefits to the individual and to society but also on the perspective provided by past experiences and traditions.

In this paper I will consider both past and present views on the value and roles of music in schools from an essentially Australian perspective. It will, by the way, also represent an overview of the historical development of school music education in Australia. I will be aiming not only to outline the range of opinions which have supported music in schools from the mid nineteenth century to the present, but to do so within the context of developments in music curriculum content and teaching methods as well as technological innovations that have influenced both the forms of music and the pedagogies and media underpinning music education.

Vocal Music in Schools

Music was introduced as a school subject in New South Wales and Victoria during the 1850s (Stevens 1978). Despite the fact that most school teachers were unskilled in music, singing was included in the 'course of free instruction'. However, as in New South Wales, education authorities could 'only lament its all but universal neglect'. The problem was addressed in New South Wales by offering an annual gratuity of £5 to teachers for giving musical instruction and later, in 1863, by the appointment of a Singing Master for Sydney schools and in 1884, of a Superintendent of Music (Stevens 1978). In Victoria, the dual education boards decided on a system of visiting music teachers and appointed singing masters at salaries of up to £450 per annum at a time when class teachers were receiving between £100 and £120 (Stevens 1978). Later, given a tight financial situation, education authorities attempted to introduce fees for music lessons but these were eventually abandoned and, in 1872, music was enshrined as one of the core curriculum subjects in the new system of 'free,

compulsory and secular' education in Victoria. Music was taught by singing masters and supervised by an Inspector of Music until the 1890s depression forced their retrenchment (Stevens 1978). Other colonies included music in their normal courses of instruction: Queensland from 1875, South Australia from 1890, and Tasmania from 1905 (Stevens 1997, p.398).

As already implied, music in primary schools during the nineteenth century was confined to 'vocal music', or 'class singing' as we now call it. Unlike the situation today, there were few if any pianos available to accompany class singing in government schools. In private schools later in the period, pianos were usually available to accompany both solo and choral singing as well as solo instrumental performances, and students learnt instruments such as the piano, violin and flute from visiting instrumental teachers. Such specialist music tuition enabled young ladies and gentlemen attending private schools to acquire musical skills, ostensibly as a social accomplishment. However, in public schools, class singing was seen as being far more pragmatic in purpose.

Vocal music was one of the inherited traditions from English elementary education, where it was introduced during the 1840s (Stevens 1978). Choral singing was also a popular form of recreation promoted among working class people, particularly in industrial towns, by social reformers of the period. In the two earliest colonies, New South Wales and Victoria, vocal music was introduced to the school curriculum - albeit in a nominal sense only during these early years - for what may best be described as utilitarian reasons. School songs - particularly the words of school songs - were seen as a means of inculcating children with moral, religious, patriotic, family and social values. In other words, music was introduced for its extra-musical or extrinsic value.

The social environment in which many children found themselves during the mid-nineteenth century was far from good. Aside from the fact that the Australian colonies had initially been populated by convicts and redundant paupers from Britain, the situation was aggravated following the gold strikes of the 1850s by the influx of fortune seekers from all over the world, many of whom were considered to be 'undesirables'. According to Inspector James Bonwick of the Victorian Board of National Education, children on the goldfields during the 1850s lived in a world of 'gambling, swearing, drunkenness and licentiousness' (Blake 1973, p.34).

Vocal music was widely believed to have value as a humanising and civilizing influence. For example, the New South Wales School Commissioners in reporting 'the all but universal neglect' of music in schools in 1855, clearly took for granted its potential as a civilising and morally-improving influence:

> Of the importance of Music as a branch of education and as a means of civilization, as tending to soften the manners and to prevent intemperance, it is unnecessary to speak ... The beneficial effects which a knowledge of music would confer, even in the celebration of public worship, need not be enlarged upon.
>
> (Quoted in Stevens 1981, p.68)

In 1857, the Victorian Denominational Schools Board recognised the value of school music for children on the goldfields. In announcing the appointment of itinerant singing masters for Ballarat, Castlemaine and Sandhurst, the Board commented:

> The influence of singing in harmonizing and refining the mind of the young is acknowledged to be great, and is of no small importance in a community such as this ... there is reason to expect that they [the newly-appointed singing masters] will exercise a most favourable influence, not only on the musical, but also the moral associations of these goldfields.
>
> (Quoted in Stevens 1981, p.68)

Two years later, a shortage of funding threatened the dismissal of singing masters. Public response was one of indignation and petitions objecting to any withdrawal of musical instruction came flooding into the Denominational Schools Board. A petition received from residents of the Ballarat District is a typical example:

> ... the teacher of music is a most powerful ancillary to the school master and a powerful helper to the young in their intellectual and moral progress. We believe that children of the lower classes stand especially in need of the civilizing and elevating influence of music and we attribute much of the marked improvement of the last few months to this salutary influence.
>
> (Quoted in Stevens 1981, p.68)

