Creative Arts Education and the Key Competencies Comparing teaching and learning within Creative Arts education with practical experiences in the other Key Learning Areas in relation to the Mayer Competencies

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In September 1992 the Mayer Committee was convened to develop a set of Key Competencies which could be used to measure young Australians' capacity to apply knowledge and skills in the work place and therefore to measure their employability. This project reports on the findings from a survey of 100 preservice second year teacher education students who were asked to rate each of the Key Learning Areas they had covered to date in the Bachelor of Education (Primary) course, and indicate how much they had learned and practised each of the seven Key Competencies within each KLA. The results indicated that overall, between 55% and 82% of students felt that they had learned 'quite a lot' or 'SO MUCH' about each Key Competency, with the competencies of Communication of Ideas and Information (81.3%) and Planning and Organising Activities (80.2%) being the most highly rated and the competency of Using Mathematical Ideas (56.7%) receiving the lowest rating. In comparing students' perceived learning of each skill within each of the Key Learning Areas, they indicated that they had learned the most about each competency within the Creative Arts KLA, except for the competency of Using Mathematical Ideas, where Creative Arts ranked second (71.9%) against Mathematics (75%). The results of this study provide interesting documentation of the tangential outcomes of teaching music, dance, drama and visual arts education in relation to students' overall education in their University degree course and in their preparation for the workforce whether it be in teaching or in another vocation.

Introduction

How well do our teacher training institutions prepare our students for the world of work? Do the different subjects they complete teach only content specific to that subject, or do students learn skills, knowledge and values which assist them in a lifetime of work? To answer these and other related questions, preservice teacher education students in the second year of their Bachelor of Education (Primary) course were asked to rate how much they had learned and practised each of the key competencies from the Mayer Report (1992) in each of their curriculum subjects. This survey was suggested after reading a paper by Temmerman (2002) who asked similar questions of preservice teacher education students in relation to predetermined University graduate generic skills. As the current author's university had graduate generic skills based on the Mayer Key Competencies, these were used as benchmarks for assessing

students' perceptions of their tangential learning within each of the Key Learning Areas including the Creative Arts.

Over the past years, due to economic rationalism, fewer jobs for adolescents, more students staying on at school and length of apprenticeships being more important than competencies young people had achieved, there has been a strong emphasis on the need for highly skilled, flexible and innovative workers who excel in problem solving, communication, team work and decision making skills (Catholic Education Office, 1997). Dawkins and Holding (1987) stated that "a highly trained and flexible labour force makes possible sustained improvements in living standards through the capacity to adapt to major changes in the economic environment" (p.3) and the Australian National Training Authority (1994) suggested that "enhancing the skills of the workforce improves Australia's international competitiveness. It also improves general productivity... increases flexibility and it increases the capacity of workers to adapt to change and improve their career opportunities" (p.2). These reports were key in setting "the new vocationalist agenda: international competitiveness, flexibility, productivity, competence, skills" (Taylor, 1997, p.106). However they suggested that this could be achieved by giving "high priority to basic education" as have many of the world's most successful economies (Dawkins & Holding, 1987, p. 5). This paper would indicate that perhaps it is those subjects such as music, dance, art and drama, which are not usually classified as 'basic subjects' that are the most successful in preparing young Australians for the world of work. As Colley concurs, "an arts-rich education fosters creativity, adaptability and better communication: faculties essential to success in contemporary work life and to developing active citizens in our community" (Colley, 2003, p.1)

The Development of National Key Competencies

In the late 1980s and early 1990s the Finn Report, *Young People's Participation in Post-Compulsory Education and Training* (Finn, 1991) emphasised the need for an integration of both general and vocational education and of work and training, and suggested the need for 'key competencies' that all young people should achieve as they prepare for the world of work. The report also recognised the importance of allowing students to move through the educational system using different pathways and to do this, there should be a stronger articulation between schools, TAFEs, universities and the workplace.

In response to these issues and the recommendations from the Finn report, the Mayer committee was established to develop competencies to measure young Australians' capacity to apply knowledge and skills in the workplace and therefore to measure their employability. The final report was called *Putting General Education to Work: The Key Competencies Report* (Mayer, 1992) and the competencies developed in this report were seen to be 'essential for effective participation in the emerging patterns of work and work organisation' (NSWFITC, 2003, p.1). The seven key competencies included Collecting, analysing and organising information, Communication of ideas and information, Planning and organising of activities, Working with others in a team, Using Mathematical ideas and techniques, Solving problems and Using technology.

They were created to be generic so that they could apply to work in general rather than to specific occupations or industries. It was hoped that, by encouraging the offering of a range of relevant and varied course options to cater for all types of students, and which would incorporate the Key Competencies, this would lead to an increase in the numbers of students completing secondary education (Catholic Education Office, 1997). Although the competencies are mainly aimed at measuring students' employability for work, there are some references also within the report to the effect that 'key competencies must ...equip individuals to participate effectively in a wide range of social settings and adult life more generally' (Mayer, E. p.2, cited in Senate Environment, Recreation Communications and the Arts References Committee (SERCARC), 1995, p128).

The Mayer Report stressed that although the competencies were key elements of a general education, they did not take the place of giving young people a broad education to enable them to function in Australian society. The competencies were seen to be cross-curricular and thus should be incorporated across a range of subjects (Mayer, 1992). However, there appeared to have been 'no real recognition of what was needed to operationalise the concepts into effective practise' (RCVET, 2002, p.4). Other problems which research has raised relate to the definition of generic skills and the ways in which they may be taught, a result of the development of the competencies being completed with little consultation from educators expert in teaching and learning (RCVET, 2002).

However, perhaps in response to this perceived gap, a major project completed by the Australian Chamber of Commerce and Industry (ACCI) and the Business Council of Australia (BCA), which developed a set of generic and transferable skills for employability, similar to the Mayer Competencies, lists strategies to learn and teach these skills most effectively. The strategies include:

- *Learner-centred approaches such as experiential or problem-based learning*
- *Authentic experiences as much as possible to help people learn or reflect on their skills*
- *Teaching and learning strategies like group work, role plays or simulations*
- *Team-based approaches by staff to their teaching, learning and assessment*
- *Networks to help discuss and enhance practice*

(Bowman & Guthrie, 2003, pp. 10 – 11)

Many of these strategies are used in teacher education courses to teach knowledge, content, and attitudes within the different subjects and so could possibly also develop in students these key competencies.

Key Competencies and Preservice Teacher Education Courses

As students in a preservice Teacher Education program prepare to join the workforce, are they being trained also to achieve these key national competencies within their course? Indeed, can and should these competencies be developed effectively within a teacher education program? In examining the lists of Graduate Attribute / Generic Skills statements from a sample of Australian Universities, it was found that the Mayer Key competencies were clearly reflected in most of these lists. Sampled Universities included the University of Western Sydney, Griffith University, the University of Wollongong, the University of Tasmania, James Cook University, the University of Western Australia and the University of Melbourne. Each of these Universities offer preservice teacher education programs, so it is apparent that, as many of their generic graduate skills were similar to those found in the Mayer competencies, these competencies are valued in teacher education programs as well as other degrees courses. There were three competencies that were similar in each of the University's lists of skills; these were: Collecting analysing and organising information, Communicating ideas and information and Solving problems (See Table 1).

The above information indicates that it is important that all graduates, including teacher education students, achieve these skills. Therefore one could question how effectively does their involvement in the different subjects throughout their undergraduate course develop these competencies in preservice teacher education students? Although students do complete a variety of subjects other than those related to the Key Learning Areas, the focus of this study is specifically on the tangential outcomes of studying curriculum subjects and specifically in relation to the Creative Arts (music, drama and visual arts).

Teachers and researchers in the field of the creative arts have discovered that the arts help children and young people to engage actively in learning, to understand the concepts being taught, and to develop deep understandings in whatever subject is being taught (Hetland, 1997). As well, it is acknowledged that the 'hands on' participation in the arts is a proven way to develop abilities in our children for tomorrow's world such as creativity, analytical ability, discipline, self-confidence, problem-solving, communication skills, and the ability to be sensitive to the world around them (Longley, 1999; Arts Education Partnership, 2002).

Through involvement in the arts, children are developing their self-esteem, trust, cooperation, critical thinking skills, problem-solving skills, social skills, self-discipline, creativity, and numerous work-related skills. (Pascoe, 1997, Fiske, 2000). The arts are 'all about communication, ideas, solving problems, working in teams' (SERCARC, 1995). When involved in the arts, students are actively engaged in learning and then are able to express their understandings in different ways, depending on their preferred learning styles and intelligences, (Russell-Bowie, 2003). Many of these stated outcomes from involvement in the arts reflect the Key Competencies developed in the Mayer Report (Mayer, 1992).

Aim

This current study asks the question, how effectively does involvement in the creative arts and other curriculum areas develop preservice teacher education students' competencies? It reports on findings from a survey of teacher education students who were asked to rate each of the Key Learning Areas, they had covered to date within their course, and indicate how much they had learned and practised each of the seven key competencies within each Key Learning Area.

Methodology

Participants

The sample included 100 preservice teacher education students who had completed two years of their four year Bachelor of Education degree at the University of Western Sydney, Bankstown Campus. They had completed at least 36 hours of face-to-face teaching in each of the Key Learning Areas (KLAs) of the Creative Arts (music, drama and visual arts), Human Society and its Environment (HSIE), and Science and Technology (S&T), with more than twice that number of hours being spent on Mathematics and English. The KLA of Personal Development, Health and Physical Education (PDHPE) would be undertaken in their third year, so it was not included in the results and dance was not included in the Creative Arts KLA at this stage.

Survey Instrument

The survey listed each of the seven Key Competencies and asked students to rate which of the skills they had developed in each of the KLAs that they had completed by the end of their second year. The Key Competencies were as follows:

Skill 1. *Collecting, analysing and organising information*
Skill 2. *Communication of ideas and information*
Skill 3. *Planning and organising of activities*
Skill 4. *Working with others in a team*
Skill 5. *Using Mathematical ideas and techniques*
Skill 6. *Solving problems*
Skill 7. *Using technology*

The five point rating was as follows:

1 *Didn't learn anything about this skill in this KLA*
2. *Didn't learn much about this skill in this KLA*
3. *Not sure if I learned anything about this skill in this KLA*
4. *Learned quite a lot about this skill in this KLA*
5. *Learned SO MUCH about this skill in this KLA.*

Demographics such as age, gender, socio-economic status and coming from a non-English speaking background were not seen to be relevant in this survey so were not included. Students were asked to complete the survey in class time and submit it when finished.

Results

All KLAs averaged across skills

When the frequencies of students indicating that they had learned 'quite a lot' or 'SO MUCH' about each skill across all five Key Learning Areas, were computed, the highest number of students felt that they had learned 'quite a lot' or 'SO MUCH' in these five KLAs about *Skill 2: Communication of ideas and information* (81% of students) and *Skill 3: Planning and organising activities* (80% of students). Seventy-seven percent of students felt that they had learned 'quite a lot' or 'SO MUCH' about *Skill 7: Using technology*, 75% of students felt this about *Skill 6: Solving problems* and 73% of students felt this about *Skill 1: Collecting, analysing and organising information*. The two skills which were not rated as highly as the others were *Skill 4: Working with others in a team*, with 68% of students indicating that they had learned 'quite a lot' or 'SO MUCH' about this skill, and *Skill 5: Using Mathematical ideas and techniques*, with 56% of students indicating they had learned 'quite a lot' or 'SO MUCH' about this skill across the five KLAs. Overall the results indicated that half way through their Bachelor of Education (Primary) course, most of the students perceived that they had effectively learned skills relating to each of the Key Competencies through their curriculum studies (Figure 1).

Individual KLAs and skills

When students were asked to rate how much they had learned each of the skills in each of the individual curriculum areas, in every skill except one (*Skill 5: Mathematical ideas and techniques*) the highest number of students indicated that they had learned 'quite a lot' or 'SO MUCH' about the skills from the Creative Arts subjects compared with any other curriculum area. In relation to *Skill 1: Collecting, analysing and organising information*, 90% of students perceived that they had learned '*quite a lot*' or '*SO MUCH*' in the Creative Arts, compared with 70% in HSIE and English, 62% in S&T, and 59% in Maths. In relation to *Skill 2: Communication of ideas and information*, 90% of students felt that they had learned '*quite a lot*' or '*SO MUCH*' in the Creative Arts, compared with 75% in English, 66% in HSIE, 60% in S&T and 58% in Maths.

Almost all students felt that they had learned '*quite a lot*' or '*SO MUCH*' in the Creative Arts subjects, about *Skill 3: Planning and organising of activities* (96%) and *Skill 4: Working with others in a team* (97%), compared with what they had learned about these skills in S&T (Skill 3: 61%; Skill 4: 65%), HSIE (Skill 3: 67%, Skill 4: 57%), English (Skill 3: 68%, Skill 4: 43%) and Maths (Skill 3: 69%, Skill 4: 50%).

In relation to *Skill 5: Using Mathematical ideas and techniques*, more students felt that they had learned '*quite a lot*' or '*SO MUCH*' in the KLA of Maths (75%) than in any other KLA. In comparison 72% of students felt that they had learned '*quite a lot*' or '*SO MUCH*' about this skill in Creative Arts and 70% felt they had learned this skill in S&T. Only 29% responded that they had learned '*quite a lot* or *SO MUCH*' about this skill in English and 23% indicated they had learned '*quite a lot*' or '*SO MUCH*' about this skill in HSIE.

When asked about how much they had learned about *Skill 6: Solving problems,* in each of the KLAs, 81% of students responded that they had learned *'quite a lot'* or *'SO MUCH'* about it in Creative Arts compared with 77% in S&T, 66% in Maths, 65% in English and 54% in HSIE. In relation to the final skill, *Skill 7: Using technology*, 87% of students perceived that they had learned *'quite a lot'* or *'SO MUCH'* in the Creative Arts, compared with 78% in S&T, 66% in Maths, 65% in English and 54% in HSIE. (See Figure 2)

Discussion

The results of this study back up the research which indicates that involvement in the Creative Arts provides students with skills for the workforce such as creativity, analytical ability, discipline, self-confidence, problem-solving, and communication skills (Longley, 1999, Arts Education Partnership, 2002). Overall, students indicated that they had learned all of the seven key competencies across each of the curriculum areas, with the communication and organisation competencies being the ones about which they learned the most, closely followed by the using technology and problem solving competencies. The competency about which they felt they had learned the least was that of using mathematical ideas and techniques.

In the ACCI/BCA's project, a further set of generic and transferable workplace skills were developed which were based on the Mayer Competencies. They identified eight employability skills, similar to the Key Competencies: 'communication, teamwork, problem solving, self-management, planning and organising, technology, learning and initiative and enterprise' (Bowman & Guthrie, 2003, p.10) however, the skill of using mathematical ideas and techniques was not included. Also, only three of the 7 sampled universities included this skill in their lists of generic graduate skills (See Table 1). Thus, although only 56% of students felt they had learned *'quite a lot' or ' SO MUCH'* about this skill, in relation to current national and university trends, it does not seem to be seen as important as the other skills. Conversely, the four skills rated highest by the students appear to be key competencies in both those listed in the ACCI/BCA project and in the generic graduate skills of most of the sampled seven universities. These results indicate that our preservice students perceive that they are learning the important competencies effectively through their curriculum subjects.

But did they learn these skills equally across all curriculum subjects? When the students were asked to rate how much they had learned about each skill in each of the curriculum areas, in each skill except *Skill 5: Using mathematical ideas and techniques*, the highest number of students indicated that they had learned *'quite a lot' or 'SO MUCH'* about each skill in the Creative Arts subject, compared with each of the other curriculum areas. This raises the question about why this should be. Are the teaching strategies or the content significantly different in the Creative Arts from those in the other curriculum areas? The current research project does not cover a description of teaching strategies and content of the curriculum areas except for those in relation to the Creative Arts.

The Creative Arts unit covers the theory and practice of drama, music and visual arts education in the primary school through teaching strategies which include:

- *Providing students with practical resources of songs, CD, integrated and correlated cross-arts activities suitable for the classroom; modelling these activities on campus and giving students opportunity to use similar activities in the authentic school situation;*
- *Student-centred learning, which includes problem-solving activities, and experiential learning;*
- *Use of practical, 'hands-on' group work, learning centres, role plays and self-directed learning activities;*
- *The teaching staff working together as a team in the planning, implementing, and assessing of the subject;*
- *The use of technology, group work, and involvement in schools to develop networks to assist with lifelong learning.*

These strategies are very similar to the list of strategies developed by Bowman and Guthrie (2003) designed to teach and learn the generic skills effectively. This study therefore seems to indicate that the strategies used in teaching the Creative Arts subjects have effectively developed the key competencies as a tangential outcome of the subject as well as achieving Creative Arts-focussed outcomes.

Conclusion

Although developed to cover all professions and workplaces, the generic skills are relevant to teaching. We need teachers who are able collect, analyse, and organise information and who are able to communicate these ideas and information effectively. They need to be able to plan and organise activities both in the classroom, and in the school as a whole, as well as work successfully with the other members of staff as an effective team. It is important that they are confident using mathematical ideas and techniques, and crucial that they are able to solve problems and use technology. There are many other attributes and attitudes beginning teachers need to have but these competencies are certainly valid for all effective educators.

Many of our students, although they train to be teachers, will leave the profession in the first few years after graduating and work in other jobs for the rest of their lives. So the learning of these competencies will build a strong foundation for them as they move from one job to another and develop further skills to ensure a life of employability.

It is interesting to examine the findings of this study in the light of economic rationalism which seeks to put the Creative Arts in a very low priority compared with Science, Maths and English, as exemplified by the Dawkins and Holding observations that, in order to achieve these competencies, schools should give a 'high priority to basic education', (Dawkins & Holding, 1987, p. 5). This particular study indicates clearly that involvement in the Creative Arts can add significant value to a preservice teacher education course, more so than involvement in English, Maths, Science or HSIE, and that the Creative Arts subjects can tangentially but effectively, develop key competencies to enhance the employment opportunities for our teacher education students.

About the Author

Associate Professor Deirdre Russell-Bowie has been lecturing and researching at the University of Western Sydney for over twenty years, in the area of primary Creative Arts education and has published prolifically in academic journals conference proceedings and has written over 30 teacher resource books. In 2001 Deirdre was awarded the prestigious national *Australian Award for University Teaching (Social Sciences)* and in 2002 received a UWS *Vice-Chancellor's Award for Excellence.*

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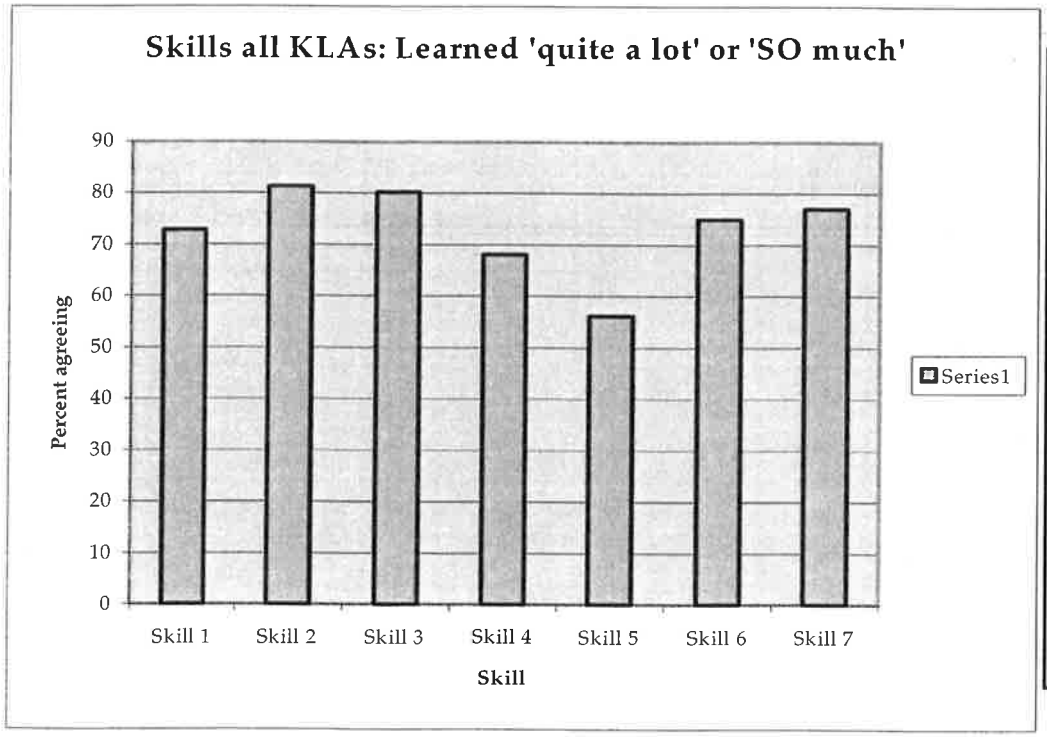
Table 1:
Summary of Generic Skills / Graduate Attributes from Sampled Universities as they relate to the Mayer Key Competencies
(See Appendix for the full listing and numbering of each University's Generic Skills and/or Graduate Attributes)

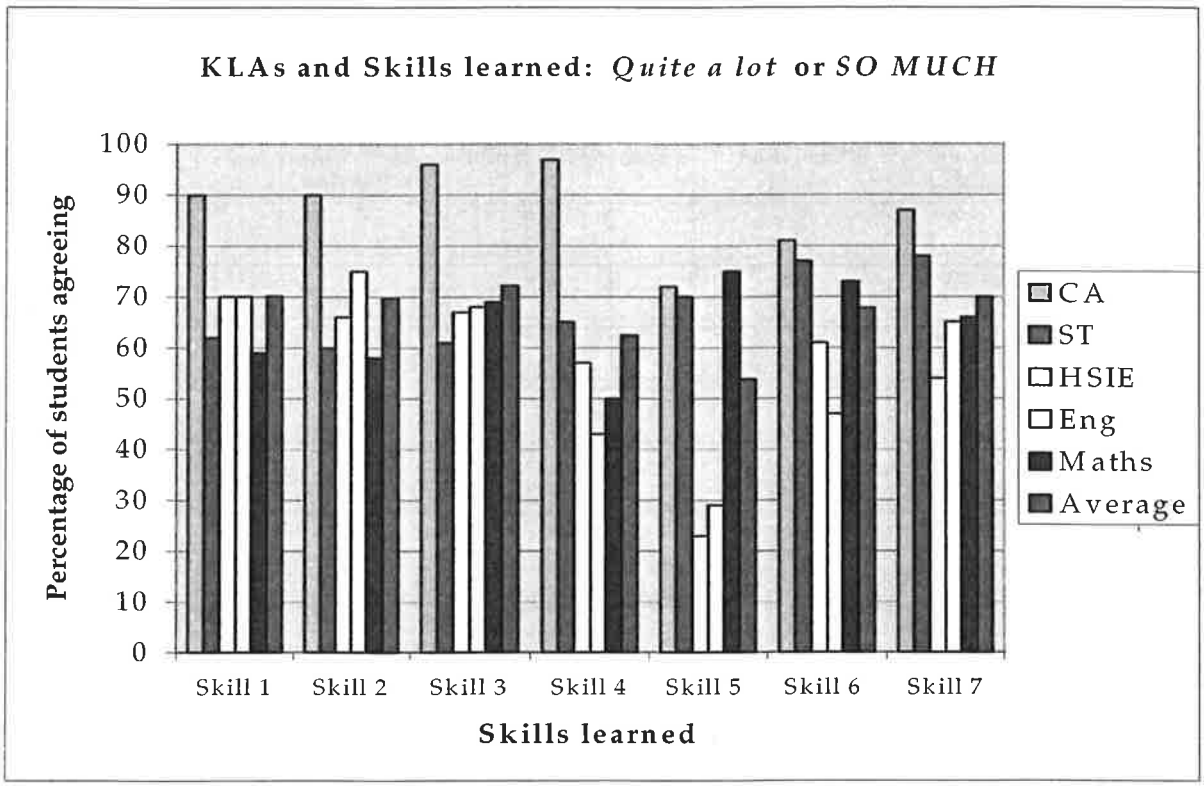
Mayer Key Competencies	Collecting, analysing and organising information	Communicating ideas and information	Planning and organising activities	Working with others and in teams	Using Mathematical ideas and techniques	Solving problems	Using technology
University of Western Sydney	1	2	3	4	5	6	7
Griffith University	3	1, 4	6	7		2	4
University of Wollongong	1, 7	3	5, 8	4		8	7
University of Tasmania	3	2	3			3	3
James Cook University	1	6,7		2	8	4	14
University of Western Australia	4	1, 2		4	12	6	
University of Melbourne	1	5	6	7, 8		1	3

Figure 1: Percentage of students indicating they had learned 'quite a lot' or ' SO MUCH' in relation to each skill, across all Key Learning Areas



Skill 1. *Collecting, analysing and organising information*
Skill 2. *Communication of ideas and information*
Skill 3. *Planning and organising of activities*
Skill 4. *Working with others in a team*
Skill 5. *Using Mathematical ideas and techniques*
Skill 6. *Solving problems*
Skill 7. *Using technology*

Figure 2: Percentage of students who indicated they had learned 'quite a lot' or 'SO MUCH' about each skill in each of their curriculum areas.



Skill 1. Collecting, analysing and organising information
Skill 2. Communication of ideas and information
Skill 3. Planning and organising of activities
Skill 4. Working with others in a team
Skill 5. Using Mathematical ideas and techniques
Skill 6. Solving problems
Skill 7. Using technology

Appendix 1: Summary of Generic Skills / Graduate Attributes from a sample of seven Australian Universities.

University of Western Sydney 2001: Skills Audit
(http://www.uws.edu.au/works/skills_audit.html

1. Collect, analyse and organise information
2. Communication of ideas and information
3. Planning and organising activities
4. Working with others and in teams
5. Using mathematical ideas and techniques
6. Solving problems
7. Using technology
8. Cultural Awareness
9. Other or technical skills

Griffith University Graduate attributes
http://www.gu.edu.au/text/ua/aa/sp/sp/content/Grduate.html
High level skills in:

1. Oral and written communication
2. Problem solving
3. Analysis and critical evaluation
4. Information literacy

Ability to:

5. undertake independent life-long learning
6. initiate and lead enterprises
7. Work effectively as a member of a team
8. Assume responsibility and make decisions
9. Undertake employment or further study nationally and internationally

University of Wollongong Generic Skills
http://cedir.uow.edu.au/programs/literacies/qswp/report_20-1-9.pdf

1. A commitment to continued and independent learning, intellectual development, critical analysis and creativity
2. Coherent and extensive knowledge in a discipline, appropriate ethical standards and, where appropriate, defined professional skills
3. Self-confidence combined with oral and written skills of a high level
4. A capacity for, and understanding of, teamwork
5. An ability to logically analyse issues, consider different options and viewpoints and implement decisions
6. An appreciate and valuing of cultural and intellectual diversity and ability to function in a multi-cultural or global environment
7. A basic understanding of information literacy and specific skills in acquiring, organising and presenting information, particularly through computer-based activity
8. A desire to continually seek improved solutions and to initiate, and participate in, organization and social change
9. An acknowledgement and acceptance of individual responsibilities and obligations and of the assertion of the rights of the individual and the community.

University of Tasmania Generic Attributes
www.admin.utas.edu.au/HANDBOOKS/UTASHANDBOOKS/RULES/POLGEN.html
Graduates will:

1. Have an in-depth knowledge in their chosen field of study and the ability to apply that knowledge in practice. They will be prepared for life-long learning in pursuit of personal and professional development
2. Be able to communicate effectively across a range of contexts
3. Be effective problem-solvers, capable of applying logical, critical and creative thinking to a range of problems. They will have developed competencies in information literacy
4. Be able to demonstrate a global perspective and inter-cultural competence in their professional lives
5. Act ethically, with integrity and social responsibility.

James Cook University Generic Skills
www.jcu.edu.au/office/tld/td/tdnew/h_files/gen_skills/gskills_).shtml

1. Analyse
2. Work in a team
3. Think creatively
4. Solve problems
5. Make decisions
6. Communication orally
7. Communication in writing
8. Think and reason logically
9. Question accepted wisdom
10. Learn new skills and procedures
11. work with minimum supervision
12. Adapt knowledge to new situations
13. Be open to new ideas and possibilities
14. Utilise and be accepting of a range of IT processes
15. Understand the ethics and social/cultural implications of decisions
16. Make mature judgement and take responsibility in moral, social and practical matters

University of Western Australia Generic Skills
www.csd.uwa.edu.au/tl/skills/report.html#TAB:E%201
The ability to:

1. Communicate orally
2. Communicate in writing
3. Learn new skills and procedures
4. Work in a team
5. Make decisions
6. Solve problems
7. Adapt knowledge to new situations
8. Work with minimum supervision
9. Understand the ethics and social/cultural implications of decisions
10. Question accepted wisdom
11. Be open to new ideas and possibilities
12. Think and reason logically
13. Think creatively

14. Analyse
15. Make mature judgements and take responsibility in moral, social and practical matters.

University of Melbourne Generic Skills, 12 November 2001

1. 'Thinking skills: Critical thinking skills, problem-solving skills, analytical skills
2. Attitudes towards knowledge (valuing truth, openness to new ideas, ethics associated with knowledge creation and usage)
3. Capacities in information seeking, evaluation and retrieval
4. Intercultural sensitivity and understanding
5. Communication skills, oral and written
6. Planning and time management
7. Teamwork skills
8. Leadership skills

Artistic Practice as Research in the Conservatorium Context

Huib Schippers, *Queensland Conservatorium Griffith University,* The Netherlands

In the academic environment, a Conservatorium is often considered somewhat of an eccentric presence, with its insistence on artistic rather than academic excellence. The main point of reference for this view seems to be a narrow, modernist approach to academia. Contemporary thinking on research creates room to redefine the academic relevance of the Conservatorium in terms of creative research.

From this perspective, the musician is a researcher. In preparing for a performance or a class, he or she consults a vast database of information, partly internalised by many years of practice and experience, partly external in scores, books, colleagues, and other sources. The outcome of this research determines the choices the musician finally makes. The performance in fact represents the conclusions of this process. This extends to all processes involved in the transmission, reproduction and interpretation of existing works, to improvisation as an important aspect of many genres of music at different times, and to the creation of new works, either within a particular genre or tradition, or as an innovation fed by technological progress or new impulses and insights.

