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The

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"Reviewing the Future"

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Keynote Speaker

Dr Deanna Hoermann

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Keynote Address

Reflections on the Developmental Music Program Through the Lens of Change

Dr Deanna Hoermann

Why Bother with Reflection?

My reflections on the Developmental Music Program through the lens of change management may provide some insights for those seeking to introduce a change in school music education. The Developmental Music Program (1970 – 1985) spanned a sufficient period of time to trace and explain its initiation and implementation and make some assessment of its impact. My reflections on the Developmental Music Program as a change process at the school and system level clearly highlight the complexity, dynamics and unpredictability of forces that such a change generates. The process has allowed me to identify some of the issues and dilemmas that face anyone who is seeking to put a music education reform into practice. Implementation of the Developmental Music Program was a powerful learning process. My reflections have led me to question why music education did not become a key quality improvement that was sustained within the government school system at least at the primary school level?

While educational reform such as the Developmental Music Program generally stimulates intense interest at Government, system and school level, what is clear to me is that the knowledge of how a reform might be put into practice is limited.

The Aim of this Session

In this paper I will seek to draw on the lessons from effective change management to reflect on the past and inform possible action in relation to school music education in the future.

School Systems and Change

System Level

Within any educational system there are activities and roles concerned with overall direction setting, resourcing, governance, policy, priorities and communication. In the NSW public education system state office provides enabling policy and accountability frameworks for aspects of schooling to all schools. Ten regional offices provide local support to the state's schools.

The School Level

Government schools work within broad policy frameworks and overall priorities provided by the state office. The schools' core activities of teaching and learning and community engagement are assisted by the provision of support, infrastructure and administrative activities for students and staff.

School planning is based on understandings of the context in which each school works and of the expectations of the community it serves. Planning and decision-making is informed by data on student learning outcomes from statewide testing programs and a number of other sources. There is a whole array of tools available to schools to support the development of their plans. In short, school planning now takes place within a solid construct but in many ways this construct is confined. How does music education become a key area of activity when there are few music data gathering tools available and generally not the musical skills within the school planning group to determine what the key indicators might be? What impacts might be used and how schools could report on these remain outside the body of knowledge and skills within many school planning committees?

The culture of schools has shifted but are we, as music researchers, taking advantage of this new data-driven culture? At the school level there is a need to determine whether the musical activities being provided are having a positive impact on the students and the communities they serve. What

qualitative and quantitative tracking data is being used to prove and improve the quality of what schools do in music education? If we are feeling uncomfortable then consider the fact that the Primary Principals Association has never requested a Basic Skills Test for early childhood.

One has to question what data around music education are being collected at the school level to determine the school's priorities. What data are being collected at the system level? Who is feeding the data from music education programs back into the system level where the decisions about policies and priorities are made?

Influences and Conditions

A comparison of the some of the influences and conditions that surrounded the introduction of the Developmental Music Progam with those influences operating in 2005 indicates the significant changes that have occurred.

At the beginning of the 1970s education was seen as an important tool for national development and significant commonwealth funding was allocated to enhance education.

From the literature we know that a change such as the Developmental Music Program requires both a favourable 'historic moment' and the presence of key players who can purposefully build further. At that time we had:

- A Director-General of Education with a background in primary education who was leading the centrally controlled NSW system
- A cyclical review process planned for all curriculum offerings
- The introduction of new approaches to teaching mathematics and reading
- An increased focus on staff development
- A Developmental Music Project whose goals aligned with the core values and the overall direction of the system
- The first signs of a greater interest by state governments in the affairs of education.

In 2005 we have:

- A Commonwealth Government moving towards a national education system, a national curriculum and national standards. Where does music education fit in this national agenda and what will these changes mean for tertiary institutions training teachers?
- A Commonwealth Government that will control this change agenda through financial caveats and force the states to comply. Will this shift result in the state education departments simply hiring staff and managing the physical assets of education?
- Increased pressure for change in schools and systems
- Decreased funding throughout the system
- Increased competition between schools
- Students and parents who are far more demanding
- Curriculum forces that continue to increase with a variety of new initiatives being introduced into the curriculum in order to solve societal ills. A most recent example of this is the Aboriginal Review in NSW which recommends a more significant role for indigenous issues in the curriculum.
- The introduction of new approaches to the use and support of IT enabled learning.
- The industrial relations context of education.
- The devolution of professional learning funds to schools in NSW.

Any reform in music education requires key players who constantly endeavour to connect favourable external, system and local influences into a critical mass of support whilst attempting to minimise the impact of less supportive influences.

Where are the points of leverage for music educators in 2005? Knowing how systems operate, having the ability to map the prevailing conditions and influences in the external environment, the system, the region and the school level has to be a starting point. This exercise will assist those seeking to introduce a change in music education to determine where change can occur but without a framework that will assist implementation little will be achieved.

Key Change Lessons

I will use the change lessons developed by Scott (2004) to frame my discussion about the past and the present.

1. You cannot address every relevant change idea that comes along

Fundamental questions are whether music education is seen as relevant in the sea of changes that schools are confronting, and are teachers simply going to ask "why bother"?

With the increasing curriculum forces it is important to understand that music is now in a more competitive field. To survive schools have to be far more selective about their priorities and simply cannot address every relevant change idea that comes along.

My priorities were set by the work of Zoltan Kodaly in his music education program that had been implemented and proven in Hungary. For me, the change focused on improving the quality of practice in music education in the primary school and to see the flow on effects on the secondary school music curriculum. It set a new strategic direction for music education in NSW and importantly, was voluntary in nature. My task was to adapt the Kodaly method to suit the local circumstances prevailing in the Metropolitan West Region of Sydney. While the Developmental Music Program, as it was called, was not adopted systemically as I had expected and intended, its breadth in scope affected many other states in Australia. I would like to acknowledge the work of Ann Carroll who used the Developmental Music Program as a springboard for her excellent work in Queensland.

As mentioned earlier, system priorities today will be set only if there is evidence built from robust tracking, data on satisfaction and impact and external strategic intelligence. School priorities reflect the core values, mission and overall direction of the school. Although many lists have been developed on what makes an effective teacher, an effective classroom, an effective school, too few have been based on evidence from classrooms. What, for example, makes an effective classroom music program and how does it impact on student learning?

In the development of the NSW Music Syllabus in 1986 consensus concerning the content was not achieved through the use of robust evidence on what needed to happen. For example, I did not insist strongly enough that those involved in the curriculum revision produce results across a similar scale to the Developmental Music Program to validate their propositions. In hindsight this was a mistake and produced in fact a syllabus that was simply the outcome of consensus around a table rather than a more powerful educational learning tool. While there are wonderful examples of music education programs being conducted in many schools around Australia, how are they being tracked and what data are available for others to use to compare and contrast these different programs?

The task of aligning music education reforms with the emerging Professional Teaching Standards Frameworks is important for those contemplating reform in music education. Courses for accreditation and ongoing registration may provide an unexpected window of opportunity for music education to take on a new relevance, but where are the music educators in this task?

2. Change is a learning process – not an event - and the motivation of key players to engage in and stick with it is critical to successful implementation

The literature clearly indicates that teachers engage in a change effort and the learning that goes with it if they can see that it is relevant, desirable, clear, distinctive and feasible. I believe that the Developmental Music Program was a powerful learning process that motivated teachers to engage in it. Teachers saw that it was relevant and through the professional development support that they received, believed it to be feasible. The children's joy in the musical experience made the program certainly desirable and distinctive. The short term goals were clear. The longer term goals had the potential to overwhelm teachers with little or no musical background.

Today teachers will be weighing up the benefits of engaging in and persevering with music education. While they may consider that music education is relevant and desirable without the possibility of developing a minimal operational skill-base through specialist support, clarity, distinctiveness and feasibility will continue to be elusive.

What created the motivation for teachers to remain committed to the Developmental Music Program? Where music was a distinctive feature of the school there was a leader with a passionate interest in the teaching and learning process who was willing to risk something new and to be creative and flexible.

The teachers in the Developmental Music Program were classroom teachers learning on two fronts, musical skill development and music education pedagogy. They had timely access to a consultancy team some of whom were further down the musical skills path but no further down the music pedagogy path than the teachers. This team was the practical implementation arm of the research project providing constant feedback on each step of the learning process. They were part of the daily reality of the schools involved. What the program reinforced was that the point where a difference can be made is in the interaction between a teacher and the students. The great advantage of the classroom teacher working in collaboration with the music specialist in my opinion is the opportunity for the classroom teacher to:

- observe the child's learning through a musical lens
- understand the learning process from the child's point of view, and experience what it is like to be a novice
- locate learning experiences within a musical framework.

As I see it a minimal condition for music education would be the involvement of classroom teachers in music education through a collaborative teaching process with specialists in the early childhood years.

Where an effective music program is operating it is frequently a key element used by schools to gain a competitive edge. If parents and students have experienced the benefits of an effective music program the demands for continuity of the program or the continuation of resources have succeeded. Why didn't this happen with the Developmental Music Program?

The socio-economic context of the western Sydney region may provide part of the answer. The community was engaged but did not have the political influence to secure the continuity of the Developmental Music Program. As a result music education is still, to a large extent, dependent on private instrumental tuition. Is the notion of equity and access in relation to music education simply systemic rhetoric since the development of musical knowledge, understandings and skills is still highly dependent in many states upon a student's capacity to pay?

Today, the willingness to learn how to do something new still exists. In an economic climate of budget constraints, increasing responsibility and accountability, the enormous amount of time, money and effort that has been spent on an overload of change agendas cannot be ignored. Not only is the cost of failure high but teachers have experienced change fatigue after participating in many short-term, inadequately funded, change attempts. This raises a significant question for those seeking to introduce change into music education as to whether the improvement priorities will be actively pursued by those who will need to implement them.

Decreasing financial support has resulted in the withdrawal of consultancy support for the arts and the reallocation of music and arts consultancy positions to other priority areas.

3. *A school's culture is a powerful influence on motivation*

This was clearly demonstrated in the Developmental Music Program. We know that cultural change takes a lot of time and its reshaping is strongly influenced by how well senior management consistently model the desired behaviours. Each school develops a particular culture (the way we do things around here). Those who have been involved in consultancy work will testify to the truth that in each school there is frequently a range of subcultures which feed the micropolitical processes that can either help or hinder change

In many schools the Developmental Music Program brought teachers together and profoundly influenced their motivation to engage in the learning necessary to put daily music education into the

school. By necessity they were relying much more on their peers for support and the professional learning offered within the project developed collegial networks in which the staff engaged.

Many initiatives in schools today emphasize peer support and collegial networks as powerful strategies for effective change. If specialist teachers are used, particularly at the primary school level, they will need to be able to capitalize on the power of the peer group and collegial networks in the professional growth of teachers.

4. *Change in one area of a school's activity typically triggers a need for change in other areas*

The Developmental Music project triggered changes in many other areas of the school. Whole school planning, classroom observation, demonstration teaching, team teaching and collegial support were just a few of the areas that were affected. The program also triggered a systemic focus on the need to change the NSW Primary Music Curriculum.

Although the structure and services we had instituted were sufficiently robust to deliver the support required within the project, the natural transfer of staff triggered recognition by the system of the need for the continuous training of primary school teachers if music was to be embedded in the primary school curriculum. The ongoing financial commitment required to sustain the program in the face of decreasing Commonwealth funding was significant. The system was not prepared to fill the financial gap and did not move to require training institutions to embed an adequate time component for effective music training in their primary courses.

We had established a team that focused on piloting a sequential educational pedagogy. I had no understanding of how the research we had undertaken might have benefited from expertise associated with strategic communication or with the monitoring of changes in the external environment. It was these changes that triggered a need for us to change our approach to sustaining the gains made and for this task we were ill-prepared. In hindsight there was also a lack of alignment between the core activities of DMP teaching, research and community involvement and the proposed changes to the NSW Primary music curriculum.

5. *Successful change is a team effort*

Change needs to be a team effort, not a solo one. We had the great luxury of establishing a team to work on the DMP. I only wish that I had known more about change management and the capabilities required of a leader. I had a group of excellent educational practitioners and one outstanding musician, Charles Coleman. It was this team who was able to test and refine particular components of the Developmental Music Program and scale up the most effective teaching and learning strategies.

I was also extremely lucky to have an educational psychologist such as Gwynneth Herbert who was passionate about the research possibilities and a wonderful mentor in Dr Doreen Bridges who has steadfastly provided support and advice over many years.

Whether the change is system-wide or at a school level the need for an effective team cannot be overlooked. Understanding how teams might be best selected and how they can be lead to work effectively is the subject of another paper.

6. *It is necessary to focus simultaneously on the present and the future*

During the course of the DMP I did not understand the importance of positioning the project strategically to ensure that it remained in alignment with a rapidly changing environment. I was not aware of how best to ensure that the practice operated as well as possible and how it might continue to deliver the benefits intended when the infrastructure was no longer available.

My reading of the literature and my experience has taught me how important it is to focus on the present and the future simultaneously. In many of the reviews and reports on music education there is the consistent dilemma of how to position what is happening for wider implementation. Have we as music educators really decided on what we may realistically be able to achieve for our future generations? I am optimistic that as music educators understand more around the processes of change more will be achieved.

7. *Change is a cyclical - not linear - process*

We had the privilege of working in a longitudinal study that allowed us to develop, implement, monitor and refine the levels of the project so that it could be scaled up to include 200 schools. This cyclical process provided the opportunity to observe and study what was happening and although we were not aware of it at the time, it was an amazing action research project.

I did not know that significant change processes never work out in practice exactly as anticipated. I guess my belief in the work was unshakeable. I felt confident that the project itself enabled the team and the system to determine the effectiveness of our implementation. My inability to capitalise fully on the evidence within the project itself in ways that could have ensured the project's survival was a significant oversight.

I am reminded here of Bolman & Deal (1991, p. 370) who point out that no matter how carefully planned the process of change may be, there will be unintended changes, some of which may be beneficial and others quite undesirable.

8. *Need to look not just inside but outside for effective change solutions*

Effective solutions to many key change problems were resident within the project itself. I had a network across Australia and had been a participant in the building of an international network. Had I recognized that these networks had different change priorities that frequently focused more on the adherence to Kodaly principles, musical learning sequences and the development of resources rather than the fundamental issues associated with how students learn, I could have taken the opportunity to refocus some of these networks. I regret that I did not focus more intently on the tracking systems that such networks might share in order to measure the impact of the program on student outcomes. In hindsight, a real opportunity missed.

Musical agreement still seems to allude us. We can't even agree on the curriculum outcomes at a national level and meanwhile powerful musical learning opportunities for our students just keep slipping away.

9. *Change does not just happen - it must be led*

The leadership of change in education will be a key issue in future years. The literature is very clear that the principal is a key figure in the change processes that happen in schools. Our work in the Developmental Music Program clearly identified this but how does this finding impact on music education?

If we cannot achieve systemic change around music education then we have to rely on the leaders in our schools to ensure that music education becomes a priority area for students.

There are schools that demonstrate the aesthetic and social power of music in a student's learning. It may be that by supporting and nurturing these initiatives and sharing the musical journey, models and evidence will emerge for other leaders to reflect upon and use.

The following questions may help us gain some clarity about where to go next in music education:

- Where have we come from?
- Where are we now?
- Where do we need to make a difference?
- How do we know we need to make a difference?
- What is our BASELINE INFORMATION AND OUR COMMITMENT to changing the situation in music education?
- If we do nothing where are we going?
- Is this OK?
- Where do we want to go?
- How will we know when we get there?
- What capacities will it take to implement the change?

- To what extent do these capacities exist?
- What professional learning is required to achieve this?
- How will this learning occur?
- How will we know when it has been successful?

So where is it that we should be placing our efforts and resources in relation to music in primary schools?

- At the classroom level? Every member of staff is a leader of change and it is the teacher in the classroom that impacts most on student outcomes. Music in many primary schools is constructed by the teacher with the greatest level of musical skill and this level may be very basic. If financial resources were available would specialist support of itself bring about the changes we desire?
- On measurement? If this is a focus then we have to agree on what ways can we measure if music education has been successful?
- On the principal as the key player?
- On the community as an essential element of support?
- On the Web as a medium that acknowledges multiple forms of intelligence - abstract, textural, visual, musical social and kinaesthetic?

As pointed out by Brown (2002) there is the chance to construct a medium that enables all young people to become engaged in their ideal way of learning. Our challenge is to create new learning environments and to use the unique capabilities of the Web to leverage not only the natural ways that humans learn but how they might learn music.

Music is a pathway to richer opportunities in every students' educational journey, but setting new directions in music education is a complex learning and unlearning process for all concerned. Above all we cannot afford to underestimate the individual and organisational capabilities required to manage the change process in music education and succeed. Had I had the knowledge about change management that I have today I feel sure that the program could have succeeded in continuing and expanding.

I hope that my reflections may give some hope to those who seek to change the status quo in music education. In today's context they need to be ready with a clear strategic plan that is based on evidence and this plan must be well positioned to be implemented when the right moment comes along. Being able to read, match and manage the continuously changing environment will be the greatest challenge.

I wish you well in your further deliberations.

About the Author

Dr Deanna Hoermann has combined a career in music education with educational research and administration. She was appointed Director of the Developmental Music Research Program that looked at the appropriateness of the Kodaly approach to music education for primary schools in NSW. Her involvement in curriculum and policy development preceded her appointment as an Inspector and Director of Schools.

She was the founding President of the International Kodaly Society and established the Kodaly Music Education Institute of Australia. She was a driving force behind the development of Newtown High School for the Performing Arts and Cherrybrook Technology High School. She has worked as a part-time lecturer at the University of Technology, Sydney delivering the course "Managing Change in Education and Training" for post-graduate students, and is currently the Manager of the School Leadership Development Unit in the Professional Learning and Leadership Development Directorate of the NSW DET.

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Research Directions: Gender, Technology and Engagement in Music

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Beyond sequencing and notation exercises, the traditional music teacher has been somewhat conservative in embracing technology. In a study on the attributes necessary to teach music effectively, pre-service and early-career music teachers did not mention skills and knowledge in technology as highly important (Harrison, 2004; Harrison & Ballantyne, 2005). Experienced teachers, however, acknowledge the need for skills in managing technology as one of the most important aspects of teaching in which proficiency is required (Harrison, 2004). Given that technology is a major part of current education and life practice, and that the current cohort of school students has not known a world without technology, the perceptions of both music teachers and music students are worthy of investigation.

Technology is also perceived as a masculine pastime (Comber, Colley & Hargreaves, 1993). The review of the literature reported here indicates that engagement with technology in boys' schools is an area for future research. This paper describes a proposed project that examines pre-service teacher motivation and confidence in the use of technology in schools and which will seek to provide a template for professional learning about music technology in pre-service and in-service phases.

Technology in the Classroom

Technology experience is part of most students' life experiences in the 21st Century. A recent study conducted with students from diverse backgrounds (Messineo & DeOllos, 2005) found that most students were familiar with computers, with 99.6 percent having information technology experience. When asked to name all of the reasons they use a computer, 93.1 percent of respondents felt that they were "a tool to help them get things done." About 74 percent reported that the enjoyment of computers encouraged their use, while 76.4 acknowledged that courses that require the use of technology also serve as a motivation to learn. As most students have technology experience and find it a motivator within schools, the importance of technology in the classroom seems clear.

In a report highlighting the results of more than 300 recent surveys on education technology from professional journals, doctoral dissertations and other qualified sources, it has been argued that the use of technology in the classroom can enhance students' abilities to achieve in all subject areas at all levels and has a positive impact on student motivation and self-concept (Software Information Industry Association, 2000). Particular academic benefits are found in the areas of higher-order thinking and problem solving skills (Cradler, McNabb, Freeman & Burchett, 2002). Research (Newman, 2000; Software Information Industry Association, 2000; Henderson, 2000) also pointed to the key role that teachers play in ensuring these benefits are passed on to the students. In short, the presence of technology in a school or a classroom is not sufficient – teachers need to engage students in constructivist-style learning that utilises technology in a meaningful way.

Technology in the Music Classroom

Music education has, over the millennia, benefited from the use of technology to enhance students' understandings of musical concepts and development of musical skills (Webster, 2002). The definition of technology used in this paper is gleaned from Webster's (2002) treatment of the word, which refers to the use of applied science to aid communication and skill development. Whilst technology has developed over time from basic gears and levers in the 1600s to multimedia music experience software and composition programs readily found today, education philosophy has also developed over time, now tending to favour constructivist learning experiences over rote learning and memorisation (Webster, 2002). Music technology in the classroom has similarly developed – recently being used to allow students to construct their own understandings of musical ideas and feelings through interaction. This development has been most noticeable in the area of composition (Beckstead, 2001), where the use of MIDI (Musical Instrument Digital Interface) and music notation computer programs has revolutionised the possibilities for student creativity.

Preliminary Research

In a bid to explore whether the incorporation of technology may be an issue of importance in the music classroom, early-career and pre-service music teachers were asked to list the valued attributes of early-career music teachers. It was found that both pre-service and early-career music teachers valued:

- pedagogical content skills and knowledge
- planning skills and knowledge
- contextual knowledge and skills
- management knowledge and skills
- repertoire and resource development
- musical skills and knowledge. (Harrison & Ballantyne, 2005)

It was notable that the ability to use technology in the classroom was *not* rated as very important by either pre-service or early-career teachers.[1] Given the importance of technology in the lives of school students and the importance of technology in the classroom, this is surprising. In addition, with much literature in music education indicating that relevancy is a key component in maintaining student interest (Ballantyne, 2000; Wiggins, 2001), it seems that the incorporation of technology *should* be a concern of early-career and pre-service teachers.

With this presupposition in mind, pre-service students enrolled in *Studies in Music Education Technology* were asked the question "how would technology be used in your classroom?" Comments from this survey indicated that most students viewed:

- technology primarily in terms of compositional programs
- technology as a way to connect with students who were not necessarily competent in traditional musical knowledge and skills.

These findings are consistent with previous research (Messineo & DeOllos, 2005; Newman, 2000), which points to the use of technology as a tool (in this case referring predominantly to notation and sequencing exercises). However, as noted by these pre-service teachers, using technology as a tool within the music classroom enables students who are not able to engage with music in a traditional manner, to achieve quality learning. In this way the use of technology can be seen to be situated within the category of pedagogical content skills and knowledge (Harrison & Ballantyne, 2005), although it was not explicitly mentioned in this context.

Most pre-service teachers also acknowledged that their confidence incorporating technology in the classroom was largely influenced by their pre-existing skills and experience in music technology. This prior experience tended to rely on the resources/technology available on their practicum experiences, which resulted in great variation between pre-service teachers. This is consistent with the findings by the Software Information Industry Association's research review (2000), which found that the extent of training and experience teachers have in technology use and integration is the greatest predictor of effective interaction and confidence using technology in the classroom. It does not, therefore, seem desirable for pre-service teachers to rely solely on their pre-existing experiences in order to be qualified to teach effectively in music technology. Rather, pre-service teacher education should enable teachers to develop the knowledge and skills required to successfully integrate technology within the music classroom.

It was particularly noticeable that gender was not mentioned by these pre-service teachers as important in relation to technology. This was again surprising, given the strong findings in general education (Brooks, 1999).

Technology and Gender

Gender is an area of concern within technology education with particular equity concerns in relation to access, process and outcomes for girls (Volman & van Eck, 2001). Evidence from the literature indicates that school culture; classroom climate, traditional gender roles, and other societal pressures

[1] It is interesting to note that Harrison (2004) found that technology is valued by experienced music teachers.

are responsible for this (Cooper & Weaver, 2003). The gender gap is maintained primarily by computer anxiety, social facilitation, stereotyping, and gender-based performance expectations. Boys tend to use computers for problem solving and programming (Cooper & Weaver, 2003), whereas girls tend to use computers for word processing. In addition, boys are far more likely to enrol in advanced computing courses and also have more experience with computers outside the classroom than do girls. The technology gap seems to widen as students move through the system, beginning in late elementary grades. By the time students reach tertiary level, most girls have opted out of computer science or engineering courses of study, which can lead to well-paying jobs in the future (Brooks, 1999). In a study of 24,768 computer and information sciences degrees conferred in the 1996–1997 academic year, Gorski (2002) found that fewer than 7,000 of these degrees were earned by women. This is a concern for equity, because female students are therefore less likely to be able to take advantage of the benefits that technology has to offer. Stepulevage (2001) concluded that there needs to be an analysis that considers the interrelationship between computing and gender and heterosexuality in the classroom to help broaden our understanding of how girls and women might develop knowledge and skills in locations that are gendered masculine.

Gender in the Music Classroom

The study of gendered musical participation dates back more than a century. At the end of the 19th century, the article "Is the musical idea masculine?" (Brower, 1894) appeared in the *Atlantic Monthly*. In a wide range of studies conducted between 1978 and 2001 (Abeles & Porter 1978; Koza 1993; Fortney, Boyle & DeCarbo, 1993; Delzell & Leppla, 1992), the existence of a stereotypical gender bias in music was established - males tend to restrict themselves to a relatively small group of activities with performance on drums and lower brass being popular choices. Females' choices ranged more freely across a wider range and there is clear evidence that females were also assuming musical roles traditionally associated with males. More recently, Adler (1999, 2001) Harrison (2001, 2003, 2004, 2005), Hall (2004, 2005) and Collins (2005) have explored methods of examining gendered participation in music, with emphasis on a *critical genderist* thinking and action. This term describes the process of examining issues of gender across the entire gender spectrum. It allows for the examination of the experiences of individuals or groups regardless of gender or gender bias, illuminating the interconnectedness of differing experiences. While Adler and Harrison (2004) provide the philosophical framework for this examination, Collins (2005) has provided a practical framework for motivating and engaging students in musical activities through overcoming stereotypical gender models and involving students through hands-on activities. This approach incorporates teaching strategies, culture, character, relationships, peers, parents and role models in school policy and practice.

Previous studies exploring gender and technology use in the music classroom have had various findings. Whilst Newman (2000) found that "students did not recognise gender as being a factor in their ability or inability to be successful using music technology" (abstract), Henderson (2000) found that gender was a factor in the use of music technology in schools. Regardless, with the strong research background suggesting that gender is an issue of concern in relation to technology use, it seems timely to explore music technology through the context of gender in order to improve the preparation of music teachers in this area. This is an area where very little research appears to have occurred.

Proposed Methodology

This research will be used to provide a proforma for professional development/pre-service professional learning that would enhance teacher motivation and confidence to engage with technology in the music classroom. In particular, the exploration of a case study in boys' schools will provide a starting point for comparative research in girls' schools, using Collins' (2005) framework as a starting point for comparisons.

Research Questions

1. How do teachers engage with technology (or not)?
2. Why do teachers engage with technology (or not)?
3. Why are there similarities and differences between teachers' and students' perceptions of technology use in the music classroom?
4. How should technology in the music classroom be best addressed in pre-service teacher education?

Method

This study will be conducted in two stages using a range of methods:

1. questionnaire survey of music teachers and music students (focussing on research question 1 and 2)
2. semi-structured interviews with music teachers (focussing on research question 3 and 4).

Research settings

The research is to be conducted in participants' own schools. Both are private boys' schools. School A is an independent Catholic college for boys located in south-east Queensland, catering for boarding and day students from Years 5 to 12. There are approximately 330 students in the primary school and 1200 students in the secondary school, of whom 300 are boarders. The college was established in 1940. The college has a strong tradition of academic and sporting excellence. Approximately 500 students are involved in music at the college and technology is a major part of learning in music, with human and physical resources invested in this aspect of the curriculum.

School B is an independent Anglican school for boys located in south-east Queensland, catering for boarding and day students from Years Prep to 12. There are approximately 330 students in the primary school and 1200 students in the secondary school, of whom 150 are boarders. The college has a strong tradition of sporting excellence. Approximately 300 students are involved in music at the college and technology has become major part of learning in music, with a new music laboratory installed in 2004 and staff undertaking further study in this field to enhance the learning experiences of the students.

Questions for Music Education

This review of the literature and preliminary research into the area of music technology and gender in the classroom raise many questions – if early-career and pre-service teachers do not see this as an area of importance on its own, should it still be considered important in pre-service teacher education and professional development? Is it possible that although technology is important in the generalist classroom, it is undervalued in the music classroom? Is it possible that despite much research indicating that gender equity is a large issue in music education, this is not the case when referring to technology in the music classroom?

Teacher quality is largely dependent on the provision of quality pre-service teacher education (Committee for the Review of Teaching and Teacher Education, 2003; Darling-Hammond, 2000). It seems that the incorporation of technology in the music classroom *should* be a concern of early-career and pre-service teachers. Perhaps because music teachers have traditionally been conservative in their approaches towards technology in the classroom, teacher education has, in most instances, not embraced technology in pedagogy or curriculum. It also seems timely to explore whether the use of technology in the music classroom is influenced by gender differences in both students and teachers. This is arguably an area that needs further exploration, for the future of music education in the classroom and for the future of gender equity in the music classroom.

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Looking Forward: An Investigation into how Music Teachers Perceive their Practice

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Within the education context there is an increasing focus in curriculum development and pedagogy for teachers to address the diverse needs of their students in their teaching practices. This paper will explore the concept of inclusivity in the education environment with particular focus on music education. It will present research on how music in various contexts is transmitted and how it is important to recognise these ways of teaching and learning given both the diverse student population in Australian classrooms and the direction of educational policy. Part of this argument will include data that investigated how students in the contemporary music education context prefer to learn. It will then outline further data collected via an interview process with a number of music teachers in regard to the contemporary music education 'space'. It will explore what teachers think about the demands and expectations placed on them in terms of inclusivity and multi-modes of teaching and learning. This discussion will focus on the teachers' own practices with their students and how they approach these concepts within the classroom. It will also endeavour to seek what the teachers' opinions are on the support and knowledge provided for them to address such approaches. The purpose of this paper is to offer ways to *Look Forward* into the future of Australian music education practices.

Introduction

This paper reports on a continuing research project that began in 2003. The project's aims are to both gather evidence from a number of sources in regard to teaching and learning practices in the Australian music education context, and gauge how this information may impact on such an environment. The research more specifically aims to ascertain what the students' experience and preference is to learning, and also investigates the opinion of teachers in regard to the music teaching and learning context. The main impetus surrounding this research is that of inclusion. It has been recognised repeatedly (Eckermann, 1994; Jorgensen, 2003; Rizvi, 1986) that classrooms are consistently constituted of students from diverse backgrounds. This observation has influenced much policy and curriculum development with government bodies espousing the need for educators to address inclusivity with their teaching practice (Destination 2010: Education Queensland).

The Inclusive Learning Unit of Education Queensland (The State of Queensland – Department of Education and the Arts, 2002) for example, outlines that inclusivity refers to learning:

- where all students feel a sense of belonging and respect in their life at school
- where all students can achieve their full potential
- that targets groups of students considered marginalised, for example Aboriginal or Torres Strait Islander students, students from a non-English speaking background or students with a disability.

It highlights that a teacher's practice should consider these aspects for it to be *inclusive*.

These sentiments have also found their way into policy documents with many statements acknowledging the importance of accepting the multicultural makeup of the student cohort in our schools. In Arts policy specifically, the Queensland Arts 1-10 syllabus highlights that:

> Arts activities should be adjusted constantly to meet the abilities, needs and interests of individuals and groups of students...students may engage in experiences in different ways or make choices from a range of options so that learning is relevant and meaningful. They will have multiple opportunities to participate in learning activities to demonstrate what they know and can do with what they know. This approach involves both students and teachers in the design of learning and assessment and requires negotiation and flexibility. (The Arts - Years 1-10 Syllabus, p. 10)

Further, in music education discourse, many have noted the importance of recognising the various ways in which music is taught (Campbell, 1991; Dunbar-Hall, 1999 and 2004; Nettl, 1998; Volk, 1998) in order to acknowledge the rich and diverse nature of music itself. The methods and strategies used in communicating music knowledge can be varied and complex and Campbell (1991) discusses various ways of learning music knowledge such as rote learning, demonstration, imitation, memorisation and

repetition (Barton, 2003b). Accordingly, it is argued that educators should draw on this knowledge in the classroom context so as to best address the needs of students who are consistently from diverse social and cultural backgrounds (Smith, 1993; Stowasser, 1994).

But what does this all mean? Have teachers been given enough knowledge on how to do this? Is there really a need for teachers to recognise student difference and implement corresponding methods in the music education 'space'?

Background

These current questions arose as a result of the completion of a number of stages of the above-mentioned research. The first stage of the study involved a questionnaire that sixty students between the age of twelve and seventeen completed. These students were involved in either classroom music or instrumental music programs or both. The findings from this stage of the research were reported on at the Australian Association of Research in Music Education conference in 2003 (Barton, 2003). Generally, the students in the classroom context highlighted that they learnt music mainly through their peers and by ear, whereas in the instrumental music context the students learnt through teacher modelling and by using a set textbook. It is interesting to note that the students in the classroom context felt that they wanted to improve their skills in music reading and writing in the traditional notation form, whereas the students in the instrumental context wanted to increase the experience of aural activities and consequently the level of their aural ability.

In the second stage of the research, students who completed a questionnaire were invited to participate in an individual interview in regard to student preference to learning. Of the sixty students, twelve returned to participate in the interview process. The results from this stage were reported at the Australian Society for Music Education conference in 2005 (Barton, 2005). The findings from stage two of the research provided information on not only the ways students preferred to learn but what methods they actually did use within music learning contexts. The research highlighted that students engage in a range of activities which were categorised as doing – textorial and textural - and reflecting. In regard to preferences to learning, students not surprisingly were more drawn to doing activities, that is kinaesthetic ways of knowing.

Overall, from the first two initial stages of the research it was concluded that a balance between both aural/oral and written modes of learning was desirable. The differences between the classroom and instrumental music contexts could assist in the development of a model of teaching and learning which takes this balance into account. The research has also shown thus far that students are very clear on *what* and *how* they prefer to learn. As a result of stage two's data it also became clear that students commented frequently on the nature of the teacher – whether they liked the teacher personally contributed greatly to the students' learning outcomes (see Harrison, 2004).

Accordingly, it was concluded that teacher responses would provide essential information in regard to the teaching and learning of music in context. Stage three of the research therefore involved the analysis of the information documented in stages one and two, that is making sense of the data. This paper reports on data gathered for stage four of the research via an initial questionnaire and then personal discussion with teachers of music.

Stage 4 – Teacher Responses

Ten teachers from various Brisbane schools participated in this stage of the study. Each of the teachers was interviewed and the responses transcribed. The transcriptions were forwarded to the participants for further clarification and confirmation. This data was then analysed with the view of finding emergent themes throughout the discourse.

The interviews with teachers were structured informally so that conversation could flow and issues relevant to the teachers themselves could be raised. A number of set questions were used however (see appendix 1). The questions covered areas such as context, policy, approach to and/or method of teaching and learning, and professional development.

Results

The results from this stage of the study highlighted overwhelming evidence that teachers consider the individual needs of their students as a major priority in their teaching goals. Data is presented according to areas investigated in the conversations with the teachers. These are:

- context – description of by teachers
- policy
- approach/method – how do you address
- professional development.

Context

Each of the teachers were asked to describe the school in which they worked. Table 1 presents descriptions of the sites as provided by the teacher participants. Of the ten sites six schools were state schools, that is publicly funded and the remaining four were private school (three of these were Catholic). Three schools were primary schools, two were schools that offered both middle and upper secondary school options and the remaining five catered for secondary students only. The schools were selected randomly so as to gain a wide range of experiences and contexts. As such, four of the schools represent those (as described by the teachers) as low-socio economic, another four were described as having a range of social and cultural backgrounds present in the student population and the remaining two representing private schools whose students were on the whole considered to have come from high income families.

The research highlighted that depending on the context of the school environment, teachers were faced with a number of different challenges. For example, the teachers working in low socio-economic schools all commented on the fact that their major challenge in teaching concerned behaviour management problems. For these teachers understanding and developing strategies that assisted in managing these issues was a high priority and contributed to practices that were inclusive. It was consistent in these particular environments that specific departments in the school were established to support students with learning difficulties or disabilities. There was also a staff member of members responsible for the implementation of behaviour management plans and programs of support for these students in the general classroom context including music.

In the other schools that were described as middle to high income teachers felt challenged by the development of curriculum and corresponding programs. The notion of inclusion according to these teachers was about challenging each of their individual students academically. These contexts were described as being "not so multicultural" (Teacher B). The teachers said that the style predominantly taught in these environments was Western Art Music and the majority of the students were learning how to play an orchestral musical instrument.

Further, in schools that had a distinct 'multicultural' student cohort, recognising various learning styles and prior knowledge were prominent.

Teacher A for example said:

> I try to consider what music experience students have had before they come into my classroom ...I include the music that may form part of their culture and ask them to participate by introducing it to the rest of the class. I really hope that each and every one of my students feels a sense of belonging and know that they all hold valuable knowledge.

Teacher D commented similarly:

> When I was at uni they talked about different ways people learn – I think it was based on that Gardner guy's stuff. I think about that every now and then and try to use more visual aids and balance activities between listening, written and practical work.

Teacher C felt that if every student was engaged and valued, then you do not have too many behaviour management problems. They believed that if you 'included' all the students by listening to them and understanding their own approach to learning and goals then they were all achieving something and therefore happy.

It thus appeared that the context of the school influenced the way in which the teachers taught whether consciously or unconsciously.

Policy

In regard to policy, teachers were initially asked to explain what inclusive education and multiliteracies meant to them. A number of consistencies were evident.

Inclusive education is an approach that recognises:

- minority groups
- students with learning difficulties
- individual differences
- the importance community plays
- social, cultural, emotional, religious aspects of children's lives.

Multiliteracies refers to students being able to:

- communicate in a number of ways
- use technology effectively
- learn other 'languages'
- demonstrate fluency in a number of ways – to be literate means to be fluent in whatever it is you are engaged in.

The teachers were then shown a number of statements that feature in Queensland policy documents both music and non-music. Some examples include the following:

> The Arts key learning area provides opportunities for all students to access learning in and through the auditory, visual, kinaesthetic, and verbal ways of knowing. (Arts 1-10, p. 11)

> Teachers should ensure that the particular needs of the following groups of students are met: female students; male students; Aboriginal students; Torres Strait islander students; students from non-English speaking backgrounds; students with disabilities; students with gifts and talents; geographically isolated students; and students from low socioeconomic backgrounds. (Queensland Senior Music Syllabus, p. 34)

Most of the respondents had admitted to reading new policy thoroughly, including the pre-ambles when they are first in possession of them and were therefore familiar with statements such as those above. However, some of the teachers felt as Teacher F did that the policy "does not really influence how I teach or my teaching style but does heavily impact on what I teach. I for example, refer to course specific information that is required when writing my work programs" (Teacher F).

It was consistent in the interviews that the teachers regularly referred to the 'back' sections of relevant syllabi such as the core content present in the Arts 1-10 document (see appendix 2). Teachers A and G agreed that this material did not necessarily address issues such as 'inclusion' and therefore did not stipulate how they should teach but what they should teach. With their 'everyday busyness' most teachers did not get the chance to consolidate any ideas that may have come about from such statements.

Teacher F was embarrassed to admit that they actually had not had the chance to even look at the new policy document but felt that was alright as it does not have to be implemented until next year.

Another teacher was clear that their school placed a large focus on new policy implementation.

> Our school has a view to implement any new guiding principles that filter through government policy. The principal here is very good at gauging how to implement these concepts through the curriculum ...We have various sub-committees that address a number of aspects in curriculum development in the school. One of these looks specifically at students who need extra support whether due to learning difficulties, gifted and talented or non-English speaking backgrounds. (Teacher E)

Teacher B said that, as it was not compulsory for them to implement the new Arts 1-10 syllabus, they had only looked through the document briefly and found the core content to be useful but felt that the school would not change their existing programs to match the syllabus totally.