In New South Wales during the same year, Inspector William Wilkins put forward his scheme to encourage National School teachers in country districts to teach singing with much the same idea in mind:

> I have frequently been struck when visiting country schools with the entire inability of the children, both boys and girls, to amuse themselves without engaging in rude horse play on the one hand or delicate familiarities on the other. This state of things, I believe, is conducive to neither good morals nor good manners. It has occurred to me therefore that a partial remedy may be found in the teaching of vocal music. It would exert a softening and humanizing influence on the children's minds, improve the moral tone of the school and make it popular with the parents ...
>
> (Quoted in Stevens 1981, p.68)

The typical song of the period was intensely moralistic and didactic. We may take as an example the following song that was published in 1876 by James Fisher, an advocate of the Tonic Sol-fa teaching method and its letter notation, who was then singing master at the Fort Street Model School in Sydney:

I MUST NOT TEASE MY MOTHER
I must not tease my mother;
She loves me all the day;
And she has patience with my faults
And teaches me to pray.
Oh, how I'll try to please her,
She every hour shall see:
For should she go away or die
What would become of me.
(Fisher 1877, p.57)

This song was obviously calculated to terrify the child, to purge him spiritually, and to appeal to his own selfish interests.

Other songs of the period, both in their words and musical settings, were designed to foster patriotism and 'national spirit'. The following song, which refers to the home-coming of the New South Wales contingent of soldiers sent to the Soudan, was composed by Hugo Alpen, then singing master at the New South Wales Teacher Training College:

WELCOME MARCH
(Verse 1) Children we of a sturdy race,

Who battled hard and long,
Daring the wildest dangers face,
In rightful purpose strong:
Greet we the men who bravely strode
Against the foeman's hand,
Armed with Australia's wreath of love
To guard the dear old land ...
(Alpen n.d., pp.24-26)

The virtues of home and family life were also promoted in school songs such as this one composed by James Fisher:

HOME

(Verse 2) Home, home, happiest of places!
Home, home, thee I desire!
Home, home, kind were the faces
That I have met 'round thy fire,
Home, home, sweet home!
That I have met 'round thy fire.
(Fisher 1877, p.9)

It was also widely recognised that singing represented a form of healthy recreation for children. Inspector Topp of Ballarat District advocated such a use for music in his report to the Victorian Board of Education in 1870:

> ... in many of the country schools, I have heard very creditable singing and should like to see some inducement offered for the general cultivation of this delightful accomplishment, since it is of no small importance that boys and girls should be furnished with an innocent yet attractive amusement; and I would venture to say that we would be less troubled with the 'larrikinism' of which we hear so much, were more attention paid to the cultivating of the tastes of the children so that they might render their own homes more attractive to themselves and their acquaintances, and have less desire for that wandering about the streets which places so many temptations in their way.
> (Quoted in Stevens 1981, p.69)

An example of such a song which simply allowed children to enjoy singing about aspects of their own lives such as games, toys, outdoor adventures and other childhood pleasures - in other words, songs to promote childhood culture - is represented in another of James Fisher's songs. It describes a boy and his dog (named Tray) playing a game of 'hide and seek' with playmates - although even here there are moral overtones in the second last verse:

HIDE AND SEEK

(Verse 3) Hush, hush, hush! They are seeking everywhere;
And Tray will wag his wicked old tail
And leap up in the air
If you don't lie down like a good dumb dog
I will shoot you I declare

(Verse 4) No, no, no!
For you love us all, poor Tray;
You can't understand our hiding here,

You think it is only play.
If ever I did harm you my dog,
I should rue it many a day.

(Verse 5) Hide. Hide, hide!
Creep lower, close to the ground
Pull Tray into the hollow tree
For there they come with a bound;
All six at once! Ho! Ho! Ha! Ha!
So the game's up at last; we're found.
(Fisher 1877, p.9)

One of the recurring themes in such recreational songs was that of nature, and particularly the Australian bush. The following example, composed by Samuel McBurney, again has a cautionary aspect to it. The song tells of children who are attracted by the sound of the bell birds and become lost in the bush.

THE BELL BIRDS

(Verse 3) Ring, Ring, Ring! It came to them clear and true,
Calling them to the fairies' church, After the fairy bride,
Ring, Ring, Ring! Little children knew,
'Twas but the chime that the bell-birds ring, Out on the mountain side.
(Chorus) Ringing sweetly, ringing softly, O'er the ranges wide,
Ringing sweetly, ringing softly, At the even-tide.