The choices described above are often not defined or expressed explicitly. Huib Schippers sketches new directions in research that aim to represent an important step in mapping out these choices and the processes underlying them, with the teachers at QCGU as the primary target group, and RHD students as research assistants, supervised by the Research Centre. Issues that will be addressed include not only obvious factors such as technical skills, repertoire, arrangements, and instrumentation, but also less tangible aspects such as expression, creativity, and quality.

The odd notion that an artist does not think and a scientific enquirer does nothing else is the result of converting a difference of tempo and emphasis into a difference in kind (John Dewey, 1934)[1]

At first appearance, learning music and institutions for higher education seem to embody an unbridgeable gap. The relationship bears a striking resemblance to an old-fashioned, arranged marriage. A Conservatoire and a University: one is artistic, elegant, well-thought of by society, but without means; the other can offer structure, a stable income, and a home. It would be naive to ignore that across the world, many

[1] Dewey, 1934, 15

conservatoires feel misunderstood by the higher education context in which they have to operate, with its insistence on logical organisation and measurable outcomes. Institutions for higher education, from their perspective, sometimes seem to despair of the demands being made by a relatively small segment of their organisation for more funding per student, exceptions to rules, and unconventional formats for research outcomes.

This little marital problem cannot be entirely resolved. While the higher education context is probably the best environment in which professional music education and training can find itself, it is not ideal. The wife simply lives in a different world from the husband, and the differences are at the heart of what defines each of the partners. A conservatoire aims at the ethereal qualities of artists. An institution for higher education relies heavily on academic rigour, accountability and structure. It receives money from authorities to educate or train people to specific qualifications, and needs to be able to demonstrate *that* it is done and *how* it is done, in the most economically efficient manner possible.

Some part of the training of musicians, whether they become performers or teachers, can in fact be defined in these terms. Courses in musical history, theory, analysis, ear-training, pedagogy; each of these can be taught to groups in well-defined modules with clear competencies as course outcomes. But the core of conservatoire training is related to artistic performance, expression and creation. The decisive aspects of quality lie in what I would like to call '*intangibles*'. For music performance, these include subtleties in intonation, in timbre, in timing, in phrasing. Such characteristics are hard to measure, impossible to standardise, and consequently very difficult to teach or assess systematically. And the balance between these subjects or factors is becoming increasingly complex in the musically diverse environments of the 21st century.

If we consider the radical changes in the musical environment over the past 50 years, it is unlikely that the marginal evolution within most conservatoires reflect these sufficiently. In fact, many have remained textbook examples of a modernist learning environment in a postmodern world, which Elliott characterises as "based on modernity's scientific-industrial concepts, including standardized curricula, standardized achievement tests, teacher-centred methods, restricted instructional time, and age segregated and ability segregated classes."[2] Contemporary performance practices, relevance to the labour market, and particularly processes of musical transmission and learning form surprisingly underexposed subjects of research at conservatoires. It is difficult to understand that conservatoires have questioned themselves so little as learning environments, and that actual musical practice –from local to international- seems to only marginally inform planning, content, form and assessment of the learning process.

The ivory tower position is becoming untenable. This insight is even beginning to enter into former conservative strongholds such as the European Association of Conservatoires (AEC). In the introduction to their first ever study on professional integration of musicians, Ian Horsbrugh, the president of AEC states: "The ever-changing nature of the professional world itself is, of course, highly significant and all

[2] Elliott, 2002, 86

of us involved in preparing musicians must keep in touch with it."[3] Although we can still detect some reluctance in the wording, the message is clear. Other studies by the AEC into jazz and pop music provisions[4] and cultural diversity[5] also illustrate a growing awareness of the need to at least define a position towards major new artistic, social and commercial realities.

Strikingly, it is in these new areas that most interesting innovative concepts evolve: pop and rock music, world music, electronic music, and composition often find new and inspiring ways of organising the learning process if they are sufficiently supported from within the conservatoire. These emerging forces also redefine a number of research areas. For the conservatoire in the 21st century, the content of research should not exclude, but certainly not limit itself to traditional music research, which has focused heavily on musical structure and historical practice and context.[6] I would argue that we can expand existing subjects to arrive at greater relevance for the contemporary musician, for example in the five more inclusive clusters below, which are directly related to the essence of a conservatoire firmly rooted in contemporary practice:

Performance & Creation

This refers to all processes involved in the reproduction and interpretation of existing works, to improvisation as an important aspect of many genres of music at different times, and to the creation of new works, either within a particular genre or tradition, or as an innovation fed by technological progress or new impulses and insights. It also includes subtle aspects of music making, such as the *intangibles* I referred to earlier in this essay.

Musical Theory

In this cluster, I include both explicit theories (such as those of western classical music) and implicit theories (such as those of grunge or African percussion).

History & the Dynamics of Context

This area deals with the social and/or historical context of particular genres or works, not as a static force, but rather as part of the dynamics of change in music, from the recontextualisation of existing styles across periods and cultures to the present day world of new performance practices. This cluster also includes the aesthetic beliefs that dictate choices in music.

[3] European Association of Conservatoires, 2001, 5.
[4] Posthuma, 2002
[5] Prchal & Shrewsbury (eds), 2001
[6] "In many European countries, there is still a rigid division between vocational and academic training, based on ideas formulated in 1810 by Wilhelm van Humboldt. This means music was either studied practically at a conservatoire, or theoretically at a university." (Kors, Saraber & Schippers, 2003, 79)

Musical Transmission & Learning

Modes of musical transmission and learning carry threefold importance for a conservatoire: in relation to the education of professional musicians, to the training of future music teachers, and to making visible implicit patterns of skills, values and thoughts that are crucial to musical practice.

Professional Preparation & Well-being

Gradually, conservatoires are beginning to recognise the importance of training business and survival skills, understanding job markets and the industry, and developing appropriate approaches to the communities the conservatoire can serve. Physical and emotional well-being for artists are also becoming an issue.

Some of the areas above have been well researched; others are just beginning or even waiting to be explored. However, if research in a conservatoire is to make optimal use of its resources, I am arguing for addressing some of the more challenging paths, with an open mind and without fear. This does not mean making concessions to academic rigour and excellence in research. But it does require careful (and sometimes adventurous) choices of appropriate methodology and reporting formats, in relation to context and with fitness for purpose.[7]

Beyond exploring a broader range of subject matter, there is the even greater challenge of positioning research in the conservatoire at large. From the points I have tried to make above it should be clear that I am not in favour of professors isolated in their personal library, far removed from the creative processes, coming out twice a week to lecture on early polyphony. With the situation within conservatoires being what it is, I would plead that quite the contrary is called for, with strategic implications for the entire organisation and its surroundings. In defining this, we can be quite concise.

Research in a conservatoire lives up to its potential if it used as an instrument to:

- constantly monitor curriculum structure, content, and delivery
- help develop a dynamic, attractive, flexible learning environment at large
- interact passionately with students of all levels, stimulating academic development
- facilitate life-long learning for staff towards greater pedagogical, academic and artistic excellence
- liaise actively and exchange expertise with other departments and faculties in the University
- translate artistic realities into workable academic terms and concepts
- position the institution in the (inter)national academic and professional world
- initiate, develop and monitor music activities in the communities around the conservatoire
- establish links and mutually beneficial partnerships with the professional world

[7] The range of relevant approaches to –particularly qualitative- music research has expanded dramatically over the past decades. See, for instance, Miles & Huberman (1994), and Colwell & Richardson (2002)

- contribute to policies and innovation by identifying new developments and possibilities
- generate prestige, establish relevance and secure additional funding for the institute

It may sound ambitious, but it can be done. It is quite feasible to devise a programme of research and action research projects that involve undergraduate students, graduate students, research students, management and teaching staff, as well as representatives from other disciplines, faculties and institutions, with outcomes that have relevance and effect both inside and outside the conservatoire. This also leads to new possibilities for funding. The more relevant projects are perceived to be, the more likely they are to be funded externally. This does not mean selling out: there are numerous ways to associate with the commercial world without losing academic and artistic integrity.

Let us take a realistic example to illustrate the point I am trying to make here. In music teacher training courses, it is of increasing importance that future professionals in school music are aware of the 'musical luggage' children bring to the classroom, and where this fits into their cultural development over their entire life. In a research project, students can be asked to document the musical environment of children and adults of various ages, from two months before birth to the point they leave this earth.

This would start with soft musical sounds accompanied by the internal organs of the mother, to hospital music, baby music, songs sung by visitors, children's songs, maybe classical, folk or forms of world music, certainly a great deal of pop music coming from radios, televisions, cars, heard in shopping malls, personal choices in music, music lessons, music at parties and from friends, on to more mature choices in musical preferences, and towards age losing high frequencies, just to mention a number of sources and settings.

Although absolute representativity is almost impossible to reach in this setting, it would paint fascinating and highly instructional pictures of contemporary soundscapes. In order to create a project that would communicate well, the data would entail not only describing, but also recording sound examples. These examples are then used to create a 'sound tunnel,' an eighty metre long pipe of three metres diameter, with music from all the different stages in life audible as one walks through it. This would help to inform all music teachers about the complexities, opportunities and challenges of their environment, as well as the general public, for whom the tunnel will be informative and fun. Presenting the project at an exhibition or festival would even get music education the media exposure it so rarely gets.

Staying closer to the conservatoire, the Queensland Conservatorium Research Centre is initiating a project that aims to explore the new territories that Richard Vella also referred to in his keynote address *Artistic Practice as Research*. Choosing middle ground between research *into* performance as a reasonably clear-cut area of academic endeavour on one hand, and performance *as* research as a challenging and contentious area on the other, Queensland Conservatorium Research Centre will focus its attention on Research *in* Artistic Practice. This implies making explicit the artistic process from within, by mapping out the explicit and implicit choices the musician makes as a researcher while preparing for a performance or a class. From the moment that a concept or idea presents itself, the musician consults a vast database of information,

which may be partly tangible and external in scores, books, the consultation of colleagues, and other sources.

However, a large –and probably decisive- area of reference will be internal, fed by many years of practice and experience. Every musician has as vast aural library that serves as a background for artistic decisions. The outcome of research in this area determines the choices the musician finally makes. The performance or lesson in fact represents the conclusions of this process. This process can be identified in all phases of transmission, reproduction and interpretation of existing works, in improvisation as an important aspect of many genres of music at different times, and in the creation of new works, either within a particular genre or tradition, or as an innovation fed by technological progress or new impulses and insights.

In a project that will span three years, Queensland Conservatorium Research Centre will attempt to map out categories and specific examples of these choices and the processes underlying them, with the teachers at QCGU as the primary target group, and RHD students as research assistants, supervised by members of the Research Centre. Issues that will be addressed include not only obvious factors such as technical skills, repertoire, arrangements, and instrumentation, but also less tangible aspects such as expression, creativity, and quality, which are decisive factors for musical pleasure and excellence. In this way, it can feed both the quality of music transmission and learning in the entire institute, and the artistic and pedagogical development and awareness of individual staff and students.

Projects such as the ones described above hope to contribute to the awareness that a broad range of music research (and music) can validly have a place within the conservatoire of the 21st century. By making strategic choices of subjects for research at various levels, it is possible to set up a research programme that is not at the margin, but at the core of the activities of a conservatoire in an academic context, with pro-active links to students, staff, management, other faculties and the outside world through curriculum development, creative practice, community projects, publications, etc. By building on the strengths already present in the conservatoire, it highlights and develops qualities already present, supports weaker areas, and creates a basis for further development.

A conservatoire is one of the greatest resources for research in music. Musicians in the process of learning, teaching, performing and creating music form a unique opportunity to study the essence of the art. That which flashes before our ears in performance as the end-result of complex physiological, technical, conceptual, aesthetic and social processes is laid out in all of its component parts during the process of learning, as creativity in slow-motion.

About the author:

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"Dear Madam" – the letters of Sarah Glover and John Curwen

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The extant correspondence between Sarah Anna Glover (1786-1867) and John Curwen (1816-1880) spans the length of their professional relationship. The earliest locatable letter was written in 1841; the last in 1866, a year before Glover's death. The letters reveal a changing relationship. At the time of their first meeting Glover was an established, published and successful music educator and Curwen was a young Congregational minister with limited experience and expertise in music education. By the last letter, Curwen's Tonic Sol-fa empire had eclipsed Glover's achievements. Within the letters, couched in the politest terms, are glimpses of the personalities and opinions behind. As the creator of the Tetrachordal Solfa music pedagogy, Glover's principles and practices were, to some degree, appropriated by Curwen. In turn, Curwen's Tonic Sol-fa method was adapted to form part of the Kodály method. Effectively, the ideas of Glover remain current 150 years after she first published them.

Sarah Glover (1786-1867) and John Curwen (1816-1880)

In 1845, at the age of 59, Sarah Glover described the genesis of her music pedagogy. In 1812, one of her sisters tried to teach a young Sunday Schoolmaster to sing by playing a tune repeatedly on the pianoforte. It occurred to Glover that if she pasted letters over the keys and then rewrote the melody using these letters, the young man would be able to teach himself. To avoid confusion, Glover used the last twelve letters of the alphabet and attached them to the twelve semitones within an octave. Although this worked, Glover was dissatisfied. She decided to use solmisation syllables in a moveable doh approach. She gradually extended and perfected her method, so that, in 1845, she could state that:

> The system has now been established... nearly twenty years... By degrees it has been introduced into various counties in England, chiefly through the instrumentality of schoolmasters who have acquired it in Norwich, or by patrons and patronesses of schools whose efforts have been aided by girls education in a Norwich school. [1]

Glover's system proceeded from intervallic recognition using the solmisation syllables, which were abbreviated and arranged on a ladder. Students sang canons and psalm tunes from her simplified notation. Once mastered, students moved on to music that employed both the Norwich sol-fa notation and traditional music notation. Glover had published a number of texts and materials. By 1845, her *Scheme for Rendering Psalmody Congregational* was in its third edition, and *The Sol-fa Tune Book* in its fifth. Also available was a range of diagrams for class teaching including the Ladder, Tables of Degrees, Time and Keys, a Piano-forte card, and a packet of duets and trios in the Norwich Sol-fa notation. The materials linked to other popularly used versions

[1] Glover, S.A. (circa 1845). *A History of the Norwich Sol-fa System, for Teaching Music in Schools*, London: Hamilton & Co; Norwich: Jarrold & Sons, 1.

of the psalms and class singing books. Glover had also developed and overseen the production of a classroom instrument, the Harmonicon (a form of glockenspiel) to provide a musical model for the teacher – pianos were not common in contemporary classrooms. A number of well-respected musicians had provided testimonials that were published with her statement. Glover's work was soundly based on her musical understanding and ability – she was an excellent pianist, and skilled in the realisation of a figured bass. She was deeply interested in music theory and had read extensively on the subject.

The statement was published by Glover shortly after her first acquaintance with John Curwen (1816-1880). Curwen had trained as a Congregational minister with Andrew Reed who also became a minister. [2] In 1840 Curwen wrote *The History of Nelly Vanner* – a simply written account of the daily life of a young girl that was an immediate success. [3] From this and his own teaching, Curwen became known as something of an authority on education. Curwen was "convinced that learning to sing and an appreciation of church and secular music could help millions to endure the hardships of life." [4] In 1841 Curwen undertook his first lecture tour across northern England speaking on Sunday school teaching methods. He attended a meeting of Sunday school teachers in Hull. They charged him to make his mission in life the cultivation of music and singing in the service of God. That same year, Curwen moved to Stowmarket, and became co-pastor of the Independent Chapel. There he was only a few miles from Norwich and his friend Reed. [5] In 1841 Curwen was 25 years old, Glover was 56.

In October, 1841 Glover received her first letter from Curwen. A facsimile of the original was published in *The Tonic Sol-fa Jubilee.* This seems surprising as it presents Curwen as less than adept in music education and somewhat presumptuous in making suggestions to an experienced and knowledgeable music educator. Curwen wrote:

> Dear Madam,
>
> For it is to a Lady, I think, that I address myself; I hope you will excuse the liberty I take in writing to you, though unknown, concerning the Solfa system of Musical Notation.
>
> Early in the spring of this year, Mrs. Reed visited several of the schools in Norwich. She was particularly interested to perceive the facility with which children taught on your method, learnt to read music. She kindly lent me your books "the Scheme for rendering Psalmody Congregational" and the "Solfa Tune Book", and informed me of the surprising effects which they had produced. I studied them with deep interest, for during the time I spent at Basingstoke I had taken great pains for a long time in teaching children to sing. We used Mr.

[2] After a few months the college transferred to London, changed its name to the Coward College. Herbert, S. (1973). *Song and Words. A History of the Curwen Press.* London: George Allen & Unwin.

[3] Rainbow, Bernarr (1980). *John Curwen: A Short Critical Biography.* Kent: Novello & Co.

[4] Herbert, S., 2.

[5] ibid.

> Hickson's "Singing Master" and had two hundred children at the singing meetings twice a week. But there are so many puzzling preliminary things to be taught, according to the old notation before we reach Intervals, and that is so uncertain a thing … that we were unable to make any real progress.
>
> I am persuaded that your method is not only practically efficient, but that a child taught by it will possess a more thorough knowledge of the Theory of music that half the country choristers in the Kingdom.
>
> Lately… I have had opportunities of recommending the Solfa system very strongly. But I recommended it with some alterations in regard to the mode of presenting it to theory. These I think important; and it is due to you that I should mention them." [6]

Curwen proceeded to outline his suggestions – he preferred using super and sub-scripts to indicate octave change, italics pointing in different directions to indicate modulations, he would not include in his text the analogy between prismatic colours and the divisions of a musical string which was dear to Glover's heart. Curwen wanted to make Doh the tonal base of the scale rather than Lah as employed by Glover. He also wanted to indicate pitched note by their letter in the traditional notation. Curwen then suggested reassigning punctuation marks to the sol-fa notation. All of this had an air of urgency because Curwen felt:

> the more anxious to inform you of these things, because, before I felt so strongly convinced and sure I am of the importance of these improvements – I had advertised to print a little Tune Book for children in the Solfa notation, and now I fear whether you will permit me to call it by that name when it has gone so many changes. But I have only altered its outward form. The principle and the whole of idea of the thing remains the same… I shall be anxious till I hear from you on this subject; if … I may presume to ask such a favour from one to whom I am unknown…Believe me, dear Madam, yours with sincere respect, John Curwen. [7]

Clearly, Curwen was anxious. He had recognised the effectiveness of Glover's solfa notation and intended to refer to it in a forthcoming publication. Even more than appropriating her system, Curwen had the audacity to suggest that he could improve it. Glover had used her system for thirty years before Curwen had 'discovered' it. Rainbow suggests that it was "in a sense … a measure of the esteem in which he held Miss Glover's treatise" that he should consider her ideas as if they were his own. [8] It was only when he had already committed himself to publish articles on the material that he remembered to write to Glover. As Rainbow points out: "Upon receiving John Curwen's letter Miss Glover 'was greatly pained' by the prickly bouquet which it contained. A successful, if not celebrated teacher and now in her middle fifties, she was emphatically not prepared to accept the modifications which this eager,

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[6] Curwen, J.S. & Graham, J. (n.d.). *The Tonic Sol-fa Jubilee*. London: J. Curwen & Sons, 13-15.

[7] ibid.

[8] Rainbow, B. (1967). *The Land without Music*. London: Novello & Co., 142

precipitous, and very young man attempted to thrust upon her." [9] Unfortunately her answering letter has not been preserved. For the remainder of her life, Glover refused to endorse Curwen's modifications. Their dealings, which are occasionally prickly, were tempered by this first contact.

Curwen soon arranged to visit Glover and her sister Christiana. Reed described the event: "I took him to see the Misses Glover in their school, and he was at once riveted by the astonishing results produced by them". [10] Curwen had previously tried to acquire musical understanding and even to teach class music but with limited success. As he read her book the scales fell from his eyes:

> I now saw that Miss Glover's plan was to teach, first, the simple and beautiful *thing,* music, and to delay the introduction to the ordinary antiquated mode of writing it ... In the course of a fortnight, I found myself, *mirabile dictu!* actually at the height of my previous ambition, being able to 'make out' a psalm-tune from the notes, and to pitch it myself! [11]

In 1843, Curwen acknowledged his indebtedness to Glover in his first published on Tonic Sol-fa method, *Singing for Schools and Congregations: A Course of Instruction in Vocal Music.* [12] Curwen promulgated the system, which he had renamed, the Tonic Sol-fa method, throughout the world.

The Correspondence

A number of letters between Glover and Curwen were reproduced in books published by Curwen or his son. The extant, original correspondence begins in 1855, fourteen years after Curwen's initial overture. The letters from John Curwen are original texts. Often Glover has added a comment to the envelope, summarising the contents. The letters are old, handwritten, and often illegible. The replies are drafts or copies, either in the hand of Sarah or her sister Christiana who often acted as her amanuensis. The handwriting of the sisters was almost identical. By 1855 it is apparent that Glover was somewhat reserved and Curwen was still full of consideration – but it appears that a rapprochement had been reached. Further, the letters are written in polite, often determinedly charitable terms. Occasionally a glimpse of the personalities behind the language appears – a touch of humour, a note of irritation or even exasperation. For example, in 1855, Glover wrote to Curwen concerning an impending visit by her and her sister to London where they were to be fêted by the Tonic Solfa confederacy. Glover clearly intended to resist the degree of celebration she expected Curwen to have organised:

> Dear Sir, ... While I am grateful for the kind zeal of your Committee, evinced by their willingness to assemble all the Solfaers of London, I am still more so for your kind consideration in withholding such a

[9] ibid., 143-144
[10] Herbert, S. op. cit., 7.
[11] Curwen, J.S. & Graham, J., op. cit., 13-14.
[12] Curwen, J. (1843). *Singing for Schools and Congregations: A Course of Instruction in Vocal Music.* London: Thomas Ward & Co.

> musical host, and may I also give a hint to one whom I regard as a sincere as well as a warm friend … may I give you a hint to let your soirée have the quiet air of a private assemblage of Christians mutually interested in the object of employing music as the handmaid of devotion and morality? Aware as I am or your generous enthusiasm I have ventured to give the hint which if unnecessary will yet best be expressed. [13]

Determination on both sides is illustrated by the correspondence concerning a portrait of Glover.

The portrait

In 1865, when Glover had just turned 79, Curwen apparently decided that a portrait of Glover should be commissioned. A number of extant letters were occupied by this topic. Curwen was quite persistent; Glover quite resistant. On November 25th, 1865, Curwen wrote:

> Dear Miss Glover… May I ask whether there exists a large size oil or crayon portrait of you. If not, may I have the privilege of sending an Artist to take one? The portrait would belong to you, - I should only ask permission to copy it in some kind of engraving. I should be happy to employ any artist that you prefer. Earnestly hoping that you will not refuse this favour, which will gratify thousands besides myself. [14]

Two weeks later, he wrote again.

> Dear Miss Glover,…Will you kindly say whether you would like the portrait to be in Crayon or Oil. The expense will be the same. I fancied that Mr. Gilbert's exquisite style of Crayon Portraits would suit you best. But do not be guided by me as I am not an Artist… Will you name the artist? [15]

Curwen then wrote to Glover's cousin, the sculptor John Bell, who occasionally acted as an intermediary. Apparently, Curwen did not comprehend Glover's reluctance. He wrote on December 16th, 1865:

> I do not understand her letter quite clearly. I had asked Miss Glover to allow me to have a portrait taken of her either in Crayon or Oil by some able artist. The portrait I wished her to retain, but I asked the privilege of copying it in Woodcut or some other engraving…Will you kindly advise Miss Glover as to the Artist to be employed and the style. I suppose a good portrait will cost between £20 and £30 quite possibly more. The great thing is to have a thoroughly good portrait. I saw some Crayon Portrait by Mr Gilbert in Manchester which led me to

[13] Letter, Sarah Glover to John Curwen, 23 March, 1855.
[14] Letter, John Curwen to Sarah Glover, 25 November, 1865.
[15] Letter, John Curwen to Sarah Glover, 14 December, 1865.

> think that style would suit her complexion, and in some degree express the life of her countenance. [16]

On January 13, 1866, in a draft letter, Glover was very clear:

> I decline (with grateful feelings for the honor designed me) the expensive portrait but should be pleased if Mr Curwen liked to prefix to the Appendix, the Reading Photograph as an engraving; copies of which could be purchased at a cheap rate by such of my former young disciples as may remember me. [17]

Two days later a more extensive reply explained her reluctance:

> I am not too old to be gratified by the kind and respectful compliment to me proposed by Mr Curwen but I am much too old to be disposed to sanction such an expenditure of money upon the preservation of a resemblance of my withered face. Besides what can serve the purpose better of a portrait to prefix to the projected Appendix than the photograph requested by Mr Curwen some years ago at Reading when I was about 70 years of age. The design appears to me to be so original and so appropriate as to afford some apology for publishing the face of a private old woman. [18]

With this, Curwen had to be satisfied. He was "disappointed not to have secured a painting". [19] To support her claim, Glover had apparently canvassed the opinion of others:

> When I was at Malvern a wish had been expressed for my likeness. I appealed to the organist, who was present, saying "Do you think any woman ought to be asked for her likeness after she is seventy? His reply I suppose you will think was rather curt than courteous. It was a blunt "No."! [20]

An earlier letter draft had described the origins of the Reading engraving. A "persuasive" niece of Curwen had organised a photograph of Glover. This was the basis for the engraving Glover referred to which became the only image of her that survives. This photograph was taken when Glover was 70: "When I saw it first I... could not help seeing this is the face of an old woman. Still, when I observed the style in which it was executed, I became reconciled to the absence of youth in the features." [21] In August, 1866, Glover gave Curwen permission to engrave the Reading photograph. She still managed to underline both her independence and the difference in their situations.

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[16] Letter, John Curwen to John Bell, 16 December, 1865.
[17] Draft letter, Sarah Glover, 13 January, 1866.
[18] Draft letter, Sarah Glover, 15 January, 1866.
[19] Letter, John Curwen to John Bell, 18 January, 1866.
[20] Handwritten notes, Sarah Glover, January, 1866
[21] Draft letter, Sarah Glover, undated.

> If you are inclined to engrave the Reading Photograph of my visage and Ladder I wish you to feel at liberty to do so; and in that case I should have pleasure in ordering some copies for distribution. Six copies of the photograph would I presume be not too heavy a speculation for the joint purses of my sister Christiana and myself. She unites in kind regards to you … Your fastidious correspondent, SAG [22]

Curwen replied in early August, 1866, that he had done what he could to get the engraver to show the "lightness of complexion and … the kindliness of the expression" in the portrait, although it did not satisfy him. He feared that no black and white engraving could do so.

Throughout their correspondence, several issues remained current.

Pecuniary reward

In 1857, Curwen made a really bad mistake. He sent a letter in which he offered her money.

> Dear Madam
>
> I have ordered my Publisher to send you a cheque for a small amount, £10 – the "first fruit" (pecuniarily) of my Solfa publications, which I trust you will accept as a token of my sincere esteem and of my sense of obligation to you.
>
> As I have adopted the plan of making the books cheap and waiting for a large sale to return the outlay, only one, and that the smallest, has yet brought profit and that profit will soon reach the sum above mentioned. It will be a great pleasure to me for you to take the "first fruits", and I shall be very happy to entertain a claim for tithes also.
>
> My other books in the old notation have been profitable,– and have enabled me gradually to sink or invest as much as £240 in Solfa Publications. I am led to think, by the sale of the two cheapest books that there must be 2,000 pupils now learning this modification of your method.
>
> I thought you would be interested in these statistics.
>
> I am, dear Madam, ever yours, with sincere respect,
>
> John Curwen [23]

Unfortunately, Glover's reply has not survived but she refused any form of payment or recompense. Seven years later it was again referred to by Glover: "Dear Sir, I find from more than one source that you are honouring my name with a wonderful degree of celebrity and I know from your own handwriting on more than one occasion that you would have made me a sharer in pecuniary advantages, if such there be, arising from your arduous and skilful labours. Fame and Money I ask not." [24] It appears that despite Curwen's efforts to acknowledge Glover's work, there were those who perceived his actions as less than honourable.

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[22] Letter, Sarah Glover to John Curwen, 4 August, 1866.
[23] Letter, John Curwen to Sarah Glover, 15 October, 1857.
[24] Draft letter, Sarah Glover to John Curwen, March, 1864.

Accusation of 'ungenerousness'

On November 10th, 1864, Curwen wrote to Glover concerning an attack that had been launched by the Rev. J.J. Waite (1807-1868) in the *Nonconformist* newspaper. Waite taught singing to massed classes for Independent congregations throughout England. [25] One issue in the attack particularly upset Curwen:

> [Waite] refers to you and insinuates injustice and ingratitude on the part of Tonic Solfaists towards you, pains me exceedingly, because I know that Mr Waite has recently had an interview with you. This makes me fear that there may possibly be some misunderstanding on your part. I do not care for Mr Waite's insinuations, if I know that your own feelings do not in any way accord with them. I should be thankful also for the public to know that you vindicate us from ingratitude and injustice. Would you be at liberty to see me if I come on Monday? I think I could reach you about three o'clock in the afternoon, and could easily find a lodging for the night in the town. I have nothing to conceal in relation to these matters, and shall welcome the most minute inquiry on your part. [26]

This time it was signed "with cordial respect". Glover's reply did not immediately release Curwen. She wrote the following day:

> I cannot flatly contradict the contents of yours, for I do think you have not acted quite generously in stating publicly (in contradiction to my private opinion) that your modification of my notation was an improvement upon the original. But this is a subject on which I am unwilling to dwell. What I should <u>now</u> delight to see is that your skill in promulgating a system and Mr Waite's learned powers of investigation and my long experience and still longer consideration, should co-operate in presenting to the rising generation a notation of music as near perfection as human beings can produce. In this cold weather my old head is not calculated to enter freely into conferences of a particularly interesting nature; so, on my own account, as well as yours, I would advise you to postpone a visit to Hereford till summer. [27]

Glover sent her best regards and signed it "yours very truly". The letters continued to be exchanged with some rapidity. Curwen, who had been unwell, added a postscript to his next letter.