Each teacher had said that they were familiar with these documents but the extent of this familiarity varied from "just seen the book" to "have read from cover to cover."

Approach/Method to Teaching and Learning

The teachers indicated a number of methods were used in their classrooms such as teacher centred discussion, written work, practical work and use of computers. In each of these approaches to teaching and learning, many of the teachers said that they tended to teach in a way they thought was effective. The notion of *effective* practice varied from one context to another. Some examples are:

- good results from students
- understanding evident
- enjoyment
- enrolment numbers.

In relation to inclusivity teachers offered a number of approaches/methods that they implemented within the classroom and programs:

- use of appropriate resources
- inclusion of units and/or repertoire that address social and cultural issues for example, use of contemporary Australian composers' works, world music
- learning support for students with needs
- extra-curricular activities
- community engagement.

It became apparent that on the whole teachers agreed that approaches to teaching inclusively centred on the *how* of teaching not on the *what*. Teacher E for example stated:

> It would be the strategies that I use that are of more importance if I wanted to be sure each individual student's needs were being addressed. Adding content to programs that might be culturally or personally significant may help but would not impact as much as the methods I use.

A number of the teachers commented that the outcomes approach to teaching and learning was positive as it allowed teachers to address individual student needs.

Six of the teachers commented that practices implemented within the schools that they thought addressed the notion of inclusion, were those that were offered outside the general classroom practises. These included various extra-curricular activities such as multi-cultural dance groups and events. The teachers felt that these activities were those that provided greater access to the majority of students. Particularly at the senior level was this so, where music classes were small due to the requirement of students to have particular skills to take music as a subject.

Professional Development

Disappointingly, all of the teachers that participated in this stage of the study said that they had not had the opportunity to attend professional development that specifically addressed inclusion. Four teachers, all of whom worked in State education schools, said that they were required to attend a compulsory session on teaching and learning issues particularly pertaining to Aboriginal and Torres Strait Islander students. One teacher felt that although this knowledge was extremely important they felt the session did not provide any worthwhile information on these issues.

> It is vitally important that all teachers have some kind of understanding of issues that our indigenous students face. When I went through teachers' college there were no subjects offered on indigenous culture and I am sure that is the case for many teachers. Nowadays students are lucky enough to have these courses offered but I believe that they are still not compulsory...The training provided by the department really did not teach me anything new. In fact, I know that a number of

> staff were resenting having to go at all. The knowledge of most value is what you learn actually dealing with students from these backgrounds. (Teacher H)

Additionally, Teacher A said that as they often had individual students in their classroom who had special needs they regularly met with relevant specialists to discuss suitable programs. However, these were always brief internal meetings and not external professional development sessions offered to staff.

Teacher J also stated that, as they were interested in learning more about being a special needs teacher they had personally and actively sought out information when dealing with students who either had a learning disability or other difficulty. They thought that unless teachers personally had this interest they could teach for twenty years or more and not have any experience or access to professional development in the area.

Conclusion

The results from this research process have provided invaluable insight into the music education realm. The first two stages of this research have focussed on the students – what they learn, how they learn and how they prefer to learn. It highlighted how students of music in both the classroom and studio instrumental music contexts perceived the teaching and learning processes used. In stage three an analysis and consolidation of this data showed that it was desirable to then gain the view of the teacher. Accordingly, stage four has explored the world of the teacher and focused on not only how they approach their teaching practice but also what other outside forces impact on these processes.

Generally, the teachers held the view that there were many pressures placed on them in regard to their own practice. Aside from actually teaching music they felt regularly bombarded with other issues particularly through their administration. Topics such as curriculum development, technology, behaviour management plans, extra-curricular activities, reporting and profiling, keeping up-to-date with Arts specific policy (of which both Junior and Senior levels have had changes in Queensland) and the overall hectic schedule of school life all impacted on how the teachers thought about their practice.

This stage of the research highlighted that teachers themselves felt it beneficial to be given the opportunity to discuss such issues as they seldom get this chance. Some were thankful to have been asked to participate as the process had enabled them to clarify and articulate what they were actually doing and how they could approach their practice and relevant programs in the future.

As stated previously, the aim of this research is to provide valuable information in regard to how both students and teachers perceive what is happening in the music education realm. This knowledge can be used to help assist in understanding the processes and structures that exist between student and teacher and can then *Look Forward* into future practices within the Australian music education context.

About the Author

Dr Georgina Barton is a music educator who values the diversity that music brings into the teaching and learning context. Her area of expertise is inclusive pedagogy and the development of teachers' skills in addressing multi-modes of learning. She has had experience in a diverse range of music cultures. Dr Barton is currently on staff at Griffith University in Music and also works with Education Queensland.

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Table 1

Description of the Sites as Provided by Teacher Participants

Site and Teacher	Date of interview	Enrolment number - approx	Number of Music teachers	Description
A	20th June	600	1	Low socio-economic, more focused on apprenticeships than academic – a large number of cultures represented (predominantly Polynesian)
B	21st June	1500	2 ½	Private school catering for year 5-12 students, mainly white Australian families and Asian students (fluent in English) – high income families
C	12th July	300	1	Small catholic school, range of incomes very multicultural, prep-yr 7
D	12th July	700	1	Low socio-economic, large indigenous population, years 8-12
E	13th July	1600	3	Large private catholic boys school, range of backgrounds, parents on the whole interested
F	20th July	900	2	Large state school with students interested in learning
G	21st July	1200	3	Large state school with high Polynesian population, years 8-12
H	29th July	320	1	Small school that has a supportive parent body, years 1-7
I	1st August	500	1	Low socio-economic with few resources, years 1-7, diverse representation of cultures including Muslim students
J	1st August	800	2	Students from various backgrounds both culturally and economically

Appendix 1

Questions Asked of Teachers

- How would you describe your classes both socially and culturally?
- How do you address the cultural and social differences in your classes?
- How do you define inclusive education? Multiliteracies?
- In regard to a number of statements from policy documents do you think that your teaching practice addresses these sentiments
- If not, why?
- If so, how?
- How you do perceive inclusivity? What are some of the ways your school addresses this?
- Do you think results from students reflect cultural background? Explain further.
- Do you think students would benefit if you had access to more in-service and ideas on how to teach differently – in culturally diverse ways? That is how music is taught in other cultures and its meaning in different contexts?
- Do you feel up-to-date with approaches to teaching and learning?
- Has the school provided in-service generally on these issues
- Have you attended arts specific in-services on inclusivity?

Appendix 2

• THE ARTS •

• YEARS 1–10 SYLLABUS •

Core Content

Music

Students sing, play, listen and respond to a wide range of repertoire through which core musical components are learned. The ability to express themselves in music, to think in sound and to read and write music notation empowers students to be musically independent and contributes to personal satisfaction and enjoyment.

Key components	Level 4	Level 5	Level 6
Once introduced, core content is to be revisited and developed in subsequent levels.			
Rhythm and metre	• ♩ ♪ ♪ ♩ ♩ ♪ ♪ ♩ in simple time	• commonly occurring patterns in simple and compound metres • syncopated rhythms • triplets in simple metres	• augmentation and diminution • mixed metre
Pitch and melody	• *la* pentatonic scale • perfect 4th and perfect 5th intervals • treble clef notation — F, G, E'	• C, G, D, F major and related natural and harmonic minor keys and scales • major, minor and perfect intervals up to and including octave • treble and bass clef notation	• A, B♭ and E♭ major and related natural and harmonic minor keys and scales • augmented and diminished intervals
Part work	• melodic canons up to four parts • rhythmic and melodic ostinatos and accompaniments • tonic and dominant accompaniments	• chords and progressions using I, IV and V in known major keys, and chords I, iv, v and V in known minor keys • ensembles in up to four parts	• chords and progressions using I, ii, IV, V, V7 and vi in known major keys and chords I, iv, v, V in known minor keys • ensembles up to four parts, one person per part
Form and structure	• first and second time endings, *da capo al fine*, *dal segno*	• forms and styles encountered in repertoire • homophonic and polyphonic textures	• forms and styles associated with particular historical eras and cultural contexts
Tone colour	• brass instruments • solo instruments and ensembles from a range of cultural and historical contexts	• cross-cultural timbres • electronic and computer-generated timbres • orchestral timbres	• instrumentation and timbres associated with particular historical and cultural contexts
Expressive elements	• accents and pause • mezzo piano (*mp*), mezzo forte (*mf*)	• commonly occurring signs and terms	• signs and terms encountered in repertoire

Lost in Translation: Reflections on Learning South Indian Music in Context

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This paper outlines both the processes and personal journey experienced by the writer when learning South Indian music in Chennai, India and Brisbane, Australia. It is a reflective journey about being immersed in another culture. When one is immersed in learning a music culture other than 'one's own' one begins to understand the music teaching and learning process in much more depth (Blacking, 1973). As a result of this experience many changes have occurred to the author's own teaching practice. The paper will explain the background of the research presenting how the writer came to learn in a foreign setting and outline the learning journey experienced thus far. It will also present both the challenges and benefits of learning music in a foreign setting focusing on problems encountered and how these were overcome. The differences and similarities in learning modes and methods between both Indian and 'western' classical music as experienced by the author will be presented. A discussion on the implications of these observations on the contemporary Australian music teaching and learning context will also take place.

Introduction

The research paradigm of ethnomusicology has provided extensive knowledge on not only various muso-cultural practices but also on comparative studies carried out between non-western and western practices. Many who have conducted fieldwork in diverse contexts have advocated such an experience as it has given them greater understanding not only about the 'new' culture in which they have been immersed but of their own 'old' culture. Renowned ethnomusicologists such as John Blacking, Cath Ellis, Alan Merriam, and Bruno Nettl have all espoused, throughout their work, the importance of their diverse music experience and the impact that it has had on their own musical and teaching journeys. This sentiment has been confirmed through my own experience in learning Karnatic[1] (South Indian) music.

Background/Alapana

In January 1993 I left Melbourne for India. I had been accepted to fill a position as a teacher with the Overseas Service Bureau's volunteer program (now called Australian Volunteer International) in a rural village in the south of India about three hours from Chennai (then Madras). I did not have much information about the placement except that it was in a place called Selaiyur (of which I could not find on any map in Australia) and that I would be working for an organisation called SUEB – the Society for the Upliftment of the Economically Backward. As I had already completed a number of undergraduate subjects in ethnomusicology at the University of Queensland the only thing I was sure of was that I wanted to learn music while I was in India. I therefore packed my favourite thing – my violin.

After I had arrived and settled into my new life I began to search for a music teacher. The people with whom I worked knew a traditional Karnatic vocal music. This teacher lived reasonably close (about half an hour's walk). I first met my vocal teacher – Parvathi - at a Matriculation school where she was the Principal. She explained a little about the music that she taught and proceeded to sing a scale that used a *sol-fa*,[2] which I was unfamiliar with. Her voice was very beautiful and haunting. I was hooked and wanted to start straight away. I was told to come to her house the next day at 3 p.m. I continued lessons with this teacher for six months attending at least two or three lessons a week (each lesson cost 20 rupees, approximately one Australian dollar).

In the learning context with my vocal teacher in India, my role was as a student in a small group situation and I was expected to behave in the way that other young Indian students would in a lesson. I attended many lessons where there were always different students in attendance, each usually at a

[1] *Karnatic (Carnatic, Karnatak)* music is defined here as pertaining to the classical music tradition of states in the South of India including Tamil Nadu, Karnataka, Andhra Pradesh and Kerala (Viswanathan, 1977).

[2] Similar to the sol-fa used in Kodaly method Indian music uses a sol-fa system. The notes in an eight note scale are: Sa, Ri, Ga, Ma, Pa, Da, Ni, Sa'.

different level in learning. In each of the learning sessions with my vocal teacher, Tamil was the predominant language spoken. Only occasionally would English be used when she addressed me or other students who also spoke another language – usually Hindi. Many of the students were bi or multi-lingual, with English being one of their languages. In addition, I participated in a number of concerts that were held at the school in which my teacher worked and I also accompanied her to many other concerts in the surrounding area.

After about one month of vocal lessons I commenced Karnatic violin lessons with a different teacher, Maya. She was recommended to me by a well-known music store in the middle of Chennai city. She was the sister of one of south India's famous violin performers. One of my Indian friends agreed to take me to her house one Saturday. The journey to my violin teacher's house took about two hours. First I had to catch a bus to a train station, then a train to a city station, then walk through a city slum for about ten minutes, then another bus, and then another fifteen-minute walk. I always enjoyed this journey as I would get to see the real India – experience the smells, the colours, and the people. I also used this time to memorise all my pieces before I played for my teacher.

I also attended violin lessons up to three times a week, including an all day session on Sundays (a day my teacher would not normally teach). When I first met my violin teacher she indicated that she charged 50 rupees (about $2.50AU) a lesson, however if her students were unable to afford this she made a different arrangement. I assumed that she would want payment every lesson, but she would always refuse and say to me "don't worry about that now." I therefore had to keep a record of how many lessons I had and paid her a lump sum at the end of my stay in India.

In the context with my violin teacher I learnt as an individual student rather than in a group. Maya explained that she never took more than thirty individual students so that she could teach every one with equal professionalism and concentration. She continued to explain that most of her students learnt on an individual basis so they could achieve knowledge more quickly given they were often very busy with school or other study. The learning in this environment was, I would say, more intense than my other learning situations. My lessons would often be longer than an hour. In a sense I was participating in a more 'traditional' way as a student. The religious rituals and other aspects that were considered important in this context were expected of me and were considered an essential part of the learning process. In this context I would participate in other 'ritualistic' aspects such as *pooja* (dedication to Hindu gods and goddesses), and cooking and cleaning. I was considered 'daughter' and was treated as such.

Once I returned to Australia I was extremely keen to continue my study in the Karnatic tradition but I was also aware that it may be difficult to find a South Indian music teacher when most performers in other countries tend to focus on the North Indian tradition of Hindustani music (this is not unlike the food – most restaurants sell north Indian food). I was very happy when I found a Karnatic vocal teacher in Brisbane through an organisation's network of culturally diverse performers and artists. When I started to learn Karnatic music with Khali I learnt vocal music. However, once she knew that I could play Karnatic violin I then shifted to learning more and more repertoire on the violin in order to accompany her other vocal students. Most of the material taught in this context had been memorised by the teacher and as she sang them to me she would request me to write them in the traditional Indian sol-fa. She had realised that I was good at dictation and my lessons began to be filled with more writing than playing.

I fulfilled a number of roles in this context, that of student, accompanist and transcriber. These changed on a regular basis and affected any remuneration expected from me. Initially when I was learning with this teacher I paid for the acquisition of this knowledge. When I shifted, however, to transcriber or accompanist for her other music students, I was no longer expected to pay for these sessions. I have since developed a very close relationship with my teacher here in Brisbane, having had various involvements in her music school over the past twelve years.

Music Teaching and Learning in the Karnatic Context/Pallavi

My experiences with these three teachers were indeed varied. Although each of them was teaching the same content, there were many differences within the processes, structures and contexts of teaching. In my descriptive recount I have included parts of interviews that I conducted with these

three teachers. In this sense oral/aural transmission of information is valued and contributes to the current discussion.

Review of Literature

Traditionally, Karnatic music was taught in a system called *gurukula* (V.Shankar, 1983; Viswanathan, 1977). In this system of learning students would leave their own family and live with their *guru* for the entire time of tutelage. Part of this learning process included an holistic spiritual journey, which was made by the student – music and life were integrated. "All our waking hours were spent in the lap of music, listening, learning, practising, in an atmosphere charged by the very presence of the *guru*" (Shankar, 1969, p. 14).

It has been noted that students would spend hours learning from their *guru* as well as practising each day, all combined with worship of the Hindu religion (Interviews with Parvathi and Maya). Payment for lessons would be through reciprocal duties such as house cleaning, cooking and showing dedication to learning through practise. It was not necessary for students and their families to have money for this privilege (Shankar, 1969). Prior to being accepted by a *guru*, the student would need to display commitment to learning and their family would also need to be in agreement. Once the decision to learn music was made between the *guru*, the student and their family a ceremony would be held in a temple to consummate this decision: to make music a way of life (Broughton et. al., 1994; Shankar, 1969).

The transmission of Indian music knowledge in the *gurukula* style is largely aural/oral (V.Shankar, 1983, p. 171). Consequently, the methods of rote learning and repetition are consistently used in the Karnatic music tradition (Campbell, 1991).

> For the first five or six years, the student relies completely on the guidance of his *guru*. This is because the *guru* teaches everything to the *shishya* individually and directly, according to our ancient oral traditions. (Shankar, 1969, p. 13)

Although the *gurukula* way of teaching and learning is still practised (Pesch, 1999), it is now more common for students to attend weekly lessons and pay for this tuition in monetary terms (V.Shankar, 1983, p. 172). This current system could be attributed to the influence of the West where Indian students are now expected to attend school, making it impossible for the *gurukula* system to be as widespread as it once used to be (Joshi, 1963; Subrahmanya, 1985). For L'Armand and L'Armand (1983, p. 413) the decrease in the practise of the traditional *gurukula* system of learning means "musical instruction is now available to a much wider circle of people."

It is also evident that with the decrease in the practice of the intensive *gurukula* style of learning the use of written music has become prevalent (V.Shankar, 1983, p. 175). Panchapakesa Iyer (1992) sees the introduction of visual representation systems as a benefit for the music culture in India, and believes that it assists in the preservation and maintenance of the tradition. For some (V.Iyer, 1992; Sambamoorthy, 1992), the introduction of printed music has improved music education in India.

> Music education being associated with the sense of hearing has been traditionally orally taught, generally learnt sung and practised. It may be said that after the availability of printing press facilities, music education has progressed. Nowadays when the principle is to know easily and experience quickly, it is indispensable to publish books suitable to teach subjects quickly and by self learning. (V.Iyer, 1992, p. iv)

Consequently, written music has become integral to the teaching and learning process (Panchapakesa Iyer, 1992). Rowell (1992, p. 7) says that, "the sole purpose of notation is to remind [the students] of what [they] have already learnt." It is important to note that although Indian songs are notated, this notation is not a complete representation of the notes sung or played in performance (Pesch, 1999, p. 5). While the introduction of visual representation systems has assisted in the transmission of music knowledge, it has in no way ignored the importance of transmitting knowledge both aurally/orally (as in vocal teaching), and visually through demonstration (as in instrumental teaching) (Interviews with Parvathi and Maya).

Conversely, Shankar (1969, p. 13) believes that the introduction of written music has had a negative impact on the ancient system of *gurukula* and argues that every effort should be made to maintain

Indian music traditions. Similarly, Parvathi, Maya and Khali believe that learning in the *gurukula* approach is more beneficial in terms of increased learning outcomes, and that their strong connection to their *guru* came from their intensive tutelage and interaction with their *guru* when they participated in the *gurukula* style of learning.

Despite the opinion that the *gurukula* tradition of learning is more effective, Viswanathan (1977, p. 15) believes it "unwise for the student of music to commit so many years of his youth, when he cannot be certain of success in a music career." As a result, Viswanathan (1977) believes that teachers have had to devise new ways to teach so that more music knowledge can be learnt in less time.

Aside from this, the group context for learning is still prevalent in beginning learning stages in India (Campbell, 1991). The configuration of groups depends on the progress of the students individually, as in traditional Balinese culture (McPhee, 1938). Each group may slowly gradually change with additions or subtractions according to improvement in students themselves (Krishna, Interview, 11 February 1997). However, increasingly, tuition is presented on an individual basis as teachers are realising the benefit of intensive learning with the result of faster knowledge acquisition (Sambamoorthy, 1992, p. 2).

The traditional *gurukula* system has diminished over time. This has been perceived to have both positive and negative impacts on the teaching and learning of Karnatic music. The advent of print has enabled a greater number of students to access and participate in the learning of Karnatic music. With the exception of some minor adaptation due to the introduction of printed learning materials, the processes for conveying music knowledge between teacher and students in the Karnatic tradition have remained largely intact. The literature has identified the teacher/student relationship as an essential source of meaning within the systems of learning Karnatic music.

Personal Experience

In each of these contexts a set progression of music material was taught from beginner to more advanced level. This was consistent across the three contexts. Each of the teachers taught most songs by breaking down the music content into small sections that fit the *tala* cycle, emphasising the importance of 'flow' in Indian music. After the teacher played each pattern, I was expected to play it for the teacher in exactly the same manner. If an error occurred then the teacher would repeat that particular pattern until I played it correctly. The patterns would then be played in totality without any stopping in between.

Through the observation of these teaching and learning environments the most striking feature in regard to teaching was the reliance on aural/oral means of communication. Campbell describes this further: "Karnatic music has been compared to learning a verbal language in that it is learned best through an oral tradition" (1991, p. 130).

All the teachers in this context stated at the beginning of learning that their music tradition was an aural/oral tradition and has been so for a long time.

In addition, repetition and rote learning were methods used consistently by each of the teachers. This could be attributed to what V.Shankar (1983) illustrates in saying that the actual construction of Karnatic music lends itself to repetitive rote learning as the pieces can be easily broken down into smaller sections, which are expected to be memorised. Through the observation of the Karnatic teachers aural/oral means of communicating music knowledge was consistent as well as demonstration by the teacher and then observation and copying by the student. This observation is also supported by Campbell (1991, pp. 131-132). Khali said that repetition secured the song, and more importantly the *raga,* in her mind.

Despite the claim that the Karnatic music tradition is an aural/oral tradition by the Karnatic teachers, written forms of the South Indian music material were used in each of the teaching situations (See appendix J).

> *Ganamrutha bodhini* makes the whole thing easy. It has set notes, the tala notations everything. You just read the book and it takes you from the beginning lesson to intermediate. The second book takes you from intermediate to advanced level. When I reached Keertanam level I did have

> my own booklet where my guru used to write his own songs the ones he thought I could cope with – it was at the discretion of the teacher. (Parvathi)

The notated forms of music however are only a basic representation of the melody was given. The ornamentation called *gamaka,* was not notated as it was understood that the teacher themselves interpreted the *raga* in their own unique way. It was also very difficult to notate *gamaka*, therefore the students were just expected to replicate the ornamentation in the way their own teacher sung or played it (see maha).

An integral process used in the aural/oral approach adopted by these teachers is the use of memorisation. Memorising the musical material was an expectation of each of the teachers within this context apart from Khali. For Parvathi and Maya memorisation of musical material by the students enabled them to focus purely on performance rather than being distracted by text. Similarly, Parvathi and Maya would not allow students to continue learning new material unless the previous lesson's material was memorised.

The Karnatic music teachers believed that memorisation contributed to the students' spiritual journey, a process entwined in learning Karnatic music. More specifically, it was seen that memorisation of melodic material particularly, assisted the performer to get immersed in the music itself enabling freedom to experience higher spiritual feeling associated with enlightenment. Worship of *gurus*, gods and ancestors are all combined into this journey when learning Karnatic music for these teachers.

With Khali, who taught Karnatic music in Australia, however, her students – both Indian and non-Indian - were not expected to memorise the melodic material learnt. This was due, in part, to the function of this particular context, which was usually in preparation for an upcoming concert. Therefore for Khali it was vital that practise towards the performance was consistent whether memorised or not. Her students tended to rely more on written text despite this not being the case with the Karnatic teachers in India. She explained that given the number of performances that she does with her students it is necessary to learn new material quickly therefore students usually have a written form of the music in front of them on stage. V.Shankar (1983, p. 175) agrees that "[m]any aids have been resorted to in modern methods of teaching. Amongst these, notation has come to play an important part."

Khali also tried to make her music school practice more contemporary by including different instrumentation such as clarinet, flute and keyboard as she had students who also learnt these instruments in the Western music tradition. She believed that parents appreciated this in an Australian/Indian context. The students also seemed to enjoy the opportunity to play traditional Indian music on these instruments.

Unlike vocal and instrumental lessons that I have experienced in the Western context, there was no mention of specific technique desired when performing Karnatic music such as vibrato or tone quality. For example, in my experience in learning vocal music the most noticeable difference between Karnatic vocal music and Western vocal music is the 'nasal' timbre of Karnatic music. I found myself often trying to copy the sound produced by not only the teacher but by the other students. No obvious mention to me was made in regard to the quality of sound expected when singing traditional Karnatic vocal music. The timbre was to my 'Western-trained' ears different, and I felt that my smooth sounding voice was extremely obvious. So gradually from lesson to lesson I would increase the amount of 'nasalness' in my voice until I thought I was replicating the sound of most of the other students.

Further, it is interesting to note that each of the teachers viewed their own *gurus* in high regard, and the teachers in the main valued the way they were taught and did not consciously change these methods. Similarly, the teachers equated their own *gurus* to higher beings associated with the Hindu religion. In this sense their own *gurus* were worshipped in the same way as the Hindu gods and goddesses. In the Australian/Indian context, performance practice changed slightly - reflecting the nature of the 'multicultural' constitution of the environment.

Therefore, there were a number of methods used in Karnatic learning environment as experienced by the author (see diagram 1). Despite any differences evident in the teaching methods and processes

used, it is undeniable that, in the Karnatic music context, culture is an integral part of the teaching environment.

Challenges and Achievements/Anupallavi

When one embarks on any research endeavour, personal, social and cultural biases are brought to bear (Barton, 2003). The research process will always be laden with information that has been informed and affected by previous experiences. Conducting research therefore presents challenges in separating the researcher's perspective and experience from that of the research subject. Gourlay (1978, p. 2) for example, states that previous experiences are "constraints" and that in the field of ethnomusicology researchers hold with them personal, situational and universal constraints. Though these may not necessarily have to be viewed as constraints but rather as implications, their recognition for the purposes of this research is important.

With particular reference to this paper, information on South Indian instrumental music and its practices are to be drawn only from my learning experiences in India as well as continuing experiences in Australia. These experiences although brief have broadened my knowledge base about not only Karnatic music and its associated teaching styles but my own previous musical experience in Australia. Caution must be exercised however, in that these experiences are not continually referenced to my longer experience of learning and teaching Western Art instrumental music in Queensland, Australia.

The challenges that I perceived in these learning contexts, and that are also evident in the ethnomusicological literature (see Merriam, 1964) include:

- musical
- cultural
- personal.

Musical Challenges

Although Karnatic music may sound very different to the music culture that I had spent most of my life learning, I had little difficulty in translating the musical language of the Karnatic tradition or more accurately, relating the musical language to what I was already familiar. Therefore the challenges were those aspects to which I could not make a distinct comparison to my prior knowledge. Oku (1994) agrees by stating that "we tend to understand unknown music by means of the concepts of our familiar music" (p. 120).

The major musical challenges for me were two aspects integral to the learning of Karnatic music – 1) the importance of memorisation, and 2) *gamaka* (the ornamentation used in Karnatic music).

Karnatic music has customarily been considered an aural/oral tradition (Interviews with Parvathi and Maya). In this way much of the focus in learning the music is on the memorisation of it as there may not be text present by which to refer to. Nowadays, students will often have some form of written material to assist them in the learning process but these are by no means completely relied upon for recall (as is usually the case in Western art music contexts). When I initially started learning vocal music I had no text to refer to. I was expected to memorise all that I had learnt in my lesson and until it was completely memorised I was unable to move on to the next lesson. This was something that I was certainly not used to in my previous music learning experiences as a singer and violinist. I eventually purchased some books that assisted other students in the learning process but I was still expected to have memorised all the material. My memory skill increased greatly but I did, however, have the capacity and time to devote to learning the tradition. I was committed to making my teacher proud so I worked very hard, as I did not want to let her down.

The other large challenge for me was mastering *gamaka*. *Gamaka* is a highly developed microtonal ornamentation that distinguishes Indian music. It is what makes the horizontal melodic line in Indian music so complex. It can involve melodic movements such as slides, dips, turns, the approach and/or retraction to and from a note may be different to any other within a song (see Viswanathan, 1977 – appendix 1). Performers may have also developed their own technique of which their students copy. As my ear was completely used to a tempered western scale it was difficult for me to "play out of tune" and also grasp the technique required to master this skill.

Like any technical difficulty when learning a musical instrument though, the more you practise the better you get. My vocal teacher never explained *gamaka* to me, in fact no specific technique was. I therefore had to carefully copy her and the more advanced students singing to try and imitate the sound perfectly. There was rarely any comments made as to my progress but I do remember her noting my tone once I had begun to sing more nasally. With my violin teacher *gamaka* was considered extremely important – the way in which you employed this was seen as your fingerprint/personal identity touch. Being a professional performer this *guru* took it very seriously. To assist in my understanding and ability to play *gamaka* correctly my guru provided me with many exercises/equivalent to technical exercises.

Therefore, the more familiar I became with these aspects the more I was able to accept them as part of me and my new musical knowledge.

Cultural Challenges

I would not necessarily say that there were any major impacting cultural challenges for me. I had already settled into my new cultural surroundings before learning music and was familiar with various Hindu rituals that were an integral part of the learning process. This association was of course different to what I had experienced in learning violin in a Western context. I was not used to further cultural aspects that were considered integral to learning such as: dedication to gods/goddesses, strong lineage, and underlying spiritual meaning of lyrics and compositions. However, these did not affect my learning in a negative sense.

I have always remembered my experience and time in India as exciting and enriching. I believe that I did not really experience 'culture shock' while living in India – I was like a sponge absorbing all that was new. In fact, all the aspects that surprised me about the country in the beginning were the things I missed the most when I left. Culture shock hit when I returned to a more developed country. The experience in India has most definitely enabled me to understand our own culture more in depth. The opportunity to make comparative distinctions, I believe is necessary for this type of understanding to occur.

Another issue that arose was one concerning gender. Giving worked in a number of villages with women's groups I became aware of a number of cultural expectations present in India. Concerns such as the dowry system, arranged marriages and widow burning were facing me everyday. Although I came to realise that there was not much I could do about these practices I realised that they also affected my teachers. Parvathi once explained to me that before she was married she performed the traditional dance form of *Bharata Natyam* professionally but could not continue to do so once she was married. Similarly, Maya commented on the fact that her family delegated her to teaching the violin as they did not want her to restrict her brother's performance opportunity. She therefore had to decide to perform against her family's wishes.

In addition, with Khali in Australia, my experience and feelings have been very different than those with Parvathi and Maya. As I have stated previously, I wanted to continue my studies in Karnatic music upon my return to Australia. With this desire I had also expected to learn in the same manner to which I learnt in India, but this was not the case. Therefore, in this situation there were very different cultural challenges that I had not expected. Such experiences have also been experienced by a number of other authors (Lamasisi, 1992; McAllester, 1984).

Personal Challenges

In regard to personal challenges the aspect most prominent is the relationships that I had with my teachers. The relationship that one has with one's mentors highly influences the experiences that one has. I was always so eager to please both my Indian based teachers and therefore worked very hard to memorise all material and perform it 'correctly'. I considered them my *gurus* and highly regarded their opinion. It seemed I was able to immerse myself in this new culture and benefit from this experience. This was not unlike the relationships that that teachers themselves had with their own teachers.

With my Karnatic teacher in Australia however, the situation was different. I did not have the same amount of time to commit to learning here as I was working more regularly and had a child to look

after. Regularly I would grapple with my relationship with this teacher as my desire was to continue learning the Karnatic tradition the way I had in India not to spend most of my contact with her transcribing songs. Upon reflection of this context however, I have grown to realise that my repertoire of Karnatic songs had extensively increased and that I have continued to learn Karnatic music, albeit in a different context and manner to how I had learnt in India.

Comparison Between Learning Karnatic and Western Music

Through a comparison between my experience in learning Karnatic music and my previous experiences in Western music learning I came to understand that there were not only many differences but also many similarities between the two contexts (Barton, 2004). A number of strategies used in both Western and Karnatic music contexts are common. Rote learning, repetition and demonstration were observed in the teaching methods of all teachers in the study. Further to this, the teaching of new music material was similar in both contexts. Music content was typically taught phrase by phrase with the breakdown of a musical work. This may suggest that there are generic strategies which could be applied in different cultural contexts of teaching.

In contrast, cultural specificity can be seen in the way these generic strategies are applied to music content, which is inherently Karnatic or Western. Thus, cultural influence does not rest with these generic methods of teaching per se`, but with the song structure to which they are applied. Repetition of small passages of *raga* and *gamaka* (ornamentation) are clear cases in point within the Karnatic context. The data also highlighted that there is also a direct relationship in each context between song structure or musical form, and lesson format. In particular, the study showed that the construction of lessons was different in each context.

Some of the instrumental music teachers demonstrated a willingness to innovate and use methods which were not necessarily traditional. The data confirmed that Karnatic teaching processes have changed quite markedly over time. Increasing economic pressures have led to the use of individual lesson formats for advanced students over traditional group learning methods. The changes in teaching method demonstrated by Karnatic teachers in Queensland may correlate with demands other than cultural influence such as social demand.

In the same way, Western teaching methods have also been subjected to change over time with the increasing use of non-traditional methods such as Kodaly, Suzuki and Orff. Music content in the Western context has also expanded to encompass a wider repertoire including music considered folk, popular or from other music cultures. While these styles were evident in the data the jazz genre and forms of improvisation were not taught in these situations and it is noted that for further research investigating this area would present new perspectives on the data. Within this research however, the Western teachers generally taught Western Art music repertoire.

Some further notable distinctions were recorded in each of the teaching contexts including a major philosophical difference in the interrelationships between music theory and its application to teaching, and ultimately, performance. Teaching practices in the Queensland instrumental music context for example, make a delineation between theory, practical skills and aural proficiency whereas Karnatic teachers present these aspects as an integrated whole. In addition, the study illustrated that (with the exception of percussion learning in the Karnatic context) teachers in the Western context generally placed stronger emphasis on the development of instrument specific technique.

With reference to these common teaching strategies, it is important to acknowledge the subtle differences that occur between different teachers, their experiences of learning and exposure to training, and the contexts of instrumental music teaching. The various ways in which teaching strategies are adopted and applied, as a result and as a response to the interplay between the preceding factors and the modes of communication used by the teacher are critical to this summation. The findings of this research demonstrate that this interplay is at the heart of cultural influence within instrumental music teaching processes and the modes of communication used by teachers. Understanding the difference that exists between usage of aural/oral and written modes of communication within music cultures and students' needs and preferences to learning styles is integral in developing instrumental music programs in formal contexts.

The multiple ways culture manifests within the processes of instrumental music teaching in the Karnatic and Western contexts studied provides evidence of culture's pervasive influence. At the same time, it is also important to note that no single aspect of a teacher's practice is likely to give rise to a definitive picture of cultural influence, but rather it is the complete system of methods, strategies and techniques which constitute a teacher's framework for teaching.

It could be argued that there are a finite range of strategies that ultimately can be used to teach instrumental music. As such, one could expect to see particular strategies in operation across many music cultures, which in essence form a set of 'common' strategies. This may mean that it is not possible to discern cultural influence through the use of a single strategy or method of teaching. Instead a broader sample of teaching practice is required to make an accurate judgement on the influence of culture.

Implications for the Contemporary Australian Music Education Context/Charanam

A comparison between western and non-western music practices undoubtedly provides broader implications for the development of contemporary music teaching and learning practices. Some positive implications include: providing insight into the way culture potentially influences how instrumental music is taught in other contexts and situations such as classroom music; enabling teachers to reflect on their instrumental music teaching practice and place it within a broader social and cultural context; providing teachers with a basis for a way of assessing and responding to cultural influence in instrumental teaching processes and practices; providing greater opportunities for teachers of instrumental music to utilise traditions other than their own to teach musical concepts – 'teaching music culturally'; and, providing teachers with a greater repertoire of skills and techniques to work more flexibly with the cultural backgrounds and experiences of learners in their tutelage (Barton, 2004).

For these reasons, it is highly recommended that teachers in the Australian context have access to learning music from another culture. My teaching practice has undoubtedly changed and evolved since these experiences. I base a lot of my students' work on aural practice and require them to sing what they are playing. Memorisation and more thorough understanding of repertoire is also encouraged.

Within the school context it is important to note that knowledge including music knowledge can be demonstrated, recorded and assessed in various ways. Many of these processes are integral to music teaching and learning practices in a number of cultural contexts. In formal music education contexts teaching practices may overlook the importance of culture as non-western musics are often interpreted from a west-centric perspective (Barton, 2004). This kind of approach has the capacity to not cater to students whose cultural and social experience rests outside the narrow boundaries of Western Art music.

Being able to accept differences in the transmission and acquisition of music in various learning environments, as well as expanding the opportunities available for students to acquire music literacy skills in the Western Art music tradition are seen as necessary prerequisites for improving music education practices. This approach would respond to the unique interplay between culture and music as well as the requirement for monitoring, reporting and measurement of performance in the instrumental music context. In this way perhaps a more 'culturally-responsive' approach to the teaching and learning of music is made more possible.

Reflective Conclusion

Without the experience of learning Karnatic music I believe that my musical journey/knowledge would not be as rich. I am indebted to the teachers that I have had the opportunity to meet and feel privileged to be their student. I also believe that these experiences have contributed to developing my musical skills, particularly my aural and memorisation skills. I have also learnt more about my own music culture of which I have spent most of my life learning through understanding the processes used both past and present and what people's intended purpose is. As stated previously, others such as John Blacking and Catherine Ellis have also noted this. It is through the processes of reflection and comparison that more in-depth knowledge is possible.

It has been advocated that experience in other music cultures undoubtedly offers opportunities for teachers of music to present not only the musical content/material of these culture but also utilise the modes of communication and methods of teaching embraced by other teachers of music in cultural context. It is important to recognise these diverse ways of learning, particularly given the multi-cultural make-up of Australian classrooms.

About the Author

Dr Georgina Barton is a music educator who values the diversity that music brings into the teaching and learning context. Her area of expertise is inclusive pedagogy and the development of teachers' skills in addressing multi-modes of learning. She has had experience in a diverse range of music cultures. Dr Barton is currently on staff at Griffith University in Music and also works with Education Queensland.

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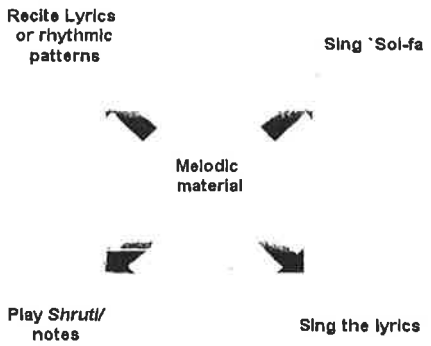
Diagram 1

Ways of Presenting Music Material in South Indian Music Learning



Appendix 1

Explanation of Gamaka – Viswanathan (1977) *The Analysis of Raga Alapana in South Indian Music*, *Journal of the Society for Asian Music*, pp. 33-34.

IMPORTANT GAMAKAS USED IN NOTATION

Gamaka	Symbol	General Type	Example
ullāsita:		slide:	
ēṟa-jāru	⟋	ascending	The range of the slide varies from half a tone (any to an octave or more. rāga)
irakka-jāru	⟍	descending	
nokku	W	stress from above on successive (non-repeated) tones	W PMP as P $\overline{PM}$ P (Kalyāṇi)
odukkal	X	stress from below on successive (non-repeated) tones	X GM as $\overline{RG}$M (Māyamālavagaula)
kampita	∿∿	oscillation	M, . . as $\overline{MG\,MG\,MG\,MG}$ or $\overline{PG\,PG\,PG\,PG}$ (Śaṅkarābharaṇam)

Gamaka	Symbol	General Type	Example
orikai	⌐	momentary flick, at the end of the principle tone, to a higher tone	NDP as $\overline{N,,S}$ $\overline{D,,N}$ P (Sāveri)
	⌐	same kind of flick to a lower tone	NGR as $\overline{M,,G}$ G (Sāveri)
sphurita	▲	stress from below on repeated tones	SS RR as S $\overline{NS,,}$ R $\overline{SR,,}$* (any
pratyāhata	▼	stress from above on repeated tones	SNND as S $\overline{SN,,}$ $\overline{SD,,}$ $\overline{ND,,}$* rāga)
ravai	∧	turn from above, produced on vīṇa mostly in avarōhaṇa	PM,G as P $\overline{PMGM}$, G Śaṅkarā-bharaṇam
khandippu	√	sharp dynamic accent, mostly avarōhaṇa	PMG, R as PM $\overline{SPG}$, R Kalyāṇi

*As a general rule, "grace-notes" fall on the beat and not before it. In the case of sphurita and pratyāhata the duration of the grace-note should usually be one-fourth of the total value of the repeated svara.