(Verse 4) Ring, Ring, Ring! 'Twas nearly a fatal spell,
Did not the bell of a pack horse tell, Someone was close beside.
Ring, Ring, Ring! Louder the trampling grew,
Rough, kindly men took the wand'rers again, Homeward at even-tide.
(Chorus) Ringing sweetly, ringing softly, O'er the ranges wide,
Ringing sweetly, ringing softly, At the even-tide.
(McBurney n.d., pp.35-36)

Although a natural outgrowth of class singing, the development of choral singing festivals enabled children to experience music as a performing art in the same way as adults did in choral societies or church choirs. End-of-year and charity concerts appear to have been fairly common in colonial schools and, in Victoria, singing demonstrations by pupils from denominational schools were presented annually in Melbourne from 1854 and in Geelong and Ballarat from 1856 and 1858 respectively (Stevens 1978). Later, annual choral festivals became a feature of school life. For example, in South Australia, 'The Thousand Voices Choir' directed by Alexander Clark was established under the auspices of the Public Schools Decoration Society in 1891 and was later incorporated as the South Australian Public (Primary) Schools Music Society (Southcott 1995). This organisation survives today and provides opportunities for children to participate in what are essentially co-curricular musical experiences (Eckermann & Donaldson 1991). Similar annual choral festivals were later established in New South Wales, Western Australia and Northern Territory.

There was also some recognition of the 'intellectual progress' attending the study of 'music by notes' - in modern-day parlance, promoting cognitive skills through a study of music theory and development of music literacy. Singing was taught by various methods but, by the turn of the century, the most prominent of these was the Tonic Sol-fa method and notation which indirectly became the basis for the so-called Kodály method later in the twentieth century. The aim of all such singing

methods was to enable children to sing at sight from music notation. Class singing continues to be one of the mainstays of the Australian school music curriculum and school song books continue to be published and to find a ready market in schools.

However, the major benefits attributed to music in Australian schools during the nineteenth century were essentially extra-musical. School singing was regarded as a means of exerting a 'humanising and civilising' influence and of promoting patriotism, home and family life, healthy recreation, childhood culture, and to a limited extent, 'intellectual progress' and, as such, may be thought of as representing as much a form of pedagogy in the service of desirable social outcomes as a school subject in its own right.

Expansion of the Music Curriculum and of Attendant Values

With new technological developments such as the gramophone being introduced to school classrooms from the early 1900s and radio programs by the Australian Broadcasting Commission being broadcast to schools from the late 1920s, listening to music or 'music appreciation' extended the role of school music to what is now referred to as aesthetic education. As several writers including Reimer (1970) and Swanwick (1979) have proposed, the focus here is on the development of aesthetic sensitivity to music through perceiving and responding to the expressive qualities of music.

The introduction of listening to the music curriculum also promoted a form of cultural education, as children were encouraged to listen to classical music. For many working class children, listening to classical music was probably their first exposure to 'high culture'. Particularly during the early part of the twentieth century, music also represented a form of 'cultural reproduction' of European, and particularly British, associations, as children were taught 'folk songs from other lands' and listened to 'gramophone programs' which included nationalistic music of such composers as Greig, Dvórak, and Vaughan Williams as well as to the classical masterpieces of Haydn, Mozart, Beethoven and Schubert. Music also provided a means through which children could gain a knowledge of the geography and culture of other countries.

This was also the period when Dalcroze Eurhythmics, commonly referred to as 'music and movement', became a popular means of teaching and experiencing music in schools. The Adelaide-based music educator Heather Gell promoted the Dalcroze method before moving to Sydney where she presented weekly national broadcasts on ABC radio from 1938 until the 1950s (Stevens 1997, p.399). Music not only provided students with aesthetic experiences by responding to music through movement, but also contributed to their physical development.

One aspect of school music that clearly emerged as being extra-curricular was the formation from the 1880s of school drum and fife bands. Advances in manufacturing technology and the introduction of mass production methods enabled simple band instruments such as drums, fifes and bugles to became much more affordable. Many school communities used the proceeds from fund raising to purchase sets of these musical instruments for school band use. A good example comes from South Australia where, by 1891, almost all schools with an enrolment of between 200 and 900 pupils had a drum and fife band which accompanied marching into school and drill exercises, and played at ceremonial occasions (Southcott 1992, p.269). The main proponent of fife playing in South Australia from the 1910s was the Supervisor of Music, Frank Gratton (Southcott 1995).

Other forms of instrumental music in government schools, although forming part of the extra-curricular program mainly in secondary schools, developed with such initiatives as violin teaching in Victoria where, from 1919, Charles Manby introduced a patented violin with a hollow-stopped finger board and a colour-coded teaching method (Cameron 1969, pp.167-176). Although the Manby method

met with only limited success, the Gillies Bequest of £10,000 in 1925 enabled the purchase of instruments for school bands and orchestras in Victoria and led to the formation in 1939 of a State Schools' Orchestra Association. Such forms of music education not only enabled children to acquire musical skills - that is, to become musically literate and to learn to play an musical instrument - but also to assist their cultural development and, it was argued, to promote family life through ensemble playing. Ensemble playing also promoted social interaction and a sense of group cohesion within schools. Needless to say, instrumental music tuition in private schools, many of which had by then become church grammar schools or colleges, continued and eventually resulted in the strong tradition of school orchestras and bands that we have today in the independent school sector.