> P.S. You know, dear and honoured lady, that I should be only too delighted to get you to accept testimonials of regard and respect. But time after time you have rejected my overtures. First I sent you, as a loving thank offering, the first solfa profits, which you returned, and

[25] Rainbow, B. (1989). *Music in Educational Thought and Practice.* Wales: Boethius Press, p.209.
[26] Letter, John Curwen to Sarah Glover, November 10, 1864.
[27] Letter, Sarah Glover to John Curwen, November 11, 1864.

which I used (as I have done with solfa profits for more than 21 years and nearly – if not quite – to the present time) for the spread of the method. Sometime after I thought that (tho' you would not accept a gift) you would think differently if I was manifestly receiving – in a business point of view – a "quid pro quo", then I proposed to purchase your interest in the copyright of the notation. When you had refused that, I still hoped that you would allow me to print and publish your book from which I could certainly have secured you profits, which you would have felt to be fairly your own without obligation to any one. I must say, I was pained when you refused this.

My prayer is that the Lord will guide you and me to do justly and kindly, one by the other, as He would have us do. For it would be terrible to me, if after having spent a brief but intensely active life in propagating this singing method for Psalmody's sake, and after loyally every where upholding your name as that of "the Christian lady who laid the great foundations of our method", I should be gibbetted as unjust or ungrateful to you, even with the most distant innuendo that the gibbeting was done with your consent. [28]

Before waiting for a reply from Glover, Curwen wrote again in a decidedly peevish tone:

Dear Miss Glover

I am much disappointed at not hearing from you in reply to my last letter. If you could have watched my thoughts and heard my words during the 24 years now past, you would have known with what loyalty and respect and kind regard I have treated you all this time, - and you would have pressed forward to defend me from Mr Waite's insinuations.

You say "I do think that you have not acted quite generously in stating publicly (in contradiction to my private opinion) that your modification of my notation is an improvement upon the original." May I ask you <u>when</u> I have stated this publicly? I ask this because, though I believe them to be improvements, every one of them, and dared not have adopted them if I did not believe them to be necessary improvements, - yet in public I have commonly avoided the word "improvement," and have used the word "modification" instead, from a desire to detract as little as possible from the credit which belongs to you in this matter. The new edition of the "Account of the T.S. Method", which we sell at less than the cost of the paper, in order that it may be distributed broadcast over the land, will show you the manner in which I commonly speak of your relation to the Method. But it is very likely that in some public lectures, after mentioning my modifications, I have said parenthetically – "of course I think these modifications are improvements." I do not see what there is "ungenerous" in this. It would have been "ungenerous" to make more of my superstructure than of <u>your</u> great foundations. I am certain,

[28] Letter, John Curwen to Sarah Glover, November 11, 1864.

> however, that before the public I have made less of my superstructure than it deserves.
>
> It would have been "ungenerous" for me to persuade the public that you approved of my modifications. It would have been worse than "ungenerous" it would have been false. But this I have never done. I called the Method by a new name on purpose to avoid this.
>
> If you are in sufficient health to see me on Monday I shall be very thankful. I shall be glad of any opportunity of showing my respect and regard to you.
>
> I am, Dear Miss Glover, Cordially yours, John Curwen, PS My very kind regards to Miss Christiana. [29]

From the next letter it is clear that Glover had written in such a way to allay Curwen's concerns.

> I am very thankful for your kind note which has crossed mine. You have "hasted to clear me" from a false imputation and that in a generous manner. It is now quite clear that all misunderstanding between us is removed, with the exception that you think me ungenerous in regarding my modifications as improvements. I think the only honourable way in which I can meet this difficulty is by printing and publishing (with your permission) your own book just as I found it and including by way of preface any more modern views of your own which you like to insert, and in which Preface you will be at liberty to express freely and fully your opinion of the present tonic Solfa Method. If you will kindly allow me to print such a book I shall be much gratified. This would place you before the world, exactly in the light in which you wish to stand. … P.S. I should publish the book without any remark of my own. [30]

It appears that the imputation of 'ungenerousness' had touched a nerve. Curwen had written four times in eight days. It seems that his early appropriation of Glover's approach was still a sensitive issue. For some time Curwen had been urging Glover to publish her own works and opinions through his press. This may have been a form of expiation. It was a topic that continued until the year before Glover's death.

Glover's 'maturer views'

Curwen repeatedly urged Glover to send him her 'maturer views' for publication. In 1859 he wrote: "I feel very anxious that the public should have the opportunity of knowing your maturer views on the subjects which have long engaged your attention." [31] Five years later Glover referred to this request.

> I am going to ask for something which I am aware is no trifle – that is, your cordial and effectual co-operation in my efforts to leave to posterity a Notation so invulnerable to criticism as to preclude the

[29] Letter, John Curwen to Sarah Glover, 17 November, 1864.
[30] Letter, John Curwen to Sarah Glover, 18 November, 1864.
[31] Letter, John Curwen to Sarah Glover, 11 March, 1859.

> probability that the world will be troubled with future attempts to effect a reformation in an elementary notation of music. You expressed a desire some time ago to publish my "maturer thoughts" on the subject. Born in the year 1786, age, besides other circumstances, tend to hinder me from communicating these thoughts through the press in connexion with any vocal illustration unless it should ever be through your experienced agents … I remain, Dear Sir, your aged fellow labourer (in teaching the young idea how to sing) S A Glover [32]

Glover waxed and waned on the idea of reprinting her works under the aegis of Curwen. He was keen to publish her texts as a appendix to his works – this may not have been a position that Glover appreciated. She was also very concerned that he would stereotype her correspondence.

Reproducing Glover's work

By 1866, Glover was very clear. She had decided not to allow Curwen to publish her work, unless she retained control. She did not want her letters reproduced in facsimile. She wanted approval of all proofs and she wished to retain copyright of her own material. In this letter, written on January 13, 1866, Glover was very clear.

> I do not forget that Mr Curwen offered to print "my maturer thoughts &c on the Solfa Notation some time ago; but I was then fearful that the execution would not accord exactly with my wishes on the subject. I have ventured to express to him this fear; I am now more sanguine than formerly, that a sincere co-operation might exist between us; but as I am by nature myself and by experience of human nature in general, a coward. I should be thankful if Mr Curwen would assure me plainly that he will not stereotype any part of the Appendix nor anything else I may send him and that he will give me the opportunity of revising every proof-sheet before copies of it be multiplied. I should be not only willing, but consider it an advantage to the circulation of the Appendix, if Mr Curwen would publish the Appendix in conjunction with his own volume, but, at the same time, I should be glad if he also would allow the Appendix to be purchased separately; and, in both cases, I wish to reserve the copyright to myself. Whatever profit of a pecuniary nature might arise from the Appendix when sold singly or in conjunction with Mr Curwen's Course of instruction…should be placed unreservedly at his own disposal. Though I know I am often regarded as needlessly fearful, yet I have often been accused of being unreasonable sanguine.
> Notwithstanding the commencement of my eightieth winter, I am inclined to the sanguine side, when so powerful an ally as Mr Curwen offers to assist his decaying fellow-labourer
> Sarah Anna Glover [33]

Curwen appears to have been occasionally frustrated in his dealings with Glover and he turned to her cousin, John Bell, for assistance:

[32] Draft letter, Sarah Glover to John Curwen, March, 1864.
[33] Letter, Sarah Glover to John Bell, 13 January, 1866.

> I shall be glad if Miss Glover will not object to my stereotyping on condition that I am willing to make any alteration in new editions of her part of the work even if the destruction of the stereotype plate should be necessary … I shall be happy for Miss Glover to revise the proof sheets, and will engage that no page shall be printed until I receive a proof with her initials upon it…I shall be glad for Miss Glover's portion of the work to be printed separately as she wishes. I am now quite ready to begin printing Miss Glover's portion of the work. [34]

In response to this there is a set of notes. Glover was clearly drafting her reply as there were a number of deleted sections that demonstrate a shift in Glover's attitude. Concerning the stereotyping, first Glover states: "I do strongly object", then "I feel a strong objection to having anything of mine stereotyped". This is ameliorated to "I thank you for the condition you are willing to attach to the permission to stereotype" and in a deleted phrase she makes her reasons clear: "I mean to take great care to send you nothing that I should repent of finding turned from a living creature into a fossil." [35] Glover continued to draft different responses. She next stated that she would "be so very unwilling" but finally, her sense of duty and possibly resignation brought her to:

> I cannot say that I approve the plan of stereotyping the words of a living author, but in compliance with your desire and in accordance with my own hope that through your powerful aid the favorite [*sic*] object of pursuit with me the principal features of a system which is the growth of 50 years thought and much experience, may bear ripe fruit before I am called away from this world – I consent that the Appendix I mean to send you be stereotyped if you continue to wish it. [36]

Evidently, Glover retained doubts about the whole enterprise. However, within a week, she had decided not to proceed:

> It is unpleasant to me to refuse any request of yours especially at a time when you are willing to confer on me such great advantages as those of printing gratuitously my favourite thoughts on the subject of sol-faing but I feel a strong aversion to the plan of stereotyping any part of my Appendix or any thing else I may communicate to you unless by special permission, which I do not see this objection on my part need hinder you from stereotyping any work of your own… I pity you for thinking of taking into partnership such a slow-paced animal as I am while you seem to me to rival in celerity Napoleon himself. [37]

In August she repeated unequivocally her decision that she had "since become quite discouraged about the proposed plan. I thank you for the concessions you were

[34] Letter, John Curwen to John Bell, 18 January, 1866.
[35] Notes, Sarah Glover, January, 1866.
[36] ibid.
[37] Letter, Sarah Glover to John Curwen, 22 January, 1866.

willing to make, but considering my infirmities and some other circumstances, I do not wish to unite in the undertaking." [38]

Conclusions

After Glover's death, Curwen was free to proceed as he had wanted to during her life. In 1879 Curwen commissioned an oil painting based on the photograph from which the engraving was made. The portrait was unveiled at the Tonic Sol-fa College. At the ceremony Curwen "spoke in terms of affection and admiration of Miss Glover and her work, and hoped that the portrait would always remain in the principal room of the College, that students might point to it and say "this is our foundress." [39] Glover had always resisted writing about her early life. Now Curwen invited Glover's niece, Mrs Langton Brown, to contribute her reminiscences of her aunt to the book published to commemorate the Tonic Sol-fa Jubilee. [40] To his credit Curwen did not republish or stereotype any of Glover's material but he did quote her letters at length in *The Teacher's Manual of the Tonic Sol-fa Method.* [41] The engraved portrait of Glover is the frontispiece of the *Method.* Curwen reprinted a letter of Glover's that he had first published in the *Tonic Sol-fa Reporter*:

> Here in Cromer I have resided ever since May, 1851, with slight exceptions, and here the post never brought me a letter which gave me so much pleasure as I felt from reading the letter received from you yesterday. Here I mourned over the declining state, as I feared, of a favourite scheme which I loved as a child, and now I find that you have been in the meantime nurturing it with so much care and skill that, if you have somewhat shorn its locks, I may well forgive you, in consideration of the flourishing aspect of the creature altogether. [42]

Curwen's son, John Spencer, also quoted Glover extensively in *The Story of Tonic Sol-fa.* [43] J. Spencer cited his father's introduction to the *Grammar of Vocal Music* in which he had been "desirous not to deceive the public by allowing them to suppose that these modifications go forth under Miss Glover's full approval; and, at the same time, he is most anxious that to Miss Glover should be given the fullest credit for that admirable genius, patience, and research which have been shown in the construction of her system, and that to her should be yielded the chief praise for whatever success his own work may obtain." [44] Of course, the letters were selected to put the best light on the interaction of Curwen and Glover. Although there was no reference to the accusations of "ungenerousness" that caused such a flurry of correspondence in 1864, the topic had again surfaced. In 1867, two months before her death, Curwen and his

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[38] Letter, Sarah Glover to John Curwen, 4 August, 1866.
[39] Curwen, J. Spencer (1882). *Memorials of John Curwen.* London: J. Curwen & Sons, p.251.
[40] Curwen, J.S. & Graham, J. (n.d.). *The Tonic Sol-fa Jubilee.* London: J. Curwen & Sons.
[41] Curwen, J. (n.d.). *The Teacher's Manual of the Tonic Sol-fa Method.* London: J. Curwen & Sons.
[42] ibid., p.381.
[43] Curwen, J. Spencer (1891). *The Story of Tonic Sol-fa.* London: J. Curwen & Sons.
[44] ibid., p.5.

son had visited Glover in Hereford. Curwen described the interview as not only pleasant, but sacred. Curwen assured her of his desire "always to do her justice, in speaking of the part which she had taken in what I may now call out great movement." [45]

Curwen described her as a woman of "genius" and "zeal". [46] He spoke of his feelings of "respect for the pure and beautiful character of the Christian lady who has passed away from us... a highly cultivated woman [who possessed] humility, earnestness and piety." [47] From their correspondence it appears that their relationship in life was more complex than later Tonic Sol-fa publications suggest. Glover was never happy with Curwen's modifications to her method. She was not impressed to be offered payment for her work, which she deemed a charitable endeavour. Glover was a retiring, pious woman who did not wish to be made famous, to be immortalised in oils or to have her work 'fossilized'. By the end of her long life, she had become resigned to what had occurred but she retained her independent spirit to the end. The existing correspondence provides a glimpse of a determined and, for the most part, indomitable woman.

About the author

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[45] Curwen, J. (n.d.). *The Teacher's Manual of the Tonic Sol-fa Method,* op. cit., pp.381-382.
[46] ibid., p.382.
[47] ibid., p.381.

The missionaries' helpmeet: Tonic Sol-fa in Madagascar

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In mid-nineteenth century England John Curwen (1816-1880) developed the Tonic Sol-fa system. This method was, from the outset, intended as both a systematic method of class instruction in music and an aid to worship. The Tonic Sol-fa system was taken up by various missionary societies, the first being the London Missionary Society (LMS). In 1862 this society sent the Reverend Robert Toy to learn the Tonic Sol-fa method of singing instruction. Toy then travelled to Madagascar where the method became part of the evangelising, worship and teaching undertaken by the LMS missionaries. The nineteenth century history of Madagascar will be outlined to contextualise the discussion of the use of the Tonic Sol-fa method and Christian hymns in Malagasy society.

Introduction

The Reverend John Curwen (1816-1880) developed the Tonic Sol-fa method of teaching, based on the music pedagogy of Sarah Glover (1786-1867). The Tonic Sol-fa system was intended to aid in the efforts of teachers, particularly in charitable schools and missions. The London Missionary Society (LMS) utilised this system from 1862 when the Reverend Robert Toy was instructed in the method of class music teaching. Toy was the first missionary who officially learnt the system and used it in his missionary work in Madagascar. As such, he delighted Curwen whose efforts on behalf of congregational singing were thus formally acknowledged by the LMS.

John Curwen (1816-1880) and the origins of the Tonic Sol-fa method

John Curwen trained as a minister and, in 1838, became assistant minister at the Independent Chapel, Basingstoke. In 1840 he wrote *The History of Nelly Vanner*, a simply written account of the daily life of a young girl which was an immediate success (Rainbow, 1980). From this and his own teaching, Curwen became known as something of an authority on education. The book appealed to workers in Sunday schools, schools for the poor and "indirectly paved the way for his momentous meeting with Miss Glover of Norwich" (Herbert, p.2). Curwen was: "convinced that learning to sing and an appreciation of church and secular music could help millions to endure the hardships of life" (ibid.).

In 1841 Curwen undertook his first lecture tour across northern England, speaking on Sunday school teaching methods. He also attended a meeting of Sunday school teachers in Hull where he was asked to make his mission in life the cultivation of music and singing in the service of God. That same year, Curwen became co-pastor of the Independent Chapel at Stowmarket, only a few miles from Norwich and his friend Andrew Reed. (Herbert, 1973).

Sarah Glover had devised a system of class music education that employed the sol-fa syllables, known as the Norwich Sol-fa or the Tetrachordal Solfa. Her principle aim was the improvement of psalmody and thus "to promote the glory of God in worship"

(Curwen, J.S. & Graham, 1891, p.1). Her publications included *Scheme for Rendering Psalmody Congregational*, first published in 1835 (Glover, 1835). It was not long before a meeting between Glover and Curwen was arranged. An account of this event was recorded by Reed: "I took him to see the Misses Glover in their school, and he was at once riveted by the astonishing results produced by them" (Herbert, 1973, p.7). Reed stated that while Curwen recognised the authorship of Glover, it was Curwen who saw the possibilities of:

> the general adaptation of the system—who resolved to spread and make it known... who bore the brunt of the opposition encountered by every novelty—who took the mercantile risks on himself—and who, by his unwearied perseverance and pluck, gave it a place all over the world... Thus he found the chief mission of his life to improve the psalmody of our churches and the singing in our schools (ibid., p.7)

Curwen decided to introduce the new system, modified where he deemed necessary, into the normal scheme of work in Sunday and elementary schools. In 1843, Curwen published his first text on the renamed Tonic So-fa method, *Singing for Schools and Congregation: A Course of Instruction in Vocal Music.* After his conversion to Sol-fa, Curwen was to spread the knowledge of the system throughout the world, to write a whole series of text books and teachers' manuals, to edit and publish *The Reporter*, which eventually became a monthly journal with a global circulation, and, in an age when travel was often arduous, to go all over the country demonstrating the new system. His eldest son, John Spencer Curwen, wrote later that his father directed:

> the Tonic Sol-fa movement... for forty years. He was thus able to impress upon it a character, and to keep it up to the high level of moral and religious purpose upon which he had started it. ... Thus the method was the indirect means of aiding worship, temperance and culture, of holding young men and women among good influences, of reforming character, of spreading Christianity. (Herbert, 1973, p.12)

Curwen had always intended the Tonic Sol-fa method to aid in the evangelical work of the many Christian missionaries that travelled to distant countries to spread their faith. Curwen hoped that they would find the method a "powerful help in their labours" (*John Curwen Centenary*, p.1). Eventually the method would become part of the missionary training courses. By 1891:

> The system is now being taught at the Church Missionary College, Islington, and at the Wesleyan Missionary College, Richmond. Thus a large number of foreign missionaries are going out each year equipped with a serviceable knowledge of the system. Constant reports prove the usefulness of this knowledge to them in their fields of labour (Curwen, J.S., 1891, p.28).

However, it was not until some years after the establishment of the Tonic Sol-fa method that the first missionary came to Curwen for training. In 1862 the London Missionary Society arranged that Reverend Robert Toy should visit Plaistow to receive instructions in the Tonic Sol-fa Method from Mr. Alfred Brown, who was in charge of the elementary school in Plaistow (Herbert, 1973, p. 12). Curwen was delighted to find, that "after our many years of labour, that our Tonic Sol-fa instrument, so well adapted for the work of the missionaries, is beginning to be appreciated by them!" (Curwen, J., 1862, p.262). Once established, the method became a staple component of the preparation of many missionaries. In 1891, it was confidently stated that:

> The employment of the system by missionaries in all parts of the globe continues. It has been introduced among other places, into Madagascar, Cape Colony (for the Kaffirs and the Dutch), Hong Kong, Beyrout [*sic*], Mount Lebanon, Fiji, South Africa, Bombay, Calcutta, Barbadoes [*sic*], St. Helena, Norfolk Island, Spain, Burmah [*sic*], Chili [*sic*], &c. (Curwen, J.S., 1891, p.22).

Madagascar was listed first as that was the first place the method was formally employed by missionaries.

Madagascar

The history of the European presence in Madagascar was, from the outset, chequered. In 1500 Madagascar was first "discovered" by Europeans. In 1643, several French settlements were established but failed in 1674. At the same time, piracy became rife in the Indian Ocean and Madagascar was a popular place for ships and crews to recuperate, repair and restock. Madagascar, particularly the coastal areas, also became a source of slaves for Mauritius, Rodrigues and more distant ports (Brown, 1978). The social and political structure of Madagascar consisted of small coastal kingdoms each of which possessed a stratified society of nobles, commoners, and slaves loyal to the queen or king. Eventually the Merina peoples of the central highlands emerged as the most powerful political power in the nineteenth century, however the political situation was often volatile.

Andrianampòinimerina, a remarkable leader and organizer, seized the throne of one of the four Merina kingdoms in 1787. He united the other Merina kingdoms by 1806. He made the fortified city of Antananarivo his capital. In 1810 his son, Radama I succeeded him. Radama I was an able and forward-looking ruler who played off the competing British and French interests against each other. Radama I extended Merina authority over nearly the entire island. He wanted to modernize social and political matters in a Western style. Radama invited British missionaries to come to Madagascar (Brown, 1978). Initially, he allowed the missionaries to teach in the capital, "but only the distinct understanding that no one should be *compelled* to become a convert" (Sibree, n.d., p.402).

The London Missionary Society (LMS) was founded in 1795. It was an ecumenical body that represented most British Protestant Churches. By the time the

LMS arrived in Madagascar it was run by the Nonconformists, particularly Congregationalists and Independents (Brown, 1978).

The first missionaries sent to Madagascar by the LMS did not fare well. In 1818 David Jones and Thomas Bevan and their families went to Madagascar. Within a year all but Jones had died (Sibree, 1907). After recuperating in Mauritius, Jones returned to Madagascar in 1820. He offered the king both missionaries and artisans from the LMS to provide education and training for the Malagasy (ibid.). Jones started a school with three pupils, all nephews of the king, which soon increased to twenty-two boys and girls from the royal family. Instruction was in English as there was no written Malagasy and Jones had, as yet, little knowledge of the language. The children were quick to learn and good at singing (Brown, 1978).

William Ellis recorded that the Malagasy were extremely fond of music and noted, from a Western perspective, that:

> Few Malagasy voices can be considered good or musical. Those of the men are generally powerful, but harsh, and sometimes strongly nasal ... The voices of the females, though better adapted for singing than those of the men, are for the most part deficient in sweetness and melody. There is indeed a softness in some of them which pleases, and might be made to charm, if well cultivated, and regulated according to scientific rules. They are most effective in chorus... The songs are principally composed of detached sentences. They are highly figurative, but not so highly sentimental. In general, they may rather be characterized as tame and insipid ... Their restive songs are neither rhyme nor blank verse; yet they are not destitute of a sort of cadence ... The characteristic feature of most Malagasy singing in chorus, is alternate recitation (Ellis, 1818, pp. 272-275).

Ellis noted a tradition of communal music making which would have encouraged the missionaries:

> Singing may be heard in most houses in the evening, when music is most congenial to the feelings; and when it is moonlight the villagers often assemble, and pass a few hours in the amusements of singing, dancing, and clapping their hands, accompanied by whatever musical instruments the village can produce (ibid, p. 275).

Under the aegis of Radama I, the efforts of the LMS missionaries were encouraging. In 1826 the LMS established its first printing press. The first work of the missionaries was to learn the local languages. At the time of their arrival there was no written form of the Malagasy language, but once accomplished, the missionaries prepared texts for elementary instruction, vocabularies and portions of the Bible (Sibree, n.d.).

By 1828 the LMS had made nearly half a million converts, several thousand Malagasy, primarily Merina, had become literate (ibid., p.406). Unfortunately for the

missionaries, that year Radama I was succeeded by his wife, Queen Ranavalona I. She distrusted foreign influence and, initially, there were fears that she would restrict the efforts of the missionaries (ibid., p. 410). In 1835 the queen began to take offence at the continued presence of the missionaries. She proclaimed that all of her subjects who had been baptised as Christians, joined the church or taught slaves to read were to 'confess' their perceived crimes or they would be accused and executed. The European missionaries saw the writing on the wall and left. The regime of persecution only ceased with the death of the queen in 1861. (Sibree, n.d.)

However, due to a report by Ellis: "fresh interest was awakened amongst British Christians" (ibid., p.434). In 1861 Queen Ranavalona died. Her son, Prince Rakòto, who ruled under the name Radama II, succeeded her. The missionaries were delighted (ibid., p. 440). The missionaries saw the "re-establishment of the English Protestant mission in 1862 … on the whole a record of steady advance and increasing influence" (ibid., p.445). Despite the early promise of Radama II's reign, his private life was one of 'licentiousness' and he died in an overthrow of the government in 1863. His widow, Ràsohèrina, succeeded him. Despite being a "devoted idolater", the new queen permitted "almost perfect religious freedom" (ibid., p. 450). Ràsohèrina ruled until 1868. During her reign the treaty with France was annulled and the missionaries optimistically perceived progress.

At this time the rate of publications in Malagasy increased markedly. There was a large edition of the Bible, catechisms, songbooks, tracts and translations of English religious books. On January1, 1866 the first Malagasy periodical was issued – an illustrated bimonthly magazine entitled *Tény Sòa* (*Good Words*). The missionaries perceived that "Heathenism … may be said to have ceased" (ibid., p.453). Toy stated that since "since the queen was baptised, almost all the higher officers are coming forward as candidates for baptism" (ibid., p.478).

From 1868 a Merina leader, Rainilaiarivony, held the monarchy. He emphasized the modernization of the society and tried to curry British favour without offending the French (Briggs, 1880). By 1890 the LMS had "1,223 churches, 59,615 members and 248,108 adherents", mostly in Imerina (Brown, 1978, p.211). The French largely ended the attempts of Malagasy rulers to curtail foreign influence by declaring a protectorate over the entire island in 1894. The French authorities considered the LMS "to be inimical to France" (Briggs, p.81) and the educational work of the LMS was taken over by the Protestant Missionary Societies of Paris (Howe, 1938). This effectively ended the work of the English missionaries.

Reverend Robert Toy

The Reverend Robert Toy was appointed to the missions in Madagascar by the LMS in 1862. He arrived in Madagascar on August 9 (Briggs, 1880). Toy was the senior of the first band of English missionaries sent to re-establish the Mission after the persecution. The missionaries went straight to work. In 1863, Toy and a number of native converts formed the Ambohopotsy Church in the capital city. The missionaries learnt the local language and began translating religious and educational texts for publication on the newly re-established printing presses. Toy and a colleague, Reverend R.G. Hartley prepared a simple Candidates' Catechism for all applicants for church membership. In 1864, Reverends Toy, J. Cameron and W. Ellis

issued a Malagasy *Almanac*. In 1866, Toy and Reverend R. Briggs began a revision of the New Testament. In 1869, the missionaries established the LMS Theological Institution, which trained native ministers. Initially, Toy and Rev. G. Cousins taught the thirty-five students (LMS, 1871). Toy worked with the Ambohopotsy Church until 1870 when he was forced by ill health to return to England (Briggs, 1880). The climate of Madagascar was unkind to the European missionaries and their families – many became seriously ill, some fatally so. Toy had evidently travelled with his wife. It is not clear how many children they had but a son, aged two and a half months, died on February 21, 1869 and an eleven-month old daughter died on March 6, 1871 (ibid.).

Toy spent three years recuperating from his first posting to Madagascar. He remained in England until his health was considered sufficiently restored. Upon return to Antananarivo in 1873, he immediately resumed his duties as a tutor:

> Teaching was his great delight, and he threw his whole soul into the work, frequently to the injury of his health. He was extremely conscientious, and sensitive to a fault, in the discharge of what he considered to be his duty. He was never physically strong, and repeatedly suffered intensely from severe nervous headaches. He has often continued his classes in the College with his head tightly bandaged to suppress the pain, and gone to bed immediately his duties for the day were ended. But, notwithstanding his continued ill-health, he did a great deal of work of various kinds (Briggs, 1880, p.297).

As well as tutoring in the College, Toy was in charge of one of the city churches with a small district attached. For two years, he was also a member of the Bible Revision Committee, and took an active part in general literary work (ibid., p.298) There is little evidence concerning Toy's private life, however, apparently Toy's wife had returned with him to Madagascar, as their six-day-old son died on December 23, 1879. In 1880 Toy's health had failed again and, together with his wife and their youngest child, he took ship to return to England. In transit, on April 19, Toy died. (ibid.) It is not known what became of his wife and family.

During his time in Madagascar, Toy published a number of quite extensive texts in Malagasy. These included a detailed elementary astronomy text with meticulous diagrams and celestial charts, *Astronomy fohifohy, na filazena ny amy ny masoandro sy ny planeta aman-kintana,* published in 1877 (Toy, 1877). There was also a text on Malagasy physical geography entitled, *Geography Physikaly, na filazana ny amy ny toetry ny tany* (Toy, 1875a) which became one of the "most popular books" and rapidly passed into a second edition (Sibree, 1880, p.365). In 1875 Toy published a theological text, *Theology systematika* (Toy, 1875b). In 1878 Toy was also co-editor with Cousins of a quarterly magazine in Malagasy, *The Counsellor* or *Ny Mpanòlo-tsaina* (Toy & Cousins, 1878), which contained "articles of a higher class" that was extensively circulated. (Sibree, 1880, pp.365-366).

A number of other texts, including books and periodicals, were published, as the missionaries perceived that the spread of education had created an extensive demand for cheap, popular literature. These included tens of thousands of elementary school

books and lesson-sheets, school appliances, and first reading-books (Sibree, 1880, p.365). The cheapness of the printing and the ephemeral quality of the materials may explain why only a few examples of these texts remain. The monthly magazines included 3,400 copies per month of *Tény Sòa* (*Good Words*). There were also large-scale publications of *Vàry tondràhan-tàntély* (*Rice mixed with Honey*), a Malagasy edition of the *British Workman*, and *Ny Sakàizan' ny Ankìzy madìnika* (*The Children's Friend*) (ibid.).

The musical efforts of the missionaries in Madagascar

There is scant detail in the descriptions of the missionaries' work, although it is evident that music was used as an important part of religious instruction and worship. The sending of Toy to Plaistow is evidence of this. Curwen was delighted that the LMS had taken notice of the tonic sol-fa system. He announced: "In sending for seven new missionaries to occupy the field which martyrs have prepared for fruitfulness in the island of Madagascar, - the Christians with the young king at their head desired that one of the missionaries should be qualified to teach the people to sing" (Curwen, J., 1862, p.262).

During the 1870s, Briggs (1880) observed considerable progress:

> Much has also been done during the last few years to improve the psalmody of the churches, and not without success. There has, in fact, been quite a revolution in the singing department. ... a great many new hymns, ... several original hymns have been composed both by natives and Europeans ... hymns have been translated ... in many of our churches the children, scholars in the schools, lead, singing the new hymns, which they have learnt, at school (p.146).

By 1875 the Tonic Sol-fa system was used extensively in Madagascar where five or six missionaries were teaching the system. Every month the magazine, *Tény Sòa*, contained a page of music in Tonic Sol-fa notation. The missionary press had published tune books, collections of anthems, and a course of musical exercises. In 1875 Curwen received a copy of the recently published *Pilgrim's Progress Service of Song*, "so well known to English Sunday scholars, translated into Malagash with Tonic Sol-fa music. 'The natives,' says one of the missionaries, 'think it something beyond belief that they can sing from a book as they can read from one.' " (Curwen, J.S., 1875, p.315).