Teaching and Learning Music: The Thoughts of E. Harold Davies (1867-1947)

Dr Doreen M. Bridges, *Retired*

This paper, partly historical and partly reflexive, highlights the attitudes of E. Harold Davies towards music education from the time of his appointment as Professor of Music and Director of the Elder Conservatorium at the University of Adelaide in 1919. Always looking to the future, his chief concerns were raising teaching standards and building audiences by developing informed community response to and participation in music. He took every opportunity of articulating his thoughts on teaching and learning music in his many ABC broadcasts, and in his addresses to teachers and students, and often returned to several important ideas which the author quotes from his own writings. The main themes presented in this paper include the crucial role of aural training, the development of students' independent learning, and the need for musicians to have a broad general education. The author recalls from her student days how Davies emphasised these in his own teaching, and comments also on his relatively enlightened attitude towards certain aspects of the traditional teaching of advanced music theory. Other themes relate to his advocacy of early childhood music education, Dalcroze Eurhythmics, and school music classes taught by trained music teachers. His insights are relevant to the current Commonwealth-wide inquiry into music education and its future in schools.

Introduction

This paper owes its origin to Jane Southcott's paper, "A tale of two brothers: E. Harold and H. Walford Davies," which she delivered at a previous AARME Conference (Southcott, 2002). After listening to this paper, the author became interested in finding out more about Professor E. Harold Davies who had been her mentor while she was a student at the Elder conservatorium. Therefore she searched the University of Adelaide Archives to supplement what she knew already from Council and Faculty Minutes. She found little apart from Davies' publications and field notebooks concerning his ground-breaking research into Aboriginal songs which he collected in Central Australia, and a few pages on Davies in a booklet published by Friends of the Elder Conservatorium to celebrate the centenary of the university's School of Music (Edgeloe, 1895). However, she was fortunate in discovering that Davies' youngest daughter, Catherine Mary Cheesman, was still alive at the age of ninety-two. She had a trunk full of typed manuscripts, mostly copies of her father's ABC broadcasts, his yearly Commencement addresses to students, talks to teachers, newspaper articles, and other material. She made all this available to the author before it was housed in the Barr Smith Library, University of Adelaide.

Access to this data encouraged the author, one of the very few survivors among those who studied with Davies for at least four years, to undertake qualitative research based partly on his written words and partly on her own recollections. The methodology adopted in this paper is justified by Hodder (2000, p. 704), who states that "texts are important . . . because they endure and thus give historical insight", and by Ellis & Bochner (2000), who discuss the role of personal narrative and reflexivity in "illuminating the culture under study" (p. 740). As Davies was passionate about improving the standard of music teaching and learning, some of his concerns expressed so long ago are relevant to the current review of the future of music education. As far as possible the writer will be quoting his own words, but she emphasises that much of what he said is of interest mainly because Davies, despite his inherent conservatism, was in some respects in advance of his time. From the 1920s he was looking ahead and putting forth ideas, some of which present day music educators recognise as important but still struggle to have accepted. Whether discussing music in education or education in music Davies focussed on a number of themes to which he returned time after time. This paper deals with some of them

The Primacy of Aural Training and the Development of Listening Skills

Whenever Davies was talking about teaching or learning music, he always emphasised the role of ear training and perception. His opening addresses at the Teachers' Conferences that he organised from 1921 at the Elder Conservatorium soon after he became its Director, always focussed on the

"listening ear", and this was often his theme at the annual Conservatorium Commencement Social held each March in the Elder Hall. On these occasions Davies had the opportunity of addressing the whole staff and student body as well as former students, many of whom had their own teaching practices. His homilies often applied to them as well as to the current students. He took endless trouble preparing his scripts, but spoke conversationally, sometimes illustrating his talks at the piano.

His subjects varied, and did not always relate directly to music. However, whenever he spoke about the study of music he always came back to his main theme - perceptive listening. Davies had taken as the topic for his 1933 Commencement address "The Faculty of Music." Everyone expected him to talk about the history and duties of the University Music Faculty. Instead he took some time in explaining the origin of the word "faculty" and then applied it to the study of music.

> The only way to develop a musical faculty is to TRAIN YOUR EARS DAILY, until every sound that reaches them is intelligently perceived, recognised, and valued as a living factor in the artistic whole that we know as a musical composition . . . It is possible to learn from books the grammar of a language, and then to go to the country where it is used and find ourselves unable to understand or speak a single sentence colloquially . . . Until we can think in a language, that language is not ours and this is exactly true of music. We may know the meaning of notes printed on a paper, or understand the rules of a text book, but still not recognise the same things when actually heard. This is what I mean by the faculty of music, the vital power to perceive and think musically as well as to express ourselves naturally and easily in terms of music. (Davies, 1933)

Davies put aural training above technical development, and insisted that performers from the very beginning should be taught to listen to the sounds they produced. He stressed that technique is only a means to an end which is "to make beautiful sounds of which the ear is the only judge." This precept is amplified in a talk on "Musicianship."

> In music we must all know that what matters most is to produce sounds of true pitch and beautiful quality. First in importance is the hearing ear; then the understanding mind, and after that the quick muscular response to both ear and mind - i.e. technique . . . Musicianship is not mere knowledge of the Theory or the History of music, but the living faculty of musical hearing and thinking . . . Can you hear a familiar chord in your minds any time you want to? For this power of imaginative hearing is the very basis of all musical understanding. Without it you are mentally deaf. (Davies, 1945)

What did he consider was the teacher's role in training the ear? In his Commencement Address entitled "Teachers and Students", Davies said that

> [the teacher] cannot give his own ears to the student, nor can he implant a sense that is perhaps lacking. All he can do is to foster it by every means in his power - to insist upon every kind of exercise that may develop aural sensibility and discernment. (Davies, 1940)

He continually exhorted his own students to develop the power of "inner hearing", and stated that his first lesson to students newly-enrolled for the degree course was always "to hear mentally what they write and to be able to write down what they hear. "For otherwise," he said, "there is no hope of success. But still they cling pathetically to the belief that text-book rules are a sufficient guide" (Ibid.).

Davies returned yet again to this theme in the very last Commencement talk he gave in 1947 at the Conservatorium. This was entitled "Things that Matter" and in it he summarised those ideas which he had always felt were of most importance to students and their teachers:

> For all students of music the most imperative need is mental hearing . . . Everyone of us has an eye of the mind. There is nothing we cannot visualise, only because we are doing it all the time - mentally picturing not only objects that are familiar, but also imaging (that is, seeing with our minds) things that are unfamiliar . . . It is only for lack of exercise that the ear of the mind is less active than the eye of the mind; and there is no reason why we should not "auralise" (if I may coin a word) as easily as we visualise . . . Compared with the eye of the mind, the ear of the mind, even among those who study music, doesn't exist. They hear only what is

> actually sounded on an instrument, and the best proof of this may be found in your reaction to the printed page. Let me hand you a piece of music you have never seen before. I ask, "What do you think of it?" If the page is very black, you may tell me, "It looks pretty difficult"; if there are only a few notes you may say, "It looks fairly simple". . . But the thing that matters is not what it looks like, but what it sounds like, and that is the difference between the musical and the non-musical approach. (Davies, 1947)

It is interesting that the word "auralise", which he coined, resembles the word "audiate", used by the American educator E. Gordon many years later (1982).

With the rise of broadcasting in the early 1920s Davies seized the opportunity of bringing the love of music to the general public and to children, and his radio talks with musical illustrations aimed to help his listeners to understand music through focussed listening rather than passive hearing. Over the years he delivered many series of broadcasts on subjects such as "The What and the Why of Music", "In the Composer's workshop", and "Listening Intelligently", as well as exploring the works of individual composers, or discussing specific genres. In these broadcasts he emulated his brother Walford who became famous throughout Britain for his BBC talks to schools and to the listening public. Like Walford, Harold Davies was able to speak informally, to explain and demonstrate musical terminology very simply, and to convey his own enthusiasm to his listeners. Always his emphasis was on the development of "the listening ear". But when talking to students and teachers he combined this with other essentials. If ear training was what he called "first subject", this was allied with "additional subjects"- a cultivated mind and the development of mental abilities, and continual perseverance. This leads to the next theme.

The Fostering of Mental Abilities to Counteract Mechanical Practice

Frequently Davies spoke on ways of studying music - how to practise, how to memorise, the use and abuse of examinations, the content of a music lesson. He was self-critical in an address he gave to music teachers "On Musical Education" when in Melbourne attending the AMEB Annual conference in May 1924:

> In giving lessons it is very difficult to avoid purely mechanical ways. The technical problem always seems to be uppermost - the training of the fingers more important than the training of the mind, or of the hearing. I sometimes think of the kind of lesson that I used to give in my early days as a teacher. Here is my shameful confession:- a half-hour's piano lesson - five minutes of finger exercises, five minutes of scales, five minutes on a study, five minutes of Bach perhaps, and ten minutes of Sonata or pieces - with one eye on the clock. If I were well enough off, and could remember the pupils who paid me for that sort of thing, I should like to return them their fees. (Davies, 1924)

In an address to students on "The ways of study" Davies decried mindless repetition of scales or exercises, pointing out that

> there is no value in endless reiterations unless at the same time we exercise a keen sense of *comparison* . . .We must be live listeners, analysing without ceasing the *musical worth* of what we are doing . . . So to the main theme - "Intelligent work to a definite end." We are all impressed with the need of work, but I want you to realise that it must be *productive* work. If you don't know where you are going, you will never get there. (Davies, 1931)

Davies was particularly interested in the question of musical talent, as from time to time he encountered young people with outstanding musical gifts - the possession of a fine voice, or the ability to play with ease the most difficult instrumental compositions. Yet ultimately they did not achieve success. In discussing the attributes of a good student he maintained that three qualities were essential - musical endowment, intelligence, and character. "Unfortunately", he said,

> character is only revealed as time goes by; at the outset it is always an uncertain quality. I have known many students of the utmost promise in respect of intelligence and musical ability and everyone has been sure of their success. But

> when these hopes were not realised, it has nearly always been for lack of character, though too often teachers are blamed for the failure. (Davies, 1940)

This in effect reiterated what he had said many years previously:

> There are other qualities which count as much, and sometimes more than original talent. These are intelligence and industry, or, as I would prefer to call them, *brains* and *character* - which is really the sustained will to achieve. And these two elements are largely in our own control. By dint of habit we can become thinkers and workers, whereas natural ability must be inherited. (Davies, 1931)

These qualities, Davies knew from his own experience, were necessary for success. He himself, an immigrant before his twentieth birthday, had been forced to rely mainly on his own efforts as he had been virtually without mentors in his adopted country. Professor Ives, who occupied the Chair of Music in Adelaide when Davies was studying for his degrees, had been of little help (Edgeloe, 1985). It is not surprising then, that one of Davies' main aims was to encourage students to think for themselves and not to rely completely on their teachers. This was essential if students were to engage in the practice of independent learning which his own teaching style demanded.

The Development of Independence

Davies maintained that "for all of us there must be self-reliance, a healthy belief in our own power to achieve, and if necessary, unaided. There is a general disposition among students to look to their teachers for everything ... Pathetic belief in the power of a teacher to convert duffers into artists is a pure myth" (Davies, 1931). Here Davies was talking to students. Several years later, in an ABC talk introducing teachers to broadcasts of examination pieces, he criticised "the tendency of so many teachers to do all their pupils' seeing and thinking for them, and worse still - their hearing."

> As to seeing, everything is there on the printed page, and good teaching should consist simply of explaining what the pupil has eyes to see, brains to perceive, and fingers to perform. Why then the innumerable pencil marks that are scribbled all over the thousands of books in daily use? . . . If it is unwise for the pupil to scribble on his book, how much worse it is for the teacher to do so. (Davies, 1934)

He spoke also about the teacher's role in developing students' independence:

> The teacher's task is not so much to criticise a pupil's work as to train him to hear and criticise it for himself - a much harder job . . . Skill cannot be taught any more than sense. At best the difficulties can be clearly stated and ways of overcoming them laid down. The importance of clear thinking and concentration may be stressed and habits of purposeful practising instilled, but the teacher is helpless to do what can only be done by the student. (Ibid.)

Davies applied his ideas about fostering students' independence in his own teaching. The following recollections are those of the author, based on her own experiences as a student in the music degree course in the late 1930s. The Professor's first words to first-year Bachelor of Music students were, "I'm not going to spoonfeed you!" Doctor, as he was always called in the Conservatorium, was an exemplary theory teacher, working harmony and counterpoint exercises on the blackboard in front of his students, discussing alternative solutions, then playing the completed examples on the piano. There were two lectures a week in these subjects throughout the three years of the course, and he always meticulously corrected the work handed in twice a week and returned it at the following lecture. However, though he himself sometimes set an exercise, particularly in Counterpoint, he often left it to individual students to choose for themselves a chorale or a folk-song from a little booklet of collected European tunes for harmonisation. Students also used their own initiative in devising modulation exercises. The only other lectures Doctor gave were both in the first year of the course. These were History of Music (for the whole year), and Form and Analysis for one term only. Doctor believed that once he had shown students how to deal with these subjects the rest was up to them. They were directed to proceed independently by using the library and other resources to get through the examinations in subsequent years. He set essay-type questions on the Literature and History of Music for these annual examinations as he was not interested in mere factual knowledge. Students were required to take to the Form examinations in the second and third years a copy of the Beethoven *Piano*

Sonatas with bars numbered. As Doctor never indicated which movement he would choose for analysis, it was necessary for students to go through all of the Sonatas (except the last five) by themselves, perhaps referring to library books in order to be prepared.

In the Third Year of the course, there were additional papers on Set Works and on Orchestration, but Doctor gave only a couple of lectures on these subjects within the normal twice weekly regime, and corrected orchestration exercises, usually extracts from Beethoven sonatas, which students chose to submit. Although Doctor prescribed textbooks on all course work, he himself did not use them in his teaching. He expected students to consult books and scores and to listen to recordings. This fostering of independence taught students how to teach themselves, and was subsequently of great value to those who later pursued a career in music, especially as the scope of music theory and historical or analytical studies was then so limited. History stopped after Wagner, so did the harmonic vocabulary (although students did perform works by Debussy and Ravel).

Yet in some respects Davies was far more enlightened than his peers and theory teachers working much later. The choice of folk tunes to be arranged for string quartet, three or four voices, or voice and piano was far more interesting than the contrived "examination-style" melodies found in widely-used textbooks. And he discarded pedantic rules of part-writing (except for consecutive fifths and octaves, always inhibiting for would-be composers!). Anything that Bach did was acceptable, so falling leading notes, augmented intervals, doubled major thirds, crossing or overlapping of parts, all occurring in the Bach harmonisations of Chorales, were encouraged if they contributed to a better line or a more complete chord. Davies did not confuse students with the complex textbook treatment of chords of the ninth, eleventh and thirteenth. He often regarded them as appoggiaturas and he always classified the cadential six-four as a double appoggiatura on the dominant, which of course makes sense. He also avoided the use of labels such as the terms "binary" and "ternary" to indicate the overall form of a piece but instead taught his students to discriminate between "movements of episode" and "movements of development" or a combination of both. He substituted numbers for themes, and letter-names to denote sections. Thus the confusion about whether to designate as binary or ternary a work with two repeated sections, the second of which included a recapitulation of much of the first section, did not arise. Nevertheless, despite these departures from the norm in theoretical studies, the course did not equip would-be composers to think creatively beyond a restricted vocabulary, and in many respects remained rooted in its nineteenth-century origins.

Breadth in Musical and General Education

Davies insisted that students should learn not only to memorise, but also to play or sing fluently at sight, thus giving them access to a broader repertoire for their chosen mode of performance. However, he consistently railed against what he called "parochialism" in music education, pointing out that students can become focussed on works for their own instrument or voice to the exclusion of the wider music repertoire. He asked: "What do the majority of pianists know of Violin or Song literature? Or what do singers know of instrumental art?" and continued:

> To be musicians we must acquaint ourselves with every kind of great music, and not live in a narrow groove. Ours is a spacious art, with wide and varied horizons. To spend one's life in a "slit trench" is no way to gain breadth of view or understanding. (Davies, 1945)

Advanced students who attended the Ensemble Class each week to play chamber music were present for the whole period of two or more hours. They not only played a movement from the work they themselves were studying, but also heard everything that others performed (and comments from the teacher). The Elder String Quartet performed a series of concerts almost every term, and students were expected to attend these and all the other concerts presented regularly by students and staff. But Davies' insistence that students should experience a wide range of music applied only to so-called "classical" and relatively euphonious and orderly twentieth century music. Strident, discordant and percussive "modern" music and contemporary popular music or jazz were out!

Davies never ceased to emphasise the value of general education for music students. Speaking on the subject "Teachers and Students", he observed that:

> Mature performance can only come with the experience of life's joys and sorrows

> . . . but much understanding can be reached by reading and reflection. This brings me to the need for education in its widest sense. I often fear that musicians are inclined to be one-sided, that they fail to realise the importance of general culture . . . We are keen enough to see music included in the scheme of education. Let us be just as keen to include education in the study of music. (Davies, 1940)

And in his very last address to students, not long before his death, he emphasised again the value of education in the development of musicianship:

> However much you now depend on your teachers for a right interpretation the time will surely come when you must rely wholly on yourselves . . . If you are not educated or, shall we say, cultured in the broad sense of the word . . . then the emptiness of your minds will be painfully evident in the dullness of your music-making . . . All that you are and all that you know - in short your own personality, must inevitably appear in the act of performance. (Davies, 1947)

He often took the opportunity of speaking to parents and other adult groups about education.

> The people who plan our systems of Education are always thinking of how much knowledge they can cram in, how much they can teach that may be useful for earning a living later on. But it is even more important that we should learn to see and hear, and think intelligently about the multitude of things that surround us. Learning lessons and remembering them is all very well in its way. But quick eyes, keen ears and lively minds are even more important. If those leaving school have no interest in good books, in fine paintings, or in great music, I should say that they were not well educated at all. (Davies, 1934)

The Role of Examinations

Davies used ABC talks to introduce teachers and parents to broadcasts of pieces from the AMEB syllabus. He would spell out his ideas, not only about education and piano teaching, for example, but also about the role of examinations. Davies believed that "children work better when they have a particular goal" and that "teachers are more careful and systematic when they know that their work is to be tested by an independent authority." However, he felt that many teachers misused the examinations and looked on them as an end rather than a means in music education. Pointing out the dangers in this he said:

> Probably you have all met the child with as many certificates as would suffice to paper a room, yet who has no readiness in performance beyond the one or two pieces that have been done to death, and no real musicianship such as we associate with a fair knowledge of musical literature and a quick perception in reading or transposing at sight. It is little wonder that the genuine musician has contempt for these barren products of the examination system, and one can only feel sorry for those who pin their faith to certificates. (Davies, 1934)

He warned teachers against giving children tasks that are too hard and choosing too high a grade:

> Examinations should be taken in the ordinary stride, with plenty of spare time for pieces other than those required. Honours in a lower grade is far better than a bare pass in a higher one. But how often the pupil just struggles up to the Pass line, barely breasting the tape instead of flying past easily and comfortably . . . I have no hesitation in saying that if the works for a particular examination take longer then three or four months of preparation, it is almost certain that too high a grade has been chosen. (Davies, 1934)

Davies had never believed in Grade Books, as he felt that they confined students to "the narrow track." He observed that:

> Many examinees are given a Grade Book or list of pieces at the beginning of a year, sometimes even sooner, and kept wearily hammering away at the same three or four pieces for the greater part of twelve months, until all concerned (parents included) are sick to death of the dreadful monotony. *This is not teaching.* It is chaining the poor little victim to a treadmill, and I cannot imagine anything more

> destructive of musical interest . . . Examinations should be merely a passing incident in the course of study - certainly not the sole aim of a year's work. (Davies, 1934)

The Desirability of Introducing Children to Music at an Early Age

Davies was familiar with the work of Agnes Sterry who had studied at the Royal Academy of Music with Stewart Macpherson and Ernest Read, authors of *Aural Culture* (1912) designed for the class teaching of music for children in the 5-8 age group. Sterry had also observed classes in Dalcroze Eurthythmics. She came to Adelaide to teach at the Kindergarten Training College and she also set up private 'Aural Culture' classes for children (the author attended these from 1924). Her methods were similar to those used much later by Kodaly's followers to develop children's basic pitch and rhythm concepts through movement and simple songs allied with aural training. *Sol-fa* sounds and French time-names were introduced gradually, always in a musical context. Davies was extremely impressed by what he had seen of Sterry's work. As early as 1924 he advocated that before a child begins to learn to play an instrument and to acquire a technique, at least a year or two should be given over to ear and rhythm training. At the same time he also became a strong supporter of the principles of music education advocated by Jaques-Dalcroze (Davies, 1924) before their value was recognised by music educators in other Australian tertiary level institutions. Heather Gell, Sterry's successor, was the principal practitioner in Adelaide, indeed in Australia, of Dalcroze Eurhythmics (which incorporated aural training). Davies saw how Gell put into practice the teachings of Dalcroze, especially in her classes for young children, and from 1925 invited her to demonstrate with children at the Teachers' Conferences he organised at the Conservatorium (*The Register*, 1925). Later, he wrote the Introduction to the first edition of her book, *Music, Movement and the Young Child* (Gell, 1945). He was then Patron of the Dalcroze Society which Gell had inaugurated.

Music as a Regular Classroom Subject, Particularly in Primary Schools

It is not generally known that the Australian Music Examinations Board subject now known as *Musicianship* was originated by Davies who had been a Board member since 1919. He realised that the AMEB could play an important role in changing the emphasis from theory to ear training. The theory examinations tested students' textbook knowledge of the elements of music but not their aural comprehension of these elements. In 1924, therefore, Davies brought to the Board a syllabus called *Musical Perception* which he developed with Agnes Sterry. The AMEB agreed to introduce it, at first for the lower grades only (AMEB, 1926). Davies hoped that this new syllabus with its aural component and some elements of Musical Appreciation might be used for music classes in primary schools, even if students did not undertake the examinations. The problem was that hardly any classroom teachers were equipped to teach it and most Education Department officials did not regard music as a legitimate subject beyond class singing with perfunctory *sol-fa* and perhaps drum and fife bands.

In July 1934 Davies convened a meeting of school principals and the Director of Education in South Australia to discuss the teaching of music in schools. He asked them to consider the recognition of music "as a definite part of the school curriculum, with regular periods allotted for its study" (*The Advertiser*, 1934). Specialist music teachers were needed, but they had no classroom experience. Davies informed the meeting that he had already moved in this direction. He stated that at the annual AMEB Conference in April he had given notice that at the next Board Conference he would move for the provision of a Licentiate Diploma in Musical Perception (Teacher) based on a syllabus from the Royal Academy of Music shown to him by Heather Gell.

The AMEB adopted this syllabus in 1935, for introduction in 1936 (AMEB Minutes, 1935). It focussed on teaching at the primary school level and required a strong musical background, but the Licentiate Diploma in Musical Perception, as it was called, attracted very few candidates as AMEB records show. Of the sixteen who obtained this diploma during its seven-year currency, the highest number came from South Australia where Davies arranged for Heather Gell to conduct a two-year course at the Elder Conservatorium. Those who qualified taught in independent schools as at the time music specialists were not employed in state primary schools. However, Davies' good relationship with the Director of Education did bear fruit as the Department of Education from 1939 arranged for musically gifted Teachers College trainees to study for the university Diploma of Associate in Music at the Elder Conservatorium. The first of these was Beth Haese (Hartmann née Haese, 2005).

Subsequently, when Alva Penrose was in charge of music at the Teachers College, they were appointed as demonstrators in primary schools and a new Music Syllabus was developed (Southcott, 2004). Penrose's contribution to primary school music may have been due partly to Davies' influence. Penrose (a fellow-student with the author) undertook the Bachelor of Music course, and would certainly have absorbed some of Davies' ideas on music education.

Conclusion

Davies can be described as "a progressive conservative." As mentioned at the beginning of this paper, his ideas so many years ago were certainly new to many music teachers and advanced students. They are not new to us today, and although we recognise them as vital, vibrant and worthwhile objectives, if music education is to fulfil its varied aims, in some areas it has been very difficult to achieve substantial change. No Australian university has developed a full-time course qualifying its graduates to train Dalcroze specialists, as is the case in some other countries, and we are still trying to convince Education Departments in some states that a consistent, developmental music program implemented with specialist input is a vital educational need, starting in early childhood. We have not come very far in associating theory with practice, as can be seen in the current AMEB Theory Syllabus (2005) which has remained static over the years. This has taken no account of the musical vocabulary in many of even the simplest twentieth century pieces students play. In other respects there have been regressions. The aural component of AMEB Musicianship (formerly Musical Perception) is now entirely omitted for the early grades, in which, as Davies always pointed out, it was central. In the piano examinations the few scales prescribed for the each grade focus on technique only, to the exclusion of other aspects of musicianship formerly associated with readiness to play scales in any key from the fourth grade upwards. And the Extra List of works studied by candidates in addition to the four examination pieces (for which Davies always fought in order to overcome the disadvantages of a narrow examination repertoire) is now only a token, reduced to two pieces. These are perhaps relatively insignificant details, but they are symptomatic of the failure of many present music educators to engage in the kind of thinking which characterised Davies' continual insistence on practices which he felt would raise the standards and quality of music education in the profession and in the community.

One role of historical research is to look to the past and perhaps learn from it in order to throw light on the present and reconsider the *status quo*. Many of Davies' insights concerning the teaching and learning of music which have been presented in this paper have some relevance in today's world, and can remind music educators of the need to keep them in mind. But, as he found, change takes a long time, and needs outspoken people to be catalysts. This challenge still lies ahead.

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Doreen Bridges is honorary life-member of AARME, ASME, and KMEIA. Awarded AM for services to music education, she formerly lectured at Sydney University, Sydney Conservatorium, and Nursery School Teachers College. Doreen was awarded a Commonwealth Grant to develop the *Australian Test for Advanced Music Studies* with the ACER. She is a former member of the ISME Research Commission, and co-author with Deanna Hoermann of *A Developmental Music Program*.

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Teaching music in schools: Dr. Davies meets education heads. *The Advertiser*, 1934, July 9, 14.

The Relevance of Creativity: John Paynter and Victorian Music Education in the Twenty First Century

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We live in a rapidly changing educational environment. This paper discusses the achievements of John Paynter and the relevance to current classroom music practices in Victorian state schools. Paynter nearly single-handedly changed the focus of classroom music in the United Kingdom. The concerns he faced, and the concepts he developed to overcome them still resonate in schools in Victoria today. Paynter's concept of creative music education and integrated arts offer classroom music students engaging ways of composing, performing and improvising in music. His fervour regarding arts education could prove valuable for arts teachers in the forthcoming Victorian Essential Learning Standards Curriculum (VELS). Paynter was teaching during a period of transformational change to state education in the 1950s in the UK. Further curriculum developments occurred with the success of the Russian space probe Sputnik in 1957. Academics pointed out the need for creative thinkers, especially in the field of science and mathematics to counter the Soviet advances. Paynter was an early advocate and promoter of creativity and innovation in education. Creativity became an important issue in education in the USA and the UK for a short period. The topic of creativity and its place in education has again become important in education. Influential business people, politicians and reports comment on the need for creativity in the work place today. As governments grapple with ways to introduce creative education, the work of John Paynter offers important insights into the teaching of creative arts and 'integrated' studies in the twenty first century.

Introduction

Rationales and philosophies for music education are cyclical.[1] Music teachers in many Victorian state secondary schools face similar conditions to what Paynter encountered in the UK. Paynter started teaching during disquieting times in the UK in the 1950s. The UK Education Act of 1944 introduced compulsory education for all secondary students with the establishment of secondary modern schools. In the 1960s, there was the change to comprehensive secondary education. Educators argued that comprehensive education required a curriculum that supported mixed ability teaching and child centered learning to cater for the less academic student. As secondary modern schools did not have any external examinations until the 1950s, these schools were able to offer students a progressive, broad based curriculum.[2] This gave Paynter and other music educators the opportunity of experimenting and developing a different curriculum to that of the grammar schools. The grammar schools still maintained the traditional academic curriculum with its external examinations for music education. Few grammar schools however became involved in progressive music education. The introduction of the USA style progressive curriculum divided educators into those who supported traditional reading and performing skills in music education, and progressive educators who supported a child-centered creativity based program. Goodson describes this period as, "the modern era of curriculum conflict."[3]

Goodson's comment is very relevant to state education in Victoria today. A number of short-term curriculum developments since the late 1980s have affected classroom music. The Arts Framework was introduced in 1988, which was replaced by the Schools Of The Future and the Curriculum Standards Framework (CSF) in 1995, which was modified in 2000. In 2006, the government intends to introduce the interrelated VELS curriculum. Further curriculum developments are foreshadowed. The introduction of the Arts Key learning Area (KLA) as part of the CSF has seriously reduced the time

[1] H. Abeles. (1992). A Guide to Interpreting Research in Music Education. In Colwell (Ed.), *Handbook of Research on Music Teaching and Learning* New York: Schirmer, p. 231. R. S. Stevens. (1993). Music Education in Australia: Reflections on the Past and Present. In Errington (Ed.), *Arts Education: Beliefs, Practices and Possibilities* Geelong: Deakin University, p. 57.
[2] I. Goodson. (1983). *School Subjects and Curriculum Change: Studies in Curriculum History* (1987 ed.). Basingstoke: The Falmer Press, p. 18.
[3] Ibid., p, 17.

and resources for primary and secondary classroom music programs.[4] These initiatives have meant that arts and classroom music education in an ever increasing number of schools in Victoria is a token gesture, similar to what Paynter had to manage and find solutions to in the UK in the 1960s. Kliebard argues that frequent curriculum changes give little motivation for teachers to adopt them, as there will no doubt be further changes. He writes, "When these cycles become habitual, it is difficult to maintain even the illusion of progress."[5]

Beare, Jones, and Hargreaves argue for a transformational change in education, away from these short term ineffectual curriculum developments, to an educational system based on creativity and innovation. Beare comments that the current curriculum changes have, "left educators, parents, the public, industry and politicians unsatisfied and the schools largely unchanged."[6] One of the reasons interim curriculum developments have not been effectual is that they are based on a nineteenth century factory model, instead of one designed for the information age. Jones writes,

> Is it possible to become competent in humanities + science + foreign languages + mathematics + literature/arts/music + social sciences + media studies + economics + understanding how processes work + philosophy + religion/ethics, within the limits of 30 contact hours each week for 40 weeks of the year? Apparently not.[7]

Hargreaves also supports the modernisation and transformation of state education. He remarks, "We should examine the most impressive of today's workplaces and then re-design schools to serve as a preparation for life in the companies of tomorrow's knowledge economy."[8]

To help education departments formulate policy for future directions, a number of government funded and independent research institutes, such as Demos in the UK, and the Victorian Schools Innovation Commission (VSIC) were established to research future directions of education. In the UK, Seltzer and Bentley record the growing demand in the business community for creativity and innovation.[9] Smith notes the uncertain times we live in and the importance of education.[10] The National Advisory Committee on Creative and Cultural Education pointed out, "the growing demand in businesses world-wide is for forms of education and training that develop 'human resources' and in particular the powers of communication, innovation and creativity."[11] Influential business people and politicians also noted the need to modernise education systems throughout the world. Florida & Tinagli comment,

> Creativity has become a driving force of economic growth. The ability to compete and prosper in the global economy goes beyond trade in goods and services and flows of capital and investment. Instead, it increasingly turns on the ability of nations to attract, retain and develop creative people.[12]

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[4] R. A. Lierse. (1998). *The Effectiveness of Music Programs in Victorian Government Secondary Schools 1995 & 1996.* Unpublished PhD, Monash University, Melbourne. A. Watson. (1998). *An Investigation into Music in the Australian Arts Key Learning Area in the Victorian Curriculum and Standards Framework with reference to International Developments.* Unpublished PhD, RMIT University, Melbourne.

[5] H. M. Kliebard. (1988). Fads, Fashions, and Rituals: The Instability of Curriculum Change. In Tanner (Ed.), *Critical Issues in Curriculum: Eighty-seventh Yearbook of the National Society for the Study of Education* Chicago: Chicago University Press, p.16.

[6] H. Beare. (2001). *Creating the Future School.* London: Routledge Falmer, p. 116.

[7] B. Jones. (2003). *Aristotle or Plato? Reconsidering Equity, Challenge and Values in Education.* Retrieved 30.4.2005, from http://www.schoolsinnovation.com.au/publications.

[8] D. H. Hargreaves. (2003). From Improvement to Transformation (Vol. 122). Melbourne: Incorporated Association of Registered Teachers of Victoria, p. 4.

[9] K. Seltzer & T. Bentley. (2005). *The Creative Age: Knowledge and Skills for the New Economy.* Retrieved 19.3.2005, from www.demos.co.uk.

[10] C. Smith. (2003). *Reforming Public Education through Innovation.* Retrieved 30.4.2005, from http://www.schoolsinnovation.com.au/publications.

[11] The National Advisory Committee on Creative and Cultural Education. (1999). *All Our Futures: Creativity, Culture and Education.* Retrieved 14.3.2005, from www.dfes.gov.uk/naccce, p. 19.

[12] R. Florida, & I. Tinagli. (2004). *Europe in the Creative Age.* Retrieved 19.3.2005, from www.demos.co.uk.

It is interesting to note that forces outside of education are again influencing its directions. Instead of the intrinsic value of creativity being developed for the needs of the student, information technology entrepreneurs are exploiting creativity and innovation, instead of the industrialists of the early twentieth century.

Classroom Music Education

The ideas on creative education outlined by modern day educators and research centres were explored by John Paynter in the UK in the 1960s. Salaman points out that Paynter started his career as a primary school teacher with responsibility for music in the 1950s. He was a controversial figure who nearly single-handedly changed the concept of general classroom music education.[13] His main influence has been in improving the outcomes for classroom music students. Paynter realised early the importance of creativity in education. Along with Brian Dennis, Peter Maxwell-Davies, R. Murray Schafer, and George Self, Paynter is credited with introducing the 'Creative Music Movement'. Paynter had an immense influence on the development of music education for students who did not intend to make music a career. He recognised the difficulty of designing a music curriculum for the wide ability and interests of students in the class. Many of his ideas have now been accepted as standard practice in Western countries throughout the world, including Australia. Paynter argued that classroom music should meet the needs of all students in the class. In his book, *Hear and Now: An Introduction to Modern Music in Schools,* Paynter argued, "if music is to be part of general education it must begin at a point where all our pupils can be reached."[14] In Burnett,[15] he pointed out that the physical education faculty does not expect every student in school to be a successful sports person or Olympian, and neither should classroom music. Paynter preferred the term music in education rather than music education. Music education, he comments, is for students who want to have a career in music, whereas music in education, is an attempt to give all students some understanding of music through activities that increase their feeling and sensitivity.[16] In *Music in the Secondary School Curriculum* Paynter states, "Classroom work should be based upon music-*making* (performing, improvising, composing) and, in the forefront of all activities, the development of aural sensitivity and awareness."[17] Paynter acknowledged the difficulty of teaching students who had received little musical education in the primary school: "Children enter Secondary education at the moment with a background of Primary school music which may be anything or nothing."[18] He goes on to say that it is not necessarily the fault of the primary school,

> This is not to place blame on the Primary sector in particular. If the Secondary schools were to show more signs of valuing music as a classroom based activity, it is likely that the Primary schools would try to do for music what they do for other areas of the curriculum.[19]

Paynter argued that with the limited amount of time available for classroom music, it was only possible to teach students the basics of music notation. The effort and time classroom teachers devoted to music literacy is often ineffectual for students and teacher. He writes,

> Rarely does school class music teaching alone succeed in giving pupils more than the most limited knowledge of notation. In the majority of cases the very most that we might expect to find would be an acquaintance with pitches in the treble stave and rhythmic patterns of the very simplest order.[20]

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[13] W. Salaman. (1988). Personalities in World Music Education. No. 7. J. Paynter. *International Journal Music Education.*

[14] J. Paynter. (1972). *Hear and Now: An Introduction to Modern Music in Schools*. London: Universal edition, p. 96.

[15] J. Paynter. (1977). The Role of Creativity in the School Music Curriculum. In Burnett (Ed.), *Music Education Review: A Handbook for Music Teachers* London: Chappell, p. 10.

[16] Ibid., p. 4.

[17] J. Paynter. (1982). *Music in the Secondary School Curriculum.* Cambridge: Cambridge University Press, p. 28.

[18] J. Paynter. (1970a). *Creative Music in the Classroom.* Unpublished PhD, University of York, p. 199.

[19] Ibid., p. 199.

[20] Ibid., p. 14.

Concepts of Creative Music Education

As a composer of children's music, Paynter was enthusiastic about involving students in composition.[21] To overcome students' shortcomings in notation, Paynter suggested the use of avant-garde composing techniques. The philosophy of John Cage is evident in Paynter's work. Cage argued that the 'new' avant-garde music consisted of sounds that are either notated or not, and silence.[22] These ideas can be seen in Paynter's comments, in the book *Sounds and Silence*: "The materials of music are sounds and silence. They can be explored like any other materials."[23] Paynter also argued, "music isn't crotchets and quavers. It's not dots on paper: it is *sounds*."[24] Paynter did not support the teaching of harmony and counterpoint without students hearing and playing their exercises, as students gain knowledge and experience through working with sounds.[25] Paynter was convinced that most students could compose, and that they would not require great musical knowledge using avant-garde techniques: "The barrier disappears and we all start at the same point. Now *everyone* can read music".[26] Students however did not appreciate this style of music. Cox noted the comments from one teacher,

> Our children are not enthralled by experimenting with sound. They dismiss it as "kids stuff"... Classes of 32 uninterested children do not want to play games, but to take part in "real" tunes and "real" songs.[27]

Paynter observed that many classroom music teachers lacked training in composition, which he argued limited them from helping students develop strategies for composition.[28] Unfortunately, this is still true today in Victoria. There are many teachers in the state who completed their undergraduate studies twenty years ago who were not trained in teaching composition.