During the period of the 1920s to the 1950s, relatively inexpensive classroom instruments such as recorders and tuned and non-tuned percussion became available. Percussion band work was introduced to primary classrooms from the 1920s and classroom recorder playing became common by the 1940s. The German Orff Schulwerk method was introduced to Australia during the 1960s principally through Keith Smith in Queensland and John Morriss in Victoria and Tasmania (Stevens 1997, p.399). As Frank Higgins, who was one of the major proponents of school recorder playing in Victoria during the 1950s and 1960s, described the situation, these classroom instrumental approaches, together with class singing, music appreciation and movement to music, promoted the value of music in two areas - to society and to individual child development:

A. Music and Society

- Music caters for human spiritual and emotional needs - music represents a medium through which emotions, stories, religion and history can be expressed.
- Music is part of our cultural heritage - every nation and race has its own forms of music that need to be transmitted from one generation to the next in order to maintain each particular civilization.
- In the face of technological developments (which are totally dispassionate in their lack any moral or aesthetic sensitivity), music 'humanizes' society.
- In a time of suspicion and discord, music represents a universal system of communication which can promote international good will.
- In a period of 'high pressure' living, music can be a soothing influence which refreshes the mind and the emotions.

B. Music and Child Development

- Music contributes to a child's moral and spiritual development
- Music contributes to a child's perceptual development particularly in relation to hearing.
- Music contributes to a child's physical development not only in general physical coordination but also in therapeutic sense with certain physical disorders
- Music contributes to a child's social development, particularly in group music making situations where self-discipline, tolerance, and cooperation are developed.
- Music contributes to a child's intellectual development through opportunities for experimentation, questioning, discovery and application and through acquiring skills in concentration, judgement and self-discipline.
- Music contributes to a child's emotional and personal development through the self-respect gained through achievement and social recognition achieved from participation.
- Music contributes to a child's aesthetic development through opportunities for discrimination and judgement.

(Adapted from Higgins 1964, pp.1-6)

The 1970s saw the introduction to Australia of the Hungarian Kodály method of music education as the 'Developmental Music Program' largely through the efforts of the New South Wales music educator, Deanna Hoermann. This approach was the impetus for one of the most important music education research projects of the time. Undertaken by Hoermann and Herbert during 1973-74, it

demonstrated that children participating in the 'Developmental Music Program' achieved significantly higher gains in the acquisition of literacy and numeracy skills in comparison with those outside the program (Hoermann & Herbert 1979). Regrettably the 'Developmental Music Program' was abandoned by the New South Wales Education Department after its principal supporter, the then Minister of Education, died in office (Hoermann n.d.). Subsequently, the most successful implementations of the Kodály approach were in certain independent schools and in the Queensland government school system.

The so-called 'creative music' approach was developed overseas by Murray Schaffer in Canada and George Self, John Paynter, Brian Dennis and others in Britain and then introduced to Australia during the late 1960s. This approach made use of non-skill-intensive forms of musical creativity and performance based on graphic notation, the use of every-day as well as traditional sound sources, and the use of conventional instruments played in unconventional ways and *musique concrète* tape recorder techniques. The Australian composer, Keith Humble, advocated the creative music approach as enabling children "to 'live' a musical experience' rather than just acquiring performance skills and music literacy" (Humble, 1969). Later, the availability of analogue and digital music synthesizers expanded the possibilities for creative music in schools and more recently - during the 1980s and 1990s - computer-based music sequencer software has greatly empowered students in their creative music making activities. Moreover the use of information and communication technologies in the form of computer software programs as a teaching medium, particularly for music theory and aural training, and of CD-ROM programs and the Internet as a music information resource have further expanded the pedagogical media available for school music education.

Under policies of increasing decentralisation, responsibility for educational decision making shifted during the 1980s from a centralised directorate to regional directorates and then, in a further devolution of power, to the school level. Although responsibility for curriculum passed to schools, state education departments produced curriculum frameworks and syllabi to assist teachers with curriculum development and implementation. In a review of primary school music curricula published by five different states between 1982 and 1988, Temmerman (1991) identified the following themes in the rationale and objective statements of these curricula:

Rationale statements included:
- the significance of music in everyday life
- music as an integral part of human experience in all cultures, past and present
- music as a form of self expression and communication
- music as a means of aesthetic development

The stated objectives of music education included:
- developing of auditory skills
- body awareness and related communication skills
- social skills and attitudes
- self-expression, often coupled with emotional development
- enjoyment of / pleasure in music
- break from formal work / form of leisure
- transferability of skills obtained in music to other arts forms and/or other subject areas
- an implied link between music and other arts subjects in developing broad educational skills such as problem-solving techniques and independent thinking and learning.