During the 1870s Reverend J. Richardson [1], another tonic solfaist and a particular friend of John Curwen, gave the students instruction in singing. Richardson took charge of the Normal School at Ambohijatovo in 1872. By 1880, 120 young men had completed their training and were established as teachers (Briggs, 1880). It was always assumed that the wives of missionaries would join in their husbands' endeavours (Brown, 1978). In 1872, Mrs Richardson and several others established and superintended the Girls' Central School, Antananarivo (Briggs, 1880). There is no mention of music in the curriculum, but it was often the case that the most common practices were not identified – their presence was just assumed. It was however noted that hymnbooks were amongst the prizes for achievement (ibid.). By 1880 "a new and

enlarged edition of the *Malagasy Hymn-book* has also been printed, and 12,000 copies have been sold in a little over twelve months" (ibid., p.243).

The Tonic Sol-fa system had been, from the outset, intended to aid in worship. Further, Tonic Sol-faists always hoped that their pupils would, in turn, become teachers of the method (Ball, 1864). This was the case in Madagascar where, by 1880,

> With improved churches has come more orderly and intelligent worship, and more attention to singing. The Sol-fa system has been mastered by hundreds of pupils in the High Schools, and these again, when they have become teachers, have taught their scholars (Briggs, 1880, p.66).

In 1870 Sibree described the progress in the establishment and development of an evangelical 'service of song' which became a prominent feature of Malagasy public worship. It could also be considered opportunistic as it was perceived that "the native fondness for music and their love of harmony make the singing no small attraction to the services" (Sibree, ca 1870, p.510). The first edition of the hymnbook compiled by the missionaries and some of their converts contained 168 songs. Many of the hymns were translations of English standards which, the missionaries felt, had become Malagasy "household words ... amongst these are, 'How sweet the name of Jesus sounds!' ... and 'When I survey the wondrous cross' together with many others" (ibid.). Sibree felt that Malagasy hymnology was in its infancy and the hymns could bear improvement:

> Unfortunately they have no rhyme, which, however, would not be a very difficult thing to attain to; and although the words and syllables are arranged in lines, to be sung to long, common, short, and other metres, they have no proper rhythm (ibid.).

Some of the hymns that were particularly significant to the Malagasy converts were those taught to them by the missionaries during the reign of Radama I, before the persecutions. These tunes, such as 'Cookham,' 'Knaresboro', and 'Mariners', were from the English repertoire of fifty years earlier and considered old-fashioned by the missionaries in the 1860s. The hymns were sung at about a third of the usual tempo: "This slow measure was ... the time in which they were sung by the earliest religious teachers and has been faithfully retained by tradition during thirty or forty years" (ibid., p.512). Some of these hymns had been sung by the martyrs on the way to their deaths and would

> never be forgotten – the strains which arose from their lips as they ascended the hill the hymn commencing with the words, 'When our hearts are troubled,' and each verse ending 'Remember us' – 'Tsaròvy izahày;' and then that song which arose from the flames, speaking of the blessed land, where their hearts and hopes already were (ibid., pp.510-511).

These hymns had gained a place in the Malagasy church repertoire: "Sung as they have been in the forest, the cave, and the rice-pit, in the darkness of the prison, and in the hour of a cruel death" (ibid., p.511). In the early part of 1869, Hartley edited a new

edition of the hymn-book, "to which he and other members of the mission added about a dozen new hymns" (ibid., p.512).

As well as the old hymns, new airs were added to well-known music by native composers. Although it was recognised that some of the pieces were strikingly beautiful, they were deemed too elaborate for congregational worship. Again, Ellis had noted this "highly figurative" style in native music – another feature that was to be replaced. Further it was noted that some of the melodies were inappropriately selected from "European military airs, songs, and even dance-music, and are thus far from suitable to the grave character of a good hymn-tune" (ibid.). The use of a choir to perform these works was seen as a "serious evil" as it precluded the majority of the congregation from joining in the service, the point being that everyone should sing the words. To counteract this, a selection of the "best modern tunes" were introduced into the repertoire (ibid.).

Ten years later, Sibree perceived that there had been what might be called a revival of congregational singing. The criticisms of the texts had been met and a "large number of good Malagasy hymns have been written, all in good rhythm, and many in rhyme" by both Missionaries and local converts (Sibree, 1880, p. 364). The unacceptable melodies and the overly complex music had been replaced by "lively tunes" many of which had been introduced by "American revivalists" and which had gained popularity in Madagascar, as they had in England (ibid.). In the capital city and surrounding villages, Sibree noted that the "Christian hymns have quite supplanted the native songs, and are heard in every direction in the city and the villages at the close of the day, when the people are gathered together in family groups round their evening meal" (ibid.). The introduced songs had taken advantage of the indigenous traditions of communal music making, replacing the Malagasy music with the English Christian hymns. Despite this, Briggs noted that "extraordinary native tunes are occasionally heard, especially in the country districts" (Briggs, 1880, p.67). Sibree announced that "Tonic-Sol-fa system has done very much to deepen and extend the national love of music and singing, and many hundreds of the younger people can now sing with ease from this notation" (Sibree, 1880, p.364). Many large editions of the native hymnbook were printed (ibid.). The Tonic Sol-fa system had been an instrumental part of the imposition of the missionary hymns on the indigenous traditions.

Curwen himself was surprisingly realistic about the musical differences between cultures, although he still perceived all music as versions of the European scale system. He singled out Africa and the South Seas as taking most easily to modern harmony. Curwen also pointed out that missionaries in the East should be aware that "those nations are not confined to our doh and lah modes, and that we must expect to find amongst them tunes founded upon ray or me, or soh, as the principal or key-tone… Harmony should not be *forced* upon such a nation, and full use should be made of their old musical modes" (Curwen, J, n.d. *The Teacher's Manual,* p.314).

Richardson reported to the Tonic Sol-fa adherents that the Malagasy possessed a weakness in the perception of time and rhythm (ibid., p.315). This echoed what Ellis had noted earlier – that the Malagasy style of songs and singing did not accord with English notions. Curwen believed that a sense of rhythm was a universal human trait. He stated, somewhat patronisingly that "We never knew a child who was not delighted with the drum, and we supposed it was the rhythm rather than the noise which gave the pleasure" (ibid., p.315). However, Richardson did identify two

musical characteristics of the Malagasy – the practice of adding embellishment to melody: "the practice of adding twirls and twists to the tunes taught by the missionaries" and a propensity to sing in thirds or, as it was termed, "natural harmony" (ibid.).

Not all missionaries employed the tonic sol-fa method. A later text demonstrates the link between religious instruction and music. It also describes in some detail how a hymn might be taught by rote. Many missionaries may well have combined instruction by rote and by the method.

> They ask us to come and help them learn some more, and we start a choir practice to improve the singing in our Sunday Services. Our first task is to learn the words of the hymn chosen; we then have to learn the tune, nor is it such an easy matter as would first appear, since the native notion of tune and ours is so different. We have first of all to give them the tune as we know it should be; they then sing it to us as they think it ought to be; and then begins a tug of war, which only finishes when we have brought them round to our way of thinking. Once learned, however, always learned, and in the course of a short time we find we have as many as twenty or thirty hymns, all of which we know from start to finish. No one of short temper should undertake this task, for he would find himself quickly getting out of patience with his pupils, to say nothing of the temptation to speak to them in a way that would ill-befit an Englishman, and a gentleman (Jones, n.d., p.53).

Conclusion

The Tonic Sol-fa system propagated by John Curwen was always intended to aid in worship and in missionary efforts, whether to the poor of England or the indigenous peoples of many lands. The first test of the system in an overseas mission was when the London Missionary Society sent the Reverend Robert Toy to Madagascar, Toy having been trained in the Tonic Sol-fa method. The missionaries of the London Missionary Society in Madagascar put the method to good use in their evangelical endeavours. The method was taught to local converts who were to, in their turn, teach it to others as part of their preaching and religious instruction. As described by the missionaries, their efforts to supplant the indigenous music were successful. To some extent the missionaries took advantage of the local traditions of communal music making. In other ways, the missionaries noted the musical differences between the cultures and set about overcoming them in a somewhat imperialistic manner. The Tonic Sol-fa system was a considerable part of this effort and achieved what its designer intended.

About the author

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[1] In May 1880, Rev. J. Richardson, of Madagascar, was staying with his friend John Curwen. Curwen, J.S. (1882). *Memorials of John Curwen.* London: J. Curwen & Sons. p. 283.

"Through a glass darkly": A Report on Trends in School Music Education Provision in Australia

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This paper reports on research commissioned by the Music Council of Australia (MCA) on the provision of school music education in Australian states and territories. Using guidelines developed by the principal researcher, a team of state and territory investigators collected data on eleven research questions formulated by MCA's Research Committee. The principal investigator compiled, analysed and interpreted the state data and synthesised the findings into an overview of the current situation nationally.

One of the major findings was the limited amount of uniform data available from education authorities; indeed, the inadequacy or non-availability of data from some states is a matter of serious concern in terms of public accountability for the school music provision. Nevertheless, the project provided an overview of the current state of school music education in all states and territories. In relation to three of the key indicators (numbers of specialist music teachers, numbers of students taught music, and numbers of students studying music at Year 12), the study revealed that the provision of music has not changed significantly over the past two decades—the situation has either remained static or has improved or declined slightly.

The principal recommendation from the project is the need for a more comprehensive survey to be undertaken and a Deakin University team, in collaboration with the MCA as industry partner, will be applying for an ARC Linkage Grant which will investigate effective teaching of music in schools and the preparation of teachers for implementing music programs.

Background and Research Procedure

Aside from a few research studies undertaken by university post-graduate students which have focussed on specific forms of music education within particular school sectors and/or state education systems, there has been little or no substantive research undertaken into the provision of school music education in Australia since Graham Bartle's (1968) landmark report for the Australian Council for Educational Research entitled *Music in Australian Schools.* In the current climate which has seen the introduction or adaptation of *The Arts—A Curriculum Profile for Australian Schools* (Curriculum Corporation 1994) by most state education authorities, and the emergence of what is now widely recognised as "the overcrowded curriculum" in schools, many in education have identified a significant "loss of ground" for music over the past decade or so. It was widely recognised that an assessment of the provision of school music teaching in Australia was long overdue. Accordingly, the Music Council of Australia (MCA), with funding from the Music Board of the Australia Council, the Australian Music Association and the Australian Arts Trust, and working in

collaboration with the Australian Society for Music Education, embarked on a project to identify trends in school music education provision on a national basis.

The aim of the project was identified by MCA's Research Committee as providing factual information about designated trends in school music education provision, with possible use of this information by the MCA in a national campaign in support of music education in Australian schools. The following eleven research questions were developed.

1 What are the numbers of primary and secondary schools in each of the three systems (public [i.e. government], Independent, Catholic)?
2 In each of these categories and at each of these levels, what are the total numbers of students?
3 In each of the categories, what are the numbers of specialist music teachers?
4 In each of the categories (public [i.e. government], Independent, Catholic) and at each level (primary and secondary), what are the numbers of students receiving music instruction?
5 If possible, what is the breakdown of the number of music students by grade (year) level?
6 What is the number of students sitting for examinations or undertaking other forms of assessment in music subjects at the end of their secondary education or at an equivalent level of Vocational Education and Training?
7 In each system, what is the number of hours of music instruction offered in each year level?
8 Of those hours, how many are devoted to core (mandatory, where it exists) curriculum and how many to music electives?
9 In each system, how many hours of instruction/participation are devoted to extra-curricular music activities?
10 Compared to the previous period (i.e. a decade ago or a previous government or administration), are school music programs constrained or supported by: a) availability of trained music teachers, and b) adequacy of music facilities, equipment, teaching materials
11 At tertiary level in each state, how many hours of instruction are provided in music/music pedagogy to students of primary school teaching?

The project was scoped by myself as the Principal Investigator and, in consultation with ASME State Chapter Councils, the following State Investigators were appointed:

- Gavin Findlay (Australian Capital Territory)
- Dr Anne Power and Dr Pauline Beston (New South Wales)
- Nora Lewis (Northern Territory)
- Andrew Brown for Queensland
- Suzanne Rogers and Helen Pietsch (South Australia)
- Wendy Ross (Tasmania)
- Christine Oldham (Victoria)
- Andrea Stanberg (Western Australia).

Guidelines, including additional information on research questions and possible sources of data, were developed for State Investigators. When completed, the State reports were reviewed by ASME State Chapter Councils and, as the Principal

Investigator, I undertook the editing, formatting and compilation of the state data into the chapters forming the National Report. This was then circulated for review to State Investigators, ASME State Chapter Councils and Project Reference Group for comment before being finalised (Stevens 2003[1]).

In this paper I will summarise the findings and key issues emerging from this research project. Regrettably the project was not able to fully achieve its principal aim of providing factual information about national trends in school music education provision in Australia. This was due largely to the lack of consistent and uniform longitudinal data from the various states and territories that resulted in only a rather sketchy and limited analysis of trends. This situation is reflected in the title of this paper—"through a glass darkly"—and indicates the limited extent to which the investigation has realised its original aim and purpose. However, the project was nevertheless able to provide a more general mapping of the school music education "terrain" and, in the process, to highlight the need both for further research and for education authorities—state education departments, Catholic Education Offices, etc.—to better provide information about the provision of education in curriculum areas such as music.

Findings and Key Issues

As indicated, one of the major problems that faced this project was the lack of information about the provision of music in schools. Generally speaking, music is reasonably well supported in the Independent school sector where it is an important part of the school ethos and where parents expect that such schools will provide classroom music and instrumental programs as well as extra-curricular musical activities such as choral, orchestral, band and other musical ensemble experiences for students. Much the same is true for secondary schools in the Catholic education sector although the provision of music in Catholic parish primary schools appears to be very similar to the situation in government primary schools where provision is less secure. A major problem for the project was the lack of state-wide information on music from both the Independent and the Catholic school sectors. An even greater and unanticipated problem was the lack of data about music education available from some government education departments. It was found that, in many instances, statistical information is simply not collected or was not supplied. Nevertheless the project was able to locate sufficient data to identify several key issues in relation to some of the project's research questions.

Specialist Music Teachers in Schools

Information about the number of specialist music teachers in schools was far from complete with the result that the only longitudinal data available was limited to three states—Queensland, South Australia and Victoria. The situation regarding classroom music teachers for two of these states was contradictory in terms of a possible national trend. In Queensland, there has been a significant improvement in the teacher:student ratio in government schools—in 1980, the ratio was one teacher for every 2005 students whereas, by 2002, the situation had improved significantly to being one teacher for every 670 students. The findings in South Australia, on the other hand, show a slight deterioration in the teacher:student ratio in government schools from one teacher for every 249 students in 1992 to one teacher for every 327 students in 2002.

However given, at worst, a teacher:student ratio of 1:327 in South Australia, the situation is comparatively better in that state than it is in Queensland.

In relation to instrumental music teachers, data from each of the three states—Queensland, South Australia and Victoria—suggest an overall improvement in two states, namely Queensland (where there has been an improvement in the teacher:student ratio from 1:3179 in 1980 to 1:1343 in 2002) and Victoria (where there has also been an improvement from 1:1971 in 1995/95 to 1:1687 in 2002). The available data indicates a slight deterioration of the situation in South Australia—from 1:1732 in 1989 to 1:1953 in 2002.

Students taught Music in Schools

Although there was insufficient data to identify any national trends, it is possible to summarise the situation in the various states and territories as follows.

- In the Australian Capital Territory, classroom music is a compulsory subject in Year 7 in most government high schools and it has therefore been assumed (rightly or wrongly) that all students in that year receive classroom music instruction.
- In New South Wales, it is mandated that all students attending primary school should receive classroom music instruction and that, in addition, all students during the course of their lower secondary school years (most usually in years 7 to 8) should receive 100 indicative hours of music instruction in order to qualify for the New South Wales Board of Studies School Certificate by the end of their Year 10.
- In the Northern Territory, the available data suggest that approximately 25% of students across all years (primary through to the end of secondary) received music instruction during 2002. The overall percentage of students receiving music instruction in those schools designated as "primary schools" was 53.66%, with the breakdown into categories being 30.02% of primary students in government schools, 49.55% in Catholic schools and 81.41% in Independent schools.
- In Queensland, the assumption is that all primary school students from P to Year 7 in government schools receive music instruction. The situation in Catholic and Independent schools is unclear because no statistical information was available.
- In South Australia, the percentage of students in government schools (accounting for both primary and secondary school enrolments) who received music instruction during 1995 was 23.97 and during 1996 was 23.25. In government secondary schools in 1995, 19.88% of students received music instruction whereas, by 1998, the percentage had fallen to 17.27. These figures represent a moderate decline in the percentage of students in South Australian government schools receiving music instruction.
- There were no statistics available for Tasmania although official sources maintain that all students in primary schools should be receiving musical instruction.
- In Victoria, the only statistics available are from the 1988 Ray Review that estimated that approximately 25% of all post-primary school students were receiving music instruction at that time.
- In Western Australia, there were no statistics available on which to form a view on the numbers of students receiving music instruction.

Students enrolling for Music Subjects at Year 12 Level

The number of students undertaking music subjects at Year 12 level may be viewed as one of the key indicators of the extent of music teaching in Australian secondary schools. Despite some gaps in the statistical data and some anomalies (such as in Queensland in 1995 and the large percentage in Tasmania in 1998), Table 1 indicates either a fairly consistent or slight increase in the percentage of the student population who have undertaken Year 12 music subjects.

Although the situation in the Australian Capital Territory has deteriorated slightly, the situation in Queensland has remained fairly constant over the past decade or so. Other states/territories—most notably the New South Wales, Northern Territory, South Australia, Victoria and Western Australia—have seen modest increases over the decade. The situation in Tasmania has fluctuated over the past five years but overall appears to have the largest proportion of student population undertaking music studies at its end-of-secondary-education examinations followed closely by New South Wales. It is significant that the number of end-of-secondary-education candidates in music subjects has, despite one or two exceptions, increased annually so that, by 2001, the national average number of students taking music at year 12 was 6.55% compared with 4.49% for 1991/92.

Curriculum Status, Hours of Instruction and Types of Music Teaching in Schools

The situation varies considerably between states and territories. In the Australian Capital Territory, New South Wales, Victoria and Western Australia, there is no weekly period of time prescribed or mandated for class/core music instruction at the primary level in government schools. In other states and territories, there are either recommended or prescribed minima or average of hours allocated for music instruction at primary level. In the Northern Territory, it is assumed that music will be taught for an average of 75 minutes per week, in Queensland for 90 minutes per week and in Tasmania for between 30 and 60 minutes per week. In South Australia, while it is assumed that primary school students will receive at least one music lesson per week, this is not mandated and indeed some school principals are satisfied to consider choir time as representing classroom music instruction.

At secondary level, the only state to have mandated music studies is New South Wales where students must undertake a music subject with a minimum of 100 indicative hours in year 7, 8, 9 or 10 as part of the requirements for the New South Wales School Certificate. Other states assume that Music will be available as an elective from Years 7 and 8 through to Years 11 and/or 12 when Music may be taken as part of the end-of-secondary-education examinations. A notable feature of the music studies at secondary level in Australia is the lack of uniformity in the expectations of education authorities regarding core music studies at secondary level where subject specialist (rather than generalist) teachers are the norm.

The situation in Independent and Catholic schools is impossible to ascertain due to lack of data; however, the situation at Years 11 and 12 where music subjects may be taken for end-of-secondary-education qualification, the same time allocations apply to students across all systems.

Additional opinion based on document analysis can be applied to the situation in Victoria and serves to clarify the status, and therefore the type of, music in primary schools. With the introduction of the two versions of the Victorian *The Arts: Curriculum and Standards Framework* (*The Arts: CSF*) in 1995 and 2002 respectively, a somewhat less prescriptive approach may be taken with *The Arts: CSF* and in its interpretation, particularly in primary schools. Students either receive regular instruction in the form of a systematic and sequential music curriculum from their generalist classroom teachers (generalists) or more likely from an on-staff music specialist teacher. Alternatively, if music is being taught at all, it is used as a form of pedagogy for teaching the current extra-musical classroom topic or theme rather than being directed to the teaching about the elements of music and/or specific musical skills. It is also a fairly common practice for music classes to be taken by volunteer parents with some musical knowledge and skills, or by a local musician or outside music teacher during a regular fortnightly "withdrawal" time when the classroom teacher is given time for preparation, marking or other non-classroom duties. The fact that only two strands, Visual Arts and Performing Arts—the latter of which may consist of one or more of the three performing arts (music, dance and/or drama)—are required under *The Arts: CSF II* for Levels 1 to 3 (Prep to Year 4) means that music is no longer mandatary in Victoria government primary schools up to Year 4. Although Music is included thereafter in its own right as one of six arts strands for years 5 to 12, the introduction of *The Arts: CSF II* effectively represents a significant loss of ground for Music at the lower and middle primary school levels in Victoria.

Given that there are currently trials being undertaken of other curriculum models—for example the Queensland *New Basics–Curriculum Organisers* (Education Queensland 2000), the integrity of music as a discrete curriculum area may well be under threat. The Queensland Curriculum Basics for instance 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 thirty-eight 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. Multilateralism 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 in *New Basics*. Such a radical approach to curriculum design and development could well be the direction to be taken nationally in the future and may well mean that the number of students receiving formal music instruction could decrease markedly under any new curriculum regime.

Hours available for Extra-Curricular Music Activities

Overall there was little statistical data, and certainly no uniform data, about the number of hours devoted to extra-curricular music activities in schools. The best that could be done by most State Investigators was to report on the range of school music extra-curricular activities and where possible to give an estimate of the number of hours. Depending on the type of school—primary or secondary—and the category of school—government, Independent or Catholic—the range of activities and the time allocated to extra-curricular music activities varied widely. Where a structured extra-curricular primary school band program is in place—as in Tasmania—there are ensemble rehearsal requirements of between 60 and 90 minutes per week in addition to the small group instrumental music lesson of between 30 and 60 minutes per week. Otherwise, extra-curricular music activities vary so much that it is impossible to make any reliable estimate of the number of hours allocated to such activities.

Availability of Trained Music Teachers and Adequacy of Music Education Facilities

The answers to questions on these issues highlighted several important problem areas, not only in relation to issues of the supply of specialist music teachers and the adequacy of music facilities and equipment, but also in relation to broader policy.

One of these issues is a long-standing one—namely, the unrealistic expectation, particularly in government primary schools, that classroom music will be taught by generalist teachers. In reality this does not occur as it should in several states—in New South Wales and to some extent at least in the Northern Territory and South Australia, and in Victoria.

The chief problems associated with this issue are:

- There is a mismatch between the extent—in terms of time allocation and therefore of curriculum content—of music curriculum studies undertaken by prospective teachers in their pre-service teacher education courses and the expectations of education authorities and/or schools in relation to generalist classroom music teaching.
- There is also a lack of teacher professional development opportunities particularly for primary school music teachers, with many states adopting the policy of leaving the provision of in-service education to teacher professional associations.
- Related in part at least to the lack of teacher professional development is a decline in the availability of curriculum support staff. Evidence was presented that Music Branch or similar curriculum support units have now almost completely disappeared and, although there have been some appointments of Arts Curriculum Officers (such as in Western Australia), these appointment are usually non-music specific.
- As long as there is a general policy in place that classroom music teaching at the primary level should be undertaken by generalist teachers, the argument for the provision of musically-qualified specialist teachers to ensure that music teaching takes place loses creditability.
- The frequently referred to "over-crowded curriculum" at the primary school level—which has resulted from the introduction of new curriculum areas such as mandatory LOTE (Languages Other Than English) or Information Technology studies—has resulted in progressively less time being available for classroom music. In addition, the inclusion of five art forms (or strands)

> instead of the traditional two (Music and Visual Art) has resulted not only in a further decline in the available time for teaching music but has had repercussions for teacher education—many institutions have felt compelled to introduce a wider range of arts areas to their arts curriculum studies with the same, or less, time allocation overall.

At the secondary level, schools—both government and non-government—appear to have higher staffing levels and better infrastructure in terms of teaching space and equipment as well as being better funded overall than the primary school sector. With one or two exceptions, the availability of qualified secondary music specialists does not appear to be a significant issue in secondary schools at the present time. However, in some states, the funding of instrumental teaching still appears to be a problem, particularly at the primary school level.

Adequacy of Pre-Service Teacher Education in Music

Despite the limited data available, statistics from the ACT and New South Wales indicate a significant decline in the amount of music curriculum studies in generalist primary teacher education courses. There is also evidence of a significant decline in South Australia as well. Reasons for this decline have already been outlined—an increasingly crowded primary school curriculum and the expansion of The Arts from two (Music and Art) to five with a consequent decrease in time allocation for music curriculum studies. This situation is likely to be fairly uniform across all primary teacher education courses in Australia. The result is that generalist primary teaching graduates, unless they have undertaken elective music and/or music education subjects as part of their courses are unlikely to be sufficiently competent or confident to teach music effectively to their classes.

The situation regarding the preparation of specialist secondary music teachers is somewhat more optimistic. There is evidence from Queensland and Victoria that there has been an overall increase—presumably meeting the demand for secondary specialist music teachers—in the number of secondary music education graduates. The implication here is that, despite the rhetoric included in curriculum framework documents that music is an integral part of primary education, music may not in fact be being taught effectively simply because generalist primary teachers lack the necessary musical skills and knowledge. If there is also inadequate provision for music specialists in primary schools, there may well be a shift towards music being taught solely at the secondary school level and becoming merely an extra-curricular offering in primary schools.

From a cognitive-developmental perspective, there is considerable evidence to suggest that music learning should take place from the Early Childhood Education levels if children are to receive an effective education in music. The current situation in Australia from the perspective of generalist primary teacher preparation is that, with such limited time allocations for music curriculum studies being fairly uniform across all Australian primary teacher education courses, there is little chance that graduating primary teachers will be capable of implementing effective music curriculum in their classrooms.

Conclusion and Recommendations

One of the most important findings to emerge from this research project is the lack of uniform policies and practices in relation to the collection of statistical data about music education at the state and territory level. Aside from statistics collected by and readily available from assessment authorities responsible for end-of-secondary-education examinations, state and territory education departments either do not collect or—as has been evident on some occasions—are unwilling to release statistical information on music education. This has made the identification of trends at both state/territory and national levels impossible in most instances.

Despite some shortcomings in the present research study, it has nevertheless set a useful benchmark in relation to several aspects of music education policy and practice and, with a more detailed examination of some of these issues, a replication study could prove most useful as a means of identifying trends in the overall pattern of development in music education in Australian schools.

One of the key recommendations from the present research is the need for a comprehensive national survey of school music education to be undertaken in Australia. The MCA research project proceeded with a very limited budget and the scope of its research questions was necessarily limited by the available funding. Accordingly, there is a need for the Music Council of Australia together with professional associations such as the Australian Society for Music Education and/or the Australian Association for Research in Music Education, and with music industry groups such as the Australian Music Association to form a strategic alliance with one or more university partners to prepare an application for an Australian Research Council Linkage Grant. The application should be for sufficient funding to allow for a comprehensive survey of a representative sample of Australian schools of all types—primary, secondary, senior secondary and other "mixed-age" (such as there are in Northern Territory)—and in all categories—government, Independent and Catholic schools. Ideally, the study should also draw on statistics that may be available from state/territory education departments that were not available for the present study. To this end, representations should also be made to national and/or peak bodies such as the Ministerial Council on Education, Employment, Training and Youth Affairs, the Australian College of Educators, National Council of Independent Schools, the National Council of Deans of Education, and the Australia Council to enlist their cooperation in locating data.

The project has also highlighted what I believe is a dichotomy in music education provision represented across the various states and school systems. On one hand, music in some states has lost considerable ground over the past decade or so regarding its status in the school curriculum as well as in the pre-service education of primary teachers. In these and other respects, music may well be represented "an endangered species". On the other hand, general observations and anecdotal evidence suggest that music in Independent schools has generally retained a fairly central role in both curricular and extra-curricular programs. In the government school sector, there have been modest increases in the number of specialist music teachers in schools in some states and music has maintained its position as a core curriculum subject. There has also been a modest increase nationally in the participation rate of students in Year 12

music subjects. In these respects, music may be considered to be surviving as "a hardy perennial".

I believe that music in schools is currently at a crossroads and will proceed into the future as either "an endangered species" or "a hardy perennial". There is need for the uncertain state of music in schools to be resolved, hopefully in favour of a "survival" outcome. As I have suggested, the first step in determining the future of music in the school curriculum should be a comprehensive and well resourced national survey in order to more fully ascertain the state of music education in Australian schools upon which recommendations for future action may be made. A team of Deakin University researchers working in collaboration with the Music Council of Australia as its industry partner is currently preparing an application for an Australian Research Council Linkage Grant for the first of three major projects planned around the topic of "Effective Music Education in Australia". The first project will focus on music education for primary school students and subsequent projects will focus on music in secondary schools and in early childhood education respectively. Two aspects which will undoubtedly emerge as major influences will be pre-service teacher education and teacher professional development. These projects will seek to identify, analyse and document trends and developments in music education in Australia from 1994 (the year of publication of the National Curriculum Statements and Profiles) to the present, and will put forward recommendations for future development and support of quality teaching and learning programs in music education in Australia.

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About the author

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Table

Table 1: Number of students studying Music subjects at Year 12 in Australian States and Territories, 1988-2001

Year:	1988	1991	1992	1995	1998	2000	2001
ACT		8.39%					6.89%
NSW	6.40%	5.40%	5.50%	5.30%	5.90%	6.60%	7.10%
NT				3.38%	2.87%	5.56%	8.84%
QLD			5.66%	0.23%	5.84%	6.41%	6.38%
SA			3.56%				5.91%
TAS					12.58%	8.56%	9.43%
VIC			2.86%	3.48%	3.89%	4.50%	4.20%
WA			2.48%	2.65%	3.08%	3.27%	3.69%
Av. %			4.49				6.55

Note

[1] This report is available online as a single document at http://education.deakin.edu.au/music_ed/MCA_project/ or as separate chapters at http://www.mca.org.au/StevensReport.htm

Music, learning and life: Indigenous students achieving educational and life skills outcomes in the Northern Territory.

Anja Tait, *Charles Darwin University*

This paper is the research proposal for a Masters by Research, MEd(Hons), at Charles Darwin University. Emerging outcomes of the research were presented at the XXVth Annual Conference of the Australian Association for Research in Music Education (AARME), Brisbane, September 30, 2003. My key concerns are the links between the arts, educational achievement, social and emotional well-being for Indigenous learners, and a model of professional learning for teachers that promotes a transdisciplinary approach, inclusive of an arts-focussed pedagogy.