Spruce recognised the coming together of the freedom of the avant-garde techniques and the concept of music as a means of self-expression during the 1970s.[29] Paynter was one of the earliest music educators to consider the use of creativity in classroom music education. He argued,

> It is as a creative art that music is beginning to play an increasingly important role in education. Like all the arts music springs from a profound response to life itself.[30]

He also went on to say that, "The creative arts in education provide opportunities for all our pupils to discover what they want to say and to express it through a personal exploration of materials".[31] Paynter highlighted the importance of developing divergent thinking skills in education. He commented that teachers concentrate on convergent skills, instead of divergent and creative activities, as it is easier to develop assessment tasks.[32] Paynter emphasised the need for all students to compose, as this activity is a divergent skill compared to learning an instrument which is convergent.[33] Paynter noted the importance of process learning, and learning how to learn.[34] Nearly every student can be creative in some way, in what Paynter terms "everyday inventiveness."[35] He defines creativity as, "inventive,

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[21] P. Griffiths. (1977). The York Project. *Music in Education*, p. 75.
[22] J. Cage. (1968). *Silence: Lectures and Writings*. London: Calder and Boyars, pp. 7-8.
[23] J. Paynter & P. Aston. (1970b). *Sound and Silence: Classroom Projects in Creative Music* (6th ed.). London: Cambridge University Press, p. 25.
[24] Paynter. *Hear and Now: An Introduction to Modern Music in Schools*, p. 9.
[25] Paynter. *Music in the Secondary School Curriculum*, p. 100.
[26] Paynter. *Hear and Now: An Introduction to Modern Music in Schools*, p. 12.
[27] G. Cox. (2001). A House Divided: Music Education in the United Kingdom during the Schools Council Era of the 1970s. *Journal of Historical Research in Music Education*, p. 170.
[28] Paynter. *Music in the Secondary School Curriculum*, p. 98.
[29] G. Spruce. (2002). Ways of Thinking about Music: Political Dimensions and Educational Consequences. In Spruce (Ed.), *Teaching Music in Secondary Schools: A Reader*. London: Routledge Falmer, p. 15.
[30] Paynter. *Creative Music in the Classroom*, p. 5.
[31] Paynter. The Role of Creativity in the School Music Curriculum, p. 7.
[32] Ibid., p. 4.
[33] Ibid.
[34] Paynter. *Music in the Secondary School Curriculum*, p. 100.
[35] Paynter. The Role of Creativity in the School Music Curriculum, p. 8.

original, not derivative, first-hand, individual, and independent."[36] Paynter describes creative music education as being:

- a method of communicating personal ideas
- a choice in the type of materials used in the composition
- a process of learning
- the teacher as a facilitator more than a director
- student should be able to experiment.[37]

Integrated Arts

The concept of integrating subjects in the curriculum is cyclical, going back to the turn of last century and the rise of the progressive education movement in America.[38] Progressive educators argued that the increase in the amount of information and knowledge students were expected to learn was impeding the less academic student in the class. Merging a number of subjects in the curriculum would therefore make learning more satisfactory for the less academic students. This is evident in the new Victorian curriculum. The VELS curriculum is based on interrelated studies, with its structure of three distinct strands, Physical, Personal and Social Learning strand, Discipline-based Learning, and the Interdisciplinary Learning strand.[39] The Arts KLA is now part of the Discipline-based Learning strand. With the limitations imposed on arts and classroom music education in the UK during the 1960s, Paynter developed procedures for including all the arts in a single unit of work. His concept of 'Music-Theatre' combined art, dance, drama and music. In the book, *The Dance and the Drum*, the authors described Music-Theatre as, "the total integrating of all those elements of human expression which we call art." It includes "words, movement, music, and the two-and three-dimensional visual arts."[40] Paynter noted the problem of specialisation in education, arguing that there is common ground between all subjects in the curriculum. With the limited time for arts education, Paynter argued that workshopping and small group work would give students an extended time frame to experiment and trial their ideas.[41] With the restrictions placed on Arts education in Victorian state schools, Paynter's concept of Music-Theatre is certainly worth including in today's arts education environment.

Paynter discussed integrated studies in a number of books. In his series of books for the primary school, *All Kinds of Music, Teachers notes 1-4*,[42] Paynter argues that groups compose much of the music written in the world. This statement also caused controversy, with other music educators arguing that contemporary art music is composed by a single person. In *Sound and Silence*,[43] the activities are based on group work for the general music student. All the projects have the same structure, an introduction, the project activity, examples of how other composers have used the same ideas, and follow-up work. Paynter suggests five students to a group. A good example of a project for students who have had little experience of music in the primary school is *Project Six, Silence*. This project makes use of simple percussion instruments and silence. Students are asked to compose a short piece of music that consists of four notes using three instruments such as a soprano glockenspiel, tenor recorder and cello. *Music and Drama, Project Seven,* for small groups, asks students to observe a suitable object for about a minute and a half, and then create a story to it. In *Project Eight, Movement and Music,* students are asked to consider moving from one point to another, and then to consider how music could be used to accentuate and highlight the movement with simple percussion instruments.[44] Although Paynter faced intense criticism over his use of group work and integrated arts, it is still a valuable activity as it gives the general classroom student an insight and experience into music making and

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[36] Paynter. *Music in the Secondary School Curriculum*, p. 93.
[37] Paynter, & Aston. *Sound and Silence: Classroom Projects in Creative Music*, p. 7.
[38] G. Geahigan. (1992). The Arts in Education: A Historical Perspective. In Reimer & Smith (Eds.), *The Arts, Education, and Aesthetic Knowing: Ninety-first Yearbook of the National Society for the Study of Education*. Chicago: University of Chicago, p. 2.
[39] Victorian Curriculum and Assessment Authority. (2005). *Victorian Essential Learning Standards: Overview*. Retrieved 10.3.2005, from www.vcaa.vic.edu.au, p. 7.
[40] E. Paynter & J. Paynter. (1974). *The Dance and the Drum: Integrated Projects in Music, Dance and Drama for Schools*. London: Universal Edition, p. 9.
[41] Ibid., p. 12.
[42] J. Paynter. (1980). *All Kinds of Music: Teachers Notes 1-4*. London: Oxford University Press, p. 10.
[43] Paynter & Aston. *Sound and Silence: Classroom Projects in Creative Music*.
[44] Ibid.

performance. Unfortunately, many schools in Victoria are still not equipped and resourced for this type of project work. The success of this work also depends on the capabilities and enthusiasm of the teacher.

Similarities between Paynter and Current Victorian Classroom Music Education

A number of comparisons can be made between Paynter's era and current classroom music practice in Victorian state schools. Many of the difficulties Paynter encountered still resound in Victorian state schools. In both periods, classroom music teachers experienced similar difficulties. There was little help and advice from educational authorities. Teachers were left to discover by trial and error effective ways for teaching arts and music education. The Plowden report (1967) commented on the poor quality of music education in many primary and junior secondary schools in the UK during the early 1960s.[45] Antagonism between the traditional and progressive music educators became heated during this period. In an attempt to discover answers to the best teaching practices in classroom music education, the Schools Council for Curriculum and Examinations established a Music Committee in 1967. Two major projects, the 1969 Reading University project, Music Education of Young People, supervised by A. Bentley, a supporter of the more traditional aspects of music education, and the 1973 York University Project, Music in the Secondary School, coordinated by J. Paynter were commissioned.[46] Unfortunately, the music projects were completed in the 1970s during an economic recession and the rise of the accountability movement in education with the result that the UK education authorities implemented neither project. In Victoria, the introduction of the CSF reduced the time and resources available for primary and junior secondary school classroom music programs. Lierse[47] and Watson[48] describe the failure by the Victorian education department to inform classroom music teachers of the requirements of the CSF. The outcome has been larger classes, and little music education for primary and junior secondary school students. This decision resulted in many primary students entering secondary school with limited abilities in classroom music. Lierse writes,

> When students are deprived of a music education in primary school, they enter secondary school with limited understanding and skill development leading to students lacking confidence and a feeling of inadequacy.[49]

Another quandary that both parties faced is the concern of school administrators using classroom music as an extension of the instrumental program for public relations exercise for special events and the end of year festivals to the detriment of classroom music. In Victorian state secondary schools today, music performances are given to attract capable students to the school.

Conclusion

Paynter influenced and improved the musical outcomes for classroom music students in the UK as well as other Western countries in the world. He was a passionate advocate for teaching all students, not just instrumental students who intended to make music a career. He recognised the difficulty of designing a music curriculum for the wide ability and interests of students in the class who had little prior music experience. Classroom music teachers in state secondary schools in Victoria today have to contend with similar conditions to what Paynter experienced in the 1960s. Paynter came under intense criticism for his views on creativity and music making throughout his career. He stated, "there can be few things that have given rise to as much strong feeling and such widespread misunderstanding as the idea of 'creative' music-making."[50] Paynter felt he was vindicated when composition was included in the UK National Curriculum, as well as many other countries. With the demand from influential business people, educators and governments for creative and innovative education in schools, the

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[45] G. Cox. (2002). *Living Music in Schools 1923-1999: Studies in the History of Music Education in England*. Aldershot: Ashgate, p. 75.
[46] Ibid., pp. 76-78.
[47] Lierse. *The Effectiveness of Music Programs in Victorian Government Secondary Schools 1995 &1996.*
[48] Watson. *An Investigation into Music in the Australian Arts Key Learning Area in the Victorian Curriculum and Standards Framework with Reference to International Developments.*
[49] Lierse. *The Effectiveness of Music Programs in Victorian Government Secondary Schools 1995 &1996*, p. 255.
[50] Paynter. *Music in the Secondary School Curriculum*. p. 93.

concepts of John Paynter offer considerable insights and ways of teaching arts and music education in the twenty first century. As Salaman noted, Paynter has indeed made an outstanding contribution to music education.

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Music-making in a Childcare Centre: A Case Study

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In an Australian childcare centre, a case study of one teacher's music teaching with her class of 3-4-year-olds was conducted, focusing on what music she chose to teach and the impact of professional development in music on her teaching. Professional development was conducted by the researcher, who negotiated professional development needs and outcomes with the teacher.

Four themes emerged throughout the case study: 1) the physical environment restricted the types of music activities that occurred; 2) the culture of music in the centre contributed to the valuing of music; 3) there was an absence of mid- or long-term planning of music instruction; and 4) the impact of professional development in music was immediate. This case suggested that even when an early childhood teacher working in a childcare centre is enthusiastic about teaching music and working in an environment where music is valued, there is still no guarantee that comprehensive music instruction and music-making opportunities for children, with clear goals or outcomes, will occur. It is suggested that one of the reasons for this is there is little guidance for early childhood teachers in terms of state or national standards, unlike America, where MENC (The National Association for Music Education) has formulated Prekindergarten Standards for Music Education, under the content standards of singing, playing instruments, creating music, responding to music and understanding music.

This paper reports on a case study of the music-making opportunities that one staff member in a childcare centre in Sydney, Australia, provided for children in her care. Little is known about the content and practice of early childhood music programs (Temmerman, 1998). However, research does suggest that early childhood teachers do not feel confident about teaching music, believing they lack requisite musical knowledge and skills (De l'Etoile, 2001; Gharavi, 1993; Hildebrandt, 1998; Scott-Kassner, 1999). Scott-Kassner (1999) is critical about the delivery of music instruction in early childhood settings, indicating "that daycare and early childhood programs are often lacking in musical direction" (p. 20), with an absence of planned music lessons. Wright (2003) criticises early childhood music programs for being teaching, rather than learning, oriented (p. 188), as does Turner (2000), who advocates more child-initiated music activities.

In her survey of childhood music education programs in Australia, Temmerman (1998) provides the most comprehensive examination of music instruction in Australian early childhood settings. Forty music education programs were surveyed, indicating "that early childhood music programs in Australia attempt to include what music educators agree are the essential elements of a music program for young children. These are active participation in a variety of music-making experiences aimed at fostering children's enjoyment of music" (p. 32). Aims of such programs focus on enjoyment of music, rhythmic games, proficiency in singing and singing games, along with listening, creating, moving and aural activities (p. 31). The Kodaly teaching methodology was the most frequently used (90% of respondents), with half of the programs also claiming to use Orff Schulwerk. Programs also used untuned and tuned percussion, piano/keyboard, recorders and guitars. This suggests that the programs surveyed are in a healthy state.

Little is known, however, about music education programs in childcare centres. Although research points to the important role carers can play in these settings (e.g., Suthers, 2001; Young, 1995), and music skills that childcare workers value (e.g., De l'Etoile, 2001; Gharavi, 1993; Nichols & Honig, 1995; Saunders & Baker, 1991), the focus of research in these centres has tended to be on children's free musical play (e.g., Lokken, 2000; Smithrim, 1997), sidelining the role childcare workers play in providing music-making opportunities for the children in their care.

In Australia, childcare is viewed as being in a state of crisis, with an absence of nationally recognised measures that explore early education issues (ABS, 2002). In a report to the minister for Family and Community Services (CCAC, 2001), recommendations included formulating a national agenda for childcare, focus on professional development issues in childcare settings, and aiming to retain and attract skilled workers in centres. In terms of music programs in childcare centres in Australia, there is little guidance for staff in terms of state or national standards, unlike America, where

MENC (The National Association for Music Education) has formulated Prekindergarten Standards for Music Education, under the content standards of singing, playing instruments, creating music, responding to music and understanding music. In order to be accredited, childcare/daycare centres in Australia have to provide programs that foster creative and aesthetic development using movement, music and visual-spatial forms of expression (National Childcare Accreditation Council, 2001, principle 6.6). However, there is little guidance from the Council as to how this should occur.

With so much unknown about the delivery of music in childcare centres in Australia, an exploratory case study of music practices in one childcare centre in Sydney was conducted in order to understand the kinds of music-making opportunities being made in a setting where there were three groups of children, 2-3-year-olds, 3-4-yearolds, and 4-5-year-olds. Each group was team-taught by two staff members, and as a participant observer researcher I was also available to provide professional development (PD) opportunities to staff as needed. Observations lasted eight weeks, at which time Julie, the subject of this paper, indicated she was interested in my continuing to work with her, as she had been ill during a number of the weeks I had been conducting PD sessions.

The aim of this particular study, as Merriam (1988) says of case studies, was to provide "an intensive, holistic description and analysis of a single entity, phenomenon, or social unit" (p. 16), in this case the social unit being the class Julie led in the childcare centre, and the phenomenon being the delivery of music-making opportunities to children. Case study research in early childhood music typically focuses on the relationship between child and carer, most often the parent or member of the immediate family (e.g., Adachi, 1994; Kelley & Sutton-Smith, 1987; Smithrim, 1997). This study sought to examine the role of an adult beyond the family in terms of an exploratory case study. In keeping with the notion of Tilley's (1998) respectful research, Julie and I, as subject and researcher, negotiated the focus of the research, whereby it would benefit not only myself, but Julie as well. We agreed that the study would examine the music activities Julie chose to provide to her children and the impact of professional development opportunities provided by me on her music teaching.

My role as a professional developer was informed by teacher professional development literature, namely that professional development must not be passive (i.e., lecturing *at* participants), but active for the participants, including modeling of teaching strategies, discussion, and opportunities to practice new skills (Ros and van den Berg, 1999; Sexton et al., 1996), with opportunities for follow-up to professional development sessions if teachers are to successfully implement strategies learnt in professional development sessions (Bauer, 2003; Helterbran & Fennimore, 2004; Sexton et al., 1996). Therefore the professional development sessions I conducted with Julie at the centre were negotiated; active delivery of professional development was used, namely through Julie joining in demonstration lessons and team-teaching lessons; and I was available throughout my stay at the centre to provide ongoing professional support to her.

As researcher and provider of professional development I had the dual role of being both participant and observer. I spent two days a week in the centre, working with Julie just three times in the initial eight weeks, but subsequently working with her and her class two days a week for a further eight weeks. During this period data was gathered from interviews with Julie, observations of the music-making opportunities she provided for children, and other artifacts (i.e., email correspondence; documentation of children's music-making). Data analysis was ongoing, using a constant comparative method (Bogdan & Biklen, 1998), with emergent themes occurring through analysis of observations, artifacts and interviews. Additional data was collected with these emergent themes in mind, thus a cyclical process of data gathering and analysis occurred. This ongoing data analysis was shared with both Julie and peers to help refine the themes that emerged.

Julie

Julie has worked at the childcare centre where the research was conducted for three years, but has worked in childcare for 24 years. In working with the 3-4-year-old group, Julie shares a large, open-planned indoor area with another teacher, who works with a group of 4-5-year-olds. Julie has a regular 10-15 minute singing session to begin the day at 10 a.m. each morning. Songs differ from day to day, but the children have a repertoire of songs with accompanying actions, most being sung while sitting in a circle formation, such as "Down by the Station", "Bringing Home My Baby Bumble Bee", "Fuzzy Wuzzy Caterpillar" and "Happiness is Something if You Give it Away." Songs tend to be sung by the whole group, although there are opportunities for individuals to sing or chant phrases of a song (e.g.,

"Who Stole the Cookie from the Cookie Jar"). Singing is unaccompanied. In the afternoon a similar period of time is frequently devoted to songs that require greater movement, such as chase games. "I have a repertoire [of songs], but it's not as extensive as it could be," said Julie, indicating she would like to learn more songs, particularly with circle games. However, it was the use of musical instruments and listening/movement activities to sound recordings that Julie felt she needed to include more of in her music sessions.

In examining the music activities Julie chose to provide to her children and the impact of professional development opportunities on her music teaching, four themes emerged throughout the case study: 1) the physical environment restricted the types of music activities that occurred; 2) the culture of music in the centre contributed to Julie's valuing of music; 3) there was an absence of mid- or long-term planning of music instruction; and 4) the impact of professional development in music was immediate.

The Physical Environment Restricted the Types of Music Activities that Occurred

The physical environment in which Julie worked impacted on the music activities she chose to deliver and the way they were delivered. This was apparent in access to resources in the centre and access to space in which music activities could be conducted. Julie indicated that in a previous centre she regularly used tapes and CDs to accompany singing, but at this centre she could "never find" a CD she might need, as materials were shared by all staff members for the various groups of children in the centre. Therefore Julie chose to sing songs unaccompanied. She made a similar comment about percussion instruments, that is there were "never enough" and they were "hard to find." As a result there was minimal music-making using percussion instruments.

Apart from the difficulty in finding percussion instruments, physical space was also a factor in determining whether to use the instruments. Julie works in an open area space alongside another group of children. Therefore physical space to play the instruments, and the "noise factor", also contributed to her decision not to regularly use the instruments. The relatively small carpet space used for singing in the mornings did not allow for a lot of movement, therefore circle games and movement-based activities tended to occur in the afternoon music session which occurred outside, where there was more space.

The Culture of Music in the Centre Contributed to Julie's Valuing of Music

Julie pointed to a valuing of music in the centre, which impacted on staff, including herself, engaging children in music activities, notably singing and having sound recordings representing a variety of musical styles playing when children were engaged in free play sessions. Like Julie, other staff had regular music sessions each day, along with spontaneous music-making (i.e., singing a song as a transition activity; singing a song to change pace/mood). Julie communicated to parents the music-making that was occurring with her group. For example, in an email to parents she wrote, "Several parents have asked for the words to songs. Current ... song is *Licorice*. Its theme covers nutrition with both real food and junk food featured and consequences of both the foods." In addition, photographs of children making music were displayed throughout the centre for both parents and children to view.

Julie pointed to the importance of the centre director in determining what is valued in a childcare centre. She spoke about having worked at a centre where the director was a new graduate and inexperienced, where music was "not high on the agenda." Circumstances are different at the current centre, where the director believes that music plays an important role in children's learning and development and should be integrated into as many activities as possible, particularly in children's free play. The director's current commitment to music was also reflected in her providing a guitar teacher for two staff members, and purchasing new music resources during the time I spent at the centre (books, CDs, percussion instruments), and promoting professional development opportunities in music for staff.

Staff talked about music activities they conducted with their children, sharing ideas with each other. When I asked Julie about the sources of her music repertoire she indicated music from her own childhood and material from seminars and her university training. However, her greatest source of repertoire and music teaching ideas came from colleagues she worked with. Julie's willingness to be part of this research stemmed from discussions with colleagues who had been present throughout the

initial eight weeks of professional development I provided, where Julie was largely absent due to illness. She indicated that colleagues had discussed new possibilities about using music that they had gained from the sessions. Julie noted that following these sessions she had noticed more music-making occurring in the centre; she was enthusiastic about continuing to work with me so she could "catch up" on what she missed out on in the initial professional development sessions.

There was an Absence of Mid- or Long-term Planning of Music Instruction

Although the music sessions Julie conducted occurred regularly, there was no sense that there was a sequential nature to the sessions. In asking Julie how she decided what material and activities she used in music sessions, she indicated that she assessed the children's developmental level and observed their interests before selecting song material that she believed would be appropriate. "Sometimes I will use a song that relates to a discussion topic. [For example] when one child got a new puppy we sang 'How Much is That Doggy in the Window?'" Julie stressed the importance of "relevance" of song material for children in terms of the song material she selected. This relevance focused on the appropriateness of song lyrics rather than the musical content (i.e., pitch range) of songs.

Although singing was valued, songs tended to only be sung once, generally with the whole group singing. Rhythmic work was encouraged with clapping to the beat or establishing a simple patsched ostinato (i.e., clap-slap-clap-slap) while singing. Although songs would be repeated from day to day, and the common thread of having children clap the beat occurred, there was little sense that this was leading to any specific musical outcomes. When asked if she had weekly, monthly, or half yearly goals for her music sessions, Julie answered "No, no, no." Julie indicated she would like to have some "educational outcomes" for music, but was unaware what these might be or how they might be addressed.

The Impact of Professional Development in Music was Immediate

Professional development sessions took the form of my modelling music teaching, with Julie joining in as a co-teacher. Sessions focused on the areas Julie highlighted that she felt less knowledgeable about, namely selecting and using sound recordings for listening and movement activities, using percussion instruments, and learning new circle games. She indicated that being exposed to recently purchased CDs in these PD sessions was particularly valuable, allowing her to immediately use these new resources.

Having access to resources was viewed as being vital for successful implementation of PD activities. For example, following three sessions that focused on moving to classical music that could "tell a story", Julie asked for a copy of the CD so that she could repeat the activities with her group. Five minutes after giving her the CD I had used in the PD session, she was playing "In the Hall of the Mountain King" to her group again, and repeating activities we had just workshopped. The following week she told me that she and her children had been marching to Strauss's "Radetzky March", which I had introduced to the group the previous week. Julie indicated she had taken the children on a marching trip, marching indoors and outdoors while the music played. In addition, Julie said that she was not only doing these activities modelled in the PD sessions with her class, but also with another group in the centre, the 4-5-year-olds.

Therefore activities that I had modelled were clearly being replicated. However, it was at this point that Julie indicated she was not really "planning" music sessions in a sequential manner, and would like to work to some musical outcomes. With no state or national music syllabus for prekindergarten, I suggested we look to MENC's Performance Standards for Music for prekindergarten (ages 2-4). Music activities were created specifically for Julie's group under the four content standards outlined in the document, using its basic level achievement standards and descriptions of children's responses to shape the musical activities (see appendix 1 for the content standard of *Singing and Playing Instruments*). I used much of the repertoire (song, chants, sound recordings) that Julie was already using in this adapted document so that Julie could see that what she was currently doing, and the activities we had workshopped together as part of professional development sessions, contributed to MENC's suggested music outcomes for young children.

In order to successfully implement the activities, namely those under the first content standard of *Singing and Playing Instruments*, the centre director agreed to purchase a new class set of percussion

instruments. Each week we workshopped one of the content standards, beginning with singing and playing instruments. At the conclusion of workshopping activities centring around this document, Julie indicated that she had a broader idea about what a music program could be, and that it had reinforced that a lot of what she had been doing in her music sessions was good and worthwhile, but there were musical activities that she had not pursued in the past, due to a lack of knowing about these activities. This was particularly the case in children playing musical instruments, which had previously been restricted to unguided free play or playing instruments as a whole group to the beat. New possibilities such as playing instruments to accompany singing, exploring different ways to make sound, making sounds "like" other sounds, reinforcing dynamics and tempo through playing instruments, playing individually and in small groups as well as playing as a whole class, and moving beyond playing the beat to playing simple accompaniments such as ostinati, were identified as activities that would be pursued in the future.

At the conclusion of sessions based around the MENC prekindergarten standards Julie indicated that she had been familiar with many of the "concepts" we covered, but not in the way they were presented, namely through a series of what she termed "guidelines" that made it explicit what children at this age should be achieving.

Discussion and Conclusion

Julie's case suggests that even when an early childhood teacher working in a childcare centre is enthusiastic about teaching music and working in an environment where music is valued, there is still no guarantee that comprehensive music instruction and music-making opportunities for children, with clear goals or outcomes, will occur. The physical environment that Julie worked in contributed to a limited music program (i.e., restricted access to space and music resources) that did not reflect the range of musical experiences in MENC's four content standards of singing and playing instruments, creating music, responding to music, and understanding music. However, it was a lack of awareness of the wide range of musical activities young children can be engaged in, and how these activities can be organised to meet musical outcomes for children, that was the greatest barrier to Julie's music teaching.

Singing was the core of Julie's music teaching, which is not uncommon in prekindergarten music programs (see Gharavi, 1993, for example). However, there is so much more to music education for young children than singing a collection of songs, even if they are learning non-musical skills through song (i.e., developing language skills). In her documentation of the interactions of kindergarten children and their general music teachers Miranda (2004) notes that teachers' curricular choices in music teaching were vague, with rationales such as 'I've used that for years,' or 'I thought that was fun,' or 'I've always liked that story' to explain choices of material (p. 51). With such "fuzzy" thinking from a music *specialist*, it is not surprising that Julie, a generalist early childhood teacher, should struggle with curricular choices in music.

In terms of providing the best possible music experiences for children in childcare centres there will always be the debate about having or not having a music specialist deliver music instruction. Fox (1991) sees music specialists in early childhood settings as being problematic, as they tend to have infrequent contact with children and because few have training in music education for young children. The alternative, then, is to ensure that childcare teachers are adequately skilled in teaching music. One way to work towards this is through sustained professional development, as was the case with my working with Julie, with an emphasis on modeling music sessions with children and teacher present, moving towards co-teaching by the professional developer and the recipient of professional development . This, along with ensuring that adequate resources are present to be workshopped in PD sessions, and moving towards long-term planning of music activities, is a way forward in ensuring that early childhood workers can deliver the best possible music-making opportunities for young children.

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Appendix 1

Adapted Performance Standards

Adapted from MENC's Performance Standards for Music: Grades PreK–12 (http://www.menc.org/publication/books/performance_standards/prek.html)

Prekindergarten (ages 2–4)

Descriptions of response are at the *basic* level

Content Standard:
Singing and playing instruments

Achievement Standard:
1a. Children use their voices expressively as they speak, chant, and sing.
Description of response:
1. The child can offer a few suggestions, but the suggestions tend to be derived from the teacher's examples and reflect little originality.
2. The child is willing to try using the various kinds of voices, but the distinctions are minimal and unconvincing.
Activities:
- Sing "Snail Snail" using a variety of voices (i.e., smoothly, roughly); ask which sounds like a snail.
- Sing "Naughty Pussy Cat" softly, then loudly; sing again, alternating phrases from soft to loud.

Achievement Standard:
1b. Children sing a variety of simple songs in various keys, meters, and genres, alone and with a group, becoming increasingly accurate in rhythm and pitch.
Description of response:
The child can sing a half dozen rote songs, using at least 3 of the following song types: traditional folk children songs, nonsense songs, songs from other cultures, Australian songs, seasonal or other topical songs.
Activities:
- Children sing a variety of songs in the above categories, both as a whole group and alone.
- Sing "Naughty Pussy Cat", clapping the rhythmic pattern.
- Sing "Lucy Lockett", then play the accompanying game, focusing on child stepping to the beat as s/he walks around the circle.
- Sing "Snail Snail" using hand levels to focus on accurate pitch; walk to the beat making the outline of a snail shell.

Achievement Standard:
1c. Children experiment with a variety of instruments and other sound sources.
Description of response:
1. The child hesitates frequently, but eventually is able to produce an appropriate sound or response to each suggestion from the teacher. Some of the sounds are similar to sounds produced earlier. Many suggestions from the teacher are required. The child takes no initiatives.
2. The child can make at least one accurate and relevant comment concerning some of the sounds produced and some of the imagined sounds, but in other cases the comments are inaccurate, irrelevant, or repetitious.
Activities:
- Introduce children to a variety of percussion instruments, allowing them to play them in different ways; have children describe the way they play an instrument.
- Have children play instruments in ways specified by the teacher (i.e., play 4 times loudly; make fast, soft sounds).
- Make sounds on instruments "like" sounds children will know (i.e., a siren; a bee).
- Have children play instruments while singing.

- Have children play instruments at particular times while singing (i.e., on the rests in "Hot Cross Buns" and "Naughty Pussy Cat"; in "Hickory Dickory Dock" have a steady beat playing, have a glissando up and down on the glockenspiel when the mouse runs up and down the clock, and a cymbal or triangle plays once on "the clock struck one").

Achievement Standard:
1d. Children play simple melodies and accompaniments on instruments.
Description of response:
1. The child plays a series of pitches approximating a "song" (i.e., a melody), though the playing is disjointed or hesitant and is not song-like in structure.
2. The child plays an ostinato, but the playing is hesitant and the beat is disrupted at several points.
3. The child attempts to sing along but can sing only a few of the words while playing a musical instrument.

Activities:
- On glockenspiel encourage children to "make up" a song; model some songs first that children know, then "make up" a song yourself on the glockenspiel.
- Sing "Are You Sleeping", with an accompanying drone (on C) and ostinato (C G C, the final phrase of the song).
- Children play a 2-note ostinato (i.e., alternate C and G on the glockenspiel to the beat); or a 4 beat rhythmic ostinato (i.e., ta ta ti ti ta) on untuned percussion.
- Children play an instrument while singing known songs.
- Children play an instrument to recorded music with a strong beat (i.e., Radetzky march).

Music Education as Translation: Reflections on the Experience of Learning Music in Bali

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Through reflection on the personal benefits of learning Balinese music from musicians in Bali, in this paper I draw an analogy between such an undertaking and the act of translation between two languages to propose reasons for the study of music from cultures outside one's own. The reasons I discuss are not those usually put forward by educational authorities, but relate to the growing awareness that much received knowledge about music learning and teaching is based on unquestioned assumptions. Discussion of teaching methods, notation, terminology, and the concept of unlearning as a way of learning, is used in this paper to propose future directions in which music education can move. These directions are not only concerned with the study of music from foreign cultures, but affect the teaching of all types of music.

Introduction: Learning Balinese music

In literal terms, to translate means to 'carry over', to cross boundaries and barriers without losing the material that you carry with you. In literary terms, to translate means to make another language read like your own, to preserve meanings and significances across grammars, syntaxes and vocabularies. (Sattar, 1995, ix)

An anecdotal statement used by teachers of language is that the learning of a foreign language makes a student more aware of her/his own language, its structure, history, resources and usage. In this discussion, I apply this idea to the study of music from outside my background, and investigate the effects of learning Balinese music on my thinking about music, its teaching and learning and the ways we prepare students for the profession of music education. Because this involves consideration of the cultures in which music rests, it brings my experience into the area of what we have come to know as multicultural music education. However, rather than concentrating on teaching strategies or the adaptation of music to classroom contexts, as was prevalent in the first stage of multicultural music education in the 1970s-1980s, I discuss my learning as a way of thinking about learning processes and outcomes, thus of ways to design and deliver teaching. This is based on the definition of teaching as an activity that focuses on how learning occurs. As my experience of learning Balinese music relies on translation of musical epistemology (that is, ways of thinking about music), and as this defines the act of music education in general (the aligning of students' and teachers' differing epistemologies of music) the analogy of teaching as translation is an apt one. Unfortunately, what my experience of learning in a foreign music has taught me is that the acts of learning and teaching different musics and their epistemologies is often a case of meaning that is 'lost in translation.'

General acceptance since the 1970s that students should experience music from cultures outside their own backgrounds has become so automatic that the purposes of multicultural music education are often overlooked. Music syllabuses do not define or explicitly provide reasons for multiculturalism from a philosophical perspective. However, through the teaching strategies they advocate and the topics they list for study, they imply that diverse musics provide examples of how musical concepts are used in different locations and that from experience of as many types of music as possible, students' understandings of music can be developed. While accepting that this is valid and justifiable, my experience of learning music from a teacher in Bali produces other reasons for studying music from a foreign culture. The results of my learning include questioning of received musical knowledge, reflection on how we define, describe, classify and teach music, and critique of my own background as a student. Thus, I question received ways of representing music and the assumption that there are uniform ways to learn and teach music. I think of the effects of these areas of thinking as benefits to my persona as a musician and music educator, propose that these might be the reasons we encourage the study of music that is foreign to us, and suggest that they can provide future directions into which music education should move. To present these ideas in some manageable order, I classify them under four headings: pedagogy, notation, terminology, and unlearning as a way of learning.

Pedagogy

My first reaction to lessons with a Balinese teacher and to observing Balinese teachers working with their students was that the teaching style used, and therefore expectations of my learning style, differed greatly from those of my training up to that time. These differences can be summarised as:

- reliance on aural learning without notation
- the need to develop and use musical memory
- a lack of exercises – music was learnt by learning music
- lack of separation of aspects of music (e.g., melody and rhythm were taught as one; there was no learning of one and then the other)
- technique and expression were learnt as embedded aspects of the music, not attended to after the 'dots had been learnt'
- music was learnt at the speed it would be performed
- the structures of pieces were fluid and in performance required attention to signals and cues to indicate change (e.g., from dancers as much as from other members of an ensemble)
- integration of music with dance and drama – music could not be separated from its functions and significances
- pieces of music were not considered fixed and final, changes could be made continually until players were happy with the result, and
- learning was a group activity in which concomitantly different age groups were attended to and often numerous teachers worked together on different aspects of the music being learnt.

These mechanical aspects of teaching/learning are objectified characteristics of deeper implications that link pedagogy to Balinese ways of aestheticising music and musicians. The results of thinking about them was that I started using different ways to teach music by incorporating strategies I had experienced, began to see links between music as a cultural object and a studied entity, and naturally began to wonder if the same ways of thinking about music could be applied to Western music and Western ways of teaching.

As I have discussed in various other settings (Dunbar-Hall, 1999, 2000, 2001, 2002a, 2002b, 2003; Dunbar-Hall & I Wayan Tusti Adnyana, 2004), the teaching style was derived from characteristics of Balinese music – by learning Balinese music from a Balinese teacher, I experienced what I interpret as analysis of the music through its methods of construction. Lessons were demonstrations of reasons for the use of those methods of musical construction, so that learning to play an instrument was inextricably integrated with learning about the music. This differs from much of what happens in instrumental teaching in Western music education. I should add that the view of the music I gained was completely at odds with how the music would have been presented through the concept approach promulgated by Western music education.

The experience made links between Balinese music and tenets of Balinese culture, so that music continually acquired contextualised meaning. For example, the idea that pieces of music were fluid and could be changed as learning proceeded had another level – that such change could be suggested by any member of an ensemble and the final result in performance would be seen as a collaboration. This challenges the Western view of much music as a fixed object and the creation of one person. It reflects the concept and practice of *gotong royong* (community involvement by collaboration), a socialising ideology that Balinese people are accustomed to and automatically engage in, for example in the running of *subak* (village based rice irrigation 'communes') or in the collaborative effort required to bring religious observance to fruition.

To Notate or Not to Notate?

The general but not exclusive lack of notation in the learning and performance of Balinese music indicates a difference between cultural ways of thinking about the individual and her/his position in society. Without notation, Balinese music relies on personnel who know or remember aspects of pieces of music – to learn a piece, therefore, requires the presence of others to instruct and help. In this way, dependence on other members of a *gamelan* becomes necessary, and emphasises ways Balinese think of individuals as members of identifying social groupings. In contrast, an implication of teaching notation is that a music student can learn any piece of music by interpreting written symbols. In

Balinese cases, music is an activity involving interactions between people; Western notation-based teaching emphasises the role of the individual in isolation. This can be extended to practising as a component of learning and the work of performers. In the Western music tradition, students and performers are expected to practise their parts on their own, to interpret music and solve problems by themselves; this could not work in Bali, where practising requires the presence and input of other musicians. In this way, a cosmology, or worldview, underlying daily existence is reflected in music activity.

This draws attention to the embodied nature of Balinese music, which contrasts to the Western, notated idea of music as an abstract object and links to another aspect of life in Bali. Anthropologist, Clifford Geertz (1973) famously described the Balinese Hindu religion as one of orthopraxy above orthodoxy – that is, Balinese religion achieves meaning through enactment rather than through a corpus of beliefs. Thinking back to the implications of music as a non-notated repertoire, this analogy can be applied to music in Bali: it can only exist in performance, as it has no other concrete form. In effective terms, music is about 'doing' rather than theorising. Again, a contrast to Western music education exists here. In Bali, my lessons consist of playing and little conversation. When I ask questions about some aspect of Balinese music, this is greeted with puzzlement – while many Balinese musicians are highly trained and can theorise about music, talking about the music and extrapolating theoretical perspectives of it from the sounded event are not seen as the point of music.

These ideas are not unique in recent writings about the teaching and learning of music. There is general agreement that ways musicians learn and teach in music systems that are not notation dependent have much to teach music education that remains anchored in the Western model of music as notated object. The work of Lucy Green (2001) on how popular musicians learn, Paul Berliner (1994) on the worlds of jazz improvisation, and Tim Rice (1994) in his explanation of learning Bulgarian music from musicians in Bulgaria, are only three well-known examples of the literature on this topic that have had a significant impact on music education. Such learning challenges not only the ways learning and teaching occur, it raises many issues which music education takes for granted. Beneficially, this type of learning requires the development of acute listening skills, musical memory and ability to respond to performing colleagues and the exigencies of the contexts of performance. As in Bali, a lack of theorising is often coincidental to this learning, emphasising that what is important is the performance of music rather than abstracted understanding of it. It goes without saying that the lack of notated sources focuses attention on performance, the instantiation of music, as the source of meaning – we could note that in notated musics, a score often becomes the object studied and interpreted with no recourse to the sounding of what it encodes or of how that sounding acquires meaning; it is as if once music becomes a written score, musical meaning derived from sound and the uses of music in people's lives can have its relevance removed.

Terminology

Another area that developed out of my experience was a realisation that in music education we use terminology inconsistently, often with strong assumptions of what students will understand. This realisation grew out of examples such as the following, based around the term '*gamelan*' (Balinese, *gambelan*). In much literature, the term '*gamelan*' is defined as a type of Indonesian ensemble. Yet the term is wider in its semantic field. It can refer in Bali to individual instruments used in such an ensemble; it can refer to the music of this ensemble. Unilateral translation of the term ignores the existence of types of *gamelans*, including:

- ***gamelan angklung*** (consisting of small, four-keyed instruments, cymbals and gongs – used for funeral/cremation processions)
- ***gamelan gong gede*** (an historic type using large-keyed instruments in a repertoire of slow, temple music)
- ***gamelan gong kebyar*** (a combination of different types of metal-keyed instruments, drums, gongs, cymbals, and often *rebab* [bowed string instrument] and *suling* [bamboo 'flute']))
- ***gamelan jegog*** (a west Balinese ensemble in which the majority of instruments are of bamboo), and
- ***gamelan tektekan*** (in which the instruments are mostly made from wood and/or bamboo).

These qualifying names indicate not only instrumental forces, but also tuning systems, repertoires, styles, histories and uses. Other issues that lie behind the term '*gamelan*' among Balinese musicians

include implications of gender roles and how these are being remodelled as women increasingly enter the male domain of *gamelan* membership in *gamelan wanita* (women's *gamelan*), and how use of instruments from *gamelan* in contemporary popular and avant-garde music groups assists in the dynamic nature of Balinese cultural development. Working with Balinese musicians alerts me to the intricacies of terms and to the fact that when these are presented to students, the majority of such terms' implied meanings and connotations are lost for the sake of convergent definitions through which much of the complexity and sophistication of Balinese music is lost in translation. I wonder if the same is not also true of the use of terms from Western music, and whether we expect students to comprehend the width of implications of terms without delving into the assumptions behind their use, or whether we are clear that terms often refer to a range of meanings. In Western music education we rely on the intertextuality of terms as a given (Allen, 2000). Is the same attention given to terms from music outside the Western tradition?