(Adapted from Temmerman 1991, p.156)

Temmerman concluded that "It is apparent that the five Australian primary school music education documents are principally founded on an extrinsic philosophy of music education. Justifications for music education are given on physical, social, intellectual, cultural, and emotional grounds" (p.156).

As mentioned at the outset, the basis for music in schools at present is the National Curriculum. Although clouded by curriculum foci and learning outcome statements, the underlying rationale for the inclusion of music - and the other arts - in the school curriculum is probably best summed up in the general introduction to the Victorian 1995 *The Arts Curriculum and Standards Framework* (Board of Studies 1995, p.9):

> The Arts are a fundamental means of expression and communication in all societies. Through The Arts we gain a sense of our social and individual identity. Study in The Arts gives students access to cultural diversity in their immediate community and the broader Australian and international context. They learn to recognise and value the cultural forms and traditions that constitute artistic heritage. ... In The Arts students learn ways of experiencing, developing, representing and understanding ideas, emotions, values and cultural beliefs. They learn to take risks, be imaginative, question prevailing values, explore alternative solutions, engage in arts criticism, develop, practise and refine techniques, share opinions and extend the limits of the arts.

British writers, Aelwyn Pugh and Lesley Pugh, pose the question 'Why should we teach music?' in the opening chapter of their recent book *Music in the Early Years* (1998). They divide the arguments in support of music into two main categories:

A. *The Utilitarian (Extrinsic) Value of Music*
   - Music as a vehicle for the transmission of culture - for example, teaching songs to each new generation perpetuates the cultural heritage of a society
   - Music's contribution to social development - for example, enabling young people to relate to their peers in performing ensembles
   - Music as a form of enjoyment or source of pleasure
   - Music as education for leisure
   - Music's contribution to the preparation of individuals for adult working lives - i.e. music can have vocational outcomes
   - Music's contribution to individuals' general scholastic development - i.e. music can stimulate intellectual development, train the mind in abstract thinking, develop speech, provides readiness for other forms of literacy, etc.
   - Music's contribution to children's physical development
   - Music's contribution to moral and spiritual development

B. *The Intrinsic Value of Music*
   - Music as an element in being human - i.e. a basic human need
   - Music as a language - i.e. a means of non-verbal communication
   - Music as the expression of emotion.

(Adapted from Pugh & Pugh 1998)

Most music education philosophers draw a distinction between the intrinsic value of music - that is, 'music for its own sake' - and the extrinsic or utilitarian value of music - that is, 'music for the sake of human needs' (Stevens & Stevens 1996). As we have seen, the school music curriculum has, over the past 150 years, extended its scope from class singing to a variety of musical experiences. But rather than definite changes in the perceived value of music in schools, there has been more of an accumulation of the benefits that have been ascribed to music. The expansion of musical experiences and therefore of curriculum content is due largely to technological innovations which have resulted in the availability of progressively more sophisticated mechanical, electronic and digital sound reproduction devices, musical instruments, compositional tools and educational media. The values

ascribed to school music are still predominantly extrinsic but the expanded music curriculum content has resulted in significantly broader roles for music in general education.

Conclusion

To return to the issue of the overcrowded curriculum - Lierse, in an aptly titled paper 'Music in schools in the 21st century: An endangered species?' (1997), expressed her concerns about music in Victorian secondary schools during the mid 1990s. Two of her findings were:

- 48% of secondary schools have cut or reduced their classroom music programs because of the crowded curriculum resulting from the new CSF, government curriculum priorities particularly towards LOTE and physical education / sport, and staffing cuts.
- An increasing number of schools are moving the emphasis on music education from the classroom to the extra-curriculum area to avoid pressure on the overcrowded curriculum.

From my own knowledge of the situation in Victoria, it seems that many primary schools are now opting to involve their students in an annual school musical production at the expense of regular classroom music lessons.

Given the now widely experienced phenomenon of the overcrowded curriculum, a clear understanding by all stakeholders of the rationale - both past and present - for the inclusion of music in general education is essential if music is to retain a meaningful role in the education of all of our young people. With the wide range of activities and experiences encompassed by the contemporary school music curriculum, the value of music in the general curriculum is surely as significant for the development of both the individual and society as a whole today as was in the 1850s. In the face of what I would suggest are increasingly apparent threats to its traditional role and place in education, I believe that music as a core curriculum subject is worth fighting for.

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So what extra-musical benefits did your arts education subject provide? The potential contribution of arts (music) education to the development of generic skills in undergraduate teacher education programs.