Music, Learning and Life is a pilot project in urban upper primary classrooms in the Northern Territory, with Indigenous students who are speakers of Aboriginal English and other Indigenous languages. The project aims to provide evidence and recommendations for arts-focussed teaching practices across the curriculum by generalist teachers in mainstream classrooms.

What Works (and will work again) is a summary report of the results of the non-capital Strategic Results Projects, conducted through the Indigenous Education Strategic Initiatives Program (2000). The report suggests "engagement with the arts is likely to assist in the development of productive learning relationships..." *Learning Lessons: An independent review of Indigenous education in the Northern Territory* (1999) cites ongoing professional learning of teaching staff, with a focus on pedagogies that promote engagement, as crucial to the successful educational outcomes of Indigenous students.

Preliminary outcomes of this project indicate that the knowledge, skills and processes of music and other art-forms are effective conduits for engagement, English oracy, literacy and numeracy learning for Indigenous students, when the embedded language and mathematics are made explicit. This approach promotes an inclusive, cooperative and achievement-oriented learning environment.

Reflective teaching practices, Indigenous families and staff within the school community and student participation and achievements will inform the outcomes and recommendations of this project. Both qualitative and quantitative data will evaluate and celebrate artistic practice as evidence of both students' and teachers' learning across the curriculum. *Research in progress.*

Thesis title

Evaluation of an arts-focussed intervention for Indigenous learners.

Research focus questions

What are the outcomes for Indigenous learners of arts pedagogy embedded in daily school learning? What are the implications for policy, practice and research?

Issues to be addressed

English oracy, literacy and numeracy levels remain extremely low for many Indigenous students in mainstream classrooms throughout the Northern Territory (*Learning Lessons*, 1999). They and many other young people in the middle years of schooling are disengaging from mainstream educational experiences and are educationally and socially at risk (Gray, 2001; Sullivan, 2001). Because mainstream education appears to have failed to effectively engage many Indigenous students in school learning this project proposes to trial and evaluate an alternative approach.

The intervention to be trialled and evaluated in this project is integrated, arts-focussed pedagogy, where the knowledge, skills and processes of music and other art-forms have the potential to impact on students' proficiencies in English oracy, literacy and numeracy learning (Barrett, 2003; Eisner, 2002; Geake, 1998; Livermore, 1997; Snyder, 1999). The language and mathematics knowledge, skills and understandings embedded in arts education will be identified and made explicit. Music and other art forms are valuable aesthetic experiences in their own right, but can also be utilised as vehicles for learning and expression across other disciplines. For example, music is a medium for self-expression that does not necessarily demand advanced oral language skills in English. Musical experiences then can be inclusive of all students, irrespective of the literate backgrounds they bring to the school context. Musical experiences can be challenging, but need not be confronting, providing an opportunity for students to participate in meaningful tasks that demand intellectual rigor (Blight & Tait, 2000).

Another outcome to be evaluated by this intervention is on-the-job professional learning for teachers. The key assumption of the project is that in-school mentoring and team-teaching enable teachers to build their skills and confidence in using the arts for teaching and learning across the curriculum.

For upper primary Indigenous students, the project will evaluate the impact of the intervention upon attendance, participation in classroom-based learning opportunities, English oracy and literacy levels, numeracy levels, arts knowledge and skills development. For the school community, the project will evaluate the impact of the intervention upon the educational outcomes of Indigenous learners for recognised numeracy and literacy benchmarks and community expectations, as found in the National Indigenous English Literacy and Numeracy Strategy (NIELNS). For participating teachers the project will evaluate the impact of in-school mentoring and team-teaching as a model of on-the-job professional learning upon teachers' classroom practice.

Importance of the issues

The research represents the in-school trialling and evaluation component of a larger project. The larger project is externally funded by the Australia Council for the Arts as an *Education and the Arts Partnership Initiative* (hereafter referred to as EAPI). The larger project is required to demonstrate the impact of strategic alliances between arts and education agencies, upon outcomes for students at risk in the middle years of schooling.

The in-school trials and evaluation will contribute to "developing a body of education and arts research relating to contemporary Australia" (Australia Council for the Arts, EAPI guidelines, 2002). High profile research undertaken in the United States in recent years demonstrates and subsequently questions the impact of learning in, about and through the arts within school settings for academic achievement, social and emotional well-being and whole school change (Murfee, 1995; Arts Education Partnership, 1999). In particular, the recent article by Winner and Hetland (2003) provides a critical commentary on the limitations of an extensive compendium of studies that promote claims of causality titled *Critical Links: Learning in the Arts and Student Academic and Social Development* (Catterall, Hetland, & Winner, 2002).

The literature also describes a range of initiatives that have been undertaken over the past several decades in Australia and overseas that have been conducted outside normal school hours and outside the formal school curriculum for students at risk (O'Brien, 2003; Weitz, 1996). The reports are positive in terms of outcomes, especially in regard to culminating artsworks and performances. Furthermore they report positive outcomes for the duration of a project in regard to life skills, including improved cooperative behaviours such as listening to and respecting others' opinions, confidence to contribute own opinions and being involved actively in the creative process and presentation. However, in *Champions of Change: The Impact of the Arts on Learning* (Fiske, 1999) it is proposed that "the experiences we offer too many young people outside of school are often limited in their purpose and resulting impact. They provide recreation, but no sense of creation. They provide recess, but no sense of success." To what extent then is the impact of participation evident beyond the life of the project?

Relevant for this project is the finding in *Champions of Change: The Impact of the Arts on Learning* (Fiske, 1999) "that learning in and through the arts can help "level the playing field" for [students] from disadvantaged circumstances. This includes the promotion of enabling outcomes that are the building blocks of learning how to learn, and are relevant across disciplines (Eisner, 2002; Falk, 2001). *Champions of Change* supports the recommendations of *What has Worked (and will again),* (2000); a summary report of the results of the non-capital Strategic Results Projects, conducted through the Indigenous Education Strategic Initiatives Programme (IESIP). Within the body of this report Arts education is highlighted as an approach that has worked with Indigenous students. Successful outcomes were achieved that suggested that "engagement with the arts is likely to assist in the development of productive learning relationships and can enable students to experience success on a regular and public basis; and thus encourages student motivation, attendance and participation". The report identifies "inter-related theories that underpin the projects which worked on arts education:

- The arts constitute a way of engaging students in learning that will result in the development of generic understandings and competencies, found across the curriculum;
- The arts are a powerful means by which students can express themselves and their identity, in order to achieve further personal and academic achievement;
- The practical emphasis in the Arts has an implicit influence on teaching practice and learners' roles which improves student motivation and outcomes" (p37).

The NTDEET Workforce Development Plan (2003) promotes the notion of ongoing, on-the-job professional learning for teachers, supported by in-school mentoring. This research aims to demonstrate that joint planning, implementation and evaluation promotes reflection, increased confidence and willingness to enhance classroom practices. In particular the opportunity to build confidence and competencies in the arts and trial a transdisciplinary team-teaching approach that includes arts pedagogy.

Relevant government policies and reports

This project supports the following systems based initiatives:

1. NT Literacy and Numeracy Strategy, NTDEET (2002) is supported by this project with respect to classroom practice. One of the six principles of the strategy is that *"flexible approaches are required to meet the diversity of student and community needs."* Engagement in music skills development and performing arts processes will be trialled and rigorously evaluated in the context of an integrated unit of work. Practitioners will explore explicit links between literacy, numeracy and music education.
2. National Indigenous English Literacy & Numeracy Strategy, DEST (2000). NIELNS is supported by this project in its endeavours to build active partnerships with families and community. The objective of this strategy is *"to achieve English literacy and numeracy for Indigenous students at levels comparable to those achieved by other young Australians"*. This project aims to support three recommended initiatives for achieving attendance:
   - Provide mentoring projects for students, using the skills and leadership of Indigenous Elders and community leaders (incl ASSPA: Aboriginal Student Support and Parent Awareness Program);
   - Adopt best practice teaching methods in the classroom activities to lift the expectations of parents, teachers and the students themselves;
   - A greater focus on ensuring culturally inclusive approaches to education planning and delivery.
3. *What has Worked (and will again),* Australian Curriculum Studies Association (2000).
4. *Learning Lessons* is an independent review of Indigenous education in the Northern Territory (1999) which cites ongoing professional learning of teaching staff, with a focus on pedagogies that promote engagement, as crucial to the successful educational outcomes of Indigenous students.
5. *Quality schools for Aboriginal students research project* (final report) was published by Edith Cowan University and the Education Department of Western Australia (1999). Netolicky (2000) summarized the report as follows: "Quality Schools for Aboriginal Students Project showed that crucial factors enhancing quality included depth of teacher experience, the dynamics of teacher teams, and

the quality of administrative and curriculum support in schools. Good practice to improve the quality of students' learning include 'the use of relationships-based pedagogy in which teachers work in partnership with students, teach interesting lessons, treat students with respect, accept students' Aboriginality, and improve parent-teacher relations' (Harrison et al, 1999, 4).

6. *The NTDEET Workforce Development Plan* (2003).
7. *Future Directions for Secondary Education in the Northern Territory.* A team established by the Charles Darwin University is undertaking a review of secondary education for the Northern Territory Government. The team is required to report to Government by the end of September 2003 and is expected to have recommendation supporting the need for interventions such as this. (http://www.edfuture.ntu.edu.au/submission.htm)

Description of the research methods

This research is the trialling and evaluation of an educational intervention. It pursues an action evaluation approach which is broadly classified as qualitative research inquiry (Wadsworth, 1997). The trialling and evaluation will use ethnographic techniques of naturalistic observation and semi-structured interviews (Patton, 2002). Data will include interview transcripts, video recordings and artefacts such as student writing, drawings, audio recordings, still photographs and video recordings. The research report may take the form of case study which is commonly used to structure and report evaluations such as this one (Freebody, 2003; R. E. Stake, 1995). The validity of the findings will be established by triangulation of data source, independent investigators/connoisseurs and multi-method evaluation that seeks inter-subjective agreement (Denzin, 1984; Lincoln & Guba, 1985). Since the project is reliant upon positive collaborative relationships with teaching staff, Indigenous support staff and students, the issue of reflexivity is paramount (Silverman, 1993; Miles and Huberman, 1995). The larger Australia Council of the Arts EAPI project is served by a Reference Group and Steering Committee with representation from arts, Indigenous, curriculum and youth development arenas. The trialling and evaluation component of the EAPI project is externally evaluated by Dr Margaret Barrett, who will also contribute to the triangulation of the data.

Procedures

Selection of research sites

Constraints of time, funding allocation and outcomes required by the external funding body of the larger project influenced the selection of research sites. Diversity of sites and hence maximum variation was considered a key factor. The criteria considered were total enrolment, Indigenous enrolment, demographic of the school community, geographical location. Two schools of contrasting nature were invited by the researcher to consider participation in the project; School A and School B. Although contrasting, they shared the following:

- Prior relationship with the researcher as a provider of music education and/or music therapy services to the school;
- Positive, communicative relationship between Principal and researcher;
- Demonstrated whole school approach to student care and family participation as active members of the school community;
- Demonstrated commitment to support life-long and life-wide learning for whole school community; students, staff and families;

- High Indigenous student enrolment;
- Indigenous enrolment includes students from remote communities;
- Active ASSPA committees;
- Proximity to the NT Music School, reducing travel costs;
- Allocations of funding for Indigenous education in the Northern Territory are currently targeted towards remote Indigenous communities. Increasingly Indigenous student enrolments in urban schools include families from remote areas. Many of these students speak Aboriginal English as well as a number of other Indigenous languages. Their English oracy and literacy levels are low, as are their numeracy levels. This project provides an opportunity for the two participating schools to receive specialist support for students and in-school-mentoring and applied professional learning for teachers without threatening the school budget.

Within the school communities a purposeful sampling technique is employed. In the first instance comprehensive sampling is utilised since the total population of Indigenous students across the two schools is relatively small. Then criterion sampling is employed with a focus on Indigenous students in years 5-7 who have low English literacy and numeracy levels. Opportunistic sampling is also utilised to maximise opportunities to undertake in-depth evaluation of rich cases (Patton 1990).

Subjects

School A

- 6 x yr 7 girls; promoting emerging Indigenous youth leaders;
- Indeterminate number of Indigenous students who are irregular attendees from yrs 5,6,7, and have low English oracy, literacy and numeracy levels
- 5 x classroom teachers;
- Support staff: Principal, AIEW, ATAS tutors, ASSPA President, Executive Teacher level 2, ESL, Special Education, Community Development Officer.

School B

- Years 5, 6, 7 Indigenous students who have low English oracy, literacy and numeracy levels;
- 2 x classroom teachers;
- Support staff: Principal, Assistant Principal, Aboriginal and Islander Education Worker (AIEW), English as a Second Language (ESL), Special Education, Aboriginal Student Support and Parent Awareness (ASSPA) President.

Data Collection

Students will participate in whole class work, small group cooperative learning activities and individual active and reflective home and class tasks. Student-focussed evaluation processes will be embedded within teaching-learning sequences, undertaken either in the classroom as part of a unit of work, or else as individual home tasks. Teachers will be invited to reflect upon the process and progress of the project during weekly planning sessions.

The researcher will be an observer-participant in classrooms for an average five hours per week for 20 weeks across the two schools. Students will be interviewed

individually or in small groups an average of 40 minutes each time on two occasions (Terms 2 and 4, 2003), to document their perceptions of themselves, their learning and the research process. Individual teaching staff, family members and ASSPA committees will be interviewed an average of 45 minutes for each interview on three occasions (Terms 2, 4, 2003 and Term 1, 2004) to document their perceptions of students' engagement with tasks, learning, cooperative behaviours and their reflections about the process of planning, implementing and evaluating the project.

Types of data

The data includes visual, audio, text and concrete materials. Background data will include:

- Daily attendance records
- NTDEET attendance census
- Results of MAP testing
- ACER Reading Progress Test
- ACER Mathematics Progress Test

Qualitative data will include interviews and observations about

- Student perceptions of themselves, their learning, the process; eg individual sound portraits, a range of graphic organisers, reflection journals, Heart, hand and mind roundtable assessment, interview;
- Family perceptions of student's behaviours, attitudes and interests, including music listening preferences;
- Families' perceptions of students' engagement with learning: interview;
- Teachers' perceptions of students' engagement with tasks, learning, cooperative behaviours: interview, descriptive notes and email archives;
- Observations made by school policing officers and/or Community Development Officer;
- Observations made by Indigenous support staff (AIEW, ATAS tutors, ARO): interview and email archives;
- English oracy and literacy profiles of individual students (NT Curriculum Framework, ESL outcomes);
- Naturalistic observations made by external "connoisseurs" of teaching and learning. These external personnel will include Dr Margaret Barrett, Faculty of Education, University of Tasmania, Professor Ian Falk and Dr Neville Grady of the Centre for Learning Research (CLR), Charles Darwin University, formerly CTLDEC, NTU;
- Individual and group portfolios, performances, audio and audiovisual recordings, poster presentations;
- Record of participating teachers' reflections about the process of planning, implementing and evaluating the project: interview, descriptive notes and email archives;
- Record of ASSPA Committee's reflections about the process of planning, implementing and evaluating the project: interview and email archives.

Analysis of data

Detailed analyses of representative data segments will use Conversation Analysis informed by ethnomethodology (Freebody, 2003; Have, 2000; Lincoln & Guba 1985). *A Pragmatic View of Thematic Analysis* is succinctly described by Aronson (1994) as a way of analysing both students' and teachers talk about their experiences during the

research. The following software tools may be utilized to analyse and evaluate extensive video and audio documentation of the project.

- *"Transana* is designed to facilitate the transcription and analysis of video data. It provides a way to view video, create a transcript, and link places in the transcript to frames in the video. It provides tools for identifying and organizing analytically interesting portions of videos, as well as for attaching keywords to those video clips. It also features database and file manipulation tools that facilitate the organization and storage of large collections of digitalised video." This software is available at no charge subject to registration.
  (http://www.wcer.wisc.edu/digitalinsight/description/index.htm,8/8/03)

- *NVivo* may be used to facilitate thematic analysis of rich text transcriptions.
  - Import, create and edit rich text documents.
  - Code or annotate any text.
  - Link project documents to pictures, video and websites.
  - Show, search and assess relationships of text, coding and attributes.
  - Create graphical models which are linked live to your data.

  (http://www.qsr.com.au/products/productoverview/product_overview.htm)

- *Merge for NVivo* is a separate software program that allows the results of two or more NVivo projects to be compared, assessed and optionally merged.
  (http://www.qsr.com.au/products/productoverview/product_overview.htm)

- *ATLAS.ti* is designed to analyse qualitative data, support data management and promote model building. The ability of the software to illustrate links visually will be beneficial in demonstrating the layers of connections across different strands of data.
  (http://www.atlasti.de/)

Reporting of data

A number of options are being considered for reporting the data. Narrative analysis may be an effective means of exploring and subsequently illustrating key arguments for an arts-focussed pedagogy for young Indigenous learners (Labov, 1997; Labov & Waletzky, 1967; Richmond, 2002; Riesman, 1993). Illustrative case studies of different segments of data may serve to demonstrate a range of outcomes in some depth (R. Stake, 2000). Given the dynamic nature of the data, still photographs, audio recordings and video materials will be analysed and the evidence displayed as visual tools, to demonstrate the smallest effective differences that may be invisible in the quantitative data (Harris, 2000; Tufte, 1997).

Problems & Limitations

Non-Indigenous researcher

A core premise of the project is participatory research and cooperative inquiry, in partnership with teachers, Indigenous students and support staff. A critical issue is that non-Indigenous teachers and researchers are participating in the project from a eurasian-centric perspective, with the intention of investigating the impact of an

intervention upon Indigenous students who hold an alternate world-view (Heron, 1996). This is acknowledged, cognisant of the Indigenous Research Reform Agenda.

Data collection

During the course of the project a great deal of audio, photographic and digital video data will be collected. The quality of that data is subject to the competencies of the technicians operating the equipment and the software packages utilised for data editing and analysis. Other key issues are reflexivity, partiality and validity (Karasti, 2002; Prosser, 1998). Interviews are inherently at risk of interviewer effect. However, this can be limited if "informants perspectives are provided using language natural to them" (Burns, 1997).

Quantitative data

The limitations of some of the quantitative data collected will be that changes in students' skills, knowledge and understandings will not be visible. Inherent bias in standardised tests and testing procedures has been identified with respect to Indigenous Australian students (*Learning Lessons,* 1999). NTDEET has taken action in response to these criticisms. The Multilevel Assessment Program Team undertook revisions of the NT test, cognisant of differing world views, including values, skills and knowledge of the range of students undertaking the tests. Attendance records also do not provide the layers of meaning behind un-notified and half-day absences.

Qualitative data

Little is known about the impact of this kind of intervention. Hence, the methodology is designed to provide the maximum amount of data to inform the evaluation. To date, the Deputy Director of the Strategic and Leadership Development Branch of NTDEET has raised one issue for consideration. That is, the impact of team-teaching upon the perceived success of integrated arts-focussed pedagogies, when the teaching team includes a specialist arts practitioner-educator.

Project timing

Phase 1: July 2002 – June 2003

- Community-wide consultation for research proposal.
- Ethics application submitted to CDU. Accepted.
- Application to NTDEET seeking permission to undertake research in NT schools. Accepted.
- Artists-in-Schools applications (2) submitted to ArtsNT– one successful
- Communication plan
- Risk management plan
- Presentations to school councils
- Ongoing consultation with ASSPA committees and Indigenous staff at each school
- Regular whole staff meetings at each school to familiarise and update staff with the project
- Consent forms and information sheets distributed to families
- Baseline data collected for the target group of students for attendance, English oracy, literacy and numeracy.
- Timetabling: the logistics negotiated
- Weekly planning meetings with Project Team members at each school

- Reference and Steering Committee: invited representation and inaugural meetings.
- Planned and trialled arts teaching-learning strategies at each school within planned units of work with a literacy and/or numeracy focus
- Conducted semi-structured interviews with students, staff and ASSPA representatives

Phase 2: July 2003 – June 2004

- Ongoing planning and liaison with teaching and Indigenous support staff
- Implementation in the classroom
- Ongoing evaluation
- Dr Margaret Barrett, Program Director, Research Program, University of Tasmania. Dr Barrett will participate in the evaluation process as a *connoisseur,* undertaking observations and interviews with project participants, and reporting on the outcomes.
- Final interviews with Project Teams in each site
- Collation of data
- Analysis of data
- Draft summary report submitted to schools for comment

Phase 3: July 2004 – June 2005

- Drafts of thesis for comment by supervisor
- Final draft
- Submission of thesis

Ethical clearances

The proposed methodology of the project will endeavour to ensure respect for the cultural, social and religious beliefs and customs, or cultural heritage of participants, and in particular Indigenous children, by reflecting the guidelines for ethical research in Indigenous studies (AIATSIS):

- Continuous two-way process
- Informed consent, maintain that consent
- Incorporate Indigenous perspectives
- Facilitate direct involvement
- Acknowledge contributions
- Allow individuals to be identified from the community
- Identify political issues

A Plain English Statement was submitted and approved by the ethics committee. This was subsequently submitted to the NT Department of Employment, Education and Training (NTDEET) as part of an application for permission to conduct research in Northern Territory schools. Once approval was gained this information was then formatted as a Family Information Sheet to accompany the request for informed consent.

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Anja Tait is a member of the Music Advisory Support Team at the NT Music School (NTDEET) promoting confidence and competencies in music with primary school teachers in urban, rural and remote Indigenous schools throughout the Northern Territory. Her approach to the work reflects extensive training and experience in three related disciplines: music therapy, music performance and music education.

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Student Voices

Professor Nita Temmerman, *Deakin University*

This paper is premised on two broad interrelated assumptions. First, that the student voice is worth listening to; and second, that students' perceptions about what they learn in classroom music sessions are valuable sources of information for teachers in the development and evaluation of both musical programs and musical learning.

Three groups of primary aged students aged between seven and nine, were asked to share by way of personal writings, their perceptions about what they learnt in their classroom music program. The purpose was twofold, namely: (1) to determine the extent to which students described their learning in musical and non-musical ways; and (2) to gauge the match between student perceptions about what learning took place and teacher expectations. This paper focuses on the former.

It was found that students invariably describe their musical learning in terms of activities they engaged in each week, rather than in terms of the musical concepts being covered; and written reflections consistently integrated musical and non-musical learning.

Context

Two principal philosophical arguments have informed music education in the western world and impacted on music curriculum development and implementation in Australian schools. The first is the ***intrinsic*** philosophy, also referred to in the music education literature as aesthetic education. It is based on the promotion of music for its own sake and so the value of music education stems from the value of music itself. The second philosophy, known as the ***extrinsic*** music education philosophy, is founded on the promotion of music in education as a means towards non-musical, utilitarian outcomes, including social, physical, intellectual, moral and cultural. (For a more complete discussion of the two philosophical arguments refer for example to Temmerman 1991). Hargraves, Marshall and North (2003, pp.147-163), attribute the discussion that has surrounded these two arguments as one of three 'big issue' areas in music education. They found clear differences between East-West perspectives on the question of 'is music an end in itself... or does it have broader personal and cultural aims? They found that 'arts educators in countries such as Korea, Japan and China... place a greater emphasis on the moral and spiritual role of the arts than their Western counterparts [whose] primary aim is to develop the character of pupils, and to lay the foundations for a virtuous and joyful life' (p.156).

An analysis of Australian music curriculum documents dating back to the 1980s reveals that the purpose of music education in Australian primary schools is mainly *extrinsic* in orientation. Music is seen as a general tool for learning and as a means of meeting broad educational goals that might also fulfil certain societal needs. The transferability of skills attained through experience with music to other subject areas of the curriculum, receives special mention in several music syllabi, as does implied links between music and skills such as problem-solving and independent thinking. This utilitarian philosophy also underpins the structure of the key national arts document *The Arts: A Curriculum Profile for Australian Schools* (1994). This is not to say that music as a means of developing students' aesthetic abilities is not recognised, but the translation of the latter into outcome statements is less evident.

Music educators have long recognised the contribution that music makes to the general education of learners. An Australian Commonwealth government funded project undertaken by the National Affiliation of Arts Educators (NAAE) in 1996, to evaluate how generic life skills (as identified in the Mayer report 1992), were being used in the arts, concluded that opportunities for students to develop such skills, were readily available in each of the arts areas (NAAE 1996, pp.72-76). Those specifically commented on were: interpersonal skills, teamwork, communication, research methods and organisational skills. In particular, learning in and through music was shown to present varied and complex means for the acquisition of relevant life skills such as time management, decision making, goal setting, personal planning, critical thinking, cultural awareness, self-directed learning, interpersonal skills and self confidence. By its very nature therefore, music practice incorporates both generic skills and creative processes.

More recently, the significance of music education in advancing 'additional benefits' to the overall academic and educational development of children was debated in Australia's parliament (Hansard 10 Feb, 2003). Again, studies were quoted (including some emanating from the much publicised research undertaken in the United States - Fiske, 1999; Arts Education Partnership, 2002), to demonstrate the ability of music to develop generic skills such as self-discipline, self-confidence, memory, social skills and sensitivity to one's environment as well as contribution to overall academic success and personal development and national security - no doubt highlighted because of recent worldwide events. The studies, along with a recent strong resurgence of interest in music education advocacy (for example through *The National Association for Music Education* MENC, USA; the Australian Society for Music Education and the Music Council of Australia), present powerful arguments for student participation in arts-music learning and the positive relationship between learning in music and improved student achievement in other learning domains. (Barrett 2003, pp. 26-30)

Method and survey population

The Year three students chosen for this study were selected from two local primary schools. The schools, both located in middle socio-economic areas in Melbourne Australia, were chosen on the basis that both had 'formal' music programs in place taught by a music specialist.

The investigator had established a relationship with both schools prior to conducting the enquiry reported here. A number of invited visits had been made between February and April to talk with the specialist and classroom teachers and provide requested commentary about the school music programs.

School A is a non-government school with a total population of 182 students almost evenly split between students from Anglo/Celtic and Chinese (Hong Kong, China, Malaysia and Singapore) backgrounds. There are 21 children in the Year three class, approximately two-thirds being male. A male music specialist teacher conducts music with the class for a single 45-minute period each week. All lessons are conducted in a separate special purpose music room that has ample space for movement, and which houses a diverse array of percussion instruments, as well as a sound system and two computers.

School B is a government school with a total population of 424 students, predominantly from Anglo and Celtic Australian backgrounds. There is a total of 49 children in the two Year three classes, with female students making up approximately two-thirds of the total student number. A female specialist music teacher conducts music with each class for approximately 40 minutes each week. A roster is developed each term to determine whether lessons will be conducted in the school hall or the classroom. The latter does impact on the nature of the music lessons, as when the hall is available, the program invariably includes more movement work.

Separate discussions were held with the three classes in the first week of school term 2 (April - June, 2003). Students were informed of the nature of the enquiry and asked to keep personal notes about their term three music program, specifically about what they perceived they were learning in their music classes. Students were encouraged by the classroom teacher to write in their notebooks for approximately 10 minutes, immediately after each music lesson. All notebooks were collected in the final week of term three.

A brief sketch of the focus and expected learning outcomes for the Year three, term two music programs is provided in Table 1. The actual teaching time devoted to the programs equated to seven weeks for School A and eight for School B.

What the students said

Three key features emerged from the enquiry, namely students did describe their learning in musical ways; these descriptions invariably included reference to *musical learning* in terms of activities that had been engaged in each week (i.e. playing instruments, singing songs, moving to music, reading notes), rather than in terms of the musical concepts that had been covered (i.e. beat, rhythmic pattern, pitch); and written reflections consistently integrated musical and non-musical learning.

Elements of *non-musical learning* were loosely categorised into four areas namely, *team work* (which included aspects of effective interaction with others, cooperation, work in pairs and groups, sensitivity to and awareness of others); *problem-solving* (which included critical thinking, interpretation of information and making judgements); *communication* (which included sharing ideas, negotiation skills, presenting/performing work and aspects of self-confidence); and *planning* (which included personal organization, goal setting and time management).

At School A, where the program focus was on the acquisition and application of formal musical symbols principally through movement, reading/interpreting musical symbols and the playing of percussion instruments, student comments centred most on aspects of teamwork and problem-solving. At School B, where the program focus was geared toward preparing for a definite end product, that is performing a song for an audience, student comments revolved around communication and planning. Indicative sample student comments are provided in Table 2.

Commentary

It is obvious that the both of the music programs that were the focus of this enquiry, provided students with multiple learning occasions of both a musical and non-musical nature.

Sample comments shown in Table 2 (i – iii) about teamwork for example, reveal students were engaged in skills of negotiation, compromise, collaboration, conflict resolution, cooperative learning, peer support and interpersonal relations. It is obvious that music was the 'driver' in the learning context described, but success in arriving at the intended learning outcome, namely accomplished performance, was dependent on the non-musical attribute of teamwork. Similarly, with other student comments, they all placed music at the core of their observations about what was learnt, but invariably connected musical with non-musical learning. Student comments reveal evidence of being involved in amongst other things: making judgements, interpreting information, experimenting with and expressing ideas in a

variety of ways, self-management and preparation. There is lack of evidence that lesson learning outcomes, as stipulated by the teachers, such as: students will be able to read, recognise and write rhythmic patterns; or identify the musical characteristics of a song were achieved, if student personal writings about their musical learning is used as the principal gauge.

Whether intentional or not, it would appear that non-musical learnings were embedded in the music activities and tasks planned for and engaged in by the students. The extent to which the participating teachers are aware of the centrality of the contribution their music education program made to the development of such broad generic skills is the subject of another paper. However, regardless of whether the teachers set out to teach these skills deliberately or not, an essential message being delivered by the student voice is the capacity for music to naturally enable students to develop skills relevant to both their general education and life.

Conclusions

This study provided a valuable opportunity to determine first hand the contribution music education makes to the acquisition and development of recognised, relevant generic life attributes. The young student voices plainly advocate both the utilitarian and aesthetic benefits gained from being involved in a music education program.

In the current broader education climate, which finds music educators still having to argue for greater resources and focus for their subject area within the curriculum, this sort of direct verification assumes real significance. Governments and the community at large, influenced and informed by competency and outcomes based approaches to curriculum development; tend to respond most favourably to evidence based arguments that highlight the utilitarian outcomes associated with music learning. The growing body of neurological and sociologically based research, that demonstrates the correlation between an education in the arts/music with success not only in school, but in life generally, therefore, can only be strengthened by complementary immediate evidence from key participants such as learners and teachers.