Unlearning as a Way of Learning

Perhaps the greatest hurdle I had to overcome when I began learning in Bali was to unlearn what I had been taught in my own tertiary music studies. This alerted me to serious problems in music education. My knowledge of Balinese music before I began lessons with its practitioners was from my undergraduate studies, and from books and recordings. What became increasingly obvious to me was that information from these sources was (a) wrong, (b) out of date, or (c) partial and therefore dangerously unuseful. For example, I had been taught in an ethnomusicology course that the number of notes/metal bars on Balinese instruments could be used to indicate the *saih* (tuning system) in use as either *pelog* (seven notes) or *slendro* (five notes). The reasoning given was that if an instrument had five notes or multiples of five notes, it could be classified as *slendro*. This is wrong, as many instruments are in fact *saih lima pelog* (that is, a five note *patet* ['mode'] of the seven note scale); it also ignores the four note tuning of *gamelan angklung*. Hearing the instruments would have helped as *pelog* and *slendro* have different sounds – but this was not considered important by the lecturer.

Another example is the standard description of a regular structure of Balinese pieces of music as comprising three sections: *pengawit* (opening section), *pengawak* (middle, and slower section) and *pengecet* (closing, faster section). My teacher uses other terms, such as *pepeson* (during which dancers enter the performance space and adopt the position from which a dance will commence – as this is often open-ended in the amount of time it requires or in the manner a dancer may chose to pause or enact certain choreographic stances and movements before the dance proper commences, *pepeson* require levels of adapting of musical material to each situation) and *pekaad* (the short, ending section of a piece during which the dancers depart from the performance space).

In these examples, a lack of attention to correctness, to keeping resources up-to-date, and to levels of theorisations that imply uniformity of musical fact can be shown to seriously undermine the integrity of music under consideration and to leave students with the wrong interpretation of music into their own terms.

Conclusion

The experiences I draw on in this discussion forced me to confront how I was treated and how I responded as a learner. They led me to reflect on the inaccuracies that teaching can perpetuate. While I am concerned over the use of wrong information and teaching from materials that are out of date, my major concern is with the implications of these acts - what they demonstrate to students through lack of concern for music and the mis-representation of musicians. They indicate that it is acceptable to separate music from its cultural and social contexts, thus to ignore the major means through which music acquires meaning. They perpetuate colonialist attitudes, in which it is acceptable for non-culture bearers to set the agendas of study, to label and define, and to infer that their opinions are the correct ones. Use of out-of-date texts reinforces this by implying a static view of culture, depriving musics and cultures of their dynamism and disallowing recognition of their ongoing developments in response to the influences of contemporary life. Music education is an act of translation, and Sattar's definition of translation (above) as the preservation of meaning and significances across linguistic difference, reminds us that carrying music's meaning to students requires consideration.

Because of recordings, advertising, the ready availability of music in daily lives, and the pedagogical act of reducing music to studied object, the levels of meaning assigned to and derived from

music are often ignored – I feel this to be true for Western music as much as for other musics we include in music education. Learning from a Balinese musician in Bali, attending performances of the music I was learning, watching the teaching of repertoire and rehearsals made obvious that music was a meaningful activity on many levels – personal, in *gotong royong* contetxs, in village life, in the enculturation of children, in regional cultural agendas, in Balinese gender politics, and in Balinese representations of Balineseness, both as the Balinese understand themselves and as non-Balinese people are encouraged to experience and enjoy Balinese culture. Becoming a learner in a foreign musical setting alerted me to teaching as the act of translation – and to the misunderstandings inherent in the process. Above all the experience led me to focus on learning and on how students construct knowledge at the same time that they actively critique both information presented to them and the attitudes received through the learning experience. In turn, I re-assess many of the unquestioned strategies of teaching and the assumptions that accompany them, and propose these issues as future directions for our theorising about music education and the design of music education curricula.

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Towards the Development of a Curriculum for Contemporary Musicianship

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Traditional musicianship skills such as sight-reading and listening skills tied to the notation of intervals, chords and rhythms seem inappropriate when training musicians in oral traditions such as blues, rock, pop, country, rhythm and blues, hip hop and electronic dance music.

This paper reflects on issues in the musicianship training of popular musicians from a personal perspective, examines the literature of contemporary and future musicianship training and proposes a new approach to designing a musicianship curriculum for popular musicians.

The focus of this curriculum is listening and aural recognition skills but these are enacted in the recording and live performance studio environments through practical music making. The musical phenomena to be studied are appropriate to the styles of music being played and the particular formats of performance and recording. These include recognition of frequency content (sometimes known as spectral solfège), of electronic sound sources and techniques, and of audio signal processing techniques, in addition to recognition of genre-based compositional and performance practices.

The issue of whether music notation should be or could be effectively by-passed in the professional training of popular musicians is examined.

Background

My career in music education has been focused on training musicians for the contemporary popular music industry. Even before I established the first degree program in contemporary music at the Northern Rivers CAE (the predecessor of Southern Cross University), I had introduced popular music studies in the tertiary education context at the University of Sydney, where from 1975 to 1983 I taught a seminar in popular music and incorporated popular music styles into my keyboard musicianship tutorials.

My background as a performer and composer is bi-musical: in European classical music (including its contemporary 'new music' and 'experimental' manifestations) and in contemporary popular music; and it was on this basis that I was recruited in 1986 to the Northern Rivers CAE. It was felt by the instigators of this program that the introduction of a contemporary popular music degree course would only be accepted by the academic establishment and by the music industry if a person with both academic and industry credibility were appointed. They were looking for a rock musician with a PhD in music.

Contemporary popular music training in Australia has not suffered the same absurd regulation by the Western classical musical establishment as it has in the United States where degrees in jazz and popular music are mandated to include instruction in traditional Western music theory and history. None the less in conceiving a curriculum in popular music in the late 1980s I strongly believed that music literacy should be an integral part of it.

Playing by Ear

Through my own experience of playing in bands I was aware that most musicians in the rock and related popular music genres played by ear. In that context I also played by ear. But my own classical music background and the influence of most of the contemporary musicians in my professional circle led me to think that music reading and writing were essential skills. A large part of my early professional background as a musician was composing advertising music where all the session musicians who played popular music styles could read music well. I also worked as a backing musician for a number of solo singer/songwriters. Although these talented recording artists were not musically literate, the musicians they employed to back them usually were.

An examination of the work practices of professional musicians working across the range of popular music reveals, however, that reading is only necessary in certain contexts, mainly to do with music that is specially arranged such as backing charts for solo artists (in live music and recording session contexts) and for specialist ensembles such as the big band. The various ethnographies of popular musicians (Bennett, 1980; Cohen, 1991; Baynton, 1997; Green, 2000) confirm this.

Reflecting on my own experiences playing in rock bands I learnt (or taught) all the songs (originals or covers) from recordings or demos; and after 30 years I can still play and sing these songs from memory. In certain contexts I did write transcriptions of songs. For example at one point in my performing career I became fascinated with the music of Randy Newman whose song arrangements had complicated piano accompaniments. Because I was relying on my transcriptions to learn to perform these songs, I have never been able to (or bothered to) memorise them. I need to return to my transcriptions whenever I perform them.

Popular music is not traditionally played from charts and even in situations where it is (such as in my earlier example of backing musicians accompanying solo artists) perhaps it shouldn't be. Perhaps those backing musicians should learn their parts from memory in order to give a more spirited performance on stage and to connect better with the audiences they play to. And perhaps they should learn their parts from recordings, not charts. This would, I suggest, make them easier to memorise.

A few of the greatest popular jazz big bands sometimes played from memory to maximize their audience impact. As Tex Beneke, the lead singer with Glenn Miller's band puts it (in Smith, 1989, p. 3):

> We went into the paramount for one of those long six- or eight-week engagements, and Glenn told us, "You've got three days to memorise the whole show. The music stands are coming out at the end of the third night. We're going to sit up there and play the whole show, top to bottom without anybody having a note of music in front of him" It looked fantastic. The audience ate it up. They thought "Wow! How can they do that?" After we did it, other bands started doing it to. Glenn had a lot of innovative ideas.

Notation Issues

With regard to developing a popular music curriculum that incorporated traditional notions of music literacy, I can remember my own rhetoric on this issue. Music notation is a language, a form of communication and a way of storing musical ideas. How can we communicate our understanding of musical characteristics and musical structures without it? How can we possible understand the intricacies of harmony, for example, without it?

Harmony may be the key to this whole issue. My colleague Annie Mitchell has given a paper at this conference on how to get our students more interested in music that uses sophisticated harmony. Her advocacy of genres such as jazz with their interesting harmonic bases can be seen against the background of a trend in popular music away from chord structures. This trend goes back to the 1970s with punk rock (Laing, 1985) and with the establishment of groove-based genres such as funk contemporary r & b and hip hop. A great deal of popular music today is not concerned with chord progressions but rather with rhythm-based groove textures and complex timbral combinations. Harmony has been a strong ingredient in popular music writing up to a certain point in popular musical history (such as in the music of The Beatles, Stevie Wonder and Billy Joel) but it has largely been marginalised today. We have even noticed a trend in applicants auditioning for the electric guitar specialisation who don't know any of the standard chords on the guitar (e.g., A minor, D major, G major). That's because the music they play doesn't have chords, or at least not chords in the traditional theoretical sense.

This is not to say that pitch relationships have been dispensed with but, in much contemporary music, they have moved away from overt chord progressions. Consider the song 'Hidden Place' by Björk (from the album *Vespertine*, 2001), for example. Basically this song is centred on one chord, B half-diminished [B, D, F, A]. The opening vocal line is in the Locrian mode. When the choir enters it changes the modality to Aeolian. When the chorus begins, the bass line (centred on D) changes the modality to Dorian mode. Although the song develops modally, it is essentially one-chord music. I am not suggesting here that Björk has an undeveloped understanding of harmony. In fact many of her songs draw from the classical and jazz traditions. However the core of her work is in the electronic

dance music tradition where chord progressions are not used as the primary structuring device for songwriting.

The literature of popular music education contains warnings about notation-centric approaches to teaching. Lars Lilliestam (1996, p. 196) contends that "musicologists usually have to transcribe music that is played by ear, namely write it down in notation, to get a grip on the structure and form of the music." He laments that "Music pedagogy is founded in notated music and a pedagogy of playing by ear is developed very little." Björnberg (1993, p. 74) notes that the "visual concentration on notated structures tend to divert attention from *listening* to what is actually happening." He further warns that "the use of inappropriate and notation-centric methods of analysis implies a risk of creating ... the kind of absolute aesthetic norms usually forming the more or less explicit basis for teaching Western art music," and that these norms are "frequently based on criteria irrelevant to the music (p. 75)." In an essay critiquing published transcriptions of popular music, Schwartz (1993, p. 286) argues (in the case of the sheet music in a Jimi Hendrix print music anthology) that "the notes can be written and taught, just like any other kind of music, but the rhythm, the *groove*, is unrepresentable and must be learned by imitation."

Even in Western art music, there are many aspects of music performance that can only be learned by imitation. Rubato is an obvious example of an unnotated and unnotatable performance practice which is usually taught by demonstration and learned by imitation. In popular music styles that have developed without the need to record them using music notation, there is naturally a tendency for unnotatable phenomena to occur. For example distinctive approaches to vibrato speed and width and to pitch bending are a feature of blues guitar playing and its extension into rock guitar playing. For guitar players to learn to execute these performance practices and indeed to develop their own distinctive style of vibrato and note bending, they must be able to imitate these techniques by ear.

As it is virtually impossible to represent complex performance practices such as rubato, vibrato and note bending using notation, it is clear that even in their most developed forms, notational systems are essentially tools to jog the memory of the performer. In fact, many popular music performers (who cannot 'read' Western music notation) commonly use other forms of notation, often personally devised, as memory aids in rehearsal (or even in performance). Typical examples of these popular music notational practices are chord charts (consisting of chord symbols placed where they occur within the bar structure of a song) and lyric sheets (consisting of the lyrics of the song with chord symbols placed over the syllables of the text where the chords change). These forms of notation, and many other variations of them, may be considered appropriate to styles of music that have a significant improvised performance component.

The Importance of 'Hearing' What is Played

Some years ago one of my composition students gave me a page-long document titled 'Chick Corea's Cheap but Good Advice for Playing Music.' The first two points of this advice have continued to strike me as the crux of all musicianship:

1. Only play what you hear
2. If you don't hear anything, don't play anything.

Of course Chick Corea was referring to improvisation, but the advice might also apply to performers who play notated music, where it may be a factor, for example, in successful sightreading technique. Crucial to this notion of musicianship for performers is the ability to imagine accurately the sounds they are going to make *before* they make them. Implicit in Corea's instruction is a critique of musicians who rely on theoretically-formed (non-sound-based) strategies for improvisation such as limiting themselves to the use of the tones of certain scales they know will sound well with certain chords. The creative musician will actually hear the notes he or she is going to play rather than resort to an unimaginative melodic construction device like this.

A related skill is being able to hear and interpret in real time what other musicians are doing in an ensemble context. For example, if one player performs a melodic pattern, the other players in the group should be able to respond to that pattern either by repeating it, by varying it, or by extending it. I have vivid memories of a workshop conducted by the Australian jazz musician James Morrison where he asked student instrumental performers to reproduce (precisely) simple melodic phrases he played on

the trumpet in a call-and-response format. Their ability to perform this task was generally quite limited, much to their embarrassment, as they were all accomplished players in other respects (and there was an audience present). Most musicians I have taught have no difficulty in performing this answering task vocally, but there seems to be a large gap between doing it vocally and doing it instrumentally.

Interestingly this call-and-response concept is central to blues improvisation, an oral music tradition. The question then is: how is it possible for experienced musicians to perform Morrison's task successfully if their musicianship is not grounded in Western music theory? That is, how are they able to know the tones being played so as to be able to find those tones instantly on their own instruments? The answer is that a tacet knowledge-based theory of music is operating that relies on the aural recognition of standard patterns within particular styles of music. According to Lilliestam (1993, p. 204):

> Music formulas are found in all parameters of music and consequently we can speak of melodic formulas, chord sequences, rhythmic formulas, patterns of accompaniment ('grooves'), riffs, formulas for the construction of musical form, lyrical formulas, matrices for the construction of lyrics etc.

These formulas and styles for Lilliestam (p. 204) are the "starting points when you compose new songs."

New Technological Forms of Notation

Thus far I have been focused on the performer and have not considered musicianship training for composers or the relationship of traditional notions of musical literacy to popular music composition. That the availability of affordable music technology has transformed the access to musicians wishing to produce their own music is well documented in the literature (Nelson, 2003; Dunbar-Hall & Wemyss, 2000; Théberge, 1997). What perhaps hasn't been as well articulated is the fact that music production software inventions such as the MIDI sequencer and the digital audio editor are actually new forms of music notation, replacing the largely inadequate pen and manuscript style of notation. The sequencer and the sound editor provide a more appropriate notation for contemporary music because they take account of the fact that we are dealing with the manipulation of sound. Instead of a system that accurately represents only pitch, duration, dynamic level and a limited number of performance techniques (such as harmonics and bowing indications for strings, for example), we have a system that accurately maps complex performance techniques such as pitch bending and (in the case of the editor) digitally represents the sound wave itself. It is possible for the composer to drill down into the composition to the level of the waveform and perform the composition act at that level. In addition these new forms of music notation take account of the production processes that have evolved in the recording of music over that past fifty years such as signal processing, effects, complex automated dynamics and the spatialisation of musical sounds.

The processes that songwriters have traditionally used to learn their craft, particularly the technique of analysing existing musical works as models for new musical works are also facilitated by music technology advances. For example there are applications that will transform an existing recording of a complicated drum groove into a MIDI sequence that can then be studied (using the sequencer form of music notation) or manipulated further into other related patterns. Of course the ear can also be used to translate existing music into sequencer-based music notation.

Do songwriters need to write anything down on manuscript paper anymore? The answer to this question is: only for musicians that can't or don't play by ear, such as orchestral musicians. And even then there are ways of transforming MIDI sequences into readable scores and parts.

Implications for Contemporary Musicianship Training

What are the implications for contemporary musicianship training resulting from this discussion? Essentially my conclusion is that the techniques of playing by ear and using the new notation systems residing in music composition software should be the focus of musicianship training. A continuation of the musicianship training tradition of aural recognition of pitch and rhythm and its transcription into traditional Western classical music notation is outmoded and seems pointless if there is no real use for it other than to demonstrate that one can do it.

This is not to suggest that listening skills are not important. They are central to all forms of music making. Rather, listening skills should be developed that are relevant to the music being studied. They should include aural recognition of the composition, performance and production practices that are being employed in the genres of music being composed, played, and produced. Musicianship training should be driven by the student whose interests (and learning needs) are likely to be more contemporary than those of his or her teachers. As Odam (2003, p. 246) expresses it:

> All this points to the need for very individually designed musicianship courses suited to whatever needs the students themselves can identify according to their aspirations. Such methods cannot easily be taught through teacher-directed activity in the traditional classroom, and everything points strongly to the development and use of technology as the primary methods of transmission and assessment ...The fact that music technology skills are so strongly identified as a primary need by practising musicians is a further aspect to be considered ...

There may be a place for traditional forms of music literacy in the training of popular musicians, especially for those students who aspire to play jazz, to play on recording sessions or to back solo performing artists, for example. The same is true for songwriters who aspire to work in film, television, and multimedia where a broader stylistic palate is expected, including the ability to write in or simulate orchestral styles. It is, however, arguably inappropriate to thrust this kind of approach to musicianship training on students who aspire to playing or writing in contemporary styles where Western classical notation is not used.

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Women in Brass: Re-examining Gendered Involvement in Music, A Preliminary Report into Musical Preference Stereotypes

Dr Scott D. Harrison, ***Griffith University***

There is a well-proven stereotypical preference for musical instruments, based on masculine/feminine binaries. Recent interest in the education of boys has brought about a renewed focus on engaging boys in playing the so-called feminine musical instruments such as flute, violin and singing and a rigorous examination of the resultant effect on ensemble participation.

The dearth of females playing so-called masculine instruments has not gone unnoticed, but frameworks for investigating females' participation have been driven almost entirely by a feminist agenda. A construct for studying gendered participation in music, employing a post feminist perspective is presented. As one of the major areas in which female participation does not match their male counterparts is in that of brass playing, this paper also reports on the preliminary stages of a project aimed at engaging more females in playing brass instruments. In addition to outlining a philosophical standpoint, therefore, it investigates female brass players in a variety of musical genres and emphasises the impact of role models in challenging the status quo. It examines how schools and society (through the media) perpetuate systems that support hegemony, which in turn limits musical opportunity for both males and females.

Introduction

Harrison (2003) conducted a review of the literature into stereotypical behaviours associated with instrument choice and gendered participation in music. In eleven studies undertaken between 1978 and 2003, a profile of individual instruments prone to stereotyping could be established:

- flute was on the feminine end of the scale in ten out of the eleven studies
- clarinet and violin were either second or third most feminine in eight out of eleven studies
- tuba was the most masculine in every study in which it was an option, while drums/percussion were the most masculine in five of the studies
- trumpet, trombone, drums and other lower brass were consistently deemed masculine
- saxophone was consistently neutral
- singing was towards the feminine end in all the studies in which it was an option.

In the Australian setting, Bartle (1968) commented that many orchestras in girls' schools lacked brass players. He also remarked on the lack of boys in choral programs. More recently the engagement of boys in playing the so-called feminine musical instruments has been thoroughly investigated (Harrison, 2001, 2003, 2004, 2005; Hall, 2004, 2005; Collins, 2005). Abeles and Porter (1978, p. 65) accurately summarise the affect of stereotyping on participation:

> The association of gender with musical instruments can, as can stereotyping of any kind, serve to constrict the behaviour and thus the opportunities of individuals. Stereotyping is particularly irrelevant when applied to a group of objects such as the association of maleness with playing the drums and femaleness with playing the violin. The sex-stereotyping of musical instruments therefore tends to limit the range of musical experiences available to male and female musicians in several ways, including participation in instrumental ensembles and selection of vocations in instrumental music.

Stereotyping is therefore perceived as basis for gendered participation in music. Conway (2000, pp. 8-9) interviewed students and teachers regarding the gendering of instruments. Conway's subjects commented on brass instruments, "I thought that low brass is sort of masculine, but it's not really true at our school, we do have some girls."

In Conway's study, boys avoided flute, clarinet and singing, while girls avoided choosing French horn, tuba and double bass. Zervoudakes and Tanur (1994) examined the issue of change in musical preference longitudinally. The results indicated that there was a limited increase in the number of girls playing "masculine" instruments. While they conceded that further research is required to conclude that girls are playing a wider range of instruments, there was evidence males are not able to cross gender lines as easily as females (Golombok & Fivush, 1994; Delzell & Leppla, 1992; Langlois & Downs, 1980; Abeles & Porter, 1978; Fagot, 1978).

O'Neill and Boulton's (1995) study concluded that girls showed a stronger preference for flute, piano and violin, while boys expressed a stronger preference for drums, guitar and trumpet. Girls consistently avoided trumpet. Both sexes had few respondents electing trombone, French horn, tuba, 'cello and double bass. When asked about the reason for the existence of stereotypes, some students commented that while they were unwarranted, sound and physical characteristics of instruments were cited. Perhaps of most importance in relation to this research was that all students who played a cross-gendered instrument talked about having to deal with some questioning about their choice. Green (1993, p. 248) commenting on how both boys and girls are disadvantaged by the gender order) stated, "both boys and girls tended to restrict themselves or find themselves restricted to certain musical activities for fear of intruding into the other sex's territory, where they may have be accused of some sort of musical transvestism."

Studies into girls' non-engagement with instruments deemed masculine have not been undertaken to any significant extent in Australia. While there have been several significant international studies, these studies have frequently been driven by an agenda that does not recognise the need for a balanced view that supports both males and females in the pursuit of musical involvement.

Philosophical Framework

Given that frameworks for investigating females' and males' participation have been driven almost entirely by a feminist agenda, a broader, post-feminist construct is required for examining issues of gender in music and general education. The post-feminist viewpoint was adopted after a thorough investigation of first, second and third wave feminism, men's rights, pro-feminism, masculinity therapy and conservatism (Harrison, 2003, 2005; Adler & Harrison, 2004). The author's post-feminist view acknowledges the disadvantages that each of these bring to both men and women. Within this viewpoint (which implies moving beyond feminism), the term critical *genderist* thinking and action (Adler & Harrison, 2004) describes the process of examining issues of gender across the entire gender spectrum. By removing references to feminine and masculine, this term allows for the discussion of gender in the broader context. It therefore provides a means of examining the experiences of individuals or groups regardless of gender or gender bias, illuminating the interconnectedness of differing experiences. This movement has a growing body of literature associated with it (Harrison, 2004, 2005; Adler, 2005; Adler & Harrison, 2004; Hall, 2005). By using this framework it is possible to illuminate structures and practices that contribute to a gendered social hierarchy, which in turn negatively affects the participation of both males and females in music.

Research Method

As part of a larger study into gendered participation in music, a number of studies were undertaken with primary, secondary and tertiary students. The research design incorporates a mixed method approach in which more than one type of data is collected and analysed (Tashakkori & Teddlie, 2003). The purpose in using this research design was to ascertain whether a nexus between instrument preferences, actual instruments played and perceptions of instruments in relation to gender could be established. The first phase of this study as reported here will reflect on data gathered as part of this larger study. In this first phase, three separate studies were conducted over three years to elicit

A. primary school students instrument preferences
B. the actual instruments students in secondary school played
C. the perceptions of tertiary students regarding the gender associations of instruments.

Study A. This was a study of primary school age students' preference for musical instruments. This study asked for primary school students' first and second choices. To provide some longitudinal perspectives, this replicated the Delzell and Leppla (1992) study.

Study B. This study comprised an 11-item survey asking secondary students' current instruments, the instruments students would least like to play and the instruments students would most like to play. In open and closed response items, students were also asked to provide reasons for their choices. This was based on the 1993 work of Fortney, Boyle and Carbo.

Study C. This study asked music and non-music tertiary students to indicate whether musical instruments were perceived to have masculine or feminine attributes. This was an extension of one of Abeles and Porter's (1978) studies that asked college students to place instruments on a masculine/feminine continuum. Delzell and

Leppla (1992) also studied college students' attitudes. While all previous studies of college (tertiary) students included a comparison of music students and non-music students, the Griswold and Chroback (1991) study provided the closest possible conditions for replication in this instance.

The second and third phases of the study will report on data gathered through two questionnaires of music teachers, the first at the time of concert presentation by female brass players, and a second follow-up questionnaire of music teachers at the time of instrument selection.

Context

The research was undertaken across three years (2000–2003) with a view to establishing trends in gender perception of musical involvement and actual involvement in primary, secondary and tertiary settings. Primary school students were drawn from 52 schools across southeast Queensland. Secondary school students were students enrolled in pre-tertiary programs at an Australian university and tertiary students were music and non-music majors in a metropolitan university. Non-music students were from a range of disciplines in arts and sciences.

Findings and Discussion

Stage 1, Study A

As part of a larger study, 345 primary school students (aged 12 to 13 in 2000 and 2001) were asked to indicate their instrument preferences. Students were given a list and asked to indicate their first, second and third choices for instruments they would most like to play. They were also asked to indicate gender. There were an almost equal number of male and female participants (50.7% female; 49.3% male). The data for both years was combined, then analysed according to instrument type and gender (see table 1).

It should be noted that there were a relatively small number of responses for French horn, trombone, tuba and viola. The data presented in table 1 indicates a strong inclination towards flute, clarinet, viola, 'cello and singing for the female participants. Saxophone, trumpet, double bass, drums/percussion and guitar were chosen by a large number of males. The lack of overall response to French horn, trombone, tuba and viola makes it difficult to make any conclusive comment in relation to gendered choices. These findings would suggest a stereotypical bias against larger, lower and "louder" instruments for females.

Stage 1, Study B

Data was gathered from a pre-tertiary program of 600 secondary (aged 13–17) students in 2000, 2001 and 2002. There were a slightly higher proportion of females in this study (54% female: 46% male). This data represents the actual instruments students' play, displayed according to gender (see table 2)

The polarization of instruments to the stereotypical choice is quite clear when viewed across the three years. Flute, viola, harp, voice and composition are very strongly represented by females. Percussion, brass, double bass were played by a higher proportion of males. As with study A, there is a strong bias against lower instruments and particularly brass instruments for females.

Stage 1, Study C

The final aspect of Stage 1 was to question music and non-music tertiary students about gendered perception of instruments. Undergraduate music students and non-music students from a university in Southeast Queensland volunteered for the study. Music students were those students enrolled predominantly in music subjects, while the non-music students were from disciplines other than music.

Of the 98 respondents, 71 were music students (32 males and 39 females) and 27 were non-music students (9 males and 18 females), giving a total of 41 male subjects and 57 female subjects. Students were given a list of instruments and asked to rank them according to whether they considered them to be masculine or feminine on a Likert-type scale (1 = feminine, 10 = masculine). The data was categorised according to gender and course of study. Some students indicated that instruments did not have significant gender associations by circling numbers in the centre of the scale (numbers 5 or 6.) To determine whether an instrument was perceived to have masculine attributes, the total of the numbers upper end (7 - 10) of the scale were added (see table 3).

Drums, trumpet and trombone were clearly gendered masculine by a large proportion of subjects. Only guitar rated below 50% for the non-music subjects. Non-music students generally perceived guitar to be gender neutral. There is a high degree of correlation between males and females in relation to trombone and drums and this is noteworthy, as is the correlation between music and non-music students for these students.

To determine whether an instrument was perceived to have feminine attributes, the total of the numbers lower end (1 to 4) of the scale were added (see table 4).

From these results, it is possible to conclude that only flute is considered feminine by a significant number of tertiary students. Overall, the music majors were more stereotypical in their choices than non-music majors. The only exception to this was in relation to trumpet and trombone where non-music students were in the vicinity of ten percentage points higher in their perceptions of these instruments as masculine. The extent to which this can be applied to the general population is questionable, but these results could be indicative of a general trend.

Conclusion

It is acknowledged that these results are the result of a mixed method and therefore not a completely accurate representation of the data, as the sources are quite varied: some are the opinions of tertiary students; others are lists of instruments students are currently playing or would like to play. The aim of providing the tables below is to assist in ascertaining the clear correlations between each study and the gendered nature of participation and to make appropriate connections with existing literature in the field. Table 5 represents the findings in one format from feminine at the top to masculine at the bottom of the list. In analysing this information, it is vital that the reader understands these tables combine actual instrument choices, preferences and opinions and in that sense they are not ideal for the purposes of comparison. Across all three studies in stage one, it is still possible to conclude that, in keeping with the literature,

- Flute was on the feminine end of the spectrum; singing and upper woodwind was also consistently feminine or undertaken by females.
- Tuba, trumpet, trombone, drums were consistently deemed masculine; double bass was frequently referred to as masculine or taken by males.

One of the general trends emerging from the data is that larger, lower instruments, and to a lesser extent, those with the capacity for higher dynamic levels, were male dominated. Conversely, softer, smaller and higher instruments were female dominated.

Further research has been undertaken into the feminine association with singing and woodwind instruments, the reasons for these associations and strategies for improvement. However little has been done in the area of quantifying the extent to which the perceptions of brass and percussion among females can be more thoroughly investigated. It is envisaged that the subsequent stages of this project will pursue aspects of this association from the critical genderist viewpoint, providing solutions for action and development through role models of female brass players. This premise is based in the literature that indicates that prior to notation, music was passed on solely through the use of role models (Collins, 2005; Harrison, 2003; Sang, 1992). Lamb (1993) concurred, stating that music has a long tradition of role models and mentors as the primary means of transmitting culture and knowledge; the mentor/apprentice model occurs most commonly in the applied lesson, but also in composition, conducting and teacher education. Through the use of the critical genderist approach, it will be possible to examine this data without the bias and blaming of feminist and masculinist studies, thereby creating opportunities for students to participate in music regardless of gender stereotypes and perceptions.

Early anecdotal accounts from stage 2 of the study indicate that primary school students are prepared to change their gendered viewpoint when confronted with high quality female brass playing role models. It is anticipated that as the study takes on a more longitudinal perspective the effect of role model will become clearer.

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Scott Harrison's career as an educator spans over 20 years. He currently lectures in music and music education at Griffith University. He also maintains an active performance profile in the fields of opera and music theatre. He is a National Councillor for ANATS (Australian National Association of Teachers of Singing) and examines

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Table 1

Primary School Students' Instrument Preferences 2000 & 2001

Instrument	Average % of males	Average % of females
	2000/1	**2000/1**
Flute	**12.5**	**87.5**
Clarinet	**11.8**	**88.2**
Saxophone	**77.3**	**22.7**
Trumpet	**86.1**	**13.9**
Trombone	**50**	**50**
French Horn	**100**	**0**
Tuba	**100**	**0**
Violin	**22.9**	**77.1**
Viola	**0**	**100**
'Cello	**0**	**100**
Double Bass	**83.3**	**16.7**
Drums/Percussion	**65.7**	**34.3**
Guitar	**72.8**	**27.2**
Piano	**27.9**	**72.1**
Singing	**15.9**	**84.1**

Table 2

Comparison of Instrument Selection by Secondary Students (Data for 2000, 2001 and 2002)

Instrument	**Average % of males**	**Average % of females**
	2000 – 2	**2000- 2**
Flute	**9**	**91**
Oboe	**34**	**66**
Clarinet	**27**	**73**
Bassoon	**38**	**62**
Saxophone	**42**	**58**
Trumpet	**67**	**33**
Trombone	**97**	**3**
French Horn	**66**	**34**
Euph/Tuba	**77**	**23**
Violin	**22**	**78**
Viola	**11**	**89**
'Cello	**40**	**60**
Double Bass	**65**	**35**
Harp	**0**	**100**
Guitar	**74**	**26**
Voice	**10**	**90**
Piano	**46**	**54**
Percussion	**67**	**33**
Composition	**11**	**89**

Table 3

Percentage of Subjects who Considered Some Instruments Masculine

Instrument	Total	Music	Non Music	M	F
Drums	82.7	84.5	74.0	85.4	80.7
Trombone	81.6	78.8	88.9	80.4	80.7
Trumpet	71.4	69.0	77.8	75.6	59.6
Guitar	62.3	69.0	40.7	65.9	59.6
Saxophone	59.2	61.9	51.9	63.4	54.4

Table 4

Percentage of Subjects who Considered Some Instruments Feminine

Instrument	Total	Music	Non Music	M	F
Flute	73.5	77.5	63.0	58.5	61.4
Clarinet	41.8	42.3	40.7	46.3	38.6
'Cello	39.8	35.2	55.6	36.6	43.8
Singing	38.8	40.8	33.3	53.7	29.8
Violin	37.8	38.0	37.0	41.5	35.0

Table 5

Feminine - Masculine Instrument continuum. "Feminine" instruments are at the top.

Study A Primary students' preferences	Study B School student's instruments	Study C Tertiary students' opinions
'cello	Harp	Flute
Clarinet	Viola	Clarinet
Flute	Singing	'cello
Singing	Flute	Singing
Violin	Bassoon	Violin
Piano	Violin	Saxophone
Trombone	Clarinet	Guitar
Percussion	'cello	Trumpet
Guitar	Composition	Trombone
Saxophone	Piano	Drums
Double bass	Oboe	
Trumpet	Saxophone	
French Horn	Percussion	
Euphonium/tuba	French Horn	
	Double Bass	
	Trumpet	
	Guitar	
	Euphonium/Tuba	
	Trombone	

Musical Arts Education in Africa: Differentiation, Integration and Disassociation

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By discussing the future challenges to musical arts education in Africa in which local cultural practices are valued, the differences of those historically marginalised by virtue of gender, race, ethnicity, and class, are celebrated. In Africa, musical arts education and culture are regarded as an integral part of our life, which not only embraces the spiritual, material and intellectual aspects of our society, but also contributes greatly toward our emotional development. This affirms the integrity and importance of various forms of "Art" including literature, technology, design, dance, drama, music, visual art, media and communication.

This will discuss the future of African musical arts education programmes through the dynamic cycle of differentiation, integration and disassociation. The authors will consider the concept of 'differentiation', 'integration' and 'disassociation' within musical arts practice. An analysis of selected international arts education programmes provides a globally differentiated perspective through a discipline-based approach. In the African context, arts education programmes are located within an integrated approach. The structure of a Music Action Research Team (MAT cell) in Southern African Developing Community (SADC) countries will be highlighted as a means to address disassociation through the active engagement of professional development programmes offered by the Centre for Indigenous African Instrumental Music and Dance (CIIMDA).

Introduction

If you do not know where you come from, you cannot know where you are going. If you do not know where you are going, any road will take you there. (African Saying)

Both authors regard musical arts education and culture as important and integral parts of life in Africa. Musical arts education not only embraces the spiritual, material and intellectual aspects of our society, but also contributes greatly toward our emotional development. Musical arts education differs from region to region in Africa because there are fifty-three countries in the continent. In 'traditional Africa' there are no subject area boundaries. The system of individual subjects within a curriculum in the majority of African countries was inherited from colonial Africa's education past. Flolu (1998) rightly asserts, "few scholars, writing on any subject of interest about sub-Saharan Africa will omit to wrestle, no matter how briefly, with colonialism, Christianity and cultural emancipation" (p. 183). Even though different African countries have, at various stages, responded with attempts at educational reform that take into consideration the cultural relevance of arts programmes, very few have outlined the process by which educators can meet these goals (Flolu, 2000; Opondo, 2000; Mans, 2000).

This paper reviews African musical arts education programmes through the dynamic cycle of differentiation, integration and disassociation in order to understand the paradigm shift in African musical arts. The authors identify differentiation as the separation of discrete art forms and approaches as that in Western countries—where consequently art programmes address the needs of individual art forms and the needs of individual learners. Differentiation does not make allowance for a collective art experience. This is tragic because many Africans aspire to learning Western music. This music is highly differentiated and not innately integrated, and this results in disassociation. A brief overview of international arts education programmes provides a globally differentiated perspective in contrast to the African context where arts education programmes are located within an integrated approach. The structure of a Music Action Research Team (MAT cell) formed at the Pan African Society of Musical Arts Education (PASMAE) in Southern African Developing Community (SADC) countries will be highlighted as a means to addressing disassociation through the active engagement of professional development programmes offered by the Centre for Indigenous African Instrumental Music and Dance Practices (CIIMDA).

Theoretical Perspectives

Arts Education

Dewey (1916) asserts the arts "are not luxuries of education but emphatic expressions of that which makes education worthwhile" (p. 279). The question "What is art?" has been debated for thousands of years (see Klopper 2005a for more details). The ultimate purpose of providing educational programmes in the arts is to produce aesthetically responsive citizens with a life-long interest and involvement in the arts. According to Joubert (1998, p. 21), the "Arts" express a symbolic dimension of life in the school curriculum. She further argues that it must be a biological need for humans to express themselves through the arts, which must therefore be inherently good. Mead (1994) is of the same opinion and further elaborates, "Children instinctively respond to something that they hear, see, touch, taste, smell and feel. Their response connects thought, imagination and feelings – the real beginnings of learning" (p. 19).

It is therefore assumed that schools, which provide integrated arts programmes in conjunction with disciplined-based arts instruction for all students, can help cultivate a positive attitude toward life-long learning and engagement. An understanding of why the arts are important for all learners and how they learn in the arts directly influences what activities and experiences educators provide for them.

Arts policies reflect the individual characteristics and needs of each school at a micro level and cultural identities at a macro level. The national arts policy in South Africa (Klopper, 2005a; South Africa, 1997) reflects a broad spectrum from which educators can fashion their arts policy according to the individual characteristics of the locality of the school and the needs of the school community.

It is widely documented that the arts provide a balance in the curriculum that is particularly important for the development of the whole person. The *White Paper on Reconstruction and Development Programme* (1994) in South Africa suggests that:

> Arts and culture are a crucial component of developing our human resources. This will help in unlocking the creativity of our people, allowing for cultural diversity within the process of developing a unifying national culture, rediscovering our historical heritage, and assuring that adequate resources are allocated. (South Africa, 1994, p. 9)

According to the Arts and Culture Education and Training discussion document (South Africa, 1997, pp. 4-6), the learning area (Arts and Culture) affirms the integrity and importance of various forms of "Art" including dance, drama, music, visual art, media and communication technology, design and literature. Culture in this learning area refers to a broader framework of human endeavour, including behaviour patterns, heritage, language, knowledge and belief, as well as societal, organisational and power relations. Courtney (1982) suggests that culture includes expressions of the arts and is conceived of as the fabric of shared meanings that exist between people. South Africa, now in its tenth year of democracy, includes local 'Art' forms in the curriculum. In the past, Western and European arts and culture practices dominated the lives of students and instilled those ideals in them. Joseph (1999) suggested that because of this imposition, such bias determined the value and acceptability of certain cultural practices over and above others.

International Frameworks

This section of the paper provides a succinct global view adopted by some international countries, namely Canada, Malawi, Namibia, New Zealand the United States of America (see Klopper, 2005a for diagrammatic details and more countries). Each of the arts education programmes is a reflection of the perceived needs of that country. Most countries share a common view that learning in the 'Arts' is learner centred and values the difference in perception, insight, knowledge, needs and capacities of each student. In Canada, music, visual arts, dance and drama are organised into three strands and all knowledge and skills for the arts programme are mandatory (The Arts: The Ontario Curriculum). The programme in all grades is designed to develop a range of skills in practical and creative activity in the various arts, as well as an appreciation of works of art. Unlike in the United States of America, dance, music, theatre arts and visual arts has its own characteristic and makes its own distinctive contribution. The Music programme is designed as a comprehensive, standards-based course of study that allows for all students to become musically literate (Arts Education Curriculum – Music, 2004). Music is offered as a subject in Malawi, providing an experience of integrating singing, dance, musical instruments

rhythm, form and melody. It is a vehicle for self-expression; it transmits and preserves culture; it provides enjoyment; it can be a source of income; it encourages creativity and imagination; it promotes social development and helps to reinforce learning in other subjects (Malawi Institute of Education, 1991). Similarly, in Namibia, arts education promotes integrating dance, drama, music and visual arts (Namibia, 1999). Whereas in New Zealand, dance, drama, music and the visual arts are taught as separate disciplines under the umbrella of arts education (New Zealand, 1993).