Professor Nita Temmerman, ***Deakin University***

The debate continues in teacher education about how to best prepare quality teachers. Included is the issue of determining what abilities, knowledge, understanding and skills are considered fundamental in the preparation of effective beginning teachers. Importance is usually placed on two interrelated categories of attributes as quality measures, namely generic and professional, discipline specific knowledge and skills. The former are especially important because they are skills that support life-long learning, whereas discipline specific knowledge often becomes obsolete.

This paper describes one particular review strategy implemented within a university undergraduate teacher education program, to determine the extent to which generic skills were integrated within its curriculum. Part of the process involved gathering students' perceptions about skills they considered to be well represented in various subjects. One of these subjects was the compulsory arts education subject conducted in the second year of their three-year course.

It was intended that the process, which forms part of a broader quality assurance cycle, would demonstrate three major elements. First, evidence of each subject area's commitment to the integration of generic skills; second, a mechanism for demonstrating how students are presented with opportunities to develop different skills; and third, a means of discovering where certain skills might be underemphasized. In effect, the whole process was intended to inform planning, implementation and evaluation procedures used for further curriculum development and advance ways whereby generic skills could be better articulated with professional knowledge, understandings and values into the teaching-learning process.

Introduction

The concept of developing generic skills in education has been an international phenomenon that has taken shape over the past ten or so years. According to Cummings (1998:1), three major trends have contributed to this development namely:

> *the increasingly popular perspective that education is a lifelong process; a greater focus on the direct relationship between education and training and the employment of graduates; and the development of outcome measures of education and training which in universities has arisen out of the quality improvement movement and its focus on measurable outcomes as a means of judging the efficacy of the education process.*

Generic skills are invariably defined as those skills that are achievable, worthwhile and essential for all students regardless of their course of study. They are seen as relevant, useful, durable and complementary to discipline specific skills and knowledge. They include such abilities as problem-solving, critical thinking, effective communication, teamwork and ethical practice (Wright, Temmerman et al 1997). Most universities in Australia have identified essential attributes they expect their graduates to have and these can very broadly be categorized into knowledge, practical and personal skills. However, as pointed out by Clanchy and Ballard (1995), while universities were quick to adopt the notion of graduate attributes, they have been much slower in embarking on the level of curriculum reform required to produce graduates who actually demonstrate the range of skills and

attitudes. The favoured approach to ensuring graduate acquisition of generic skills is the integration of the latter across the curriculum, which 'requires students to use and exercise the skills in various contexts' (Higher Education Council, 1992:30). An integrated approach, as very succinctly summarized by Cummings (1998:4), ensures that:

> *the generic attributes become an integral part of the course philosophy, are expressed in course descriptions, course objectives or course outcomes and opportunities for their development are identified explicitly in the curriculum. ...[in turn] the explicit identification of generic attributes facilitates their development by increasing the opportunity for the delivery, assessment and reporting of the skills.*

This paper outlines one particular procedure, that has been implemented within a university undergraduate primary teacher education course, to systematically gauge the extent to which generic skills and knowledge have been integrated within its curriculum. The focus for this paper is specifically the arts education curriculum. The process entailed: first, auditing and mapping generic skills in the compulsory arts education subject; and second, ascertaining students' perceptions about generic skills development through their participation in the arts education subject.

Learning in and through the arts and generic (life) skills development

Arts educators have long recognised the contribution the arts make to the general education of learners. Learning in and through the arts can present varied and complex means for the acquisition of relevant life skills such as: working with others and in teams; time management; problem solving; decision making; goal setting; personal planning; oral and written communication, critical thinking; cultural awareness; self-directed learning; interpersonal skills and self confidence to communicate in a range of settings. By its very nature therefore, arts practice incorporates generic skills and creative processes that sit comfortably alongside professional, discipline specific, knowledge, values and understandings.

Some of the most recent international (principally United States based), research into the relationship between engagement with the arts and (positive) impact on general learning relay a range of contributions the arts make to student learning (Fiske, 1999; AEP, 2002). In the recently released *Arts Education Partnership* Taskforces' compendium on learning in the arts, claims are made that students with high levels of arts participation outperform "arts poor" students on virtually every measure. Individual contributions include, inter alia, reference to: sustained involvement in music and theatre being highly correlated with success in mathematics and reading; a positive relationship between drama and problem-solving; disadvantaged youth who engage in after-school arts programs doing better in school and their personal lives than their peers; and links between listening to music and enhanced spatial reasoning. These studies make a strong argument for the significance of student participation in arts learning and the positive relationship between learning in the arts and improved student achievement in other learning domains.

While the debate persists in these and other studies about how and why the arts impact positively on so many facets of the learning process as well as student behaviour, comparable Australian studies into the impact of school-based arts education programs are very much needed.