Music educators are also becoming increasingly aware of the political reality, and as a result are increasingly articulating and advocating the substantive contribution that music education can make to the development of unique aesthetic and intellectual abilities as well as the acquisition of relevant life skills.

While the debate persists about how and why music education impacts positively on so many facets of the learning process as well as student behaviour, those of us involved in music education will continue to provide students with opportunities that extend both their

aesthetic awareness and sensitivity, in contexts that are relevant and meaningful and simultaneously enhance the development of life-long learning skills.

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Nita is frequently invited to undertake consultancies, deliver presentations and/or lead workshops with early childhood, primary, secondary educators as well as community groups.

She is on the Editorial Board for the Australian Journal of Music Education; is a member of the International and Australian Society for Music Education; a past secretary of the Australian Association of Research in Music Education; invited academic advisor to Singapore Early Childhood Learning Centre Council; and recently served as Deputy Chair of the Wollongong Conservatorium of Music Board, and on the NSW Board of Studies Syllabus Advisory Committee Years 7-12.

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Table 1: Year three, Term two Music Programs

Program School A

Focus

The use of formal musical symbols, especially those related to pitch and duration.

Learning Outcomes

Students will be able to:

- Keep the beat by moving and clapping to recorded music
- Keep the beat on non-tuned percussion
- Read and perform simple melodies on tuned percussion instruments
- Create accompaniments to known songs and recorded music using percussion instruments
- Read, recognise and write 2/4, 3/4 and 4/4 patterns using taa, ti ti, taa aa and saa.

Program School B

Focus

The singing of rounds to culminate in a performance at end of term assembly.

Learning Outcomes

Students will be able to:

- Describe the ideas and meaning contained within (two chosen) songs
- Identify and describe the musical characteristics of the songs (eg beat, tempo, melody)
- Create movement patterns to accompany the song chosen for performance
- Perform the song as a round with accompanying movements

Table 2: Student sample comments about their learning

(F = female responses; M = male. Spelling and punctuation has been corrected)

Musical learning *Singing *Playing *Creating *Non-musical learning* *Teamwork	i) I liked it today because Mr X let us make music on the xylophones to go with the song and my group got chosen to play. Obviously he boys weren't as good as the girls because they were silly and annoying. (F) ii) I didn't want to do it [play the percussion instruments] that way but no one liked my way so by the end I did it like everyone else. (M) iii) It can be annoying doing music together, but it's a great feeling when the sounds are flowing through the air really nice. (F) iv) You can dance much better if you have music with it. M)
Musical learning *Movement *Playing *Listening *Reading *Non-musical learning* *Problem –solving	v) We spent a lot of time working out what instruments sounded best for our part. I loved the bells and triangles best. (F) vi) I don't know if taa is the same as a quarter [note] or if you are meant to count saa. (M) vii) I think the music today could help me fall asleep. I actually have trouble sleeping if I don't have music. (F)
Musical learning *Singing *Non-musical learning* *Communication	viii) We had to work with our group and learn the song. We had to listen to everyone's ideas about what we should do. I had to tell some boys what to do because they just don't listen. (F) ix) I think singing can make you happy or sad or in between. (M)) x) I am not very good at most things. I think I am a talent at

		music. (F)
	xi)	It was so good to have a go at [an] instrument and it made me have more confidence.
Musical learning *Singing *Movement *Non-musical learning* *Planning	xii)	Today we did proper rehearsing and we all had to remember when to dance and sing. (M)

Modern Saxophone Performance: Classical, Jazz and Crossover Style

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With the dawn of the 21st century, the modern Saxophonist often faces the challenge of focussing solely on one particular musical style upon which their whole musical experience is based. This paper attempts to delve into the physical, emotional and mental demands of three musical 'avenues' namely: Classical, Jazz and a hybrid of these two styles – crossover music. The paper will discuss the varying education methods each style demands, as well as repertoire, Saxophone "set-ups" and other such paraphernalia pertinent to the modern player. Primarily this paper will address these three avenues with research derived from current Saxophone performers and teachers, and should be regarded as an educational tool for the modern player.

Saxophonists at any level of his/her development are often faced with the difficult dilemma of choosing whether to be a classical or jazz specialist, however, many modern saxophonists are developing an integrated approach to playing the instrument. This paper will address these different approaches at a student/semi-professional level, where both styles are afforded evaluation in the following fields: technique including reeds, mouthpieces, tone production; repertoire for each style; job outcomes as a professional player; suggested approaches for playing both styles, crossover style and it's application in modern Saxophone teaching and performance; and finally a listing of CD internet site as well as saxophone periodicals, in which music in compact disc format is evaluated and noted to further enhance Saxophone education. This paper does not attempt to sway the saxophonist's personal preference, however it will present ideas on how a semi-professional can either choose to go down one path of classical or jazz music, or provide a launching pad for the modern approach of 'switching' between each style to develop as a musician with a broad musical experience. As mentioned earlier, the research is based on textbook research as well as interviews with some of the leading Saxophone pedagogues of Australia. To date interviews have been conducted with: Barry Bobart, Tony Hobbs and Brad Millard from Brisbane; Robert Vincs, Julien Wilson and Tony Hicks from Melbourne; as well as Mark Walton from Sydney. This study aims to determine the similarities and differences in current Saxophone teachings, performance avenues and attitudes to formal study and endeavours to do this through a cross section of the Australian Saxophone community.

Technique

The continuos debate of saxophone technique has raged for as long as the saxophone has existed, and constant improvements are made by companies each year to achieve the perfect set-up for both classical and jazz players. Although it is often said that the saxophone "is easy to play badly" (Teal 1963, 9), at this level one should be refining one's set-up including mouthpieces, reeds and tone production. From an educators perspective technique deals with the physical set-up as well as the emotional

demands of style. Physical demands of all styles of Saxophone can take a lifetime of refinement as any teacher will tell you, however for the purpose of this paper I will address common student/semi-professional set-ups as recommended by the Australian Saxophone education community.

Mouthpieces

For both styles mouthpiece selection is very important, as educator Larry Teal comments, "the mouthpiece is one of the most important elements of building the embouchure" (Teal 1963, 15). The mouthpiece also reflects tone quality and for this reason it can often be difficult to choose one owing to the differences that exist between mouthpieces of the same make and model. While most saxophonists interviewed maintained that mouthpieces were a somewhat personal choice and what might work for one person might not work for another, general guidelines were established. Most Classical players agreed that they preferred a hard ebonite mouthpiece to give a darker, richer tone. Some popular classically oriented mouthpieces include the Selmer C ☆ mouthpiece (Bobart, Hicks, Walton 2003) or Vandoren A27 (for alto playing) (Bobart, Hobbs 2003), and will often match a hard resistant reed to accentuate this dark tone. On the other hand, some popular jazz mouthpieces include Meyer 5 Medium facing, Medium chamber (Hobbs, Vincs, Millard 2003) as well as metal Otto Link mouthpieces (#7 New York). These mouthpieces allow for the general complexities of jazz sonorities to be realised with ease.

Reeds

Reeds are a more universal agreed upon subject, and by the stage of semi-professional playing one should aim to have a good supply of reeds ready to go at all times, and should investigate which reed gives them in general the most flexibility, range and tone colour. As many saxophonists understand, there are two main cuts of reed – the French cut, and American cut reed. There are of course as many brands of reed as there are mouthpieces, nonetheless the main manufacturers of reeds include: Bari, Olivieri, Prestini, Van Doren, Alexander Superial (all French Cut style), as well as LaVoz, Rico, Rico Royal, Rico Jazz, Rico Plasticover (all American Cut style). (Matzke 1985, 580). Of course one is encouraged to be versatile with their reed selection, and owing to the fact that many of today's reeds are manufactured in mass proportions, the quality and consistency may sometimes be dubious. Most professionals however, choose a brand they feel comfortable with, one that 'speaks' clearly and consistently, and often will stay with that brand throughout their careers. Many professionals particularly use the various Van Doren brand reeds. Van Doren reeds come in Classique – a good classical/general reed that are consistent within the size and V16 – touted as *the* jazz reed, a popular choice for contemporary players.

Tone Production

As any Saxophone teacher will confirm the area tone production is generally considered the most definitive part of saxophone playing. This development of one's

own tonal concept is what often sets a consummate professional apart from the dabbling artist. From an education perspective, Saxophone pedagogues advise that one's tone is the product of the elements formerly mentioned in this section, that being mouthpieces reeds in conjunction with the saxophone used, internal mouth shape and throat tension as well as the elusive 'something' that sets each saxophone player apart. From both the Classical and Jazz perspective, tone production for saxophonists is fundamental. As Tony Hobbs states:

> To get a rich, full sound that is centred is what all saxophonists should aim for... there are lots of good players and teachers out there who do not focus on tone production ... long tones for both Jazz and Classical styles is important. You must think in a Jazz way to get that Jazz sound, and think in a Classical way for a Classical sound – something very hard to teach anyone. (Hobbs 2003)

For all saxophone playing, a consistent timbre, focussed sound with flexibility in all registers is what players strive for. For both styles, if the set-up is right, together with the psychological application of the nuances of each style - one cannot go wrong. Tone production takes years of refinement and work, and exercises (including long tones, studies and experience) in developing one's own voice are vital.

Repertoire

There are countless sources of repertoire for the saxophonist in the classical and jazz genre, and while this paper aims to include some main pieces and texts, it is by no means complete. The following should act as a springboard for young musicians to go and discover for themselves their own musical path.

Classical

For solo saxophone works in the semi-professional area, and for the budding professional there are many available and good resources. Texts including Westphal's *Guide to Teaching Woodwinds* (1990) provides an interesting 'Bibliography of Study Materials (Westphal 1990, 160-163). The source includes *Standard Study Repertoire, Standard Methods, Additional Studies, Special Studies in the Jazz Idiom*, as well as *Graded Solos to Grade 5-6 level* in both Alto and Tenor Saxophone. Jean-Marie Londeix's *Méthode Pour Etudier Le Saxophone* (Londeix 1997), is another good classical source that again covers rudimentary *practice schedules, Techniques, Articulations, Etudes* covering progressive levels including jazz style and contemporary techniques, as well as a troubleshooting guide for many standard saxophone works where he attempts to isolate common problems in performance practice, and provide handy solutions for performance problems. This definitive text also features a choice of repertory from *Contest and Festival Solo Pieces* (Ibid., 68-73), *Recommended Programs of Study* (Ibid., 73-74), to a recommended program of study for scales and arpeggios in five levels. As far as technique development resources, H. Klosé's *Méthode Complete pour tous les Saxophones* (Klosé 1950) is an invaluable source for the semi-professional saxophonist. Complete with advice on

topics including the following: *Breathing and Musical Phrasing, Exercises on Perfect Chords, All Tones Scales and Fifteen Descriptives* [sic] *Studies*. Klosé's saxophone method suits all saxophone players, and his often tedious exercises ensure the players' dexterity across the whole instrument. As far as performance repertoire, classical players wanting to one day perform with an orchestra, Chicago Symphony Orchestra saxophonist and Grammy Award winner Robert Black recommends, "to participate in quartet playing, focusing both your ears and eyes so that you blend together as an ensemble" (Banaszak 1995, 12). A consummate performer he strongly advocates as much group playing as possible claiming that "there is still a large number of concert saxophonists that don't have any real experience playing with an orchestra" (Ibid., 12). For performance repertoire of a soloist nature, the AMEB syllabus although often considered "outdated" (Bobart, Walton 2003), is a good place to start owing to its progressive grading system from level Preliminary to Licentiate. As Mark Walton of the Sydney Conservatorium claims, "The AMEB syllabus is a good source for teachers of any instrument. I find that although it should be more regularly updated, it contains a good spread of material for Saxophone students to pursue". (Walton, 2003)

Jazz

Owing to the aural-based nature of jazz music, it can often be hard for the aspiring musician to learn jazz techniques. There has been much debate on how to teach jazz, and this difficulty is often realised when a student is trying to learn music in a 'classical' way, that is, in a textbook rote learning fashion. As Presidential Research Professor at the Northern Illinois University Steve Duke explains:

> Though their experience and artistic aspirations are often in jazz music, teachers and their students feel pressured to learn performance within a pedagogical framework that evolved from classical music (Duke, accessed 04/05/03)

This problem has led to a higher instance of performance-based learning, rather than textbook rote learning (as is more prevalent in classical playing), and even though there are books including the tri-level Lennie Niehaus' *Jazz Conception for Saxophone* that features jazz exercises, tunes and etudes most teachers maintain that "to learn this music, you have to listen and copy" (Hobbs 2003). Some other jazz books include *Jimmy Dorsey Saxophone Method* (Dorsey, Florida), which approaches jazz conceptions in a uniform and progressive manner, with Jimmy Dorsey who is credited as having "expert musicianship [that] has become the working model from which modern instructors pattern their student's skills." (Ibid., 2). Other invaluable texts include *Improvising Jazz* and *The Jazz Idiom,* both penned by Jerry Coker. These two books are invaluable tools for saxophone players at any level and as saxophonist Eric Allison of Billy Marcus Quintet fame states:

> "Books such as these can reveal "secrets" to the young improviser, knowledge that took older players years to learn by arduous trial and error. Applying these ideas takes time, but knowing what ideas to apply saves a great deal of time. (Allison 1978, 529)

Another wonderful resource for saxophonists and jazz musicians alike is the Jamey Abersold Play-Along Series. Developed over the past twenty years, Abersold has developed a system of teaching jazz standards by providing a backing CD compendium for musicians to play along to, while they internalise the chord and form structures. A brilliant resource for any level of player owing to the fact that it can be difficult to start bands as a up-and-coming musician, however these CDs provide a way to get 'real life' playing experience in the comfort of your own home. An new Australian CD play-along series was also recently released by Jazzworks a local company in Brisbane's Spring Hill. A CD featuring Vince Genova (piano), Pat Marchisella and brother Joe on bass and drums respectively, this Australian play-along series is a favourite teaching tool of Julien Wilson for it's "standards and II-V-I progressions" (Wilson, 2003). Another source most jazz musicians use and benefit from are time-tested three volume series: *The New Real Book* (Sher 1988). *The New Real Book*, and other derivatives including *The World's Greatest Fake Book, The New Fake Book*, and *The Latin Fake Book,* list hundreds of jazz songs, from classics (popular and most played jazz titles that were transcribed from original jazz recordings), Latin and Brazilian Classics (as written or recorded), Choice Standards (more classic jazz songs in the generally 'accepted' tonalities and chord structures), and Pop-Fusion classics (as recorded). These books, written in C and Vocal Version as well as Bb and Eb versions, provide an invaluable resource for musicians wanting to go and gig. Complete with general rules for using the book, which includes explanations of abbreviations used, terms, chords (and their realisations) it also includes the forms (the sequential sections of the piece), and from what source the song originated. For some songs it also includes several arrangement parts (for example Mitchell Foreman's *Monkey's Uncle* Real Book One, pages 213-217). As mentioned previously, the text is prescribed for a range of instruments, and as Ron Carter deemed the book was "wonderful for beginning players to learn the original changes and melodies, and just as great for professionals who have been playing these tunes by ear" (Sher 1998, vol.1 inside cover). Of course participation in jazz ensembles, with the diverse and interesting repertoire for jazz band is a fruitful experience to absorb one's role within the ensemble, as well as experiencing the different textures and harmonies that different instruments and like-minded musicians share.

Job Outcomes

The daunting question shared by many saxophone players for many years has been, "what are the job outcomes for a saxophonist?" Many professional saxophone players have faced this question in their careers also, however this paper will attempt to outline the trends as well as dispel the myths of 'the poor musician'. For classical musicians, the opportunities to become a part of the orchestra are fairly rare. In Brisbane, resident saxophonist Barry Bobart takes approximately ten calls (performances) a year, and feels that with the lack of Arts funding in Australia, this somewhat mediocre inclusion will not be improving in the near future. However, he feels that for a classical saxophonist, one should aim to strike a balance between teaching and performing, and this is affirmed by all Saxophone pedagogues interviewed. Bobart claims that most of his students teach and perform, and in his own

words: "I choose when I perform and teach, so I don't have to take inferior gigs" (Bobart 2003). As Tony Hicks of the Melbourne Victorian College of the Arts continues:

> One of the differences between now and forty years ago, was that there was so much work around for players that basically you could leave school early and go and play in a band and learn on the job. These days there are so many people that want to play and so few jobs that you don't start getting jobs and earning lots of money until you reach a high level, and the only way to reach that level is to do a course at university – so the whole set-up has changed. Teach, I've learnt so much from teaching. (Hicks 2003)

Of course, one realises that the ability to play all saxophones also provides a distinct advantage. As concert saxophonist Robert Black claims, "Every saxophonist should be functioning strongly on all the members of the saxophone family. You could get a call to play a baritone sax part in Gershwin's *American In Paris*" and further divulges that "we all should study each and accept all their personal difficulties". (Banaszak 1995, 13). Other avenues for classical saxophone players might also be inclusion in a saxophone quartet, chamber ensemble or a doubling woodwind player in a musical band pit.

A key feature of a modern saxophonist is to be able to double (play more than one saxophone and/or other woodwind instruments proficiently). This ability widens the spectrum of not only musicality but also performance and career opportunities. As Sydney concert Classical Saxophonist and clarinet specialist Mark Walton believes that from being a specialist on both instruments has meant his "musicality" brought from the clarinet to the Saxophone is "sometimes missing from people who just play the Saxophone. I think that they've (Classical players) grown up in a very narrow musical environment. They don't experience the great orchestral works and the great chamber works.. there's very little in the Saxophone repertoire". (Walton 2003) For Alto players, the normal doubles may include some or all of the following: Soprano Saxophone, Flute, Piccolo, Clarinet, Oboe and perhaps Cor Anglais. For Tenor players the normal doubles include: Soprano Saxophone, Flute, Alto Flute and usually Clarinet. Baritone Saxophone players are expected to double on Flute, Clarinet, Bass Clarinet and perhaps Bassoon. Of course, most Saxophonists do not play all of these instruments, however a good understanding of most woodwinds is always seen as a distinct advantage.

For the jazz saxophonist, there are again many employment opportunities that one can also pursue to dispel the myth of the 'poor musician'. Jazz saxophonists (including all contemporary forms of music including rock) are sought after for bands, whether it's Jazz, Funk, Latin, Rock, Swing Big Band – there are many opportunities for contemporary sax players to make a decent living from performance alone. However, owing to the sometimes fickle nature of the music world, there are other employment opportunities for the contemporary saxophonist. Again, teaching jazz/contemporary

saxophone is a wonderful career option, as well as conducting of jazz bands in schools and universities. Participation in Swing Big Bands is not only rewarding, but it also provides entertainment in the corporate world. Jazz/Contemporary players are also afforded more opportunities to get into the recording studio, and either play as 'session players' (people who are paid to play on recordings for anything from television commercials to CDs), or as the leaders of their own groups. Many contemporary players also participate as much as possible in Jam sessions – whereby they learn to 'network' while putting their name in the scene of potentially successful artists. Jazz/Contemporary saxophonists can also be actively involved in the corporate-world function scene. Anything from intimate cocktail parties, conferences, balls and the ever popular cruise ship expeditions ensure long-term and well paid (often with very good conditions) work for bands and musicians.

Crossover style and Modern Saxophone Playing

An integrated approach to playing the Saxophone (namely the ability to play both Classical and Jazz style) is a relatively new concept, and has since been embraced by the progressive music world. Many modern pedagogues now regularly incorporate the ideas of the Classical Saxophone stream with the Jazz Saxophone style - such an incorporation of techniques pertinent to each style infiltrate into one's practice routine, and generally a balance between being both a Jazz and Classical Saxophonist can exist. As Julien Wilson believes "I don't think of playing the Saxophone in terms of style. I think that more and more style doesn't matter so much, there are bands that mix up so many different things.. and I like it when you can't definitively say what style the band is playing". (Wilson, 2003). On the other hand, sometimes a musician is drawn to one or the other style immediately, and they should know that is valid also. The most important thing to remember however is to make your decision an informed choice. As the great classical performer and teacher Eugene Rousseau commented,

> Some of my students tell me they don't like jazz. My reply is, "I don't care whether you like jazz or not; I think you should know something about it, and, if possible, play in jazz band at least for a semester, and to some of the concerts"... being versatile is good because of the economic question; later on, you can always specialize. (Kelton 1983, 570)

This progressive teacher, and mentor for countless classical saxophonists worldwide, Rousseau names many influences, and interestingly mentions Jimmy Dorsey, a jazz saxophonist as playing a crucial role in his development (Ibid., 556). However, as he states above, saxophonists often feel a need to specialise, and to do this early in their careers. More modern approaches and answers to this 'problem' of should one specialise or embrace both styles were addressed recently by Professor Steve Duke. Heralding the Feldenkrais Method of Music Performance, Duke found that in his quest to "search for the common denominator in teaming apparently distinct styles of (Western) music" (Duke, accessed 04/05/03) the application of the Feldenkrais Method was the modern-day answer to specialisation concerns. The Feldenkrais Method was created by Israeli physicist, mechanical and electrical

engineer Moshe Feldenkrais (1904-1994). The Feldenkrais Method has two modes of application, Awareness Through Movement and Functional Integration. This method of learning embraces both the psychological (intuition and thought) and physiological (sensation and movement) elements of performance. This method commonly used in America in many various applications in daily life, Australia is now following with clinics opening all over the country. In the musical application, the concern with this method is not with the technical demands of style, but how the student related to what their teacher taught them, verbally and non-verbally. The method abandons habit-based learning and practice, and embraces the notion that the person creates music, and is therefore an extension of them, thus exchanging the linear right wrong approach for the non-linear spontaneous interplay thus encouraging the development of the saxophonist as a musician first and foremost (Ibid.). This organic 'new habits of learning music' therefore pushes the boundaries of traditional saxophone teaching, embraces a new limitless way of teaching and playing, and provides the saxophonist at this level with a new way of thinking about the playing and teaching process. In Australia all saxophonists interviewed maintained that there is a real need to be able to play all styles of music to survive. As Brad Millard states that "As Saxophone players, there is the need to diversify in terms of styles that they play and also in terms of the instruments they play. I think a Saxophone player should really have experience playing Jazz/improvising and other contemporary styles as well as doubling on flute and clarinet. That's one of the things I try to get my students to do. I think that apart from anything else the more you can do well the better all-rounder musician you are."

Listening

The world of music has afforded the up-and-coming saxophonist a vast array of recorded works over the past one hundred years or so, and these recordings should be studied as much as the music these people perform. As Melbourne Saxophonist and head Saxophone lecturer at the Victorian College of the Arts Robert Vincs states:

> Listen .. just listen to everything. But particularly things (students) find challenging, things they might not actually like … anything which takes their ear away from what they know or what they think they know … try to move away from a more normative idea of the Saxophone (Vincs, 2003)

Of course with the dawn of the internet age, people can access recordings from all parts of the world - re-issues, rare releases, out of print recordings, all at one's finger tips, and with sites including e-Bay, an auction site that caters for all musician's needs, the world of music recordings has become so much more diverse and rich. Another wonderful way of sourcing recordings is via the search engines on music sites. Amazon.com, HMV.com, Borders.com and other sites like these provide in-depth search engines within their sites that people can thoroughly explore to obtain interesting recordings. In a similar way, there are many periodicals that delve into the world of classical, jazz and saxophone issues. These provide current information for new recordings in these realms, while also providing a glimpse into the world of the

musician via their reviews and interviews with their creators. This handbook aims to provide a brief summary of some of the leading authoritative periodicals. These include:

Classical

Saxophone Journal Edited by David J. Gibson and published bi-monthly, this Dorn publication comprises of several key parts. Firstly, David Gibson writes an *Editorial Forward*, often introducing what the key features will be in the issue, and adds his own personal notes on these. Following this forward are the *Feature Articles* and these range from topics incorporating psychological approaches to saxophone playing, to repairs and maintenance of the saxophone. *New Sax Publications* and *Repairing Your Saxophone* follow suit, with tips on basic maintenance. The last two components include *Recommended CDs* and *Classifieds*. These sections comprise of the latest and greatest classical to jazz recordings as well as their evaluation in the world of recorded music, while Classifieds gives musicians from around the globe (although most advertisements are for and by American citizens) an opportunity to buy and sell saxophones, their paraphernalia and other latest and greatest gimmicks to the world. An international Classical Saxophone resource completely dedicated to the art and promotion of the Saxophone.

The Australian Saxophone and Clarinet Magazine A Publication produced by the Queensland Clarinet and Saxophone Society Inc. in conjunction with other state societies, this quarterly publication is dedicated to Saxophone and Clarinet performance from an Australian perspective. Produced quarterly, the magazine features elements including *Book Reviews*, *Feature Articles, Classifieds* - for the sale of paraphernalia, *Events Listings* - for national festivals and performances, *CD Reviews* – where local talent as well as international talent is reviewed and showcased. This magazine provides teachers and students alike with a local resource for Saxophonists and doublers (particularly Clarinettists) and with links to state associations, the magazine is an established part of the Australian Saxophone community.

Jazz

Coda *The Journal of Jazz and Improvised Music* Edited by Stuart Broomer, this bi-monthly publication hails from Canada. The from the first issue in 1958, the periodical appears January, March, May, July, September and November and provides readers with an interesting and insightful resource into the world of contemporary music. The periodical comprises of the following sections: *Features* – the main articles that include interviews with leading jazz musicians; *Feature Reviews and CD Reviews* – CDs from all types of jazz music are reviewed here, and provides a saxophone with a broad source to learn about jazz music; *Reissues and Archival CDs* – an interesting component that explores the world of the reissued music of decades ago, often digitally remastered and sometimes re-mixed this section is worth keeping an eye on to see what is currently been revamped; and finally the component *Events* deals with Canadian/American jazz festivals and competitions. This magazine provides a

Canadian slant on the Jazz Saxophone world, and one of the oldest Jazz magazines in the world.

Jazz Times *America's Jazz Magazine* Published ten times annually by Lee Mergner, and edited by Christopher Porter, this American publication is an essential source for jazz lovers. Elements including: *Features, Letters, JT Notes* (the editor Christopher Porter writes a feature article for each edition), ___*@home*- a relaxed interview with a jazz notable, *Gigbag*- a section that contains the latest gadgets and gimmicks for the technology-conscious, *CD reviews and CD review columns* – CDs are categorised and then reviewed (e.g. the section Saxophonics reviews saxophone-led CDs, and Vox is concerned with vocalist-led recordings), *Festival Guides* (US mainly), *Website Directory* – USA musician advertisements for gigs/goods, *Jazz Directory* – everything from recording labels to instruments and schools, *Final Chorus* – written by a prominent jazz musician concerning some aspect of jazz and contemporary music. Jazz times is another significant resource and its definitive CD guide creates a wonderful starting point, as well as a indispensable guide at any level of Jazz musicianship and reports the cutting edge news and views of American jazz.

Downbeat *Jazz Blues & Beyond* This monthly Maher publication edited by Jason Koransky often is considered to be the ultimate jazz resource. With many sections and in-depth articles, it makes for an interesting resource and fascinating read. Including sections *First Take*- the editor's column, *Chords and Discords* – letters to the editor, *The Beat* – news and views from around the music world, *Gimme 5* – interviewer poses the following question to the featured jazz artist: What are your five favourite records, albums you'd need if stranded on the proverbial desert island?, *Vinyl Freak* – review of a vinyl recording, *Backstage with ...* - a short interview with up-and-coming musician on the scene, *The Archives* – this is where old interviews and re-hashed (provides snippets of jazz legend history), *The Question is ...* - Asks one question of a few jazz musicians, *Living Jazz* – commentary column by jazz artist on the 'real life' of jazz/contemporary musician, *Caught* – review of live performance, *Players* – interviews with players/groups, *Reviews* – festival programs, jazz CDs, Blues, Beyond and Reissues, *Toolshed* – gadgets from reeds to guitars, *Jazz on Campus* – particularly interesting and useful for the student/semi-professional, this section looks at what is happening in colleges around America, *Woodshed* – masterclass with various musicians (e.g. tips on doubling for saxophone players), *Transcription* - analysis of solos/compositions, *the Blindfold Test* – a listening test with a featured artist that has to name artist on the recording, and discuss and identify music and/or musicians on the recordings while rating the recording out of five stars, and finally *Music Shop* – advertisements for anything from albums and videos to magazines. Downbeat has been a mainstay of the jazz community for many decades, and provides material that addresses current trends, but also the history of jazz – which is important for the aspiring saxophonist.

Conclusion

In conclusion, this paper touches on some of the main issues that any teacher/student/ aspiring semi-professional has to deal with in his/her early career. The paper provides a sample of the many resources available to young musicians, and

endeavours to fill the missing link in classical and jazz saxophone education between the elementary rudiments of playing, to the professional know-how of highly developed set-ups, technique, repertoire and recording sources. The topics covered in the paper included the technical aspects of the saxophone including discussions looking at mouthpieces, reeds and tone production. Various repertoire sources for each style were then discussed, providing the player and teacher with different avenues to pursue relevant material for this level. Of course, careers and employment issues were tackled, providing a real life look at what to expect as a professional saxophonist in the classical and/or jazz world, and the area of doubling which as many saxophonists agree increases your musicality and job opportunities. The important issue of the need for the modern Saxophone player and teacher to encourage the crossover methods of both classical and jazz was addressed, and presented the overall scope of the Feldenkrais Method, as a modern technique employed in the teaching of diverse music traditions. Finally, a concise overview of classical and jazz music journals was presented, containing sources to glean information about the latest and greatest music CDs for educators and students alike. This paper is a guide for saxophonists and Saxophone teachers that perhaps are looking for sources to help their musical development and that of their students, serving to act as a springboard from which they may do this. It endeavours to supplement the student's musical development and taste, and aid teachers from Australia to actively engage in modern teaching techniques while reaffirming the need for more reference resource material for this crucial musical development stage.

About The Author

Rebecca Tyson, a student at the Queensland Conservatorium of Music is currently completing her fourth year honours for a Bachelor of Music majoring in Musicology. After completing her Bachelor degree in Jazz Saxophone Performance, Rebecca has gone on to pursue a more academic path through honours and hopes to go on to attain her Doctor of Philosophy in Music. A consummate Jazz performer, Rebecca's academic interests follow in this somewhat understudied area of musicology, and she hopes to contribute to this are throughout her career.