The above international approaches to arts education provide a wide synoptic view on how music continues to be taught as either a discipline-based subject or as part of an integrated programme. It is also interesting to note that in African countries, more so than the other countries listed above, music and the arts are used to transmit and preserve the culture through the Arts and Culture learning area.

Musical Arts in Africa

Musical arts in Africa cover a rather vast terrain. Nketia (1995, p. 1) classifies the arts in Africa into traditional (cultivated in context in which behaviour is guided by ethnicity, kinship and a common indigenous language, religion and culture) and contemporary arts (cultivated in context in which linkages beyond those of ethnicity from the basis of social life). Such linkages are established through memberships in educational institutions, new social, political and economic associations such as trade unions, soccer and sports clubs (Nketia, 1995). Akrofi (2004) points out that it is clear from Nketia's observations that traditional arts were the only category existing before the advent of colonisation and colonialism which later gave birth to contemporary arts. Akrofi (2004, p. 2) identifies traditional arts as community orientated, performed together with dance, play, oral literature, story telling and other arts. Such a view is strengthened by Mans (1998, p. 374) who affirms that musical arts education in Africa should be based on *ngoma*, which summarises the holistic connections between music, dance, other arts, society and life force. It is argued by Oehrle and Emeka (2003) that bringing about change in arts education is difficult to realise as the West and colonisation has imposed and influenced music making in Africa. Such 'bimusicality' of the 'old tradition' and recent 'colonial' influence can be seen as a way to either differentiate, integrate or disassociate.

Differentiation

The concept of differentiation is considered here with the recognition of and commitment to planning for student differences that does not make allowance for a holistic art experience. As an approach to teaching, differentiation expects that there are differences in student learning and fosters the belief that teaching should be adjusted to these differences. As every teacher encounters children from a variety of ethnic and cultural backgrounds, differentiation allows us to teach in a way that truly makes success available to every student regardless of cultural differences (Differentiating Instruction: What is Differentiation, 2005). The goals of a differentiated classroom are said to maximise student growth and to promote individual student success (National Research Centre on the Gifted and Talented, 2005). Although the notion of differentiation recognises that students are at different levels it still separates the art forms, whereas in Africa musical arts integrates all the arts forms as a holistic experience.

Integration

The subject of integration is highly contentious. In Africa, the separate discipline arts areas are often not taught as core subjects but are integrated, hence arts integration is not a substitute for teaching the arts for their own sake. In theory, the concept of integration allows students to make meaningful connections within the arts and further synthesises new insights and ideas, thus creating a level of personal connection and added depth in the classroom through a creative inquiry-based process to teaching and learning.

Disassociation

The term disassociation is closely aligned to the notion of distance or of divorce from one's origins. This is illustrated in Africa through presentation and acknowledgement of discrete music programmes. Discrete subject learning is so distant to the natural African manner of '*ubuntu*' (a Zulu and Xhosa word derived from the proverb *a person is a person through people*), which represents the indigenous African way of thinking and living through music or collectivism. Due to the aspirations of many

Africans towards this discrete subject learning, disassociation is witnessed through Africans disassociating themselves from their traditional, indigenous ways. This disparity between tradition and reality results in many detached learning experiences that have little impact on the individual's learning. Such disassociation continues to be experienced by SADC and as many MAT cell groups have reported on. Hoppers (2002, p. 3) so aptly depicts this ubiquitous situation as emotional dislocation, moral sickness and individual helplessness. For a great majority of the population of Africa, the loss of cultural reference points has culminated in the fundamental breakdown of African societies, with dire consequences for social and human development.

Music Action Research Teams (MAT Cell)

The Pan African Society of Musical Arts Education (PASMAE) initiated the concept of Music Action Research Teams (MAT cells) at grass-root levels for the collaborative sharing and learning of educators throughout Africa. PASMAE is affiliated to ISME, the International Society for Music Education, and in turn to the International Music Council (IMC) and UNESCO. The mission of PASMAE is to enhance and promote Musical Arts Education throughout Africa. In delivering the mission PASMAE concentrates on actions and tasks as:

- identifying and pooling the expertise of resource persons all over Africa and creating links beyond the boundaries of the African continent
- assessing and disseminating available relevant literature and learning materials
- advancing the increased use as well as methodical learning of indigenous music instruments in practical music education
- resourcing and effectively using music materials available in a community for creativity and music theory
- assisting the teaching and research capability of local music teachers through local, regional and pan African seminars
- consultation and workshops
- dialoguing with Ministries of Education as well as curriculum planners on emphasising African music, content in music education at all levels, in recognition of the centrality of music in building cultural-national identity in the global context. (PASMAE, 2002)

With such actions and tasks to be delivered, it is certainly not possible to rely on a small group or select few for delivery. So from these noble intentions grew the concept of MAT cells.

MAT cells are best described as a group consisting of a leader and 4-6 other persons solely for the identification and pooling of 'expertise' and 'resources' from persons all over Africa and beyond for the sharing of knowledge and experience relative to musical arts education in Africa and the world (see MAT cell structure Figure 1, Klopper, 2005b). Such sharing of knowledge, experience and expertise is best offered through programs offered at CIIMDA, where effective professional development, discussion and debate about musical arts are topical and beneficial to all SADC.

CIIMDA

CIIMDA is based in Pretoria, South Africa, and offers intensive programmes in the playing of the African classical drum, bow, mbira, xylophones and other African instruments. The performance practices offered are not only embedded in the indigenous social-cultural philosophical contexts of African music and dance, but are also explored within the context of contemporary practices. African researchers indicate that in the African culture there are different ways music education takes place. According to Nzewi (1999), a prolific writer on African music:

> African music education is firstly an informal process. The first principle in traditional African music education is the encouragement of mass musical cognition through active participation. Then participation enables the identification of special aptitudes and capabilities. The second principle is the production of specialized or specialist musicians who become the culture's music referents, with responsibility for maintaining as well as extending standards of repertory. Formal music education is found in African cultures in the form of apprenticeship systems, initiation schools, and music borrowing practices. The aim is to produce master musicians. (p. 73)

The transmission of indigenous African music in a formalised educational context is a matter of interest for a number of reasons. Arguments that communal avenues offer more appropriate and

conducive environments and other reasons can be rehearsed, but as the teaching of the music is recognised as a legitimate component of music education, it is important that methods, means and ways in which this is effected need to be scrutinised to ascertain their quality and effectiveness (Kwami, 2005). In 1989 Ghanaian Robert Kwami approached the learning of Ghanaian music with a western attitude, but found this to be unsuccessful. He concluded that the village musicians were the best teachers of African music and that "the traditional context is the best environment for a student of African music" (Kwami, 1989, p. 24).

At CIIMDA master musicians (not gender biased but ability directed) located in and around South Africa provide the 'teaching'. The curriculum of CIIMDA allows observers of 'Mother Music in Africa'[1] to approach their experience and observation of African music through the identification and acknowledgement of context, concepts and intangibles. CIIMDA ensures that a suitable context is created through the use of master musicians as instructors who make use of traditional teaching methods through the aural-oral tradition. Concepts are effectively identified through this practical involvement in the learning process that provides platforms from which the concept is discussed, experienced and taught within a given context. Where possible intangibles such as ancestral connection, totems, myths and taboos are explored by careful facilitation between the participants where the intangible is acknowledged and discussed within context by a master in his/her own community.

The participants, although having left their home environments, are accommodated in a temporary home environment, which provides for the element of community in the programme. All 'lessons' are conducted through a traditional African education manner that employs practical, aural-oral and informal approaches. Despite the introduction of the writing culture of the West, listening and observation interwoven by memory remain the key elements of acquiring the basic skills of social adjustment (Flolu, 2005). Indigenous and family history, rites and even complex constitutional matters of modern day politics continue to be transmitted orally. This practical approach to African civilisation is still vital and remains a key medium of adjusting to modern technology. Hence arts educators and musical arts education programs are challenged through the dynamic cycle of differentiation, integration and disassociation.

Discussion and Findings

In July 2003, MAT cells leaders met in Kisumu, Kenya at the PASMAE conference, a number of issues were raised and tabled. The most striking feature of this process was the occurrence of the following four common areas tabled by all:

- curriculum issues, changes and policy
- lack of facilities and resources
- skills, training and methodology in schools and teacher training institutions
- societal role of the 'arts'.

In 2004, at an open forum and training session at CIIMDA, participants were provided with the opportunity to inform the group what their own experience/s and challenges were of musical arts education. A response rate of 90% reported that they had limited skills, training, and the methodology expected by schools and teacher-training institutions have had little or no bearing on what they are trying to achieve.

Discussion quickly progressed in the direction of sharing the lack of facilities and resources. It must be noted that most teachers do not recognise the wealth of facilities and resources they have at their disposal in terms of their natural 'settings'. The traditional instruments and methodologies were not acknowledged as being suitable for classroom application. This is a fine example of disassociation of 'local culture'. Most, if not all, of the teachers currently involved in the CIIMDA training programme concede to having fond memories of traditional cultural ways of learning. These are forgotten when faced with the challenges of education and the imposition of 'Western' thought systems. CIIMDA

[1] The term 'Mother Music' is employed metaphorically to portray the life giving role that music has to offer Africa. A mother traditionally is seen as the 'life-giver and provider' and more importantly the nurturer of family values and therefore in turn the custodian of society.

attempts to unlock these memories and illustrate how these traditional integrated approaches can best be utilised for the effective teaching and learning of the musical arts.

All participants prepare and present a practical teaching episode for evaluation at the close of the CIIMDA training. This presentation is not only for evaluation purposes, but is a manner of reaffirming the approach that has been advocated throughout the training. It is fascinating to witness how at first it appears to be difficult for the teachers—this concept of utilising traditional ways is foreign (disassociated), however, once the memory is jolted through the CIIMDA approach of honouring and furthering musical arts in the traditional context many teachers present confidently as if this approach has always been their manner of teaching. Of course we know that this is true through integration that African ways automatically evoke. It is through this manifestation that CIIMDA achieves honouring and furthering African indigenous instrumental music and dance through fostering the contribution of human and social development in a rapidly changing global context.

Conclusion

Musical arts education will continue to be practised as a highly valued art form within local communities in Africa. Through the formation of MAT cells and professional development programmes offered by CIIMDA, SADC will continue to reflect, revise and improve the quality of learning and performance in their arts education programs.

Although some international arts programs were outlined to provide a global perspective, the authors found that the teaching of arts education programs in Africa, especially music programs, should be taught through an integrated approach. Such an approach resonates with the notion that music and culture are regarded as integral to African society. Reviewing the future, the authors are aware of the 'diffusion' that has taken place through colonisation and Western Christian missionaries regarding problems confronting practitioners and educators of musical arts in SACD. However, within the African context the notion of differentiation, integration and disassociation continues to challenge and engage debate on indigenous ways of teaching and learning in African Musical Arts Education. This supports the principle that in order to know where we are going in the future, we need to know where we have come from. Employing African ways to develop Africa is a pathway that the musical arts must follow. Africa needs Africa and should now be focussing on an African renaissance aimed at building a deeper understanding of Africa, its languages, cultures and musical arts and the traditional methods of development.

The wise have said, to know who you are is the beginning of wisdom. (African saying)

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What is the Place of Instrumental Music in Schools? Reviewing the Future of Instrumental Music Programs

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Thirty-five factors have been identified which influenced the development of instrumental music programs in Victorian government secondary schools. These factors were placed in five categories, which were personnel, policy, provision, profession and place. The subject of the place of instrumental music in schools will be the focus of the paper. The factors under the category of place were itinerancy, connection between the instrumental and classroom music programs, connection between the Secondary, Technical and Primary Divisions, Regional Music Placement Schools, Victorian College of the Arts Secondary School, government primary schools and music in the community. The research was part of a PhD study concluded this year.

Introduction

The place of instrumental music programs in Victorian government secondary schools will be discussed. The information was assembled from a range of data collected as part of my PhD study entitled *The Development of Instrumental Music Programs in Victorian Government Secondary Schools 1965 to 2000*. The study traced the development of instrumental music programs, explored supporting organisations and compared instrumental music programs in Victoria to similar schemes found interstate and overseas.

"Instrumental music" refers to practical music tuition which includes voice and music ensembles. Students elect to study a musical instrument at school in which they usually receive a weekly lesson from a visiting itinerant instrumental music teacher. The students are withdrawn from their academic class to attend the music lesson which is timetabled during the school day. Ensemble rehearsals usually occur in designated school breaks such as before school, lunchtime or after school.

The study investigated the factors which influenced the development of instrumental music programs in Victorian government secondary schools. Information was acquired through articles, journals, books, government documents and archival material. A significant part of the research included interviews. There were twenty people interviewed who were influential in the development of these programs. Interviewees included instrumental music co-ordinators, inspectors of music, school music co-ordinators, instrumental music teachers and school principals. They were provided with a list of questions which were the basis of the interviews and further discussion.

From the research, a list of factors were compiled which influenced the development of instrumental music programs in Victorian government secondary schools. There were 35 factors placed under five categories of Personnel, Policy, Provision, Profession and Place. Table 1 is a list of the 35 factors which influenced the development of instrumental music programs in Victorian government secondary schools. There were seven factors under the category of Place identified, which were itinerancy, the connection between classroom and instrumental music, the connection between the Secondary, Technical and Primary Divisions, Regional Music Placement Schools, the Victorian College of the Arts Secondary School, government primary schools and the connection of instrumental music in the community.

1. Itinerancy

Itinerancy was one of the characteristics of instrumental music teaching in Victorian government secondary schools. Itinerancy, as defined by the *Collins Dictionary of the English Language* (1986), is "working for a short time in various places" (p. 810). Instrumental music teachers often had to teach at more than one school a week, with some teachers travelling to a different location each day. Roulston (2000) discussed how itinerancy was more common in certain subject areas, which included physical education, Languages Other Than English (LOTE) and instrumental music (p. 34).

There were advantages and disadvantages in itinerancy in instrumental music teaching. Anderson (1999) identified how itinerant teachers were in a good position to network, influential in maintaining

the standards of teaching through the recommendation of suitable peers, had the opportunity to maintain performance skills, and had a greater involvement in performing and gaining employment in their area of specialty (p. 107). Disadvantages included the lack of time for travelling between schools, lack of contact time with staff and principals, lack of resource allocation including facilities, and the promotion of solo performance rather than focussing on ensemble playing with the students (p. 107). Ferris (1993) discussed the issue of "professional isolation" with itinerancy (p. 44). Interviewee 19 in my research explained that a problem with itinerancy was that "you don't belong anywhere" and "you are not known at the school."

Roulston (2000) identified disadvantages in itinerancy including the lack of time at each location, time wasted in travelling, limited access to resources and problems in establishing working relationships (p. 34). Roulston also acknowledged that there were different challenges faced by full-time and part-time teachers. A problem with itinerancy was the "continued marginalisation of specialist teachers" which could "prohibit them from developing competence in teaching" (p. 307). The itinerant nature of the instrumental music staff was a factor in the development of instrumental music programs in Victorian government secondary schools.

2. Connection Between the Instrumental and Classroom Music Programs

There were different opinions on the connection between instrumental and classroom music programs. Swanwick (1979) acknowledged that classroom "music in schools is seen as very different from specialist instrumental tuition" (p. 4). There was a division between these two programs according to Yourn (1999), Stevens (2000) and McPherson and Dunbar-Hall (2001). Yourn (1999) discussed how instrumental music was perceived as the "real music" and classroom music was "what we have to do" (p. 330). They were two subjects which "runs parallel and rarely intersects" (p. 328). Likewise Stevens (2000) labelled these two types of music as "streams" of music. Instrumental music was for "a *minority* of 'gifted' students and was manifested in Victoria chiefly through the establishment of instrumental music teaching programs", whereas classroom music "catered for the education of the *majority* of students" (p. 6). McPherson and Dunbar-Hall (2001) indicate that "Australian music is classroom-based, a highly developed system of band, choir and orchestral programmes ... at both primary and secondary levels. However ... these are often co- or extra-curricular in nature" (p. 16).

Classroom music teachers were needed for an instrumental music program in schools according to some of the interviewees. Interviewee 14 stated "I still maintain that you need a good classroom program if you are going to have a good instrumental program." Interviewee 8 agreed: "Obviously, I strongly believe that the program can't exist in the school without a classroom teacher." Interviewee 5 regarded the instrumental and classroom music programs as complementary: "They need to work together. You can't have a classroom music program doing something completely different to the instrumental music program." Interviewee 15 concurred: "Ideally both things are highly complementary, and where programs work, the people work together because it's all aspects of the same thing." Interviewee 10 stated that "instrumental music was an extension of classroom music, and should be integrated." However, interviewee 13 believed that there needed to be more connection between the instrumental and classroom music programs: "There isn't enough connection. And also in classroom music you get people having so many different approaches."

However, some of the interviewees discussed how there needed to be a separation between the two programs. As interviewee 16 discussed, "I don't think it should be moulded together. I think there should be a separation." Interviewee 11 concurred that the two areas are not mutually exclusive, and must exist together, and one must support the other."

A classroom teacher in the school is a requirement from the Regional Instrumental Music Co-ordinators when allocating instrumental staff at schools (Ray, 1990; interviewees 5, 8, 14, 17). Interviewee 8 further discussed: "If you've got a small school, and you've got a woodwind teacher, brass teacher, and percussion teacher, and you've got 0.6 allocation. Who's going to run it, if you've only got an instrumental teacher one day a week? And a classroom teacher not at all?" There were a variety of opinions in regard to the place of instrumental music in connection to classroom music programs in Victorian government secondary schools.

3. Connection Between the Secondary, Technical and Primary Divisions

In Victoria up until the late 1980s government schools were separated into the Primary, Secondary and Technical Divisions, and administered independently. Instrumental music teachers were only provided to schools in the Secondary and Technical Divisions. There was an issue of the split between the three teaching divisions (interviewees 2, 5, 10, 18). Iinterviewee 2 discussed how they ran "absolutely independently." There was a feeling of regret that the regions were not co-ordinated. As interviewee 18 commented, "there was no formal structure where the three of us would get together." This created problems of animosity between the divisions.

The Secondary Division teachers assumed that the Technical Division teachers had an easier job due to their lower teacher-student ratios. Secondary teachers "taught about 70 to 80 kids a week. The Techs. I think ... it was down to the thirties." (interviewee 18). Another interviewee concurred: "by the time of the mid-70s, you had high school teachers over this side of the town, who were teaching over 100 kids a week, you had Tech. school teachers who were teaching 30 kids a week." This was according to interviewee 4 a "source of rage" to the Secondary Division teachers.

Preparatory to Year 12 schools were seen as a ways of connecting primary and secondary schools. However instrumental music teachers formally were not allowed to extend the provision to the Primary Division. Interviewee 5 elaborated, "because it is a P to 12 school, we made a decision somewhere maybe at one time, that it might be worthwhile putting a string teacher in there, and try and build something up ... Officially, we still aren't allowed to teach in primary schools." Some schools tried to extend the provision to the primary schools but "when it came to the crunch, it wasn't sustainable" (interviewee 17).

Clustering music students from neighbouring schools to form an ensemble enabled different schools to work together and to be involved in a collaborative activity. Interviewee 8 explained how "at the end of the year ... I would get three or four schools together. Most of them didn't have concert bands they had groups, so it was a great thing." Interviewee 15 explained how this worked when schools were "in a fairly confined area, like three or four different schools." Interviewee 8 described a particular situation when clustering programs was beneficial: "There was a primary school next door. So I used to teach some of the primary school kids in there ... We'd combine them for bands and so forth."

There was a clear separation between the three teaching divisions as they were administered independently. This was viewed as a great shame as it created animosity between the teachers in the divisions. There were some instrumental music teachers who made an effort to combine the divisions through the formation of music ensembles.

4. Regional Music Placement Schools

Regional Music Placement Schools were government high schools which specialised in instrumental and classroom music tuition up to Year 12. They commenced in Victoria in 1975 and formally continued for approximately 12 years. Students who were out of the school zone could gain a place at a Regional Music Placement School subject to a satisfactory audition and provided that they enrolled in music subjects at the school.

There were four designated Regional Music Placement Schools located in the metropolitan areas of Melbourne. Macleod High School was situated in the north, Blackburn High School in the east, McKinnon High School in the south and The University High School in the west. Additionally, MacRobertson Girls' High School, a special academic entry girls' school, was a designated Regional Music Placement School. Hamilton High School was a country Regional Music Placement School.

The interviewees had differing views of the influence of Regional Music Placement Schools. Interviewee 10 described them as "excellent" and interviewee 1 felt they were "very important." Interviewee 15 saw these schools as necessary and recounted how "One of the earliest schools I taught at, the kid playing trombone played in the MSO. He was always extraordinarily grateful for where he started to play the trombone."

There were mixed opinions on the effect Regional Music Placement Schools had on the local schools. Interviewee 11 commented how these schools raised the benchmark of music performance. This had a flow-on effect at local schools where the students raised their own standards in order to "show them" that local schools also had something to offer. Interviewee 16 was in support of the students who moved to these schools to pursue their music education. "Best thing that ever happened ... The kid would come in and say, 'Sir, I'm going to Blackburn next year.' I'd say, 'Good on you, we've done a good job with you, haven't we?' Never bothered me at all. The kids were the first thing."

Some interviewees were concerned about how their local schools coped with the loss of their better music students. Interviewee 3 called it a "negative impact on surrounding schools" and interviewee 9 commented how "so many of the good kids left their local schools, the local schools couldn't get anywhere." Interviewee 15 labelled this as "draining" the good kids. Interviewee 9 explained how the "music schools would take away their best players. And their high school program would suffer not having the better players."

Regional Music Placement Schools gave students with ability in music the opportunity to pursue their studies at a government school. Here, they received a general education as well as tuition in instrumental and classroom music up to Year 12.

5. Victorian College of the Arts Secondary School

The Victorian College of the Arts (VCA) is a performing arts institution for students with ability in art, music, drama, dance, or film and television. The VCA is divided into secondary, tertiary and post-graduate schools. The VCA School opened its Art School in 1973, with the Music school commencing in 1974 with an enrolment of around 30 students (Tunley, 1974, p. 29).

The Victorian College of the Arts Secondary School (VCASS) opened in 1978 and provided intensive training in ballet or music. Pitt, who was the founding principal of the VCA, outlined the structure of the school in a letter to students who were accepted in the first year of the school: "The school has two basic aims: to provide you with a sound secondary education, and to promote the development of your talents in your chosen field of ballet or music" (Pascoe, 2000, p. 167).

The VCASS is a government run, non-fee paying technical school with places offered by audition. The school curriculum is structured around a percentage of time devoted to academic subjects, with the rest of the time devoted to music or ballet. Pascoe (2000) discussed: "The academic program will contain the basic core subjects of English, mathematics, physical and social sciences, languages and art ... the specialist electives in ballet and music will occupy about 25 per cent of the time in Form 1 to 60 per cent in Form 6" (p. 167).

The academic staff were provided by the Education Department in which there were nine staff appointed in 1978 (Education Department, 1979, p. 42). The specialist staff were recruited separately. Pascoe (2000) explained the funding arrangement: "As a technical school, teachers' salaries and buildings would be provided by the state, and they would rely on maintenance grants for materials and all other resources to operate a school" (p. 169). Comte (1983) explained that "the establishment of this school should not be seen to diminish the Education Department's responsibility to provide a satisfactory arts education for all children attending normal primary and secondary schools" (p. 199).

The interviewees had different opinions on VCA. Interviewee 15 believed that this type of institution was necessary and was required in every culture: "If you are going to have sophisticated dance companies and high quality musicians, every culture needs something like that. It's just one of those things. I mean they have been doing it in Europe for a long time, to cater for that. You just have to have it." Likewise interviewee 13 saw this type of school as necessary as "there are many students who are highly talented and can't be catered for in a mainstream school." Interviewee 12 called it "fantastic." Interviewee 8 explained the benefits of the school, indicating it "gives the kids with a particular talent somewhere to go and still receive their schooling in a mixed bag, but they have produced a lot of good students. And they never would have got that far staying in a local school." Interviewee 9 agreed: "It's been excellent for those who are child prodigies. And that's exactly what it should be. It should be elitist." Interviewee 1 commented: "I say it's one of the best schools, state schools in Victoria, the College of the Arts Secondary School."

There were also criticisms of the school. Interviewee 15 was concerned about the "fairly narrow course" and there were concerns from interviewee 13 about the level of academic work: "My impression of the school was it was only a good thing if the only thing you wanted to do was to be a performing artist. I suspected that the quality of the general education was a bit hit and miss, and for those kids who weren't going to make it in the profession, they probably would have been better off in a more academic-oriented school." There were concerns regarding the social development of the students there. Interviewee 9 discussed: "However, they don't get the social skills that they will get in their high school." Interviewee 15 commented how "I've worked with quite a few students there and general sort of stuff you learn in general schools, they don't know much."

The Victorian College of the Arts Secondary School provided intensive training in music or ballet. Students were selected by audition and spent a significant portion of their schooling in their chosen specialty.

6. Government Primary Schools

Formal instrumental music tuition was not offered at Victorian government primary schools, however there were circumstances when some primary schools did receive the provision. Interviewee 6 explained: "For much of the 70s and 80s the statewide pool of government salaried instrumental teachers was about 350 effective full-time teachers in both Secondary and Technical Divisions, some who also taught to primary students at their schools or at the local primary school."

Interviewee 8 acknowledged that some instrumental music teachers also taught in primary schools until the demand for staff was too great. There were instrumental music teachers in the primary schools until "the staffing regulations were becoming tighter and tighter and the staffing office of the secondary school teachers, and they couldn't be seen to be feeding primary schools."

Comte (1983) discussed how extending instrumental music to the primary sector would have been desirable:

> It might be regretted that a similar scheme has not been introduced into primary schools based on the argument that such teaching should commence at the primary and not the secondary level. The failure to extend the scheme throughout the primary sector draws attention to the rigidity of the sectionalised system of education in which primary, high, and technical schools operate relatively independently of each other. (p. 258)

There were primary schools which hired their own instrumental music teachers. As described by interviewee 5, they were "staffed from people outside." Interviewee 15 explained how some primary schools would "employ uni students, like third and fourth year students, teaching kids and having programs."

Extending instrumental music tuition into the primary schools was a direction many interviewees wanted to see (interviewees 1, 5, 8, 9, 11, 13, 15, 16, 17, 18, 20). Interviewee 12 believed instrumental music to be extended to the primary schools as "very important." Interviewee 14 commented how "the sooner you start, the better the chance kids have of achieving a high level of skill." Interviewee 11 wished "to see an expansion take place in the primary area." Instrumental music at primary schools should be more "children with promise" according to interviewee 14, and interviewee 9 observed how there were "some very excellent primary school bands and the kids have only been learning two years."

One strategy instrumental music teachers did was to teach the less popular instruments at the primary school so that they would continue with those at the secondary school: "Can you go over and teach a couple of trombones? They used to do those things, just to get it started, to encourage kids to stay on those instruments" (interviewee 8).

The interviewees had strong opinions about which instrument groups to teach and the appropriate age to do so. String programs were very popular. According to interviewee 13: "If you're serious about offering instrumental programs to students in government schools, then you should be offering string programs to primary schools." Interviewee 1 also suggested a string program: "Violin, I think the violin, I think a string program, believe it or not, and I'm a wind player." The recommended age for

commencing string program at schools varied between the interviewees. Interviewee 12 suggested "prep, five, six, seven years old" and interviewee 14 recommended "about six" years old.

There were varied opinions of the age for commencing wind and brass instruments, but there was a consensus amongst the interviewees that the students should be able to comfortably hold the instruments. Interviewee 14 explained: "Wind, you can get some small flutes, you can start around grade three. I started clarinet around the age of ten, grade three/four ... certainly clarinet is possible." Interviewee 8 discussed the most appropriate year levels for commencing instrumental music programs in primary schools: "If we had properly trained instrumental staff plus the money, and the facilities, there's no reason why it can't start in grade five. Preferably with strings, it should start in grade three, grade four."

There were social advantages in starting instrumental music in the primary schools. As interviewee 15 commented, by year 6, the students were seen as the "trustees in the school. Everyone knows them, they know the teachers. They're extraordinarily confident." Whereas, the danger in starting students in secondary schools was that "as soon as they can, they want to go out to McDonald's and earn a buck and they've got a social life" (interviewee 13). There was much support for providing instrumental music programs in Victorian government primary schools.

7. Music in the Community

Music groups in the community were considered very important in the development of instrumental music programs in Victorian government secondary schools. Flanigan (1985), Aspin (1989), Temmerman (1994), Cahill (1998), and Mumford (2001) all perceived the role of the community in relation to music programs in schools as vital. Flanigan (1985) stated how the support of the community was "virtually a guarantee of success at all levels – student, staff and administration" (p. 217). Also, interviewee 19 saw the importance to the extent that "I think it only harms the music program, not to have the community groups."

There were some government secondary schools who benefited by renting out their music facilities after hours. Interviewee 17 discussed: "We did deals. Yamaha put in classroom of keyboards because I did a deal. Ok, you can do that for us, and you can use it after school, a little bit of rent to cover your lights, rent thing. You do tit-for-tat." The advantage in hiring out school facilities to the community was that it brought the community to the school which encouraged families to consider their local government school as an option for secondary schooling. Interviewee 17 explained, "My word that was publicity. They would hear about the program, and they would come. Pay's off. You don't do it just for the fun of it you do it for the school. And they were interested in the program. You would get their kids coming in."

Community groups also gave students opportunities to perform in ensembles either after they had completed their schooling or if they required experience with a particular ensemble not offered at their schools. Interviewee 9 explained how "I've had the Regional Community Concert Band which has won two National Championships ... It was originally set up in 1971/72 to be a band where kids ... come together because the schools themselves didn't have enough kids to make a band." Interviewee 15 discussed how "when kids left, they didn't get excluded from the community band ... It was A Grade State Championship Band, so it played at a very high level."

The role of the community manifested through community ensembles and the general support of the community was a factor in the development of instrumental music programs in Victorian government secondary schools. It was found that there were mutual benefits when Victorian government secondary schools worked with the community.

Conclusion

There were seven factors discussed under the category of place which influenced the development of instrumental music programs in Victorian government secondary schools. Itinerancy described the nature of teaching for many instrumental music teachers. The study found that there was a limited connection between instrumental and classroom music programs and also between the Secondary, Technical and Primary Divisions. Specialist government funded secondary music schools in Victoria included Regional Music Placement Schools and the Victorian College of the Arts Secondary School. These were designed to provide more intensive tuition in music than at local government secondary schools. There was much support for extending the provision of instrumental music into the primary schools and into the community. The study found that instrumental music programs have an important place in Victorian government secondary schools and with the successful continuation of these programs students will be able to experience the joy of music for generations.

About the Author

Sharon Lierse is an accomplished educator and researcher. She has worked as an educator in the primary, secondary and tertiary sectors including co-ordinating instrumental music in the Education Department in Victoria. In 2005 she completed her PhD study which was entitled *The Development of Instrumental Music Programs in Victorian Government Secondary Schools 1965 to 2000.*

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Table 1: List of Factors which have Influenced the Development of Instrumental Music Programs in Victorian Government Secondary School

1. Personnel school Principal instrumental music staff classroom music staff classroom staff parents administration individual people
2. Policy philosophy of music education Commonwealth policy State policy Education Department school curriculum syllabus
3. Provision facilities staff musical instruments time timetabling funding marketing
4. Profession qualifications/training professional performing musicians overseas instrumental music teachers promotion Instrumental Music Co-ordinators Thursday morning meetings effective instrumental music teachers
5. Place itinerancy connection between the instrumental and classroom music programs connection between the High, Technical and Primary Divisions Regional Music Placement Schools Victorian College of the Arts Secondary School government primary schools music in the community

In Search of the Lost Chord: Reclaiming the Element of Harmony in Contemporary Music

Dr Anne K. Mitchell, ***Southern Cross University***

The significance and influence of the musical element of harmony, though fundamental to the aesthetic identity of many musical styles which developed in the nineteenth and twentieth centuries, appears to be greatly reduced in many forms of contemporary music. While expansion of, or experimentation with, the harmonic palette was a major factor shaping musical styles from romantic and twentieth century art music to jazz; contemporary music genres such as hip hop and grunge are notable for a reduction in harmonic vocabulary and complexity. However, other forms of popular music integral to contemporary music composition and performance, such as film scoring, stage band performance and session recording, require highly developed harmonic knowledge and the application of related skills such as improvisation.

This paper:

- addresses aesthetic and pedagogical issues involved in fostering in beginning contemporary musicians, an understanding of, and respect for, advanced harmonic knowledge;
- analyses repertoire representative of a variety of musical genres, that can be taught to enhance students' and contemporary musicians' aural perception and harmonic analysis skills; and
- reinforces the relevance of advanced harmonic knowledge to contemporary music practice by exploring its application to popular music composition and performance.

In reviewing our future, can the musical element of harmony be reclaimed as one of the essential elements of contemporary music making? Are we, in fact, searching for the lost chord?

Introduction

There has been a significant reduction in the vocabulary and role of the musical element of harmony in contemporary music over the past fifteen or twenty years. The musical landscape of contemporary popular song genres such as funk and rhythm and blues, which in the 1970s and 1980s had a relatively complex harmonic language, now frequently comprises groove-based repertoire, much fewer chords and limited harmonic energy. Contemporary styles such as hip hop and rap that have derived from older styles such as funk, are commonly composed on one or two chords. Rock repertoire of the 1960s and 1970s, while traditionally containing simpler harmonic vocabulary and often standardised chord progressions, has been challenged in the 1990s by alternative and grunge rock, which features more riff-based compositional texture, an harmonic language of a few power chords, and some linear chordal/modal movement.

Serious aesthetic, musical, pedagogical and vocational challenges arise from these phenomena:

1. fostering in beginning musicians, composers and students a respect for, and understanding of, the value and relevance of advanced harmonic knowledge;
2. for professional musicians, composers/arrangers and educators, advocating the development and exploration of harmony in music, against popular music trends which preside over the "dumbing down" of this musical element;
3. identifying strategies through which the functions and vocabulary of a range of contemporary music styles may be taught, via analysis of relevant, current repertoire;
4. training beginning musicians, composers and students to obtain the musical expertise and versatility which will allow them to support sustainable careers in many areas of the music industry, of which contemporary popular music is only one, trend-driven, component.

The debate over the function and importance of harmony in contemporary popular music, and methods of analysing it, is not new. Moore's (1992, p. 73) article begins by exposing the belief that the harmonic language of popular music is "detrimentally limited and static. The harmonic repertoire is considered to consist of a few formulae." Moore's (1992, p. 81) analysis of over six hundred (pre-1992) rock, pop and soul tunes identified several common harmonic patterns, and

concluded with a contradiction of the opening belief, by stating that "there is a great variety of harmonic patterns used along the rock/pop/soul continuum." Middleton (1990, p. 104) compares the rich vocabulary available for harmonic analysis with the dearth of language available for its rhythmic counterpart, and reinforces the necessity to include colloquial musical terms in popular musical analysis. Despite rhythm not being represented by an adequate musical vocabulary, its importance as a performance and compositional element in contemporary popular music cannot be denied. Fitzgerald (n.d., p. 8) identifies in African-influenced popular music "chord changes as part of rhythmic chordal riffs - where the chord movement is used to reinforce the rhythmic pattern rather than to harmonise melodic ideas."

The author's opening statements about the directions of harmonic vocabulary and function in contemporary popular music have been informed by listening to a diversity of contemporary music repertoire in a variety of genres, observing current popular music television and video footage, listening to the performance repertoire and practices of secondary school and university music students, and from teaching piano, contemporary music theory and composition. Having recently adjudicated a secondary school composition competition, the author was particularly concerned with the lack of harmonic interest, complexity and knowledge exhibited by almost all of the entries. Limited harmonic understanding and imagination are also issues in teaching composition at university level.

Repertoire Analysis

A study conducted for this research reinforced the view that many styles of contemporary popular music have limited harmonic vocabulary and a reduction in the function of harmony. Results from the repertoire analysis will now be summarised, with some general observations about the use of harmony in the specific genre, plus examples from representative repertoire to support these statements.

Rock

Songs are based on two or three chords, with I (i) IV V and I bVII V progressions common. Chords move in slow harmonic rhythm, often staying on one chord for several bars. Step-wise chordal movement, guitar-based construction of pieces, and modal influences through the use of power chords are particularly prevalent in alternative rock and grunge. Power chords often move in thirds up or down the guitar neck, obscuring major/minor tonal concepts. In this manner, modality is often established through chordal root movement. Limited chord extensions are used, some dominant 7ths, added 11ths, suspended 4ths, sometimes V+. Alterations to chords are often caused by the clashing of two main chords rather than through direct substitution or some theoretical harmonic application. Harmonic movement can be created through changing bass notes under a chord to achieve a moving line effect. Riffs form an essential melodic, rhythmic and structural (hook) element of the compositions, while harmony is generally dictated by the riffs. Examples of such rock songs are Queens of the Stone Age *No One Knows* and Grinspoon's *Chemical Heart.*

Country

The examples of country repertoire analysed exhibited typical country chordal vocabulary, and include Keith Urban's *Somebody Like You* and The Dixie Chicks' *Wide Open Spaces.* Both songs are in the guitar-friendly key of E major, with triadic primary chord language, and some diatonic secondary chords (ii, vi) for added colour. Extensions are usually V7 and I 6. The banjo riff in *Somebody Like You* implies extensions of M7, 9th and 11th to the tonic chord.

Blues

Two Australian blues-influenced artists currently enjoying popularity are John Butler and Missy Higgins. Blues is typically a genre with a limited harmonic language and standardised chord progression, usually based on three or four diatonic chords (primary dominant 7th chords in major blues such as twelve bar, minor 7th primary chords plus the bVI in minor blues). Harmonic interest is usually generated from improvisations around the blues scale, microtonal slides in instrumental and vocal nuances, and clashes between the blues notes of the scale (b3, b5) played over their raised counterparts in the chords (3, 5).

Although the John Butler Trio's originals exhibit blues nuances in their guitar and slide playing and vocal delivery, the composition *Zebra* departs from traditional blues chord progressions and strips the harmonic language to an even more minimal vocabulary. *Zebra* is based on few chords, hook-style bass ostinato, and a matching riff that introduces and links song sections. *Zebra* consists of the four bar pattern 4/4 Bm7 / Bm7 over F# / D (E7) / Bm7 : //. Harmony is further reduced by having the backup singers double the riff line in unison rather than in harmony.

John Butler Trio's piece *Home Is Where The Heart Is* is primarily based on one Cm7 chord (sometimes altered to C7#9). This song has the rock influence of a riff hook, an ascending step-wise melody based on the C blues scale. Missy Higgins' harmonic vocabulary is more related to pop and rock styles. *Greed For Your Love* is constructed using simple primary chords i iv and step-wise patterns bVI bVII I or i bVIIsus Bvii.