The focus of this paper is on arts education and its role in generic skill acquisition at the teacher education level. Teaching is a profession and as such is concerned with much more than just the acquisition of a narrow set of predetermined competencies. The latter has been the subject of numerous reviews, inquiries and reports on a range of issues associated with the quality of teaching and teacher education in Australia over the past 20 or so years. (Refer for example to: *Report of the National*

Inquiry into Teacher Education (1980); *A Class Act* (1998); *Preparing A Profession* (1998); *Quality Matters: Revitalising Teaching, Critical Times, Critical Choices* (2000); and *New Learning: A Charter for Australian Education* (2001).) Initial teacher education programs encourage the development of a comprehensive array of personal, professional and generic qualities, attitudes, values as well as knowledge, understandings and skills. Teacher education programs by their very nature, therefore, have embedded within them generic skills (such as effective oral and written communication, critical thinking and sound interpersonal skills), that sit comfortably alongside professional-discipline specific knowledge, values and understandings (such as knowledge of pedagogical practices, understanding of subject content and behaviour management).

A brief outline of the arts education curriculum

The three-year undergraduate teacher education course in which the arts education curriculum is located aims to develop 'professional teachers' who have certain competencies, attitudes and personal attributes. The competencies include discipline specific content, knowledge, understandings and skills along with more generic skills such as effective oral and written communication and effective use of information communication technology. The latter, along with a set of attitudes and personal attributes, are informed by the University's attributes of a graduate. These attitudes and attributes seek, amongst other things, to develop: critical thinking and problem solving abilities, planning and analysis skills, independence in decision making, responsibility for outcomes of actions, teamwork and the ability to respond positively (and creatively) to change.

As is the case in most other Australian teacher education courses, arts education within this particular undergraduate primary teacher education course has experienced substantive reduced face-to-face contact time. Over the past 10 or so years, the music component has dropped from approximately 92 hours over three years to approximately 24 total contact hours. There is only one compulsory arts education subject, which appears in the second year of the degree, although students can elect to enrol in a further two subjects in either their second or third year of the program. The three hours per week of face-to-face contact with students in the single compulsory subject is made up of a one hour lecture, in which the purpose and structure of the arts (music and visual arts focus) and their relationship to the syllabus are dealt with, followed by one hour each of music and visual arts education specific workshops. The main purpose of the workshops is to engage students in experiences whereby they develop some preliminary understandings of the language of the arts and become involved in practical skills such as singing, moving, creating, and making art works.

Table 1 sets out the music outcomes expected of students on successful completion of the compulsory arts education subject.

Developing a generic skills inventory for the arts education curriculum

Preliminary discussions with the arts education teaching team were held to gauge their knowledge and use of the University graduate attributes (which proved to be minimal); and to determine what barriers (real and/or potential) they perceived there to be for integrating certain skills within their subject (lack of time being the most prevalent barrier cited).

The initial phase principally comprised an audit of the arts education subject using the (2001) subject outline distributed to all students at the beginning of semester three of their course. All written details (aims, outcome statements, content and assessment tasks) were carefully examined to determine the extent of reference given to different generic skills. The result was an inventory of generic skills for arts education as shown in Table 2. The inventory set out the statements from the subject description

that designated reference to generic skills and their association with skill indicators provided on the university generic skills inventory. It provided clear evidence to the teaching team of the extent to which particular competencies, skills and attributes were present and the degree of correlation between expected learning outcomes (based on skills indicators) and assessment tasks.

The second phase of the procedure asked teaching team members to scrutinize and comment on the accuracy of the inventory. This included several meetings because it went beyond determining what skills were included, to forthright discussion about how well they were addressed in delivery and assessment practices and potential areas for improvement.

The final phase of the mapping exercise asked students enrolled in the arts education subject about their perceptions of how well the written subject description informed them about generic skill development and the extent to which generic skills were represented in the implementation of the subject.

Student commentary on generic skills development through participation in the arts education subject

All students were asked to respond to a single broad question in the final week of delivery of the arts education subject, namely 'which generic skills do you believe have been enhanced because of your participation in the arts education subject?' A total of 157 responses were collected, representing an 84 per cent response rate. A more comprehensive evaluation of student perceptions about generic skills acquisition through participation in arts education learning will be reported in a future article.

One central issue was repeatedly highlighted by the students, namely that generic skills were often taught implicitly and not made sufficiently explicit to students in either the subject description or in the delivery of the subject. Students acknowledged the significance of shared responsibility in their acquisition of such skills. However, feedback indicated very clearly that they wanted to be better informed about how and why they were going to be taught generic skills, and how specifically they could ensure they would be developed.

Students were also critical of the fact that neither learners' prior knowledge of certain skills was adequately acknowledged, nor their capacity to 'value add' to certain skills they brought with them to the subject. As a result of this feedback, the teaching team is exploring ways to both better recognize and build on students' prior knowledge and understandings. One suggested way is to structure the subject into modules, with a compulsory core and a series of elective modules that affords students greater content choice and recognizes prior learning. Another has been to provide greater diversity and choice of assessment tasks.