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The Contemporary Music Student: A pilot study of "The Virtual Conservatorium" initiative

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This paper reports on the early findings of a pilot study for PhD research conducted at the Central Queensland Conservatorium of Music. From 2003 the Conservatorium is offering a Bachelor of Music/Performing Arts as part of a new initiative - "The Virtual Conservatorium".

Educational models that operate in non-present contexts have become progressively more common in recent times. The transmission of primarily content-based subjects is viable in an e-learning environment, and is used extensively in distance education. A potentially more complex application of the technology is where it is used for instruction that has traditionally required a high level of interactivity, timely feedback and formative activities.

In practical music studies a "meaningful engagement" between student and teacher seems reliant and linked to face-to-face instruction. This is particularly clear in instrumental study, although the fact that many prominent musicians consider themselves largely "self-taught" shows that learning can occur outside this framework.

Through a series of interviews with staff and students the study seeks to examine music studies in "virtual" mode and the implications for curriculum, teaching and learning.

In this paper I will provide a summary of the rationales behind the development of the *Virtual Conservatorium*. I will articulate the processes used for gathering and analysing data, and seek to identify key issues for consideration in the ongoing advancement of the model. My approach to this pilot study is underpinned by the view that "evaluation is best looked at as a form of educational intelligence for the guidance of curriculum construction and pedagogy" (Bruner, 1966).

The "Virtual Conservatorium"

In 2003 the first Bachelor of Music Performing Arts (BMPA) students were enrolled in *virtual* mode at the Central Queensland Conservatorium of Music (CQCM). The *Virtual Conservatorium* is very much a new model for music education in this country, and as such is largely untested, particularly in terms of its efficacy in achieving the outcomes normally expected of a traditional Bachelor of Music programme. Much has been written by the programme's designers, Ian Bofinger and Greg Whateley, concerning the underlying rationale for development and implementation. It is evident that financial considerations and the need to implement sustainable operational models for the institution were driving factors:

> In establishing this project it was clear from the outset that it was essential to generate additional funding in order to facilitate survival in the short term and growth in the

> longer term. Current higher education thinking within the Central Queensland University context is that elements within the university need to generate 10% of their total income from sources other than HEFA funding (Bofinger & Whateley, 2003, 18).

That is not to suggest that these were the only reasons in pursuing the initiative. Bofinger and Whateley articulate benefits for students as follows:

> Utilising a mix of electronic delivery, intensive mode delivery and software based learning activities CQCM is able to accommodate students from multiple locations with multiple learning needs and demands. With the incorporation of 'industry mentors' from 'all over' - students are able to access industry standards and practices at a most sophisticated level (2003, 35).

Acting on this understanding, it is apparent that in a sense there was little option but to make considerable changes to operational models:

> By the end of 1999 the Conservatorium had accumulated a significant deficit with little hope of recovery given the annual gross income. In real terms, recovery was impossible – or seemingly so. What was certainly unacceptable to the larger University was to maintain the existing mode of operation as it was not financially viable. The conservatorium, in simple terms, spent considerably more than it earned. The task therefore called for a *radical* rethink of direction and operation. Simply 'pulling in the belt' was not a realistic option. A significant change in operational mode would be required if the conservatorium was to continue in a sustainable way (2003, 15).

Student learning in the *virtual* music degree programme is facilitated using a range of delivery options. These include on-line textual resources, specialised print materials, audio and video compact discs, and commercial software packages that employ customised navigation paths. The traditional *Chief Practical Study* lesson is retained, with students receiving regular face-to-face lessons by specialist teachers resident in the student's location. Elective subjects are offered in intensive mode by industry mentors, normally over a full weekend.

It is widely accepted that the delivery of one-on-one lessons to music students is a costly exercise for conservatoria. Interestingly, as many institutions reduce teaching time in this area, CQCM retains this component of traditional on-campus degrees in their *virtual* programmes. Keith Swanwick contends that (in music) "there is an imperative for face-to-face instruction, where people can see, hear and respond to one another" (1994, 167).

This reluctance on the part of CQCM to change that which has been perceived to be effective, even where by doing so may be financially advantageous, demonstrates a degree of responsibility to course design that bodes well for the long term success of the *Virtual Conservatorium*. As Bofinger and Whateley quite rightly assert:

> The challenge to university management centres around creating the best methods of achieving diversity and reaching new markets in an increasingly competitive climate, and at the same time distributing programmes maintaining quality (2003, 37).

Methodology

Irving Seidman (1998) describes interviewing as "a powerful way to gain insight into educational issues through understanding the experience of individuals whose lives constitute education". Given that the Bachelor of Music Performing Arts is in its first year of operation in *virtual* mode, it seems to me that the staff and students involved will be best placed to comment on the many elements of the course and its operation. "Teacher and student are indispensable members of the evaluation enterprise" (Bruner, 1966, 166). Robert Yin (2003) explains the need for exploratory studies of this kind to have a clear sense of purpose in the absence of stated propositions. It is my hope that through an ongoing process of interviews, observations and gathering analytical data I am able to identify key issues concerning e-Learning as it relates to undergraduate music studies, and to develop protocols for the design and implementation of e-Learning in music.

For the purposes of this pilot study a two-interview process has been adopted for selected teaching staff at the Central Queensland Conservatorium of Music. The first interview seeks to illuminate the respondent's journey as both a student and educator. The second interview probes more deeply the issue of technology in music education, and specifically, the e-Learning models in which respondents are currently involved. A multiple interview approach is supported by Mishler, who contends that:

> Interviewers who propose to explore their topic by arranging a one-shot meeting with an interviewee whom they have never met tread on thin contextual ice (Quoted in Seidman 1998, 11).

Egon Guba and Yvonna Lincoln lend support to the relevance of contextual elements in the design of interviews:

> Constructions come about through the interactions of the constructor with information, contexts, settings, situations, and other constructors (not all of whom may agree), using a process that is rooted in the previous experience, belief systems, values, fears, prejudices, hopes, disappointments, and achievements of the constructor (1989, 143).

Four staff members have been selected as respondents on the basis of their differing roles within the institution. Their combined portfolio at CQCM embraces senior management, resource development, course management, teaching and performing duties. Backgrounds range from primarily education based to performance in classical and popular styles. Interview questions were of an open-ended type, the aim being that responses would assist and inform the interviewer in refining directions for future research. Yin (2003) cites reasons of proximity, convenience and access as often being the main criteria for selection of the pilot case.

CQCM was selected for these reasons; I have been involved with the *Virtual Conservatorium* project since late 2002, and recognize that in selecting this case as a pilot study for future research allows the possibility for an extended relationship.

> The pilot site could then assume the role of a "laboratory" for the investigators, allowing them to observe different phenomena from many different angles or to try different approaches on a trial basis (Yin, 2003, 79).

Interview responses are summarised with attention to points in common, points of contention and key issues arising from discussions.

Student input at this stage is restricted to informal discussions and observations made possible through personal work with students based in Brisbane. A formal interview process involving some of these students is planned in the near future.

Interview Responses

This section will focus on data gathered from the second of the two interviews with staff: *e-Learning in Music: The Virtual Conservatorium.* The simplistic view argues that tertiary degrees in music seek to train musicians. I asked the question "*What is your definition for the term musician"* in the first interview, in the belief that the participant's responses may help contextualise their attitudes towards e-learning – what is possible and what is not. While it is beyond the scope of this paper to investigate the relationships between the personal beliefs of staff and the philosophies they bring to considerations of course design and delivery, I include participant responses in order to illustrate the diverse theoretical backgrounds of potential designers and teachers of online models.

> A tricky one – someone who uses music – but what I think a musician needs to *be* is a mix of IT, business and music ability. If I were designing a music degree for the future it would have ½ music, ¼ IT and ¼ business (Interview A 2003).
>
> Anybody who is working in the related industry of music. Not necessarily a practicing, performing musician (Interview B 2003).
>
> A practitioner of the aural art form; must be conversant to some degree in the language in order to communicate (Interview C 2003).
>
> A good practitioner but always a sense of understanding style – to me style is very important – this understanding is developed through an awareness of historical, social and musical elements (Interview D 2003).

Based on these statements, it is clear that amongst the Conservatorium staff there exists a diverse philosophical basis for music education. This will be magnified in the responses to the following questions from the second interview.

What is The Virtual Conservatorium*?*

Described by all as *multi-modal delivery*, there did not seem to be any agreement on the meaning of *virtual*. Definitions included "not physically located in one premises" (Interview B, 2003), delivery of material in *non human* form, the same as online or e-learning – "we use the term *virtual* in an effort to be interesting, but not everything is online" (Interview D, 2003). One respondent considered that the availability of content based materials online is simply another form of publishing, and that the mere existence of resources on the web does not constitute *going virtual*. For this person, the *virtual con* provides the chance to deliver some material in non-human form; to set into process an environment that can "move a lot of material and not waste human resources where they are not needed" (Interview C, 2003). I was provided with a set of papers concerning the *Virtual Conservatorium* titled *"Virtually Yours"* (Bofinger & Whateley, 2003); from these the following definitions are taken:

> Firstly, the word *virtual* does not preclude media other than the World Wide Web (www). In fact the word 'virtual' is synonymous with "practical, essential, implicit, substantial, effective, implied and pragmatic.
>
> [the true *virtual* mode] utilises a wide range of teaching procedures to disseminate subject information and communication with the student [off-campus] (2003, 48).

Why do you think this model has been developed and implemented?

Three of the four respondents cited profile and financial considerations as important reasons. There was general consensus that students are looking for flexible study options, both in terms of time and physical location. One participant suggested that the Mackay area was "saturated already, so we had to go to the students" (Interview B, 2003). Another alluded to pedagogical issues – "I'd feel it was successful if it allowed the production of more creative content" (Interview C, 2003). Swanwick alludes to this notion, stating that:

> If technology can be used to increase the possibility of reaching the required 10 percent of inspiration, leaving most of the 90 percent of perspiration to machinery, then that is certainly an advance (1994, 166).

One respondent pointed out that in another two years all the academic subjects for the BMPA will be online, and that even the Mackay-based students may be *virtual*. Uszler et al. concur with the trend towards online learning, stating that "the issue for the twenty-first century will not be whether to use technology and multimedia in music teaching, but how to use it effectively" (2000, 210). The requirement for effective use was well acknowledged by participants in interviews; it will be seen in the following responses that there are many factors that contribute to the success of the *virtual* model.

What do you see as the role or potential role of technology specifically in music education?

Communication through email technologies was identified by all respondents as a fundamental role of online technology; it was generally agreed that music lends itself particularly to the use of technology in areas of recording, composition and publishing. The notion of technology as a tool rather than a replacement for traditional instructional methods was raised - "technology doesn't replace musicians, you still need musical skills" (Interview D, 2003). The question that emerges is how best to use this tool; future research demands that potential applications are identified and that an evaluative process is initiated.

Can practical studies be delivered online?

Initially all responses were strongly negative – "I doubt whether there's much application for it" (Interview A, 2003), "You can't teach an instrument over the web" (Interview B, 2003), "I don't think it's possible" (Int. D, 2003), although further discussion revealed that perhaps certain components of the traditional face-to-face instrumental lesson may be delivered online – "technology assisted learning is good for getting through the rote learning things" (Interview C, 2003). One participant completely ruled out the notion of instrumental teaching online (it is interesting to note that this person's training focussed on the performance of Western Art Music), another cited equity issues and maturity of available technologies as important considerations. The fact that three of the four participants modified their negative position during conversation is indicative of a degree of uncertainty concerning this issue, but also of a willingness to consider the matter further. Clearly this question is worthy of additional investigation.

Focusing specifically on The Virtual Conservatorium, *analyse it according to its strengths, weaknesses, opportunities and threats.*

Strengths: All participants agreed that flexibility is the major strength of the *Virtual Conservatorium* – "undergrads from anywhere in Queensland" (Interview A, 2003), "People can take the course in their own mode, where they want to study, who they want to study with" (Interview B, 2003). The quality of instructional materials was cited by two respondents; others mentioned the possibilities of accessing students throughout Queensland rather than only those who are prepared to reside in Mackay.

Weaknesses: Resource development and meeting deadlines for having material ready was mentioned strongly by two respondents. The importance of cohorts and a sense of *belonging* emerged as an important issue; "the Brisbane cohort has a strength to it while more isolated students are experiencing some difficulties" (Interview B, 2003). Uszler et al. agree, stating that "much incidental learning occurs through the interactions students have with one another" (2000, 199). The preparedness of students, particularly in the early years of undergraduate study, to cope with online study was also discussed. My personal experience with students in Brisbane has been that not all students thrive in an online or distance education programme. One participant suggested that there is a need for external consultancy; to seek input from those with greater experience and who have been using this kind of model for a period of time. "This could make it work at a different level – at the moment we are only looking at the basics" (Interview C, 2003).

Obviously it will be in the best interests of the *Virtual Conservatorium* to investigate areas identified as weaknesses. It is important to note that while issues were raised in this part of the interview, there was a universal spirit of confidence and

enthusiasm evident in the attitudes of respondents; one feels that there is a clear commitment by staff to ongoing refinement. Bruner (1966, 166) contends that "teachers can make or break materials by their attitude toward them and their pedagogical procedures". The excitement amongst staff for both this initiative and its future potential was apparent.

Opportunities: By establishing the *Virtual Conservatorium* CQCM has gained an additional seventy-five funded places for undergraduate students over the next three years. There are "unlimited postgraduate opportunities" (Interview A, 2003). Other prospects raised include the ability to access students throughout Queensland, growth in the Brisbane cohort for students who value flexible study options, the use of specialist professionals in the delivery of intensive studies, greater access for students to courses, and the *Virtual Con* as a delivery mechanism for additional academic subjects.

Threats: The vulnerability of new initiatives and the unknown were identified as potential threats to the model. It was generally agreed that there was little to fear from competitors, although one participant highlighted the need to keep abreast of technological advances, "particularly if our competitors do this and we don't ... they could be seen as more appealing" (Interview C, 2003). The changing role of lecturers was identified, but in terms of a challenge rather than a threat. "You need a certain type of staff to make it work, that's its greatest threat, there needs to be a shared understanding and enthusiasm for it" (Interview D, 2003). It was suggested by one participant that "it becomes difficult to communicate a love for a subject if all students are asked to do is assimilate information and feed it back" (Interview C, 2003). Swanwick supports this concern, suggesting that "the only justifiable reason for selecting any musical activity as part of an educational programme is that it has the potential of significant engagement at the intuitive level" (1994, 33). In terms of operations, it was pointed out that "we've taken on the *Virtual Con* without any changes in staffing, resourcing and procedures" (Interview D, 2003).

What are the implications of The Virtual Conservatorium *with regard to teaching, learning, and curriculum?*

Teaching: "It's changed the way I operate. It's any excellent model for postgrad; undergrad I haven't decided yet. Email is a pivotal part of my life" (Interview A, 2003). Other respondents reported a shift in focus from disseminating material to content and resource creation: "I've become more of a tutor than an information giver" (Interview B, 2003). Documentation and record-keeping have been improved because all communications are now electronic. One participant noted that they would "hate for technology to replace their on-the-spot interaction and problem solving with students, because that is a valid educational experience" (Interview C, 2003). Preparation time was said to have increased.

Learning: Three of the four participants suggested that students enjoy online learning. The need for students to become autonomous learners and information literate (email, internet) was identified; it was also noted that on-campus students have expressed a desire for delivery and communication in the same way as *virtual* students. One respondent claimed that "there still needs to be some face-to-face" (Interview A, 2003).

Curriculum: Thus far online content has been largely created through the conversion of existing materials. One participant was not sure how certain components may be best presented online, and pointed out that as content becomes more complex there are greater difficulties in delivery format. At least two respondents highlighted requirements for human interaction in music studies; notions of hearing and copying, and timely feedback from teachers.

How is the quality of the Virtual Con *assessed, and what processes are used to guide and foster the continued development of the program?*

Responses to this question ranged from detailing a commitment to student feedback (a requirement of ISO 9001: 2000 Quality System Certification), assessment of interest in the courses, attrition rates, benchmarking of results against those achieved by on-campus students, and moderation of practical exams by a single examiner. CQCM provides pastoral care of students in the form of an *e-Carer*, a non academic staff member that students can talk to. In terms of the programme's continued development one participant expressed concerns with the scalability of current administrative procedures.

What do you see as the future for the Virtual Con *and e-Learning in Music?*

It was generally agreed that the future of the *Virtual Con* appears positive. One view projected was that in time there will be no difference between on-campus and virtual, that the Conservatorium assumes the added persona of shop-front in a commercial centre, offering short courses as well as degree programmes. "There's a bigger market beyond a three year degree" (Interview B, 2003). A more cautious response was provided by one participant.

> If "virtual" means *everything* on-line, then I can't see that happening ever. I feel that music is quite different from a lot of other disciplines. Not only is it a skill that may be equated with say a TAFE environment, it is academic – you have to be bright to be a good musician, and also you need to be creative. A bricklayer has to lay straight and true, and quickly to make money; if you are going to know how to put walls together properly you need academic knowledge, and if it is to be interesting you need to be creative. So, would you expect a bricklayer to have technical skill, understand engineering principles and also to be an architect? I feel that this is what is expected of a musician. To simplify the production of an environment to produce this kind of person is very dangerous. I welcome technology, the tools, to be challenged, but show me what it achieves. Cross platform expectations of a decent musician are very high. For example, computers are good for the practice of aural skills, but they don't *teach* aural skills. I'd like to see technology enhancing things that are already good – throwing the baby out with the bath water is not my idea of a smart move. (Interview C, 2003)

Conclusions

In this paper the recurring theme that emerges from interview responses seems to be one of pedagogy. There was some uncertainty about what is best taught on-line, available technologies for the presentation of educational materials, and the degree to which students engage with e-learning resources. While it seems relatively straightforward to repurpose existing materials for on-line access, not all respondents were convinced of the educational benefits to students in doing so; access to materials alone will not necessarily result in learning.

Quality, multimodal e-learning requires interactivity amongst the learners and the tutor. Students must be prepared for on-line learning; they need to understand and apply the self-discipline and self-motivation that is vital in an environment that lacks regular face-to-face instruction. Similarly, staff must make certain that there is effective communication with students so that any feelings of isolation are minimised.

Flexibility has been clearly cited as a strength of the *virtual* model, although there was the suggestion that too much freedom may actually be a disadvantage for undergraduate students in particular.

From a financial perspective it is clear that there are benefits offered by the *Virtual Conservatorium*; this programme also provides enhanced opportunities for marketing, profile development and growth in student numbers. Ultimately though, the evaluative process must examine student outcomes over time as key indicators of the strength of the model. An awareness of the implications of e-learning models in respect of administrative procedures, resource development and staff professional development will be important to secure the continued development and growth of the *Virtual Conservatorium.*

If "what is needed is the daring and freshness of hypotheses that do not take for granted as true what has merely become habitual" (Bruner, 1966, 171), then early indications are that the Central Queensland Conservatorium of Music may be heading in the right direction

About the Author

Bradley Voltz has been involved in music education in secondary schools for the past twelve years in both teaching, managerial and entrepreneurial roles. He has a particular interest in the development of performance skills in young musicians, and has been the conductor of the Third Queensland Youth Orchestra for six years. Bradley is currently undertaking PhD studies at the Queensland University of Technology, investigating ways that students engage meaningfully with music making in non-present contexts.

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Teachers Managing Secondary School Performing Arts Productions

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This paper presents research on the skills required by Performing Arts teachers to manage large-scale performances in secondary schools. Large-scale performances, including musicals, concerts, drama, and dance productions are undertaken in many Queensland secondary schools each year. Through these performances, students are engaged in "real-life" artistic enterprises, where their learning is situated in activities that represent the full complexity of such productions in broader society. Teachers, particularly those involved in the Performing Arts areas of Music, Drama, and Dance, are often required to manage these performances.

The study explored the management skill requirements of Performing Arts teachers through questionnaire and follow-up interviews. A major facet of the development of the questionnaire was the identification of twenty-eight performance management tasks from literature in the fields of arts administration and project management. The issues explored in the study included the reasons that large-scale performances were undertaken by schools; teachers' involvement in management tasks; the importance teachers placed on these management tasks; teachers' levels of confidence in performing management tasks; and their perceived sources of management skill development.

Most of the Performing Arts teachers surveyed were involved in performing management tasks associated with the production of large-scale performances and believed these tasks to be important. This implies that these tasks are part of the skill base required by secondary school Performing Arts teachers. Despite agreement from participants that these skills were important, respondents reported lower levels of confidence in performing these tasks. Experience, rather than formal teacher training, professional development, or mentoring was identified as the main source of skill development for all tasks. This indicates a need for further research in training and development for secondary school Performing Arts teachers in performance management.

Introduction

Performing Arts productions are part of the annual offerings of many secondary schools. They include such performances as the school musical, concert, drama, or dance production and are undertaken on a large-scale, quite different from the smaller classroom performances.

In what ways do secondary school productions differ from those in broader society?

Outwardly, we might distinguish a school production from a professional one in terms of the polish and technical skills of the performers, the physical features of venues, the complexities of prop designs, and the extent and quality of lighting and

other effects. If we look one layer behind the production, one startling difference is that in the school production, teachers often take on many roles, including those of director, producer, choreographer, lighting and sound designer.

Reflecting on the role of the Performing Arts teacher in managing the school production, lead to my asking what management skills are required by Performing Arts teachers in secondary schools? From my own involvement in organising such performances, I felt that the skills used were quite different from those associated with teaching and learning that I learnt about during teacher training.

This paper is based on research undertaken as part of my Master of Education that explored the management skills required by Performing Arts teachers to manage large-scale performances in secondary schools. In this presentation, I firstly discuss the extended role of the Performing Arts teacher, specifically their involvement in large-scale performances. Issues include the reasons these performances are undertaken and the influences on teachers to manage them. Secondly, I discuss the management skill requirements of Performing Arts teachers as identified through the development of a catalogue of management tasks and responses from teachers regarding these tasks.

The extended role of the Performing Arts teacher

Underlying the practice of Performing Arts teachers involved in secondary school productions are two main areas of influence informing this role. The first has to do with an internal belief in the value of large-scale performances to student learning that is endorsed by schools, staff, and students undertaking such performances. This belief is supported by literature on curriculum and learning theory that may be related to secondary school productions. The second area influencing teachers' involvement in these performances is the external force of school expectations on teachers that is supported structurally by school-based management.

Curriculum, learning theory, and the secondary school production

The large-scale performance exists in a "fuzzy area" in relation to the school curriculum. Theoretically, the large-scale performance is likely to provide a forum where students are able to develop and grow towards their potential congruent with Eisner's curriculum concept of self-actualisation (Eisner & Vallance, 1974). Practically, in its broadest sense, the school production is part of the overall educational offerings of a school, therefore part of the "curriculum". It may be described as extracurricular in some school contexts where rehearsals are held outside school hours.

When applying the guidelines of curriculum documents, there is certainly scope for using the large-scale performance to fulfil Performing Arts curriculum goals. Statements from Queensland senior syllabus documents imply a potential for using large-scale performances to enhance student learning. These include:

> looking at the "behind the scenes" and "front of house" aspects of live performance

> (Music Senior Syllabus, Board of Senior Secondary School Studies, 1995, p.10)
>
> individual, pairs, small groups and large group performance to a variety of audiences (Dance Senior Syllabus, Board of Senior Secondary School Studies, 1998, p.30)
>
> performances for a variety of audiences in different spaces such as theatre in the round and proscenium arch to realise the different techniques involved (Drama Senior Syllabus, Board of Senior Secondary School Studies, 1993, p.10); and
>
> using technical aspects of production in order to enhance performances (Drama Senior Syllabus, Board of Senior Secondary School Studies, 1993, p.10).

The large-scale performance would emphasise an understanding of the style of performance undertaken, the nature of different audiences, the need for effective rehearsal techniques, a consideration of venue characteristics and technical aspects, and a knowledge and application of performance etiquette. There are two main problems in outwardly recommending that students participate in large-scale performances as part of their learning requirements as mandated in syllabi. The first is the large demand on resources, both human and physical, required for the successful production of a large-scale performance. The second is the problem of individual assessment in productions that involve so many students in different roles. These issues aside, schools and teachers continue to endorse school productions thereby signalling an inherent belief in their value for student development.

Learning theory and the secondary school production

Learning theories including situated learning (Collins, Brown, & Newman, 1989; Winn, 1993), social learning (Jarvis, Holford, & Griffin, 1998b), authentic learning (Brown, Collins, & Duguid, 1989; Winn, 1993), experiential learning (Jarvis, Holford, & Griffin, 1998a), and constructivist learning (Roelofs & Terwel, 1999; Terwel, 1999) certainly have applications to aspects of the secondary school production. Winn (1993) commented that:

> Situated learning occurs when students work on "authentic tasks" whose execution takes place in a real world setting. It does not occur when students are taught decontextualised knowledge and skills. (Winn, 1993, p.16)

Student learning experiences in large-scale performances are certainly situated in more authentic performance tasks than in many group-work presentations before a class. Although large-scale performances are not necessarily linked to formal curriculum requirements, we recognise that they are upheld as valuable learning

contexts. Learning theory supports the inclusion of such experiences in the overall offerings to students.

A Victorian Ministry of Education framework highlighted an essential feature of quality performances that would be very difficult to "learn about" through observation, lecturing, or mock, stylised performances before a class. This was described as "expressive capacity".

> Expressive capacity ... cannot be "taught", but it can be discovered and developed over time through a series of experiences. (Ministry of Education, 1988, p.70)

The secondary school production provides for students a learning context whereby they are able to engage in "real-life" artistic enterprises, where their learning is situated in activities that represent the full complexity of such productions in broader society.

School expectations and School-based management

School expectations exist both for undertaking large-scale performances and the Performing Arts teacher's role in managing these. The reasons schools support Performing Arts productions on a large scale are likely to be diverse. These activities may be important to a school's Arts tradition, but are also likely to be perceived as impacting significantly in enhancing a school's profile with positive effects on school marketing. Haseman's research supported that teachers perceived that Principals endorsed drama productions because they were "good for school image" (Haseman, 1990, p.4). He went further to say:

> Across the arts, similar high performance expectations can be found... Like sport, the public face of the arts can enhance and "market" the school. (Haseman, 1990, p.11)

These reasons were explored briefly in the first part of this study.

The teacher's role in managing productions is likely to be influenced externally by the expectations placed on them by the school but also by pragmatics in terms of the specialised skills that these teachers possess. Performing Arts teachers are probably best placed to assess resource needs and prioritise accordingly, as they hold the aesthetic goals and artistic knowledge required to facilitate a successful production. "Bottom-up" management strategies that work "from the intended outcomes of a system through each layer of school organisation" (Elmore in Evers & Chapman, 1995, p.280) reinforce that teachers should be actively involved in managing the secondary school production. School-based management structures also influence the teacher role (Caldwell, 1998) and should allow teachers to be active in the management and decision-making processes related to large-scale performances. Downward delegation of management roles (Glover, Gleeson, Gough, & Johnson, 1998, p.279) has also been observed within school-based management structures. Given their specialised knowledge, Performing Arts teachers are positioned in the forefront for managing these school productions.

The management skill requirements of Performing Arts teachers

In seeking to establish the management skill requirements of Performing Arts teachers, an exploration of teaching and learning skills (e.g. Shulman, 1987; Sternberg & Horwath, 1995) did not reveal a comprehensive catalogue that could be applied to large-scale performances. Where management is concerned, large-scale performances, rather than those held on a smaller scale, were believed to extend the skill requirements of teachers further from their skill base as educators, thereby exploring a new area of expertise required by these teachers. For the purposes of this study, large-scale performances were defined as productions such as musicals, drama productions, dance productions, and concerts usually longer than one-hour duration and involving more than thirty-five students.

The apparent similarities between the large-scale school production and professional productions lead to an examination of arts administration and project management skills that were then adapted to the school environment. By combining management responsibilities identified by Goulding (1982) in research on arts administration for arts educators, Martin and Rich (1998) on training for arts administrators, the Canadian Association of Administration Educators (1987), and Brett and Mathews (1996) on project management, a group of tasks likely to be applicable to the Performing Arts teacher were developed. These were refined further through discussion with three expert arts educators to establish a catalogue of twenty-eight management tasks under five headings to be used in this study. The five management skill areas and twenty-eight management tasks are shown in Table 1.

The study involved questionnaire and follow-up interviews with Performing Arts teachers in Non-government schools in Queensland. Given the exploratory nature of the study, the Non-government sector provided a rich starting point to address this research agenda. These schools provide secondary education for approximately 35 percent of the Queensland secondary school population (according to Education Statistics provided by the Queensland Education Department February 2001) and were deemed likely to be keenly aware of the role large-scale performances play in promoting a school's public profile in the competition for student clients. At the same time, the teacher focus of the study highlighted the likelihood of certain similarities and differences existing between teachers in the Government and Non-government sectors. The teachers' experiences were likely to be similar across sectors in terms of pre-service teacher training, senior syllabus requirements, the variety of school sizes, and the types of productions undertaken. Ostensible differences were likely to exist in terms of school governance and financing of school productions between the Government and Non-government sectors. Given the sample size of this study and the school factors not addressed, no generalisation with the wider population of teachers was attempted. There do, however, seem apparent indicators for wider research to be undertaken in this area.

Reasons for undertaking large- and small-scale performances

Prior to examining teachers' perceptions regarding the management tasks, teachers' involvement in large- and small-scale performances as well as the reasons

teachers believed their school undertook such performances were explored. Six reasons were offered for undertaking school performances. These were to:

- fulfil requirements of syllabi;
- reinforce learning outcomes;
- maintain a school tradition;
- market and promote the school;
- contribute to the cultural identity of our community; and
- contribute to school fundraising.

Teachers were asked to rank these reasons for both large- and small-scale performances. In each case, the responses of teachers with experience in each type of performance were used. Of the 146 questionnaire respondents, 129 were involved in large-scale performances and 144 teachers indicated that they were involved in small-scale performances. Analysis involved calculating the percentage of teachers ranking each item as one of the top three reasons performances were undertaken at their school. The main reasons large-scale performances were undertaken included *contributing to the cultural identity of the community*, *maintaining a school tradition*, and *marketing and promoting the school*. *Reinforcing learning outcomes* had just over half the teachers involved in large-scale performances including it in their top three reasons. *Reinforcing learning outcomes* was, however, the main reason for undertaking small-scale performances. The other two main reasons for small-scale performances were *fulfilling syllabus requirements* and *contributing to the cultural identity of our community*. It is important to note that the main reasons given for large-scale performances revolved around school and community expectations rather than being syllabus driven. Although learning was still a reason supported for undertaking large-scale performances, school factors dominated.