Hip Hop

In the genre of hip hop, the popular trend of rhythmic importance presiding over reduced harmonic content is very evident. While the swung 16th grooves of hip hop provide a complex and sophisticated rhythmic foundation to the repertoire, the harmonic language is minimal, with few chords and slow harmonic movement. 2nd II None's *Ain't Nothin Wrong* is based on a two chord tonic/dominant groove, with chord changes on each bar. The simplicity of the harmonic progression and movement contrasts with the rhythmic complexity of this vamp, which exhibits funk characteristics in the 16th rhythm patterns and the skanky guitar playing. Funk and jazz influences are also apparent in the chord extensions DbM7 (6/9) to Ab13; however, the application of this more advanced level of harmonic content is limited as the extensions are consistently played high in the chord voicing, and the chords are voiced the same throughout the song.

Smoothe Da Hustler's *Hustler's Theme* is an example of even more minimal harmonic content in hip hop. The song is played over one chord (Dm7), driven by a repeated, diatonic bass riff in which the only extension is b7. The keyboards hold down a D minor root position triad pad, and the synthesizer doubles the bass riff two octaves higher. The song exhibits very limited melodic ideas and arranging concepts.

Funk

One chord songs however, can be highly successful. The title track on Prince's 2004 *Musicology* album is a one chord groove on B7 over a bass ostinato. The horn line (D – D#) implies #9 resolving to the 3rd of the chord. An occasional 9th extension is heard in the horns. Keyboard pads consists of close position chords with the tonic or 3rd of the chord on top. Although commercially hugely successful and popular, this track has very minimal harmonic content and simplistic arrangements.

Tracing the Muse

The previous examples are representative of the repertoire of a variety of contemporary music genres, in which the musical element of harmony, its vocabulary and compositional function, have been systematically reduced over the past one or two decades. How then can the theory and application of advanced harmonic concepts successfully be taught? One obvious strategy is identified by Fitzgerald (n.d., p. 4) who states "Clearly, popular music theory should refer to examples of popular music rather than examples taken from the western classical repertoire." There are several challenges in teaching advanced musical harmony in the current popular musical aesthetic, which can (in part) be addressed by the strategies outlined below:

1. The identification of examples from a wide range of contemporary music genres which go beyond the limited harmonic practices which may be the current norm for their genre; pieces which demonstrate particular harmonic principles fundamental to advanced harmonic theory and practice.
2. The development of a mindset or conceptual framework which expands the definition of the terms 'contemporary music' and 'contemporary artist' to include not just young pop stars, but current repertoire from artists with a long pedigree of cutting edge performance and musical

composition (e.g., Stevie Wonder, Jon Cleary, George Duke, Joni Mitchell); artists whose musical experience and expertise remains contemporary and relevant through their incorporation of current musical idioms.

3. Capitalising on the trend of the fusion of different musical styles, which can enrich the harmonic palette of repertoire for analysis, and expand the selection of compositions appropriate for study.
4. 'Tracing the muse' by following the use of particular harmonic principles in compositions by significant artists, then identifying how these principles have been either developed or discarded by more recent artists who have been directly influenced by the original composers/musicians. Alternatively, retracing the journey of particular harmonic principles from their present application, back through their uses in the previous few decades, and possibly to their original appearances in the repertoire. This technique is quite useful in secondary music syllabi which encourage teaching strategies that explore links between different periods of study. Also, given that the origin of some contemporary music harmonic practices lies in the classical repertoire, retracing harmonic practices back to their classical roots could resonate well with students of contemporary music who come from a classical music background.
5. Contextualising the study of contemporary popular music genres within their social and cultural landscapes. This approach is supported by Hayward (1996, p. 5) in Fitzgerald (n.d., p. 2). For students interested in other disciplines of the arts, and those studying contemporary music within a broader arts or humanities program, this approach is valid.
6. Training students and beginning musicians and composers for a sustainable, diverse career in the music industry, by identifying the demands of workplace performance and composition; then educating students to the necessary levels of notational and harmonic literacy and application required by a variety of vocations in the music industry.

Having outlined these significant issues relating to the teaching of advanced principles fundamental to the study of musical harmony, the following section demonstrates how many of these principles can be taught through contemporary music repertoire. In the unit *Contemporary Music Theory II* taught by Jon Fitzgerald and the author at Southern Cross University, the main harmonic concepts include: chord building and extensions, chord voicing and voice leading, moving line progressions, plurality and chord substitutions, secondary dominant and secondary diminished chords and their functions, tritone substitution, analysis of key areas, quartal harmony, and two and three part sectional writing (Fitzgerald, 2005).

1. Choice of Contemporary Repertoire

silverchair's song, *The Greatest View*, is an example of rock that could be used to demonstrate a more complex harmonic vocabulary with different 7th chords (major 7ths and secondary dominants), and the concept of 'borrowed' chords and their important function in contemporary rock (bII, bVI, bVII). This piece retains contemporary rock nuances such as riffs for the introduction and to link sections, and contains the major/minor ambiguity by having an A major tonality in the chorus and an A dorian / A aeolian modality for the riff. Norah Jones' *Don't Know Why* has a riff-style hook built from a moving line chord progression. The harmonic vocabulary of this song demonstrates cross-over jazz, gospel and blues influences by using various 7ths chords and slash chords.

2. Older Contemporary Artists With Current Repertoire

Keyboardist, composer and producer George Duke has been a successful, progressive musician since the 1970s. His current (2005) album *Duke* has contemporary relevance and accessibility due to its hip 16th grooves and trendy retro keyboard sounds. Pieces like *T-Jam* and *Hybrids* have the ambient characteristic of a prolonged 'chill' groove. These pieces demonstrate more advanced compositional concepts and sophisticated arranging techniques, such as the jazz-style double-time feel employed halfway through *Hybrids*. *Homeland* is an excellent example of extended funk-based harmonic language, voiced in three part sectional horn writing.

3. *Musical Fusion*

As a significant number of young women studying contemporary music at Southern Cross University are vocalists, it is necessary to select musical examples for study that are appropriate for their performance repertoire and from which students can expand their harmonic understanding. Katie Melua is currently very popular among young female vocalists, with songs blending country, jazz and blues styles. The title track of her 2003 album *Call Off The Search* demonstrates several harmonic concepts: chord extensions of 7ths and 13ths, changing key areas, modulation through secondary dominants, tritone substitution, chord alteration (#5), other 7th chords (half-diminished), and chromatically descending bass lines.

Cat Empire's infectious mix of hip hop, rap, jazz and Latin have resulted in a hugely successful fusion of disparate musical styles. Their hit song *Hello* has great pedagogical merit. Its opening riff exemplifies two part sectional horn writing. The song has contemporary appeal with its hip hop swung 16th groove and rap over one (ambiguous) chord. To learn from the observation made by Dunbar-Hall (1993, p. 16) in Fitzgerald (n.d., p. 6) that "the elements of melody and harmony are usually studied at the expense of rhythm", this song can be analysed to teach rhythmic and harmonic concepts simultaneously. *Hello* demonstrates syncopated 16th hip hop rhythms and their application to sectional horn writing. The piano montuno exemplifies this Latin rhythm's traditional function of tracing the chord patterns, while the song's busy textural composition demonstrates the interlocking function of layers of rhythmic, melodic and harmonic material to create a complex polyrhythmic groove.

4. *Tracing the Muse*

Stevie Wonder and Earth, Wind and Fire were artists at the vanguard of the funk/soul movement. Their compositions are fine examples of complex harmonic vocabulary, tight horn arrangements and lush vocal harmonies. The bass pedal points in Stevie Wonder's *Too High* can be used to explore the harmonic concept of plurality, and the vocal lines to demonstrate three part sectional vocal arranging, chord voicing and voice leading. Similarly, the vocal harmonies of Earth, Wind and Fire's *After The Love Has Gone* offer a study in choral writing, moving between close and open chord voicings, and effective voice leading.

The musical imprint of these eminent funk/soul artists can be heard in later generations of funk-oriented musicians. The vocal lines in Outkast's *I Like The Way You Move* seem to be heavily influenced by those heard in Earth, Wind and Fire's *Boogie Wonderland*. Jamiroquai's popular style of contemporary funk comes from a tradition in which Stevie Wonder was a leading figure. Jamiroquai's *Virtual Insanity* is a contemporary funk-oriented composition which has greater harmonic interest and more complex vocabulary than much contemporary funk. *Virtual Insanity* demonstrates quicker harmonic rhythm of two chords per bar, with an extended harmonic palette including m9th, 9th, M7, half-diminished, diminished 7th, 13th , altered (Bb7 #5 b9), and suspended 9th chords. The verse chord progression demonstrates a secondary dominant chain, descending tritone chromatic chord patterns, the inclusion of 'outside' chords, tritone distances between some chords (GbM7 – C half-diminished), and the substitution of chords with their upper extensions.

The use of modal tonality, with chords voiced in fourths and fifths, is a prevalent feature of alternative rock and grunge. The guitar-oriented used of power chords with their omission of the third of the chord obscures the tonality by creating ambiguity about the major/minor orientation of the key. This obscurity is enhanced by the use of cross relations; shifting chords up or down a third. Riffs in alternate rock and grunge are often based on modes such as aoelian or dorian, or just outline the 1, 5 and 7th of the scale. This intention of obscured modality can be linked backwards to cool jazz, then to Impressionism. Although these are vastly different musical styles, chords voiced in fourths and fifths can be found in the piano works of Chick Corea, McCoy Tyner, Bill Evans, Erik Satie and Debussy.

The grunge performance practice of moving chords in a linear, rather than harmonic, direction (although with limited chord movement), is found is more expansive forms in the piano chord streams of Bill Evans and Debussy. Bill Evans' *Waltz For Debby* demonstrates parallel chord

streams voiced in 'drop 2' voicings. Debussy's chord streams in *The Sunken Cathedral,* played over a changing descending bass chord, demonstrate an harmonic process similar to the more contemporary employment of slash chords.

While it is a large musical leap from grunge, through cool jazz to Impressionism, the intention of some of their inherent compositional processes is comparable. In order to find new meanings within their contemporary musical landscape and to separate their musical imprint from the mainstream, composers from these disparate styles have challenged the boundaries of harmony by obscuring tonality and exploring modes. Middleton (1993, p. 77) describes popular music as tending towards meaning and gesture; thus some elements of the creative intention of grunge, cool jazz and Impressionist composition can be argued to have some common purpose.

5. Cultural Context

The importance of the cultural landscape from which musical genres emerge is particularly relevant to contemporary styles such as rap, hip hop and blues. The merging of beat poetry with music was fundamental in the development of hip hop. Another example of contemporary poetry being used in music is found in the unique jazz creations of Kurt Elling. Elling (1995, 2003) reinvents songs by creating vocaleses on existing instrumental pieces or famous solos (e.g. *Dolores' Dream* based on Wayne Shorter's *Dolores, These Clouds Are Heavy* based on Paul Desmond's solo from Dave Brubeck's *Balcony Rock,* William Eaton's *Winelight* and Josef Zawinul's *A Remark You Made).* Elling's (1995) brand of jazz also includes quotations from, or lyrics based on, the work of contemporary poets, such as Kenneth Rexroth, Jim Heynem, Reiner Maria Rike and Marcel Proust. This process gives Elling's creative works a post-modernist edge of deconstructing material from the past and reconstructing it to make something new.

Finally, to address the issue of the relevance of advanced harmonic knowledge and its application to contemporary music practice; these skills are necessary for the performance and composition of more complex musical styles such as jazz and fusion. They are also vocational requirements for music industry careers such as session musician, theatre orchestra member, big band performer, film scorer and choral arranger.

Ways to develop harmonic understanding and appreciation in beginning musicians include:

- fostering an understanding of advanced harmonic analysis through students' involvement in practical music making activities such as big band, orchestra, music theatre and ensemble playing;
- including harmony as an essential element in compositional processes such as collage composition, e.g. building textual density through the creation of cumulative grooves could be expanded to building chord layers by slowly adding harmonic extensions. Similarly, the process of beat replacement therapy could be applied to replace a repeated chord with a substitute or outside chord (a style of 'chord replacement therapy');
- in the creation of electronic and collage compositions and similar genres that are partly created from the sampling of existing repertoire, when sampling (for example) James Brown's rhythms, include samples with some interesting harmonic content;
- include jazz in the definition of contemporary music and use its repertoire, rich in harmonic vocabulary and colour, to extend the aural perception and application skills of students.

Conclusion

Many contemporary music trends develop within the ubiquitous popular culture that is marketed and broadcast through everyday entertainment. While these trends may have contributed to the demise of the role of harmony in popular music, the medium of popular entertainment has some pedagogical value. Educators and musicians can capitalise on the opportunities available to learn about advanced musical harmony from current public popular music activities, such as:

- the retro 1960s and 1970s performance requirements in televised talent contests such as Australian Idol and American Idol
- concerts by experienced musicians like Michael Jackson and Stevie Wonder with guest appearances by younger, newer artists who pay tribute to the mentorship of these stars and acknowledge the inspiration they have gained from the more mature artist's work

- the recent US Grammy performance of 1970s funk band Earth, Wind and Fire in collaboration with artists from a younger generation, The Black Eyed Peas
- studying repertoire on which experienced and upcoming artists collaborate, such as Santana's appearances on Michelle Branch's song *The Game of Love*, and his concert performances with Ricky Martin
- awareness of the practice of advanced harmonic concepts and their educative potential displayed in public celebrations, e.g., September's AFL Grand Final opening in Melbourne; Michael Buble's rendition of *I'm Feeling Good* featured a horn section with beautifully harmonised parts, well arranged and voiced, and expertly executed.

In the spirit of this conference with its challenge of reviewing the future, can we reclaim the position of harmony in contemporary music? The lost chord is there, somewhat obscured, but available to professional and beginning musicians, composers and educators to enrich the musical language and colour our future creative output.

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Spinning a Vision: Heather Gell's Life and Work in the War Years 1939–1945

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When Heather Gell arrived in Sydney in late 1938, she was already a recognised figure in the artistic and musical life of Adelaide. Her radio broadcasts for children on the ABC, *Music through Movement*, commenced in February 1939 and her voice soon became well known to audiences throughout the eastern states. The reputation which Gell then enjoyed enabled her to work in a number of areas which were interconnected and mutually beneficial. She threw herself into these projects with zeal and energy, spinning a place for herself and her vision which was to teach music through the eurhythmics of Jaques-Dalcroze. She taught in kindergarten colleges, communities and schools, and gave demonstrations and produced rhythmic-dramas for children. She sat on advisory committees and wrote her book *Music, Movement and the Young Child* as well as reports and articles for newspapers. The war years probably represented the peak of her career.

While Gell's radio broadcasts continued till 1959, this paper draws on archival material and interviews to create a snapshot of her work in the context of Australian society during the war years. What impact did her vision have on music education in schools and the community? Espousing the Dalcroze philosophy, Gell encouraged musical appreciation through movement and provided an outlet for creativity and artistic expression for children, students in colleges, teachers and members of the community. The time and place were right for her enterprise and talents.

Introduction

In Australia we talk of spinning a yarn or a story, and Heather Gell was keen to tell her story, having been aided by the laudatory reports of her demonstrations, plays and pageants in the reviews and social columns of the Adelaide newspapers in the 1930s. There was also an element of media spin as it seems Gell was not the only person in Sydney teaching Dalcroze Eurhythmics in 1939, even though accounts of Dalcroze in Australia at this time mention Gell almost exclusively. An Englishwoman, Mary Whidborne who had studied with Jaques-Dalcroze at Hellerau, Paris and Geneva, had taught eurhythmics in Melbourne in the 1920s. According to her close friend Kate Challis, Whidborne was teaching eurhythmics in Sydney by 1939 (Smith, 2002, p. 23). For someone with such a pedigree in eurhythmics there is little information about her in the reports which Gell sent to *Le Rythme,* the magazine of the international association of Dalcroze teachers based in Geneva. Gell with her high profile in Australia on the radio, her plays and contacts in the teachers colleges, appears to have attracted more publicity. To seek a clearer picture, Whidborne is the subject of research currently being carried out by Pope (2005, p. 199). Whatever the spin on Gell's story, one thing is certain: that she worked like a spider constantly spinning its web, 'driven' by her artistic vision and juggling a workload of teaching, travelling, broadcasting and organising her plays.

Gell's vision was to bring culture and good music to Australian children, to free their bodies and imaginations and enrich their lives through the eurhythmics of Jaques-Dalcroze. Her background as a kindergarten teacher, pianist, teacher of Dalcroze Eurhythmics and producer of pageants enabled her to do this. She believed that the approach to learning music through Eurhythmics was the best way to teach music and at the same time develop the personality and create a better society. Gaining the job to broadcast *Music Through Movement* programs over the radio was a coup for Gell as it was the vehicle through which she communicated not only to young children but also to teachers in the training colleges, mothers at home and the wider community. Australia had been through the harrowing years of the Depression in the 1930s and with the outbreak of World War II there was an even greater receptivity to something of hope and beauty. Gell hoped to recreate Arcadia. The prevailing mentality was that Australia was a cultural backwater and that the only good things happened in Europe and America. In order to advance as an artist of any kind, one had to travel abroad, and Gell had already been to Europe three times by the time she moved to Sydney in 1939.

1939: The Radio Broadcasts

Gell's work in creating and delivering the radio broadcasts *Music Through Movement* for children at the Australian Broadcasting Commission has been covered in an earlier paper (Nash, 2004). The sessions were broadcast on Friday afternoons from 2.25 – 2.30 p.m. for infants, then from 2.35 – 2.55 p.m. for juniors, and were heard in New South Wales, Victoria, Queensland, South Australia and Tasmania. In Western Australia there was already a program being broadcast by a local teacher, and it was not until 1947 that Gell's program was relayed to Perth. The programs aimed to teach music through movement with the intention of giving all children between the ages of 5 and 9 years an introduction to the first elements of music and its appreciation. The broadcasts were to stimulate the child's interest in music, cultivate the listening sense and become familiar with the instruments of the orchestra, composers and elements of musical structure.

In 1941 another program for older children sitting at their desks called *Let's All Listen* was introduced. This was broadcast on Wednesdays from 2.45 to 3p.m. and aimed to continue the scheme of music education contained in the *Music through Movement* series, develop further the technique of listening and learn about the orchestra. It was meant to lay a foundation for an appreciation of the celebrity concerts established by Bernard Heinze which were presented by the symphony orchestras in each state and administered by the Australian Broadcasting Commission. Gell's lesson summaries for the year were published in booklets and distributed to teachers around the country. The programs for *Let's all Listen* were progressive and covered the areas of pitch, time, creative work, form, style history, instruments and appreciation. It was ambitious given the short time allowed each week. In order to help teachers, Gell travelled to other states giving demonstrations with children and conducting in-service courses for teachers in Sydney, Adelaide, Melbourne, Canberra and Brisbane. She relied on teachers to extend and develop the work throughout the rest of the week, but without adequate musical training such creative work was unlikely to occur. Perhaps this is the reason why the program only ran till 1944. Gell nominated people in each state to visit schools and report back on the responses of the children. Zoe McHenry's reports from Melbourne were so enthusiastic that the ABC manager for Melbourne was concerned at the apparent lack of bias. Gell had selected her 'eyes' carefully.

In addition to giving her own programs Gell was a key figure in the early days of *Kindergarten of the Air,* one of the most successful broadcasts offered by the ABC. In Perth where kindergartens had been closed down due to the fear of attack by the Japanese, broadcasts for kindergarten children had already started and were proving to be successful. In order to extend this idea to the eastern states, a meeting was held in Melbourne in February 1943 to plan and submit to the ABC suggestions for the proposed sessions. According to the minutes (ABC, 1943), Gell was present along with Miss Heinig, chair (Federal education officer, Australian Association for Pre-School Child Development), Miss Wyndham (principal, Sydney Kindergarten Training College), Miss King (Kindergarten Union Council of NSW), Miss Paul (principal of the Melbourne Kindergarten Training College) and Miss Pendred (field officer of the Melbourne Kindergarten Nursery Extension Board).

The programs would be based on health habits, music, literature, nature study, mental games and creative activities. The next meeting, held in Sydney in July 1943, was chaired by Mr. Rudi Bronner, the ABC's Director of Educational Broadcasts who knew Gell through her children's programs and respected her teaching skills and cultural background. This was also attended by lecturers in child study from the University of Sydney and the Sydney Kindergarten Training College, the broadcasters for both the Melbourne and Sydney sessions and presentation officers. The meeting drew attention to the importance of providing more information for parents in relation to equipment, sources of material, and practical suggestions generally. The minutes reveal the ABC's serious role not only in regard to education but also its social responsibilities and new focus on the pre-school child:

> Unless this is approved by the Commission the programme would be looked upon largely as entertainment, and much of the value and meaning of the pre-school movement will be lost to a large percentage of the audience. The Programme is directed to an as yet unorganised field - the child and the mother in the home. The Committee was keenly desirous of developing this branch of the Commission's educational service to the fullest possible extent. At no time had its national significance been greater. When so many families are suffering the unstablising influence of having the father away on active service, this was a very real and far-reaching means of giving assistance to mothers in the difficult task of training their children. (ABC, 1943, p. 2)

The hand of Gell is evident in the discussion on program arrangement and presentation. She recommended more frequent repetition of songs, and that attention be paid to the pitch of songs, as some were too high. She pointed out the need for more preparation of the child for a change of activity, and that the opening of each broadcast should aim to catch the child's attention immediately (ABC, 1943, pp. 3-4).

It was recommended that 20,000 copies of an information leaflet be printed and distributed in all states participating in *Kindergarten of the Air,* namely Victoria, South Australia, Tasmania, South Australia and Queensland and that Western Australia be asked to send a representative to future meetings. Gell helped to train the Sydney presenter, scripted sessions and played the piano in the first months. One of her Dalcroze students, Nancy Wright who had graduated from the Kindergarten Training College, also played for *Kindergarten of the Air* in the early days. After saying she would never be able to take on the playing permanently for two days in the week due to her own workload, Gell wrote of her concerns over the selection of the program presenters to Jean Wyndham:

> I want to do everything I can to make the thing a success. I feel we must not be satisfied until the very best possible is achieved. Everything must be perfect about the broadcasters - voice, content and background. I have just listened to the Melbourne lass, and while it was all very good, I felt the personality was too slight, and the voice too high. It all makes me feel that there is a lot of experimenting to be done yet. The committee may not feel this way, but I suppose it won't hurt to express myself. I may be entirely wrong, but I think I have been worried mostly over the impression that the committee was satisfied to choose from the few candidates. This is not a criticism, but just my own personal anxiety that I'd like the best graduate of all to do this work. (Gell, 1943c)

The 'voice, content and background' refers to the type of broadcaster the ABC wanted at that time: a cultured person who spoke with the rounded vowels and clear articulation of a British voice. The letter is also surprising in that it shows Gell as tentative, even cautious and anxious in a committee situation. In her own work she was accustomed to making decisions alone and she is most often remembered as a confident and determined person. Another document by Gell headed *Advice to Broadcasters* found with papers relating to *Kindergarten of the Air* reveals the detail and quality she sought in the selection of songs for children. Again her advice is succinct and clear:

> Make sure that all songs chosen are selected with a view to the MUSIC content. Word content may be excellent for the purpose of the planning, but melody and harmony poor. In such cases use the words only.
> When in doubt of musical merit of a song, consult a member of your advisory committee, and a musician of standing.
> In assessing the value of a song, take notice of:
> a) Its general tunefulness
> b) Easy intervals.
> c) Few sounds.
> d) Let it be short. Most nursery rhymes are, but there are many longer songs with several verses which are to be avoided on radio.
> e) Make sure that the accompaniment is neither cheap, not faulty in it's (sic) harmonic structure. In so-called simple settings, the harmony often suffers.
> f) Make more use of un-accompanied songs. Melody is all important to the young child.
> g) Be sure that no tune is presented with two sets of words. One tune should always be associated with one particular subject.
> h) Traditional tunes used with new wording must be avoided. (MacCartney abounds in these).
> i) Excerpts from classics with manufactured words must likewise be avoided.
> j) The fact that a song is 'popular' with children is no guide as to it's actual musical merit, and must not influence the teacher who is there to cultivate good taste.
> k) Examine all songs books available, and avoid becoming too attached to one or two books only. (Except in the case of traditional Nursery Rhymes). (Gell, 1943b)

Gell's list of song books which follows is headed by the *Oxford Nursery Song Book*and *Sixty Songs for little Children.* She recommends that more use be made of the Coleman and Thorn[1] books from America, and is critical of 'cheap' tunes such as *I have a little dog* by MacCartney. As regards

[1] Coleman, Satis N. & Thorn, Alice G. (1934). *Singing Time.* New York: John Day Company.

Australian composers, she cautions that these are to be selected with care 'as they compare unfavourably for the most part with older songs on the same subjects.' Those by Nell Gregson[2] 'are somewhat dull, and the tunes often have clumsiness in order to fit in the words.' Of *Rhymes and Rhythms* by Zoe McHenry she says, 'tunes and content useful. Settings need harmonic revision'. These writings and comments reveal Gell as a discerning, serious musician with views about the quality of music that children should hear. She was adamant that only the best would do.

Kindergartens and Training Colleges During Wartime

As a teacher in the field of early childhood and music education Gell's position was dependent not only on her reputation from the radio programs but also on the relationships she formed with College principals and influential people who shared her values and ideas. Two figures stand out as being significant in Gell's success during the 30s and 40s: Jean Wyndham in Sydney and Doris Beeston in Adelaide. Both had travelled abroad to study child psychology and parent education. Jean Wyndham had spent two years during the mid 1930s at Columbia University in the United States. She then went to England to study under Dr Susan Isaacs at London University and returned to Sydney in January 1937. In 1938 the Federal government provided 100,000 pounds for public health projects, 'especially in relation to the health of women and children'(Cumpston & Heinig, 1945, p. 2), and the establishment of demonstration centres for the development of pre-school children in each of the seven capital cities was reported in the *Sydney Morning Herald* in April 1938. Miss Christian Heinig of Columbia University, director of the Kindergarten Training College, Melbourne and Miss Joan Wyndham who was in charge of the pre-school child development and nursery school work at the Kindergarten Training College, Sydney, went to Canberra to help establish the scheme (SMH, 1938).

These were to be known as the Lady Gowrie Child Centres which were established in 1939. It was expected that the Federal government would co-operate with the Kindergarten Unions in each state and with the recently formed Pre-School Association. Heinig and Wyndham were excellent spokeswomen for the needs of children and advocated nursery school not only for children from poor families but also for those from middle class and privileged families, pointing out the need for emotional and social development as well as health, nutrition and parent education. Gell's radio broadcasts were used as the basis of a study conducted at the Melbourne centre (Cumpston & Heinig, 1945, pp. 131–139).

Gell is listed in the November 1939 graduation program as a visiting part-time lecturer in music at the Sydney Kindergarten Teachers College, Waverley and continued this work for twelve and a half years till she left for England in 1951. Her association with Jean Wyndham seems to have been one of mutual admiration and students from the college appeared in Gell's theatrical productions and demonstrations of Dalcroze Eurhythmics 'with kind permission of the principal, Miss Jean Wyndham' (Gell, 1940). As mentioned above, the two women were also closely involved through their work on the advisory committee for the *Kindergarten of the Air*.

At another centre, the Nursery School Training College in Burren Street Newtown, the course went from being a one-year course to a three-year diploma in 1942. Gell began teaching part-time at the college during the 1940s but the exact date is still not clear. Her close association with the college was to last for almost thirty years untill her retirement in 1974. The principal of the college in the war years, Miss Bird had trained at Gypsy Hill in England where a Dalcroze graduate Miss Winifred Houghton had been incorporating music and movement in her program since the 1920s. She would have been familiar with the approach that Gell adopted and over the three year course the students took classes in eurhythmics (bare-footed and dressed for movement), as well as singing and piano studies. Music and rhythmic work was acknowledged as an important element in the child's physical, social and intellectual development and was mandatory activity in the Nursery Schools every day. Students from both colleges participated in Gell's annual theatre productions and demonstrations of Dalcroze eurhythmics to help raise money for the kindergartens.

Meanwhile in South Australia, a fellow student of Heather Gell's from her Kindergarten College days, Doris Beeston had been awarded the Catherine Spence Scholarship for social science in 1937. Like Wyndham, she too went to study pre-school education in London with Dr Isaacs. She was the secretary of the Dalcroze Society, secretary of the Kindergarten Union of South Australia for 15 years

[2] Gregson, N. *Rhythm Songs for Small Children.*

and played a key role in the organisation of the spectacular *Heritage* pageant to celebrate the centenary of South Australia involving hundreds of children and adults. She proposed that Gell's ideas be combined with Ellinor Walker's script and so Gell was the producer with Beeston as her guide and support throughout. The plight of families in South Australia during the Depression of the 1930s was especially grave and there was widespread poverty as men lost their jobs. It was Miss Beeston, an energetic and gifted woman who first interested Lady Gowrie, then Lady Hore-Ruthven, wife of the governor of South Australia, in pre-school and kindergarten work to help care for children. Naturally with Gell's reputation as the creator of the *Heritage*, the *Living Garden* pageant on the Adelaide Oval and her fund-raising work for the Kindergarten Union and the Red Cross, she was well known to Lady Gowrie.

Tragedy struck in late in 1940 when Miss Beeston was killed when the ship on which she was travelling, the *Rangitane,* was shelled in the Pacific by a German raider. She had escorted children from England to Australia and was going back to collect another group. Gell was devastated and retreated to Palm Beach for some weeks before resuming work in the new school year. She set about planning a concert in memory of her friend entitled *La Rythmique.* One of the items was Gell's *plastique* interpretation of the first movement of Schubert's *Unfinished Symphony* which she dedicated to Doris. The colour groups represented her personality. The first subject: *Spiritual Growth and Strength of Purpose* was blue and cyclamen, the second subject: *Freshness and Gaiety* was green and yellow. Performances were held in both Sydney and Adelaide, with proceeds at the latter going to the construction of the Doris Beeston Memorial Building at the Kindergarten Training College. Memorial services were held at St. Andrews Cathedral, Sydney on January 6th 1941, and in Adelaide at St. Peters Cathedral in recognition of her service to children and the kindergarten movement. Beeston loved music and supported Gell's work in eurhythmics. She saw it as transformational and it is possible that this event caused Gell to devote herself even more fervently to improving the lives of children through the gift of music, fantasy and the imagination.

Gell's association with Lady Gowrie had developed through Doris and with her death they shared their grief. This was made more poignant when in the following year 1942, Lady Gowrie's son Patrick was killed in action in the African campaign. Lord Gowrie had earlier planned to relinquish office in September 1939, and the Duke of Kent was named as his successor. But on the outbreak of war, Lord Gowrie's appointment was continued for five years. Correspondence between Lady Gowrie and Gell reveals a warm friendship, and Lady Gowrie offered Gell the use of the grounds at Admiralty House, the Governor-General's Sydney residence, for at least two demonstrations of eurhythmics to raise money for charity and invited her to Canberra a number of times. The Gowries returned to England in 1944 (Waters, 2000, p. 181).

Dalcroze Teacher Education and Demonstrations

Gell never missed an opportunity to demonstrate Dalcroze Eurhythmics. In December 1943 Lady Gowrie offered her the use of Admiralty House to show *A Music Lesson in Movement.* A photograph in the Sydney Morning Herald is dated January 1943 but it is possible that Gell gave more than one demonstration here. The children in the photo were from a Albion Street Infants School, Paddington where Miss Enid Campbell was principal (Campbell, 1943). The program, which is not dated, opened with a brief yet clear introduction by Gell:

> M. Jaques-Dalcroze, the originator of eurhythmics, found that if we let children - and adults experience the elements of music through bodily movements, they are absorbed more readily, and the system leads to a greater understanding, individuality, and self-expression in music. Eurhythmics is not meant to provide a spectacle, it is a development. Therefore, in any demonstration of the method, do not look for dance technique, or perfected movements, look instead for co-ordination and self-expression. (Gell, n.d.)

The Rhythmics section of the program contained games for quick response, relaxation, memory, melody recognition, conducting, dissociation or doing two or more things at the same time and recognition of 'the beginnings of music'. She explained the purpose of each exercise and the introduction to the second part of the program states, 'When we want to express the form and phrasing of music we need to know something about gesture, particularly how to invent our own, as well as being able to co-operate with the ideas of others.' This is followed by activities to aid self-expression with gesture, and phrasing studies which lead to showing, in movement, the form of a *Prelude and Fugue in B flat minor* by J. S. Bach. When one takes into account that this was performed outside

overlooking the harbour on a summer day in Sydney, it might strike us today as being ambitious in its didactic purpose. Gell was convinced of the great value of the work and was confident to carry it out. She had a captive audience and with Lady Gowrie present, this was a way of gaining not just approval and recognition, but also social status. The photographs in the newspapers would benefit her own publicity and boost enrolments in her private classes in centres and schools around the city.

As reported in an earlier paper, Dr Bainton from the Conservatorium wrote to the general manager of the ABC to propose a Music in Schools Conference in Easter week 1944 (Nash, 2004, p. 253). Accounts of the meetings list Gell as a member of the committee and the ability of the ABC to influence music in schools was considered significant. A detailed program for Gell's demonstration at the conference entitled *Musical Perception through Movement, Ear-Training and Appreciation* has been found (Gell, 1944). Gell was ambitious and covered all levels: music and movement for infants and primary age children, then further exercises in ear-training for the Musical Perception student including sight-singing, eye-training and hearing mentally. For the secondary age range she presented an advanced Dalcroze lesson which included dissociation, realisation of two rhythms simultaneously, canon games and the expression of a two-part invention by Bach. Gell wanted the Musical Perception syllabus of the AMEB to be accepted as a subject in schools for the Intermediate certificate and made this clear in her delivery. This followed on from her work in Adelaide with Dr E. Harold Davies with whom in the 1930s she had drawn up a syllabus for a Licentiate in Musical Perception to train teachers to deliver such a course (Bridges, 1971, p. 91).

Throughout the war years Gell ran her own movement studio, first in Philip Street, then in George Street near Wynyard station and students wanting to become Dalcroze teachers came from Sydney and other states. These included Nancy Wright, a graduate of the SKTC, and Lesley Cox and Merle Walkington, both kindergartners from Adelaide. Adult classes were held on Tuesday nights and by 1946 Gell, Wright and Eileen Williams between them taught children at the studio and in kindergartens and schools in Darling Point, Wollstonecraft, Lindfield, Mosman, Killara, Hunter's Hill, and Rose Bay. Gell kept her Adelaide studio going under her own name, having delegated the work to Lesley Cox and Mary Jolley who would continue under supervision until such time as one of them became a qualified Dalcroze teacher with the Licentiate. Gell made frequent trips to Adelaide, even though travel was difficult during the war years.

In England during the 1930s, efforts were being made to improve the teaching of music in the Elementary Schools and Dr Geoffrey Shaw working with Dalcroze teachers such as Winifred Houghton, drew up a course which was approved by Jaques-Dalcroze. The Dalcroze Elementary Certificate was a one-year course for trained teachers working under a public education authority. Gell prepared students for this even though she could not confer the certificates herself until 1954 when she obtained her Dalcroze diploma in Geneva. Prior to this time she, along with another licensed Dalcroze teacher was delegated by the London School of Dalcroze Eurhythmics to examine and issue such certificates. A list of successful candidates has been located (London Dalcroze School, 1952), but whether Gell ran exams earlier than this is not yet clear. Gell's role as a part-time teacher at the colleges put her in contact with people who were interested to pursue further training and who were to carry on the principles of Dalcroze-based music and movement classes throughout numerous kindergartens and nursery schools for another generation.

Nativity Plays and Rhythmic Dramas

Gell had created nativity plays and pageants in Adelaide thought the 1930s and acknowledged the influence of Mona Swann who was headmistress of Moira House, Eastbourne, a progressive school founded by the Ingham family who had brought eurhythmics to England. Here Swann developed a system of 'Language eurhythmics' or speech and drama work based on Dalcroze principles.

In November 1938 *The News* records that Heather Gell was invited by Mrs Matheson, to produce a nativity play *Adeste Fidelis* for the Children's Open Air Theatre in Surry Hills on a floodlit stage under the stars. The theatre was educational and was connected with a children's library set up by Mrs Matheson, an Oxford graduate who realised the great need of helpful reading for children in poor homes. Such community events were popular in a time before television, when there were fewer cars and people had less money. Gell had presented the play in Adelaide four years earlier and she was assisted by Adelaide associates Mary Jolley, and Thelma Afford and her husband Max from the days of the experimental theatre *Ab Intra* in Adelaide. They were to work with Gell in *The Bluebird* and other

works later on. The orchestra and choir appeared by courtesy of Dr Bainton, then director of the Conservatorium of Music. Thelma had designed the colourful costumes for the Adelaide performances and these were hired for the Sydney season and Max was property and stage manager. Gell was making the most of work that had been done before.

A list of Gell's productions during the war years is given in Table 1 and she seems to have done one major event each year either in Sydney or Adelaide. Attention is drawn to the fundraising details as many organisations at that time were highly dependent on donations. Gell again took advantage of earlier work done in Adelaide when she adapted and produced *The Bluebird* by Maeterlinck in Sydney in December 1940. Using half the original dialogue, this then formed a link between rhythmic movement items. Gell chose a simple setting and relied for her background on dark curtains, pillars, steps and good lighting. She was undoubtedly influenced in her stage work by three of her teachers from the London School of Dalcroze eurhythmics where she had studied in 1923. Ethel Driver, Anne Driver and Annie Beck who gave classes in movement and *plastique animé* had been to Hellerau where they had studied with M. Jaques. Elizabeth Bilaux nee Ruegg, who had entered the London School to commence her training in 1926, recalled:

> Miss Ethel Driver ... was such a dynamic and individual teacher ...she had great 'nuances' in her character and worked out music in movement with us, which varied from Holst's *Earth, Fire and Water* ballet from 'The Perfect Fool' to Bach Inventions and Fugues, Debussy's *Nuages* or gentle little cradle songs played on her virginals ... Annie Beck was one of the most dynamic teachers of movement ... She was especially keen on our improvising movement. One has to connect Becky also with her superb children's plays, *Moses* being the one that impressed me most. She certainly enthused both adults and children to movement and she had a forceful and quicksilver quality about her. (Tingey, 1973, pp. 134 –135)

Gell had scenes in *The Bluebird* entitled *Dance of Fire and Spirits* with music by Holst. The program gives no further details but it is possible that she incorporated ideas she had seen with Ethel Driver. Similarly, *Nuages* by Debussy was featured in Gell's presentation *La Rythmique* which she presented in Sydney and Adelaide in 1941. *Le Lac* by Jaques-Dalcroze had featured in his pageant *La Fête de la Jeunesse* in Geneva in 1924 and Gell used this piece numerous times over the years in her plays.

Gell's choice of music for *The Pied Piper of Hamelin* in 1945 covered a wide range of styles which included the overture from *The Wasps* of Vaughan Williams, *Fugue in B flat* of Bach (which became known to its performers as The Rat Fugue), excerpts from Elgar, Schumann, Gretchaninoff, Mozart's overture to *Bastien and Bastienne* and many works by Jaques-Dalcroze. These were arranged for the orchestra by Charles Mackerras who was a young oboist in the Sydney Symphony Orchestra at that time. In Act III Scene 1: *In the Land of the Magic Mountain* Gell chose to depict healthy attributes in the form of characters such as Lady Orange Juice, Sunlight, Fresh Air, Water, Sound Sleep and Clean Clothes. Lots o' Fun was played by Leo McKern. This drew high praise from the Department of Public Health officials who had been invited to attend. Gell recommended that the proceeds for the Kindergarten Union were to be spent on the purchase of musical equipment for certain kindergartens and sent a cheque for 161 pounds and 17 shillings to the KU on August 28th 1946. This represented half the proceeds from the mid-year performances.