Overall, students rated the generic skills of teamwork, practical problem-solving, planning, time management and oral communication highly. There appeared to be general agreement that whilst other subjects in their course made written reference to developing these skills, especially that of team-work, students were presented with repeated opportunities to acquire this attribute in the arts education subject. On the other hand, they perceived there to be much less opportunity to engage in critical thinking, analysis and evaluation despite inclusion of an assessment task designed to enhance student facility with these generic skills.

Students also commented positively about the emphasis on practical (reflective journal, workshops and portfolio), group based and on-site (school-based music program) assessment tasks, all which enhanced teamwork development. They also remarked on the favourable impact that the expectation

for all students to engage in weekly arts making activities had on enhancing self-confidence and negotiation skills.

Concluding comments and outcomes

Quality improvement is a continuous activity based on data collection and analysis. It involves being able to accurately measure progress towards achievement of set goals, the identification of opportunities for further development and areas for improvement.

The mapping process outlined here provides a useful framework for program review and can complement other quality assurance processes used by education providers to assess quality of educational provision. The procedure helped to determine, in a coordinated way, the extent to which different knowledge and skills were represented in the arts education subject from both a staff and student perspective. The process also raised the profile of generic skills integration within the curriculum and promoted consideration about ways whereby such skills could be better articulated into teaching-learning practice. It demonstrably encouraged more open exchange of ideas about teaching approaches and assessment procedures used for the development of both generic and professional skills.

The mapping procedure has since been shared with other faculties within the University, some of which have replicated it with their undergraduate programs. A number of common issues resulted from these reviews, which in turn led to modifications to University policy and guidelines on subject preparation, approval and development. For example, the *Code of Practice for Teaching and Assessment* sets out as part of all academic staff's teaching responsibility, the expectation that generic skills, values and attitudes are clearly identified in student outcomes statements presented in subject outlines issued to students at the beginning of each semester. A subject outline template has been developed which requires subject coordinators to represent the relationship between stated outcomes, content and assessment methods and there is an expectation that any new subject proposal must indicate the outcomes and generic skills that each assessment task will measure. The template is flexible enough to allow for changes in format to suit the nature of the subject. The latter has been complemented by the establishment of a dynamic website detailing how different skills can be integrated into the curriculum along with examples of how to assess different generic skills.

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Table 1:
Expected music outcomes to be demonstrated by students on successful completion of the compulsory undergraduate creative arts education subject.

➢ Demonstrate knowledge and understanding of musical concepts by participating in: • listening to a wide variety of music • singing children's songs • creating basic compositions • playing simple percussion accompaniments • communicating musical ideas using graphic and conventional notation • moving to a variety of music
➢ Research, analyse and critique the purpose and structure of music education as set out in the current primary arts syllabus
➢ Articulate a personal philosophy of music education and the role of music in children's learning
➢ Critically evaluate a range of primary classroom music education resources
➢ Work collaboratively in a primary school to plan, implement and evaluate a four week music program
➢ Demonstrate basic competence in application of music skills and knowledge developed within the classroom music program (singing, moving, playing instruments, simple composition)
➢ Prepare music teaching-learning materials for the primary classroom and incorporate their use in the planned classroom music program

Table 2:
Inventory of generic skills for arts education

Subject name: _____

Generic Skill Is this attribute included in your subject outline? Yes/No If yes, list the skill indicators List assessment items used to indicate students' facility with these attributes
A commitment to continued and independent learning, intellectual development, critical analysis and creativity Yes. Includes: engaging in arts criticism; and analysing social, cultural and historical contexts in the arts. Research paper (15%)
Coherent and extensive knowledge in a discipline, appropriate ethical standards and, where appropriate defined professional skills Yes. Includes: developing knowledge and understanding of the elements of music and visual literacy and classroom programming in the arts. Written portfolio (10%) Music program (25%)
Self-confidence combined with oral and written skills of a high level Yes. Includes: articulating a coherent philosophical position towards arts education; and making judgements about different learning experiences. Reflective journal (20%)
A capacity for, and understanding of, teamwork Yes. Includes: engaging in weekly practical arts making activities; and planning, implementing and evaluating as part of a team, an arts education classroom program. Practical participation/workshops (15%)
An ability to logically analyse issues, consider different opinions and viewpoints and implement decisions. A desire to continually seek improved solutions and to initiate, and participate in, organization and social change Yes. Includes: applying a variety of innovative approaches to music and visual arts education practice. Critique (15%)
A basic understanding of information literacy and specific skills in acquiring, organising and presenting information, particularly through computer-based activity Yes. Includes: demonstrating application of technology in the arts teaching-learning process.