Teachers' responses to management tasks

The responses of Performing Arts teachers involved in large-scale performances were used to examine their management skill needs. For each of the twenty-eight management tasks identified, teachers were asked to rate their level of involvement in each task, the level of importance they place on the task, their level of confidence in performing the task, and their perceived source of skill development.

Most teachers were involved in most of the management tasks listed and believed them to be important. Involvement was indicated where teachers responded that they were very or moderately involved in performing that task. Tasks in which fewer teachers were involved were examined further in interviews and some explanation given in open responses from the questionnaire.

Long-term planning was reported to be affected by short contracts for teachers, general time restraints on teachers performing tasks (i.e what wasn't urgent wasn't done), and other people in the management hierarchy of the school being in a position to make long-term plans.

The financial management tasks of *budgeting*, *controlling the use of funds*, and *fundraising* were also tasks in which fewer teachers engaged. During a pilot study undertaken prior to this research, one teacher reported that she wasn't very involved in financial management, but her Head of Department let her know when she was

spending too much. Unless there were a high degree of flexibility in the budget, this ad hoc approach to financial management could be very detrimental to the success of the school production – the venue may be hired with no money left for scores and parts for musicians. Another factor to be considered where finance is concerned is its relationship with the teacher's position in assessing resources. There is a need for the Performing Arts teacher to be involved in the decision-making pertaining to prioritising resource needs to facilitate a successful performance. There is also a need for the teacher to demonstrate some financial management skills as positive perceptions of these are likely to be linked to a sense of trust from school administration and the community that funds delegated to the school production will be managed effectively.

At times, financial tasks were reported to be the responsibility of other persons within the school such as a Bursar, Business Manager, or Deputy Principal. Heads of Department were also more involved in managing finances. One important relationship established by one teacher was between the management of human resources and financial management tasks. In recognising a limitation in her own level of financial management, she engaged the assistance of a maths teacher to manage the funds for her school production. This provided an alternative strategy for balancing active involvement in financial resource management, with effective planning and budgeting, through enlisting skilled assistance to ensure that funds were used appropriately and accurate records were maintained.

A group of tasks with lower involvement by teachers were explained in terms of their relationship to particular school contexts. *Organising a venue outside of school* and *transport* were not necessary if the school had a suitable venue. *Tours* and *festivals* may not have been part of the offerings of some schools, although Music teachers were more involved in these activities than Drama teachers. *Organising specialist equipment*, on the other hand, was more the domain of the Drama teachers. Although opinions regarding *cooperative performance activities* varied from their being "the ideal" to "an organisational nightmare", they also require added school support in terms of networking effectively beyond the school with appropriate individuals, schools, or other arts organisations and often financial investment as well. This may exclude them from some school performance programs.

More than half the teachers were involved in publicity. One interviewee reported that she did it all, from contacting the local paper and news stations to providing photos and website promotion. This skill may be more the domain of a school marketing manager than the Performing Arts teacher, but many teachers still perceived it as part of their role.

Coordinating parents and volunteers did not predominate as much as expected in the current climate of community partnerships. One interviewee considered this the nature of adolescent schooling.

> Whether it's the kids asking Mum not to come ... or whether the parents are so busy... the moment they drop them off to day one at Grade 8, you never see them.

This was perceived to be quite different from parental involvement in Primary school endeavours.

Heads of Department were more involved all management tasks than teachers in other positions. This reflects a common understanding that the Head of Department is a middle management role within the school structure. Other interesting views raised by interviewees included that teachers were good at fulfilling role expectations and Heads of Department demonstrated a reluctance to delegate. One Head of Department reported that by the time she explained the task to another staff member, it was often more efficient to do it herself.

As expected, teachers generally thought that the tasks in which they were involved were important. More than half the respondents indicated that all tasks were moderately or very important with the exception of *fundraising*. From additional comments from the questionnaires and interviews, *fundraising* was identified as a task that was either not supported by school policies or a challenging practical proposition. Fundraising was explicitly not permitted or limited to charitable endeavours in some schools. In other cases, fundraising was confounded by a challenge to find activities that did not draw upon the same parents and community members. One interviewee commented that after trying chocolate selling, it was considered easier for students to bring some money in. It seemed implied that the end result of students' families providing funds was the same, without the time consuming fundraising activity.

Confidence was seen to indicate the extent to which teachers met the management skill demands of each task. It was argued that teachers' perceived level of confidence for an item was less important when they are not involved performing that task. Therefore, the responses of teachers highly or moderately involved in each task were analysed.

Given less parental involvement and a reluctance to engage the services of other staff in activities that are both time-consuming and rarely remunerated, the potential for large-scale performances to contribute to teacher burnout is high. This was one reason given to explain lower rates of confidence in performing management tasks and fluctuations in reported confidence with respect to years of teaching experience. Where it might be expected that teachers with more experience would be more confident in performing these management tasks, for some tasks, teachers with more years experience, reflected a diminishing confidence.

On the other hand, particularly for some planning tasks, beginning teachers reported higher levels of confidence than those with a few more years experience. One explanation for beginning teachers reporting higher levels of confidence than more experienced teachers was the nature of self-assessment. Beginning teachers were thought to overestimate their levels of confidence, also conforming to expectations from themselves or the school that teacher training equipped them with the necessary skills. In the opinion of one interviewee:

> Some of the younger teachers are over-brimming with confidence – to the point of being quite brash. A lot of it is a cover.

There is also an issue with the self-assessment of confidence in that it provides no information about how effectively tasks were done. Some teachers may feel very confident fulfilling tasks very poorly.

Of particular concern was the lack of confidence of many teachers in performing specialist administration requirements. Only one-third of the teachers reported that they were very confident in this area. Given the legal ramifications for schools not adhering to Performing Rights and Copyright Laws, this is an area that probably needs further attention.

Another aspect of the questionnaire was to ask where these important tasks in which Performing Arts teachers were involved were developed. For all items, experience, rather than formal teacher training, mentoring, or professional development, was the main source of skill development for most teachers.

The nature of this experience in relation to management skill development was explored briefly. There may be a need for experience in which to develop such skills that may be quite context and situation specific. There is certainly a value in experience in learning to apply such skills effectively in different areas to different types of school productions. One questionnaire respondent commented that he believed that,

> the nature of experience is such that once out of formal teacher training, experience becomes the more recent influence, therefore deemed more important by teachers.

This implies that it is not that the other forums for skill development were not important, just that they do not dominate the perceptions of the teachers.

Other responses implied a shortfall in formal teacher training and professional development in equipping teachers with the necessary skills to manage the school production effectively. Although it is not completely clear whether skill development should be addressed more comprehensively in formal teacher training, interviewees suggested that a familiarity with a framework of the performance management process could be beneficial. Given that the tasks are likely to be context specific, there is a strong implication that workplace learning could be of great value.

Overall, the Performing Arts teachers who participated in this study were involved in most of the management tasks related to large-scale performances. All tasks, except for *fundraising* were considered important by the majority of respondents suggesting that they constitute a necessary skill-base for teachers managing Performing Arts productions. Given teachers' reports of lower levels of confidence in some areas, this study highlights the need to investigate providing further skill development opportunities for teachers managing large-scale performances.

Implications from this study include the need to consider workplace learning in the area of performance management. This style of professional development would allow participants to address those management areas that are very school specific and is likely to be more effective than engaging in learning that is not situated in the teacher's performance management experience. Through this study, the teachers involved endorsed the catalogue of management skills. This provides both an area for further research, in seeking to explore these skills further with a larger sample and through different research methods, but may also be used as a basis for practising teachers' self-awareness and skill development and to inform pre-service teacher training.

Aside from validating this catalogue of skills with a larger sample, establishing an effective means for evaluating the management of secondary school productions could provide further data on the extended role of the Performing Arts teacher. Further study could also address reviewing teacher training and professional development in terms of management skill training and investigating the efficacy of workplace learning structures for Performing Arts teachers managing the secondary school production. One final recommendation is that schools and their communities should be actively involved in supporting the effective management of large-scale performances given the contribution these make to student learning, school goals, and the cultural identity of the community.

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Table 1 Five management skill areas and twenty-eight management tasks

Five areas of performance management	Management Tasks
Planning	• Developing a plan for a performance • Clarifying expectations for the scope and design of a performance • Assessing resource needs • Defining the roles and responsibilities of the people involved • Outlining the steps to prepare for a performance • Evaluating effective planning to make recommendations for future performances • Developing a long-term plan for school performances
Financial Management	• Budgeting • Processes for controlling the use of funds • Fundraising
Physical Resource Management	• Hiring/booking a venue outside of school • Organising venue set-up • Hiring/purchasing specialist equipment • Organising performance materials (e.g. costumes, props, equipment) • Organising transport for people and gear • Written and/or verbal communication related to organising physical resources
Human Resource Management	• Coordinating staff members • Coordinating students • Coordinating parents and volunteers • Managing tension and/or conflict between persons involved in a performance • Written and/or verbal communication related to organising human resources
Other Performance Management Tasks	• Publicity • Advocating the value of Performing Arts • Developing an audience • Tour organisation • Festival organisation • Specialist administration requirements (e.g. adherence to performing rights and copyright laws) • Developing cooperative performance activities with other schools, organisations or individuals

Examining the Constructs Used To Assess Music Performance Excellence*

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This paper examines the use of musical constructs by practitioners in their assessment of music performance across the five instrument families of strings, piano, woodwind, brass, and voice. It outlines the qualitative research methods and results of a recent study aimed at determining the constructs employed most frequently by examiners in assessing students' music performances at the Queensland Conservatorium, Griffith University. The commonalities and idiosyncrasies are explored and implications for the assessment of performance in music education are discussed. This study was supported by two Griffith University Quality Enhancement Grants.

Introduction

Teaching and learning of music has recently been influenced by an accountability imperative for research-based performance indicators (Lecouteur & Delfabbro, 2001). Governments have become "buyers" of education, and education has become market-driven (Stanley, Brooker, & Gilbert, 2002). This focus has required universities and music institutions to become more internationally entrepreneurial (Poole, 2001), and as a result, to "pay increased attention to demonstrating and arguing the quality of their performance" (McWilliam, 2002, p.1). The guild knowledge of academics must be observed, measured, and quantified so as to ensure fair and efficient educational services (Leathwood & Phillips, 2000; Swanwick, 1998).

The desire for accountable learning outcomes in music assessment has seen a move away from informal and intuitive forms of assessment to those that can provide increased objectivity and consistency. However, it may be impossible to achieve full objectivity, because the act of assessing music performance, like the evaluation of any artistic work, involves some judgments that are inherently subjective and intuitive (Boyle, 1992; Stanley et al., 2002). Kokotsaki, Davidson, and Coimbra (2001) have contended that "...music as an art form implies a certain subjectivity in terms of both its production and reception" (p. 31).

Nevertheless, music educators, backed by some research, have suggested that the evaluation of music performance has suffered from too much subjectivity. As one researcher stated, "it is unacceptable to rely on how we happen to be feeling at the time" (Swanwick, 1994, p. 102). Researchers such as Fiske (1977, 1978) have shown that reliability among performance adjudicators has been unacceptably low. Davidson

and Coimbra (2001) have reviewed research that found racial and gender biases affected assessment. Wapnick, Kovacs, and Darrow (1998) even found differences in music performance evaluations according to the physical attractiveness of the performer.

The widely accepted method for improving objectivity in assessment has been to use measurement tools that employ standardized criteria that are explicit and precise (Boyle, 1992; Boyle & Radocy, 1987; Miles, 1998). This has been achieved through research that elicits the valued constructs of evaluators which are subsequently developed into specific criteria (Boyle, 1992). Criteria-specific rating scales have been shown to offer useful diagnostic and instructional benefits (Saunders & Holahan, 1997).

Qualitative methodology is particularly suited to discovering the specific musical constructs that assessors use when evaluating music performance. It allows the researcher to focus on experiential knowledge to investigate "...the whole, subjective experience of individuals by examining the way people perceive, create, and interpret their world" (Cote, Salmela, Abderrahim, & Russell, 1993, p. 127). It can potentially provide "...deep, dense, detailed accounts..." (Strean, 1998, p. 334) which in turn, can make available specific, comprehensive, and detailed evaluative information to be passed onto students to aid their learning.

Qualitative research has been used widely in the field of sport, a domain similar to music performance (Strean, 1998). It has fostered an idiographic approach that includes "...in-depth interviews and comprehensive content analysis of a person's oral or written records" (Cote et al., 1993, p. 128).

The idiographic approach has also been used by researchers in music performance assessment. They have attempted to discover the musical constructs that are in the minds of assessors through the content analysis of transcribed sources such as interviews, discussions, written statements, essays, and opinions reported in the literature (Abeles, 1973; Bergee, 1989; Cooksey, 1977; Sagen, 1983; Stanley et al., 2002; Wapnick & Ekholm, 1997; Zdinski & Barnes, 2002). Repertory grid analysis techniques have also been used (Thompson, Diamond, & Balkwill, 1998). "Live" comments from adjudication sheets have been analysed in studies of vocal assessors (Cooksey, 1977; Davidson & Coimbra, 2001), and of tuba and euphonium assessors (Bergee, 1989).

Despite such qualitative research on performance criteria, Garbrielsson's (2003) review of music performance research still claims that "...much work remains to establish adequate criteria for the evaluation of music performance" (p. 257). He argues that "...there are hardly any agreed criteria either for what should be judged, or how the judgments should be made. Judges may be unaware of what criteria they actually use in their assessments" (p. 255).

One explanation for the difficulties encountered in developing and using performance criteria may be the absence of a rigorous and systematic qualitative methodology to elicit the musical constructs that examiners or adjudicators use in their evaluation of music performance (Thompson et al., 1998). Too often, the source of the criteria used in studies has not been reported (Fiske, 1977; Geringer & Madsen, 1998;

Saunders & Holahan, 1997; Sheldon, 1994; Wapnick, Flowers, Alegant, & Jasinskas, 1993).

Adopting an approach consistent with interpretative phenomenological analysis (Smith, 1995), Davidson and Coimbra (2001) identified emergent themes in interview transcripts from tertiary education vocal examiners. Stanley et al. (2002) employed the interpretational and reflective analysis model (Gall, Borg, & Gall, 1996) with interview transcripts from tertiary music staff. They coded and categorized the transcripts and identified emergent themes according to grounded theory (Miles, & Huberman, 1994; Strauss & Corbin, 1998).

A further explanation for the difficulties in developing music performance criteria may be the lack of attention given to instruments from all of the major musical families. Studies that have investigated suitable constructs for the evaluation of performance have focused predominantly on woodwind, brass, and voice. Very little research has focused on the criteria used by string evaluators. Zdinski and Barnes (2002) described the construction of a string performance rating scale. However their criteria were drawn partially from scales for other instruments, namely euphonium, tuba, and clarinet. They also sorted the items into the a priori categories used by Abeles (1973), and removed items "that were visual rather than aural in nature" (p. 248). Thompson et al. (1998) focused on the core constructs used by adjudicators when judging piano performance. However, the generalisability of the results from this study was limited by the small number of participants (n = 5).

Garbrielsson (2003) recommended that music performance should be studied as much as possible "... in musically relevant contexts to ensure ecological validity" (p.258). Researchers have tended to gather written statements, adjudication sheets, essays, and other documents found in the literature from experts in music or cultural communities removed from the actual assessment context, or they have used non-expert evaluators (Abeles, 1973; Cooksey, 1977; Zdinski & Barnes, 2002). This practice is based on the assumption that criteria "...can be taken out of context and evaluated as independent phenomena" (Bergee, 1995). Criteria derived from variable sources may not reflect the musical norms, tastes, constructs, and interpretational preferences of the specific assessor or context in which they are used. Thompson et al. (1998) argued that "... because the concerns of adjudicators may depend on the music being performed, the instruments used, and the social and institutional setting, standardized criteria should be context specific and regularly updated" (p. 172).

Aim of the Study

The aim of the present study was twofold: to determine the constructs used most frequently by music performance examiners in a major Australian music institution as a preparatory step toward developing a criteria-based measurement tool such as a rating scale that could offer the potential for improved accountability. The study also attempted to address some of the shortcomings found in the research to date by using a rigorous, systematic, and context-specific qualitative methodology with a broad range of instruments.

Method

The focus of the study was the performance assessment process at the Queensland Conservatorium Griffith University (QCGU). Examiners used a blank page on which they hand wrote brief comments about the student's performance. The examiners' comments were an expression of their intuitive knowledge and no uniform set of criteria was systematically used. However, there had been concern among staff and students with the level of accountability and objectivity in the music performance examination process. This concern mirrored the changing institutional climate toward the market-driven accountability imperative in Australia that called for improved quality assurance practices in the provision of educational services (McWilliam, 2002).

Participants

The study analysed all available performance examination reports of every year level during 1999 from the five classical music departments at QCGU – strings, piano, woodwind, brass and voice. A total of 655 reports were analysed, including 205 string examination reports (violin, n = 111; viola, n = 31; cello, n = 42; double bass, n = 21); 154 reports of piano examinations; 130 woodwind examiners' reports (flute, n = 48; oboe, n = 10; clarinet, n = 41; bassoon, n = 16; saxophone, n = 15); 88 brass examiners' reports (trumpet, n=22; trombone, n = 37; tuba, n = 4; French horn, n = 25); and 78 voice examination reports. From Year 3 onwards, students usually received individual reports from a panel of three examiners. To maintain anonymity, the names and signatures of the examiners, the name of the performer's teacher, and the name of the performer were removed before the reports were given to the researchers.

Procedure

Although a large number of examiners' written reports were analysed in the present study, this method was not without its limitations. Each written report was not likely to be a comprehensive reflection of the examiner's conception of each performance. Time constraints, the need to hand-write reports and the large volume of performance examinations in one session placed restrictions on the examiners' capacity to communicate all of their thoughts on paper. Also, examiners may have had their own biases or "pet" constructs on which they commented repeatedly, or may have included some constructs that were simply easier to write.

Nevertheless, the use of a large volume of reports that captured the examiners' conceptions and application of musical constructs in evaluating a large number of live performances would have mitigated against these limitations. It was also more likely to have produced a variety of highly specific and definable criteria suitable for improving teaching and learning outcomes.

Data Analysis

The computer program N5 (Richards, 2000), formerly NUD*IST, was employed to store, code and sort each meaningful word, sentence and paragraph used in the reports. The verbatim transcripts were examined according to the N5 system of a hierarchical

arrangement of free and tree nodes. Free nodes were developed by coding each keyword, phrase, or sentence according to the main idea being expressed. Where one meaning occurred across sentences, each sentence was coded in like manner. The free nodes were then coded into tree nodes according to the constructs they described.

The coding and analysis of the reports for each instrument family followed general qualitative research principles (Miles & Huberman, 1994), and occurred independently to avoid cross-contamination. Inductive and deductive interpretational analyses of the data provided a classification system in which the categories and patterns emerged from the analysis of the data without predetermination (Cote et al., 1993; Patton, 1990). The study followed a multi-stage procedure as follows:

1. The *emergent themes* of musical constructs were derived by eliciting the free and tree nodes. Each of these nodes was assigned the keyword used by the examiners that matched the musical term contained in the text units. Free nodes were converted into tree nodes when they contained several text units. Deductive content analysis was used to identify all remaining free nodes that could be meaningfully placed with existing tree nodes. New tree nodes were created through inductive analysis of combined free nodes that had a common theme and could not be classified within the existing tree nodes.

2. All nodes were then rank-ordered according to the numerical frequency of their text units. Nodes with a higher number of text units were considered more important and relevant to the measurement of performance in some way because of their more frequent use by examiners. In-depth analysis was conducted to determine the descriptors of the most frequently occurring nodes until construct saturation had been reached (Miles & Huberman, 1994). This produced a list of between 40-50 *higher order constructs*.

3. The higher order constructs, together with their associated descriptors, were placed on cards. Individual, structured interviews were then conducted in which the cards were sorted into groupings of *general dimensions* by examiners from the strings (n = 6), piano (n = 7), woodwind (n = 7), brass (n = 10), and voice (n = 6) departments. This procedure was used to avoid a priori notions in the naming of the general dimensions and in the selection of the higher order constructs for the measurement tool.

4. The construct *development/improvement* was removed from the list because of the institutional view that the examination performance should be assessed summatively as a stand-alone reflection of the student's capabilities, and should not be influenced by the extent of the student's improvement or development. The term *section in the music* was also removed as it did not reflect a meaningful musical construct.

5. Deductive analysis was used to determine the most common general dimensions chosen by the examiners. A high degree of consistency was discovered among the examiners for each instrumental family. The higher order constructs for every examiner were then rank ordered according to the general dimensions for each instrument family. Some higher order constructs were repeated in other general dimensions.

6. Consensus validation was achieved in Stages 1 – 4 of the analysis through the use of audit checks between the authors which produced general agreement. The heads of the brass, woodwind and voice music departments also provided audit checks with the selection of constructs and their arrangement according to the general dimensions.

Results

Table 1 lists the dimensions of music performance identified by examiners in the five departments. Although the number of dimensions varied from two (strings) to four (voice), some consistency was evident in dimensions across instruments/departments. The first of these general dimensions was the student's technical proficiency, variously referred to as Technique, Technical Mastery and Control, and Technical Preparation. A second general dimension was the student's understanding and interpretation of music, referred to as Musical Understanding and Interpretation, and Musicality. Although this was considered a single dimension by most examiners, Musicality and Interpretation were viewed as separate dimensions by voice examiners. Sound Production Quality was a third dimension of music performance considered by piano, woodwind, and brass examiners. Communication emerged as a fourth dimension considered by voice examiners.

The constructs that defined dimensions of music performance differed considerably between instruments/departments. All groups of examiners agreed that style/character/interpretation defined the musicality dimension. Most groups of examiners considered phrase/shape, confidence, and musical/expressive as constructs defining musicality, whereas memory was regarded as contributing to technical proficiency. However, rhythm and tempo, were viewed as aspects of technique by piano and brass examiners, but as aspects of musicality by strings and voice examiners. Woodwind examiners regarded rhythm as an aspect of technical control, whereas tempo contributed to musicality. Dynamics contributed to the definition of Musicality for strings, woodwind, and voice examiners, but was considered as an aspect of technical preparation by brass examiners, and as a component of sound quality by piano examiners. The constructs of tone and colour also variously defined the technique (strings, voice) and sound production/quality dimensions (piano, woodwind, brass). Confidence was viewed as a component of musicality by strings, woodwind, and brass examiners; as contributing to technical mastery and control by piano examiners; and as a defining aspect of communication by voice examiners.

Some constructs (e.g., projection, ensemble, notes, articulation) defined performance dimensions for three of the five instruments/departments, and others (e.g., free flowing, vitality/energy, register/range) did so for two instruments/departments. Constructs that were unique to particular instruments/departments included bow and vibrato (strings, Technique), pedal and texture (piano, Sound Quality), reed (woodwind, Sound Production), stamina/endurance (brass, Technical Preparation), and text (voice, Interpretation).

Table 2 shows the relationships between constructs used to define performance dimensions in the present study and constructs identified in numerous research studies in this area (Abeles, 1973; Bergee, 1997; Cooksey, 1977; Davidson, 2001; Fiske,

1977; Geringer and Madsen, 1998; Jones, 1986; Sagen, 1983; Saunders and Holahan, 1997; Sheldon, 1994; Stanley, Brooker and Gilbert, 2002; Thompson, Diamond and Balkwill, 1998; Wapnick, Flowers, Alegant and Jasinskas, 1993; and Winter, 1993). All of the main constructs in these earlier studies were apparent in the present study, suggesting that the dimensions of music performance may now be more comprehensively defined. The table also shows how frequently the constructs have been included in previous studies. Very few of these studies used a majority of the constructs, suggesting limitations in previous assessments of music performance.

Discussion

The present study shows that the constructs used by examiners to assess music performance excellence can be ascertained using rigorous qualitative methodology. Relatively few dimensions of music performance excellence were identified, and they were fairly consistent across instruments/ departments. High levels of consistency were evident within departments when examiners selected constructs that defined the dimensions of performance excellence for each instrumental family. However, there was considerable inconsistency between instruments/departments in regard to the construct definition of these dimensions. These issues have been discussed with the examiners who participated in the study and will be further addressed in professional development workshops.

The nature of performance assessment will always retain some component of subjectivity, but the results of this study are being used to improve the validity and reliability of the assessment process within the QCGU. The findings begin to address the current concern regarding lack of agreement in the use of criteria to assess music performance (Garbrielsson, 2003). This study has shown that substantial agreement can be achieved in an ecologically valid manner within an institution. Performance Evaluation Report (PER) scales have been developed and trialled for the different instrument families (Wrigley, Emmerson, & Thomas, 2002). By incorporating the criteria used by examiners to assess performance in their specific context, and making them more explicit, the assessment process is expected to become more objective, consistent, equitable, and accountable.

Finally, the provision of diagnostic feedback on specific music performance criteria is expected to result in improved student learning outcomes. Weaknesses can be identified more precisely and addressed through instruction and practice. Just as importantly, strengths can be acknowledged, resulting in increased confidence and performance improvements. These are significant outcomes that will be of interest to all engaged in music education.

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Table 1. Constructs Defining Performance Dimensions for each Instrument/Department

STRINGS	PIANO	WOODWIND	BRASS	VOICE
Technique **Body:** comfortable, at ease or relaxed body, technique, lh, rh playing **Bow**: high level of control & clear articulation **Tone:** full tone, sound quality or colour **Intonation:** accurate, secure &/or reliable **Vibrato:** appropriate speed, flexible width & expressive **Memory:** secure & reliable **Musical Understanding & Performance** **Tempo:** choice well judged & steady tempo control **Rhythm:** accurate & secure or stable control **Phrase:** well sustained, sensitive & imaginative phrase, line or shape **Dynamics:** high dynamic range/variety or contrast **Mood/ feeling range:** high degree of range or contrast of expression **Vitality:** high energy, drive, buoyancy or vitality **Free &/or flowing:** highly fluent or fluid **Style & character:** deep awareness & understanding **Ideas:** imaginative musical ideas conveyed with conviction **Ensemble:** high degree of balance & collaborative awareness **Confident performance**	**Technical Mastery & Control** **Notes:** accurate & secure **Physically:** comfortable & at ease **Tempo:** choice well judged & steady tempo control **Rhythm:** accurate & secure or stable control **Articulation:** clear **Confident:** assertive, flair **Memory:** accurate, secure & reliable **Sound Quality** **Tone, colour or dynamics:** variety or range & shading or depth **Phrase:** sufficient phrasing or shape **Pedal**: clear, accurate & refined **Energy:** high drive, forward movement, vitality or verve **Flowing:** highly fluent or fluid **Texture:** clear **Projection:** good **Convincing Musical Understanding** **Mood or emotion:** well conveyed **Ideas, structure, style & character:** deeply understood **Musically:** very convincing	**Technical Control** **Notes:** accurate & secure **Rhythm:** accurate & secure **Articulation:** clear **Memory:** secure **Sound Production** **Tone/colour:** clear, even, register, vibrato **Breath/air:** efficient **Reed** **Intonation:** accurate, control **Musicality & Interpretation** **Musical/expressive:** mood, lyrical, drama, spirit, energy etc **Style/character/interpretation:** sensitivity **Phrase/shape:** musical, legato **Dynamics:** contrast **Tempo:** steady, secure **Projection** **Confidence** **Ensemble:** balance, interaction & knowledge	**Technical Preparation** **Notes:** accurate & secure **Rhythm:** accurate **Intonation:** accurate **Dynamics:** contrast **Tempo** **Register/range:** upper, lower **Stamina/endurance** **Memory:** accurate **Sound Production** **Tone/sound:** clear **Airflow/breathing:** efficient **Articulation:** clear **Projection:** good **Musical Interpretation** **Musical/expressive:** lyrical, drama, excitement etc **Style/interpretation** **Phrase/shape** **Confident** **Ensemble:** balance, interaction & knowledge	**Technique** **Articulation:** Clarity, Freedom **Registration:** Low, High, Balanced, Tessitura **Intonation:** Accuracy **Tone/Colour:** Chiaro Scuro, Vibrancy, Clarity **Air/Breath:** Appoggio, Energy **Tension:** Body Alignment, Ease **Freedom** **Interpretation** **Text:** Accuracy, Clarity **Interpretation:** Expressive, Insightful, Tone Colour **Characterization:** Stage Presentation, Convincing **Insight:** Meaningful, Imaginative **Musicality** **Style:** Insightful, Musical Integrity **Phrase:** Direction, Shape **Dynamics:** Contrast, Choice **Rhythm & Tempo:** Accuracy, Choice **Communication** **Communication:** Expressive, Honest, Committed, Engaging **Poise/Confidence**

Table 2. Constructs in the Present Study Compared with those from Previous Research

Constructs in the Present Study	Constructs from Previous Research	Frequency (/15 studies)
Tone/Colour	Tone	12
Rhythm	rhythm	12
Intonation	intonation	9
Dynamics	dynamics	9
Tempo	tempo	8
Phrase/Shape	phrasing	8
Style/Character/Interpretation/Ideas	interpretation	8
	style	4
	understanding (in interpretation)	3
	character	2
Articulation, Bow	articulation	7
Notes	Note accuracy	5
	precision (rhythm, attacks, entrances)	1
Musical/Expressive/Mood	musical effect	5
	musical production	1
	musical creativity, individuality	1
	expressiveness	4
	mood (in musical effect)	1
	artistry	1
	right hand expression	1
	nuance (Interpretation/Musical Effect)	1
	rubato	1
Ensemble	ensemble	3
Text	diction	3
Communication	communication	3
	performing personality	1
	the body & appeal	1
Projection	projection	2
Airflow/Breathing	vocal support (Technical Control)	1
Vibrato	vibrato	1
Register/Range	registers (Technical Control)	1
Pedal	pedalling	1

Table 2 (cont.)

Constructs in the Present Study	Constructs from Previous Research	Frequency (/15 studies)
Physically, Body	muscular tension (Technical Control)	1
	body & hand position	1
	nerves	1
	hand independence	1
Memory	memorization of text (part of faithful reading)	1
Confidence	confidence	1
	presence	1
Texture	balance of melody and chord	1
	form/structure	1
Reed		
Vitality, Energy		
Stamina/Endurance		
Flowing, Free		
	technical	8
	control	1
	repertoire	1
	overall	4