Large numbers of children were involved who had to be fitted out with costumes. In the days before stretch fabric much imagination was needed and vast quantities of fabric had to be dyed. Most of this would not have been possible had it not been for the loyal help provided by teams of mothers, along with the organising skills of Eileen Williams, a graduate of the SKTC with an Elementary Certificate from London, and Edith Lanser who was engaged as the art teacher at the SKTC. Williams also taught eurhythmics in a number of schools and provided additional children for the performances. Interviews have shown that a number of people now aged in their 60s have vivid memories of these shows which seem to have been part of growing up in Sydney in the 1940s.

Conclusions

This glimpse of Gell's work may give some idea of the mission she was on. Her life revolved around her work. She did not marry and perhaps this is why she idealised the child's world. She wanted to recreate Arcadia in this barren land as perhaps she had done in her early years as a Dalcroze

student in London in the 1920s. She wanted to create a better world and the context of the war years showed how important this was for the next generation. When Dr E. Harold Davies of Adelaide University wrote the foreword to her book *Music, Movement and the Young Child* in 1944, he emphasised that children should be taught to express themselves in free and beautiful movement. 'Such exercises are typical of a model State, combining the highest forms of individualism with the truest socialism –"all for each; and each for all". And this is the very antithesis of any rigid regimentation; of mere robot-like movements such as the "goose-step" and other purely mechanical kinds of drill' (Davies in Gell, 1949, pp. v–vi). Newsreels during the war years showed German militarism and marching displays, so Davies was pointing out the difference between that kind of group rhythmic movement with the artistic and expressive movement of eurhythmics.

Gell took advantage of the status gained through the radio broadcasts and used social connections and her relationship with management at the Australian Broadcasting Commission to advantage. Because of her talent and flair she was able to enlist support. Gell constantly emphasised the musical and creative side of the work to distinguish what she did from dance and while there were many dance studios in Sydney, eurhythmics was more accessible than ballet for many children, and it offered an aesthetic dimension which was not always part of gymnastics. Unlike today where there are numerous opportunities for stage performances in eisteddfods, dance and drama, this was not the case in the 1940s and to be able to taste the excitement of a real theatrical experience with music, movement, lighting, props, scenery and text was special for these young students and children.

Gell was an expert at recycling and reworking ideas, and it seems that she borrowed and incorporated ideas from many people she had worked with before. This was a survival tactic as the survey above reveals the extent of her work and travel program during the war years. However, it must be said that she was a highly imaginative and creative person in her own right as evidenced by the scripts for the hundreds of lessons she gave, the descriptions of her creations for *Heritage* in 1936, and her book, *Music, Movement and the Young Child* which, although out of print, is rich in ideas which continue to captivate children today. By spreading her work in such diverse ways, she was like a spider whose web was large; her voice reached thousands of children across the whole country by means of the radio, she introduced hundreds of teachers to the possibilities of education through music and movement, and her message of encouraging individual growth and creativity empowered all those who encountered her.

During the war years Heather Gell exhorted teachers to recognise the importance of their role and wrote in her book:

> Music is necessary in this world we are facing. Teachers must believe this and bring it to their children in the manner best suited to their age and development. Always it must be done with thought and care, and the cultivation of true independence ... cultivate in children the power to listen, to feel and to respond. Above all, help them to create. By doing so teachers will learn to create themselves ... If music can help to sustain morale in times of war, how much more potent may it be in its power to inspire an inner order, and a constructive character, so necessary in the Peace and the ordinary way of life. (Gell, 1949, p. 196).

Even given the lofty tone, one can see how the events of the day shaped Gell's thinking and drew attention to the wider benefits of music to the individual. She had a vision of what could be done and it is possible that the efficacy of her work and greater confidence she gained during this period coloured what she did later: the quest for beauty always remained, although the means of attaining it became more elusive as post-war generations did not respond to the same impulses. So why is a study of Gell relevant to educators today? Gell understood how children learn and used Dalcroze strategies as the basis of her approach. Long before Bruner identified his modes of representation in learning, Gell and other Dalcroze teachers were doing this as described by Aronoff (1969). Similarly, the importance of creativity was evident in her work long before the fashion for this emerged in the 1960s. As a skilled communicator, Gell started with what was familiar to the child and built on this, presenting ideas to appeal to the ear and the eye, and setting up open-ended learning scenarios. She offered formal learning through her structured broadcasts, but was well aware of the value of informal learning. Gell's work embodied many principles which were formally articulated years later, and her work risks being overlooked because of its lack of academic imprimatur which has become so important today. While tastes have changed, the importance of music and movement activities in therapy and education has

long been accepted. Gell was a powerful influence on a generation of Australian teachers and the effects continue to flow through into current practice. She deserves to be recognised.

About the Author

Sandra Nash teaches all branches of Dalcroze Eurhythmics: rhythmic movement, solfege and improvisation, as well as piano. She teaches both in the Music Education Unit and the Open Academy at the Sydney Conservatorium of Music where she is currently undertaking doctoral studies. She founded the Dalcroze International Summer schools which commenced in Australia in 1994 and has presented workshops in Switzerland, the UK, the USA, Japan, Taiwan and Singapore. She is the Director of Studies for the Dalcroze Council of Australia and in 2003 she became a member of the College of the Institut Jaques-Dalcroze in Geneva.

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Table 1

Productions by Heather Gell between 1939 & 1946

Year	Title	Conductor/ Pianist	Theatre	Place	Proceeds to
1938 Dec	*Adeste Fidelis*	Orchestra and choir by courtesy of Dr Bainton	Children's open air theatre	Boomerang St & Haig Ave. East Sydney	The childrens' library movement
1939 May	Lady Gordon's Matinee with the Sydney Symphony Orchestra	Heinrich Krips	Theatre Royal	Sydney	Sydney Day Nursery & Nursery School Association
1940 Dec	*The Bluebird* by Maeterlinck	Pianist: Daphne Harpur	Minerva Theatre	Kings Cross Sydney	Kindergarten Union and the Red Cross
1941 May	*La Rythmique*	Pianist: Mary Jolley	Tivoli Theatre	Adelaide	The Doris Beeston Memorial Building at the KTC
1943 Dec	*The New Jerusalem*		Independent Theatre	North Sydney	Lady Gowrie Scholarship fund
1944 Dec	*The New Jerusalem*		Tivoli Theatre	Adelaide	Not known
1945 Dec	*The Pied Piper of Hamelin*	Charles Mackerras	Theatre Royal	Sydney	Kindergarten Union of NSW & the J.C. Williamson's actors' benevolent fund
1946 July August	*The Pied Piper of Hamelin*	Charles Mackerras	Theatre Royal	Sydney	As above
1946 August	*The Pied Piper of Hamelin*	John Horner	Tivoli Theatre	Adelaide* *Produced by Lesley Cox after Gell.	Kindergarten Union of South Australia

Wretched Victims in Singlets: A Jaques-Dalcroze Music Examination

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George Bernard Shaw's vivid eyewitness account of the innovative music examinations he observed being conducted by Emile Jaques-Dalcroze in Hellerau-Dresden in 1913, leads to further analysis. The Dalcroze Eurhythmics music education qualifications are essentially physical movement experiences. The paper notes the dramatic change in women's dress and clothing in relation to the development of rhythmic music studies and movement expression in Europe and England before World War I.

The powerful influence of Jaques-Dalcroze in person, and the crucial importance of examinations in preserving the integrity of his system, had serious implications for the efforts to establish the work in Australia. Although making many demonstration tours in Europe and England, he did not travel further afield, but several Australian women who studied at the London School of Dalcroze Eurhythmics in the years following the Hellerau impact, had the opportunity of close association with the personality and ideals of Jaques-Dalcroze. It may be helpful for contemporary researchers to reflect on the difficulties encountered in transmitting and sustaining a particular approach to music education as we 'review the future' at this conference.

Introduction

This historical research paper is concerned with a significant stage in the development of what was to become known in the English speaking world as Dalcroze Eurhythmics.[1] The eventful years 1909-1914 which saw the establishment of the arts and education college (*Die Bildungsanstalt*) in the Garden City of Hellerau, near Dresden in Germany, were particularly important for the work of Emile Jaques-Dalcroze (1865-1950). It was here indeed, that the term 'eurhythmics' was coined for the Dalcroze work, by several visiting English educators.[2] This paper is drawn from my doctoral study concerning the teaching of Dalcroze Eurhythmics in Australia prior to 1928.[3]

In 1913 George Bernard Shaw made his second visit to the Jaques-Dalcroze College at Hellerau and subsequently wrote several letters about Dalcroze's children's classes and their metric 'games'; the public performances of Gluck's 'Orfeo', with its remarkable theatrical lighting installations and 'acres of white linen lining the auditorium'.[4] He also stayed and observed several examinations, which he described in a very lively manner.

> Both examinees confronted the examiners, a row of elderly gentlemen ... in a bathing singlet without an inch of sleeve or leg drapery. Each had to take a class of other wretched victims in singlets, to play rhythms for them on the piano and make them march to it. Then they had to pick up impossible themes written for them on a blackboard, and harmonise them; to modulate into all keys on demand of the examinees; then to listen to Dalcroze modulating wildly and name the key he had come into. Finally they had to conduct a choir, first with a stick in the ordinary way, and then with poetic movements of the whole body. This was extraordinarily effective ... One of the examinees, a French woman, began on her knee, with her head bent to the floor. This produced a '*pp*'. When she wanted a '*FF con esplosione*' she shot up to her utmost reach, tip toes on the floor, fingertips to heaven; and her crumpling up for a '*dim.*' was lovely; the singers did what she wanted without thinking of it. Yet I am told that this was a wretched display of second raters, and that we must go again when the examinations are over and see Dalcroze give a lesson.[5]

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[1] Rhythmische Gymnastik in German, and La Rythmique in French.

[2] Percy Ingham, founder of the London School of Dalcroze Eurhythmics in 1913, reported that he and J.W. Harvey, lecturer in Philosophy at Balliol, discussed the term and its appropriateness in Dec. 1911. *The School Music Review*. March, 1914: 215.

[3] *The Teaching of Dalcroze Eurhythmics in Australia: 1918-1928.*

[4] Dent, Alan. [Ed.] 1952. *Bernard Shaw and Mrs Patrick Campbell, Their Correspondence.* New York: 137, cited in Spector, Irwin. 1990. *Rhythm and Life: The work of Emile Jaques-Dalcroze.* Pendragon Press: 172.

[5] Ibid: 173.

Such a passage undoubtedly captures the attention, but it also calls for some further explanation.

The effect of the women's radically brief clothing, on a male pre-World War One spectator, together with the notion of a music examination being conducted in a somewhat unusual style, certainly invites discussion. Several themes will be considered; firstly, some background to the Hellerau enterprise and the studies of the Jaques-Dalcroze College within it is provided; then the central matter of the costuming referred to in recollections and responses by participants. This is followed by a discussion on the extraordinary impact of the ideas of Jaques-Dalcroze, and of the importance of his demonstrations, as reported by some well known observers who were not practitioners of eurhythmics. The paper concludes with an assessment of the part played by examination in the development and dissemination of Dalcroze's work in the years prior to 1914.

Hellerau: A Project of Purpose

Dance historian Selma Odom described pre-World War I Dresden as the 'German Florence'; a city that prided itself on its culture. Within this fertile atmosphere the Dorhn brothers, Harald and Wolf, were attracted to the notion of a progressive school for men and women. Their mother, Frau Maria van Baronowski, wanting to improve women's educational opportunities, supported the ideas of her sons. They were Christian socialists, with liberal political views, and hoped to revitalise German culture in a 'machine age' when modern industrialisation was destroying earlier natural work patterns. In 1906, a group of designers and forward looking manufacturers, drawn together by Friedrich Naumann, inspired by the English arts and crafts movement, formed a German Work Federation (*Deutches Werkbund*), to promote quality products by means of modern technology. A model factory was established at Hellerau, with high ideals of living and working in harmony. The Dorhns, in their late twenties, were appointed Directors and decided that an educational centre, run by Jaques-Dalcroze, would complement the envisaged programme.[6] Wolf Dohrn, inclined to the view that all human activities, art, work and play, have a rhythmic form, and declared that the Hellerau Institute would provide a well-grounded education for music teachers, stage producers, and teachers in general education. It was decided that all the children of the Garden City should have free lessons in Eurhythmics.[7] In his view,

> Dalcroze, by means of his study of rhythmic movement showed us this psychological natural will power, Rhythm. How to control it, evaluate it, and, just as the pioneers in the technical world have taught us, through harnessing the powers of steam and electricity, Rhythm, which has functioned unconsciously and instinctively, can now operate consciously. In this sense I name Jaques-Dalcroze's methods a discovery and an essential element in education.[8]

When the Dorhns made their offer, Jaques-Dalcroze had been teaching at the Geneva Conservatoire for some eighteen years, promoting his ideas despite indifference from some of his colleagues.

One colleague, and collaborator on several theatrical projects, was his friend Adolphe Appia, the innovative designer who commented later that 'here he was, being offered by the brothers Dohrn, real support, happy encouragement, complete faith, and a building in which he could continue to work.'[9] It comes as no surprise that Dalcroze accepted the offer and moved to Dresden, and it is significant that no less than 46 of his students went with him. Appia joyously noted that they were the finest of his followers and it gave a 'marvellous indication of his teaching personality.' Hellerau became a place of wonder and astonishment for many others. Elsa Findlay, daughter of Prof J. J. Findlay of Manchester University, one of the proponents world-wide of the New Education,[10] remembered the day in September 1911, when she drove up to Hellerau, overwhelmed by the immensity of the building that loomed ahead '... it was a temple and I had expected a building that resembled a school of some sort!'[11]

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[6] Odom, Selma. 'Wigmann in Hellerau' in *Ballet Review*. Summer. 1986. 14: 2.
[7] Manasse, Hilda, in Tingey, N. *A record*. D.T.U: 124.
[8] Dohrn, Wolf. 1911. *The Aim of the Jaques-Dalcroze College of Education*: 5. Archive Institut.Jaques Dalcroze, Geneva. 'English box'.
[9] Appia, Adolphe. 1911. *The source and birth of eurhythmics*: 2. Archive I.J.D. Geneva. 'English box'.
[10] W.A. Education Department. *The Education Circular*. April, 1915. 'Some principles of educational reform'. Text of lecture delivered by Professor Findlay to teachers on his visit to Australia and New Zealand: 413-418.
[11] Dalcroze Society of America, MCMLXXV. Commemorative issue. *Elsa Findlay, 1892-1975*: 1.

The building is indeed impressive but perhaps even more so was what went on inside. A comprehensive Prospectus, well translated into English, was issued for the Hellerau College for 1912. The reader is assured that 'the mode of conducting the classes is full of life, bringing teachers and students into active organic association and offering irresistible opportunities of acquiring an understanding and ready skill.'[12] Introductory information explains that the exercises call into play a large number of muscle groups, and involve a general activity of the nervous system constituting the motor and the kinaesthetic areas of the brain. The studies undertaken at Hellerau comprised several branches of Solfege (sight singing and ear training), Harmony (theoretical and practical), Improvisation, the physiological function of respiration, and schemes of gymnastic movement to develop 'the intrinsic rhythmic sense and musical sensibility in the individual.'

Dalcroze proposed that, as movement is instinctive to everyone, it should be the beginning point in the study of music, and recommended teaching movement methodically. Walking steps, being the 'natural model of measure' could interpret the different duration of notes, while head and arms would 'keep order and analyse' the measures and pauses. He advocated regulated breathing to introduce the study of phrasing, and the subtleties of expression, through an understanding of muscular contraction. 'Doubtless,' he said, 'all this appears very simple, and so I myself thought at the beginning of my experience.'[13] Simple or not, its basic values were recognised by influential people. Michael Sadler, Vice Chancellor of Leeds University, wrote to his wife during a visit to Hellerau in 1912; 'Hellerau is very big indeed. Dalcroze has hit on something which will influence all educational ideas, just as Pestalozzi did 120 years ago.'[14]

Edith Clarke, lecturer in dance and games at the Dartford College of Physical Education, also became convinced that such training in music through movement would help her own work.[15] She went to Hellerau in 1913 initially for a three week visit, and returned later that year to undertake the full course. Many years later she recalled that she was not the only visitor from England. Three eminent musicians were there also, Sir Arthur Somervell, Chief Inspector of Music at the Ministry of Education, the principal of a college of music, and the headmistress of a secondary college where music was a special study.

> Mons. Jaques, in his witty way, dubbed us the 'The English Inspectors'. As was his custom he urged us to take part in the classes if we really wanted to understand his system. Sir Arthur and I did so for the whole of the time we were there.

Clarke found it an exhilarating experience. As a movement educator she found the freedom of expression in evidence seemed to eliminate 'the posturing and self conscious gestures' prevalent in some dancing of the time. She was impressed by the high standard in both music and in bodily movement, and noted that examinations were held in 1913.[16] Perhaps Edith Clarke was one of the 'victims' mentioned in Shaw's examination class![17] The effect on Clarke, only one of a number of female physical educators who studied at Hellerau, was clearly strong and in the ensuing years, she and others in educational lecturing and inspectorial positions, were part of a gentle wave of change. The dramatic alteration in women's physical education from a stilted 1909 Drill Curriculum[18] used in

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[12] *Hellerau Prospectus*, 1912. (Stadtarchivdresden.) UK Dalcroze Society Archives. National Resource Centre for Dance. University of Surrey, Box 27.

[13] Ibid. March, 1910: 209.

[14] The Hall School Wincanton Company Ltd. 1988. *The Lasting Spring*: 32.

[15] UK Dalcroze Archives. NRCD. Expanding file: 'PEOPLE: A-M'. Clark, Edith Rebecca. Handwritten obituary, 1984. (98 years). 'In her later life professional career Edith was the HM Inspector in charge of games facilities of state schools all over England. When she retired she helped us in the Dalcroze Society a great deal with holiday courses and demonstrations and was always available to come to meetings.'

[16] Tingey, N., *A record*: 5-6.

[17] Clark is listed as one of the first three graduates of the London School in 1914. Perhaps she was unable to complete the certification in Hellerau due to the outbreak of war. Jaques-Dalcroze came to London in 1914 for examinations, demonstrations and inspection of the London School and continued to visit several times a year until 1939.

[18] Many early 20th century Physical Training manuals may be referred to; *Musical drill for use in school, as used throughout the British Army*, 1902, Curwen. London; *International musical drills, deep*

English and Australian schools, to the syllabus in use several years later where, flowing, rhythmic musical movement is encouraged, will be the subject of subsequent investigation.

Costumes: Conservative Consternation!

One aspect of change may be studied in the costumes that women adopted for sporting activities at the turn of the twentieth century, and then the transition to more practical clothing, underwear in particular, worn several decades later. Costume was a critical consideration at Hellerau, and there was conflict between contemporary moral standards of dress and what was considered best for a class, or a demonstration, of Dalcroze's movement work. Almost the first statement in the above mentioned Hellerau Prospectus concerns dress requirements. 'A special costume is worn for gymnastic lessons' but adds encouragingly, '... although at times fatiguing, rhythmic gymnastics are strengthening to mind and body and have a markedly good effect upon brain action and the nervous system.' This conflict was exemplified by Professor J.W. Harvey who visited Hellerau in 1911, and watched a range of classes for men, women and children and evening conversations and recitals.[19] He remarked that

> my first impression of the students was a vision of girls in bathing costume through a half-open door. This black tightly fitting skin costume is worn by all, men and women students. It has proved itself better than a gym 'costume' or the like. The effect is certainly very clear and fine but it won't do for England.[20]

It did eventually 'do for England' and the progressive changes are fascinating to follow.

A number of Dalcroze's former students have left written recollections. A full-time student at Hellerau in those years, Vera Griner praised Dalcroze for placing importance on the improvement not only of physical gifts, but of intellectual qualities, and his desire that friendship should link the new 'multi-national collectivity'. She recalls that the students knew they were participating in the birth of an 'extraordinarily encouraging' academic establishment, and recollected that she was given '... a black vest, a kimono, and sandals. The kimono was for the 'sitting down' classes (solfege and improvisation at the piano). We always did the rhythmic gymnastics with bare feet. We had very fine showers and little baths with running hot water for washing our feet.'[21] A student slightly younger than Griner, Edit Naef,[22] also described the costuming she experienced as a child in Geneva when children had bare legs, though the adults wore stockings and bloomers under a dress of heavy blue serge.

> We wore blue jersey tight fitting knickers to the knees, fine wool jersey to the elbow, tied at the neck with a string, and sandals. For demonstrations and tours just before the First World War, draped Greek tunics of crepe de chine of all colours, were worn ... after that, the black one-piece combination, sleeveless, with the legs becoming shorter and shorter.[23]

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breathing and healthy home exercises, 1909. Salvation Army HQ. London; *Syllabus of physical exercises for schools*, 1909. H.M. Stationery Office London; Alexander Leeper, Report on Physical Culture in the UK and Continent of Europe, *Education Gazette*, May, 1909.Victoria; H.H.Hulbert, 1921. *Eurhythm in action; vocal and physical therapy*. Novello. London. The building at Hellerau was designed with several open air courtyards for nude sun-bathing, a then quite advanced 'modern' notion prevailing, of the benefits of fresh air, sunlight and exercise. (*Der rhythmus: ein Jahrbuch*. 1911. Jena: 15).

[19] Harvey reported to his former teacher Miss Gilpin, founder of The Hall School, that Dalcroze was 'very far from a system-monger', and believed it was clear, from his conversations in the evenings, that Jaques Dalcroze thought the most important part of the work was its application to the training of young children in elementary schools and elsewhere, not as a new subject but as a recurrent influence, happening perhaps for quarter of an hour between lessons.

[20] Ibid: 29.

[21] Griner,V. in *La rythmique Jaques-Dalcroze; Stories: yesterday and tomorrow*. 1981. FIER. Geneva: 11.

[22] Mlle. Naef celebrated her 107th birthday in February this year in Geneva. She told the Mayoral reception in her honour that she had kept in trim by playing several Scarlatti sonatas the morning before, and hoped the wine she was enjoying would not cause her to be apprehended by the gendarmes on her way home! *Le matin dimanche*, Geneve. Fev. 16. 2005: 12.

[23] Naef, E., Ibid: 31.

Mlle. Naef from the age of about thirteen took part in demonstrations with Jaques-Dalcroze in Geneva, Berlin, Dresden, Frankfurt, Leipzig, Paris, Sweden, Italy and Great Britain and has had a lifelong involvement with the Jaques-Dalcroze Institut.

Another anecdote of costume change comes from Dame Marie Rambert. In 1911, Dalcroze was invited to give lectures in Russia. Six of his pupils were taken to illustrate these, and she, then Myriam Ramberg, was included. In St Petersburg the presentation was at the Smolny Institute for Young Ladies of the Nobility before the Dowager Empress. Orders were given they should wear more modest attire than their usual black bathing costumes. So they had jerseys, pleated skirts and long stockings reaching right up to short knickers, all in black. She continues,

> We laughed to tears at all this paraphernalia as we were dressing for the performance, with the result that when we were called on stage at the Mikhailovsky, I found I had forgotten an essential garment. The first exercise started off with us lying on the floor in a circle facing out, so as not to see each other. Dalcroze played some dreamy music in which the rhythm gradually became clearer; at a certain point we began to beat the rhythm with one hand, then with the arm, then on the crescendo we had to raise ourselves on our knees and finally on the tonic chord we got to our feet. It always produced a great impression. But as I raised myself I felt a fatal draught. I was right in front of the circle and the others were already rising ... there was nothing for it but to crawl out ignominiously. As I writhed past the piano, Dalcroze whispered in a fury 'where are you off to?' I reappeared in a few seconds more secure and happy. But forever after he teased me with, 'Got your knickers on?'[24]

The final comment is but one of many examples from his students that reveal the playful, humourous, and at times mischievious, side of Dalcroze's nature.

The costumes which appear to have so startled Shaw and Professor Harvey, and could have alarmed the Dowager Empress, were chosen not for extremes of weather, nor for fashion, sexual exhibitionism, or popular demands of entertainment, neither for reasons of women's health, in a welcome release from oppressive corsetry. So, what were Shaw's 'singlets'? Their provenance is due to the influence of Appia, an artist of the modern theatre. To read Appia's 1912 essay 'Concerning the Costume for Eurhythmics' in which he presents a justification for the Hellerau clothing, is to understand. He poses the question, 'how should students dress to receive the greatest benefit from the instruction they receive?'[25] Noting that in the beginning days in Geneva, Dalcroze students performed their exercises in the ordinary clothes they wore to school, he sketches the transition from 'our ridiculous modern footwear', to sandals, and then the 'final decisive step to total freedom', when all students had bare legs and bare feet to perform strong, clear steps. With the inauguration of the Institute at Hellerau, black tights in one piece were adopted for all students, men and women, implementing a policy of minimum clothing to attain specific outcomes.

Appia made an interesting connection between light, space and costume. He noted that the 'study of space' is part of the Institute's curriculum, asserting that the study of bodily rhythm makes one acutely sensitive to the dimension of space. He argues that space requires light in order to manifest itself to the body, and the body, engaging with that light, requires the resources of three-dimensional space. He offered a theatre designer's rationale to Dalcroze as to how his students should dress to facilitate the 'study of lighting' in the magnificent new auditorium. Black had been chosen to give the simple costume an impersonal austere quality and to avoid diversity of individual clothing taste in the exercises; but black absorbs light. As it was therefore inappropriate for the study of light, the tone of the school tights should be modified. Grey, he suggested, would retain the neutrality necessary for the serious study of the body, and would also become expressive in combination with beams of the luminous new electric light. Another proposal was considered. The artistic study of rhythm should also be a 'study of folds'. Cloth that covers form, or follows human movement, could give new richness to 'inner rhythm'. Therefore three costumes were proposed; a simple tunic, white or grey, but 'perfectly cut', and tights of two tones; black for basic exercises and grey for the study of lighting. These were accepted and relatively quickly became the standard attire for many dance and movement activities, even in England!

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[24] Rambert, M. 1972. *Quicksilver: an autobiography.* Macmillan. London: 51-52.

[25] Beacham, Richard C., 1994. 'Concerning the costumes for eurhythmics' in *Adolphe Appia: artist and visionary of the modern theatre:* 133-135.

The Musical Herald in 1912 carried an article by Mrs Curwen on the first of a series of demonstrations that Jaques-Dalcroze gave on a tour of England during that year. Although the descriptive content covers the nature of this musical system, she firstly provided her readers a glimpse of the clothing worn by the students:

> An 'oh' was heard on all sides as the girls, ages from apparently 14-17, ran out and spread themselves over the arena; the whole centre of the hall was left empty for the performance and truly it was a pretty sight. Clad in soft short tunics of some soft fawn coloured woolly stuff, low in the neck and not quite reaching to the knee, with legs, feet and arms bare, they might have stepped down from some old Greek frieze. Soft music came from the piano of M. Dalcroze. Throwing themselves on the ground the girls lay in graceful attitudes, every muscle so fully relaxed that the sleep they feigned might have been real; and the music continued ppp to let us take in the picture; then it grew a little louder and here and there an arm was lazily lifted and began a gentle half awake beat to the music. As the crescendo grew very gradually the sleepers moved their beat becoming more definite as the music of their dreams became a reality until at last they rose and, keeping time with arms and feet, moved around to the now impelling music ... all that followed gave one so much pleasure by its artistry that it is difficult to pin oneself down to a dry analysis of the exercises.[26]

Having read Rambert's account of the same exercise, one must acknowledge the theatrical presentation skills of Jaques-Dalcroze in gauging how to prepare an audience for his message. One of the young girls from Moira House in the 1911 demonstration was Mona Swann,[27] who stated that they wore 'good navy serge gym-tunics, black woollen stockings and dancing sandals, but, daring emancipation, our jerseys had only three-inch sleeves!' Swann recalled that the group of children from Geneva who demonstrated the following year, with bare legs and feet, aroused 'dismayed criticism from several quarters.'[28]

Words on the Work: The Actions Reported

The innovative music teaching approaches of Jaques-Dalcroze impressed a number of influential music figures and received generous treatment in English specialist music journals of the day. The British monthly, *The School Music Review* for example, regularly reported Dalcroze events. There is a veritable crescendo of information from the 1909 account of Miss Kathleen O'Dowd's demonstration with children at a private school in England, through to advice that the Hellerau College is opening in 1910, and that an English-speaking summer course will be conducted in 1912. The First Hellerau Festival 1912, which Bernard Shaw also attended, lauded the work undertaken 'for the musical education of the individual.'[29]

The Editor of *The School Music Review*, W. G. McNaught,[30] stated that one of the advances in future music teaching would be an awakening to the necessity of dealing specifically with rhythm as a fundamental fact. Prefacing a full account of Kathleen O'Dowd's 1909 demonstration of the Dalcroze work, the first in England, he pronounced that she had

> imbibed the system at its fountain head in Geneva, and is an enthusiastic and skilful exponent of its advantages. The work done is difficult to describe on paper. It is something to be seen to be at all clearly understood. The girls in the class I saw were clad in gymnastic dress, and all their exercises were performed by movements of the body which were often very graceful. Plenty of space to move freely was necessary. There were no seats or desks.[31]

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[26] *The Musical Herald*. December, 1912: 364-6.

[27] Mona Swann was later Headmistress of the same school; A Dalcroze graduate, she developed a particular interest in 'language eurhythmics' and choral speaking. She was an influential member of the Dalcroze Society and School in London.

[28] Swann, M. 'Eurhythmics and the modern child', in *The Journal of the Dalcroze Society*. May 1932: 7.

[29] *The School Music Review*. September, 1912: 95.

[30] McNaught, along with Prof. M. Sadler (Vice Chancellor, Leeds University), Prof J.J. Findlay (Professor of Education, Manchester University), Mr. F. Niecks (Edinburgh University), Mr F. Storr (Editor of *The Journal of Education*) and Mr H.V. Wiesse (Head of the Liverpoool Institute) are listed as the English Patrons in the 1912 Hellerau Prospectus.

[31] *The School Music Review*. April, 1909: 215.

Lack of suitable space, particularly when visiting a school, still besets the teacher of Dalcroze Eurhythmics in Australia.

Prominent music educator, Ernest Read, made early contact with Dalcroze. In his breezy way recalls a demonstration at the Royal Academy of Music involving the students from Moira House School. 'I was so thrilled', he said, that

> I got Stewart MacPherson from the Music Teachers Association, to ask Mons. Dalcroze to give a demonstration in England, and that was the first one in 1912. In 1912 I went to Hellerau, then to Geneva for about 3 months and did this rhythmic thing working with Mons. Jaques. In 1913 I got together about 40 young musicians and teachers to go to Hellerau, and we had the time of our lives![32]

Notice was duly given in *The School Music Review* of the intention to invite Dalcroze to England. It was thought that his

> coming to London will afford the people of this country an opportunity of becoming acquainted with Rhythmic Gymnastics and its manifold possibilities and of making more definitely known the existence of the Institute at Dresden over which he presides.[33]

There is no doubt that Dalcroze was a persuasive advocate of his own work.

It is appropriate to mention here a visitor to Hellerau of particular importance to developments in Australia. The first known Australian visitor was the Principal of the Adelaide Kindergarten Training College, Lillian de Lissa, who furnished the South Australian Government with a report of her observations over some months in Europe in the early part of 1914.

> One of the most inspiring institutions visited was in Hellerau near Dresden, where Jaques-Dalcroze, a Swiss, has his world famous Eurhythmic School. I spent some time there studying and I saw the work of some of his teachers on my return to England. In this very scientific and many-sided system of musical and rhythmic training I was particularly happy to discover that the first lessons with his baby pupils are almost identical with those worked out and used in Australia in free kindergarten work.[34]

The response of the South Australian Government may be the subject of further research, but it is acknowledged that de Lissa re-organised the curriculum at the Adelaide Kindergarten Training College the following year, and ensured that an English music teacher with some experience of the Dalcroze approach, was available for the college students.[35]

Qualifications Required

It appears that women in the kindergarten world, like those in physical education, were more ready to welcome these new approaches, seeing its relevance to their work and wishing to adopt the principles. Unlike many teachers of music who dealt with obedient standing choirs, or small room skills acquisition, they were familiar the demands of moving bodies in space, and perhaps more accommodating to play-based activities, and individual programming.[36] But one of the crucial factorin

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[32] Open Day Address, in *EmileJaques-Dalcroze Centenary*. 1965. The Dalcroze British Centenary Committee, London: 21.

[33] Ibid. December, 1911: 139.

[34] Lissa, de L. 1915. *Education in Certain European Countries report of Miss L. de Lissa*. South Australian Government paper No 75, House of Assembly, Sept 7th, 1915. In order to attend an educational conference in England she was back in England before the declaration of war. The conference was arranged to bring together educationalists in the New Education movement, to 'discuss ideas and compare notes'. When illness prevented the opening speaker being present, the honour of filling his place fell to de Lissa: 2-3.

[35] Personal comment from Heather Gell in 1957.

[36] Several of the English and European women who had studied at Hellerau, Geneva or London in these years visited Australia. Mary Whidborne taught at Frensham School, NSW, from 1920-1925 and was joined for a time in Sydney by Loulette Badollet; Ethel Driver made a promotional tour in 1923-24 (Pope, ASME, 2005. *High hopes and hindsight*). Phyllis Crawhall-Wilson and Kitty Haynes taught in

the continuity and expansion of the Jaques-Dalcroze approach was the role of examinations and the insistence upon teaching only by qualified teachers.

Adolphe Appia noted that the first examination for Dalcroze teachers was in 1909. The qualification, he observed, had become necessary because 'certain pupils, only having done a fourteen day course, were teaching courses for which they were totally unprepared and consequently brought his method into disrepute.'[37] The difficulties in determining the status of 'eurhythmics' teaching in Australia during the 1920s illustrates this dilemma only too clearly. Numerous instances of the use of the term 'eurhythmics' in Australia have been found to have more association with physical culture programmes, rather than the musically based principles of '*Dalcroze* Eurhythmics.' By 1913 two levels of examination in Dalcroze Rhythmic Gymnastics were offered to those who had taken the course for two years. The first, a Diploma which entitled the holder to teach the method, while the second, a Certificate, recognised only a certain level of ability. Allowance was made for students who had taken an equivalent course elsewhere under a teacher recognised by the College, and who had then spent at least one year at Hellerau. In addition to personal examinations in all subjects of the course, Diploma and Certificate candidates had to present publicly, a lesson in Rhythmic Gymnastics to children, and to students in the second year of the full-time course. The examinations were in several parts. Firstly a Preliminary one before the entire teaching staff, followed by a Final before a panel of examiners made up of the teaching staff, two third year students elected by their fellows, and members of the Board of outside examiners. The ideological basis of this is clearly akin to that of a medieval Guild to which entry and status was attained by training and peer acceptance. It would be intriguing to know if Shaw's jury of 'elderly gentlemen' was therefore a 'real' examination or simply a demonstrated example designed to impress the important visitors!

The Past Previews the Future

A view that it might be difficult for contemporary readers to relate to the receptivity of the 'early Dalcrozians', or to recapture the enthusiasm of those who looked on, was expressed by Sally Graham who contemplated 'the wonder and sense of release that must have caught those early observers of Dalcroze and the fresh and hopeful world of Hellerau ... Is it simply that the bathing costumes and tunics look comic to our eyes? Is the idiom of that lively idealism too remote for us to share?'[38] Seeking a response, she turned to words of Jaques-Dalcroze which addressed a future time, and invited her readers to reconsider them, to 'stretch our minds' and try to understand the expressions of the past. She chose a passage by Dalcroze which included the following view of the future:

> In matters of art, I foresee that individual efforts will continue to attract a certain public; but I believe that a new demand for collective unity will drive numerous persons, formerly estranged from art, into expression for the expression of their common spirit ... and from that, new art will emerge ... A new art of dancing will accompany the new music, both alike inspired by an understanding of the innumerable resources of the human body.[39]

Perhaps we still do not comprehend the full resources of the human body, but I would argue that Jaques-Dalcroze, together with his colleagues and students, made an immense contribution by exploring that understanding

About the Author

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Sydney, 1925-28, with several interstate engagements, including Perth and Melbourne. Elli Hinrichs taught in Perth from 1926-28.

[37] Adolphe Appia. 1911. Archive, IJD, Geneva. 'English box': 2

[38] The Hall School, *A Lasting Spring*: 31.

[39] Jaques-Dalcroze, E., 1921. *Rhythm, Music and Education*. Dalcroze Society, London.

and community arts she is a Fellow of ACHPER, an Hon. Life Member of AUSDANCE, and was awarded the OAM for creative services to children and the community. She is currently enrolled as a Doctoral student at Monash University.

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'Much Ado About Teaching': Music Theatre, Authenticity and Experiential Learning in Music Education

Dr Jane E. Southcott, *Monash University*

In the current educational climate advocacy for music in schools continues to be necessary. Various arguments have had degrees of popularity over the past decade – 'music makes you smarter', music to engender creativity, music for social development, and so forth. Recent calls for 'real life' or 'authentic' learning in education provide music educators with another avenue for advocacy. In secondary schools, many music educators are responsible for all or part of major school music theatre productions. These productions seem to function in much the same way as both amateur and professional theatre in the wider community. These experiences can be understood as a form of 'authentic' experience. The introduction of such activity in teacher education can also emulate both real life experiences of both the future professional settings of music educators and musicians. The creation, development and presentation of a major music theatre work has been a significant component of the Graduate Diploma of Education (Secondary) Monash University, Victoria, for the past decade. The music and drama methodology classes form the core of these productions but it is also open to volunteers from the wider student teacher education cohort. This paper considers such music theatre productions as experiential education and articulates the potential benefits and pitfalls. Past students were interviewed about their perceptions of the experience and its influence on their later teaching. This discussion will demonstrate that such a program and its equivalent activities in schools are experiential learning. This, then, becomes another position we can take in advocating the presence of music in schools.

The Imperative for Curriculum Change

Throughout Australia there are major curriculum changes occurring. There are moves to 'essential learnings' in which students should have the opportunity to gain deep understanding of key areas of human experience. In 2006 in Victoria the Essential Learning Standards (VELS) will be implemented in schools. There are eleven essential domains of learning. The Arts is one of these domains. Music is included in the Arts domain (VCAA, 2005b). A discussion paper *Essential Learning Prep to Year 10 The Arts Curriculum Area* (VCAA, 2005a) includes in the rationales for the inclusion of arts education in schools to "engage us in personal and collaborative endeavours and opportunities to consider the exploration of art forms as a journey" and to "teach us to discover and appreciate our own and others' strengths and weaknesses and to develop self-discipline" (ibid., p. 4). Further, as part of a discussion of Arts, personal expression and interpersonal skills, it is stated that "also integral is learning from and interacting with others, and working effectively in teams to manage and resolve challenge" (ibid., p. 5). The discussion paper continues to consider the arts under such headings as 'Working Relationships' and 'Creative Thinking'. As is usual in such position papers, the first section is titled 'Why the Arts?' Although this may well occur in other disciplines, it seems that most curriculum statements on the arts begin in this way.

The Currency of Advocacy

The currency of the issue of advocacy for music education in schools is demonstrated by the most recent special focus edition of the *International Journal of Music Education* in which it was stated that part of the charge of the International Society for Music Education is to identify and create advocacy opportunities in international for a to emphasise the importance of including music in education and in the life of every person (Lindeman, 2005). Auspicious music educators contributed essays. Michael Mark notes that "Advocacy for music education has become a major professional activity" (Mark, 2005, p. 95). He continues to state that: "We music educators ... know inherently the importance and value of music ... if policy makers who have the authority to control education do not know these things, then we must not only tell them, but persuade them as well" (ibid.). Rosanna Wong Yick-Ming

(2005) mentions the role of music as part of an holistic education designed to produce "well-rounded and balanced young adults who can contribute to the community. Music education is an enjoyable experience" (p. 107). Olsson (2005) includes in his discussion a definition of music education that encompasses schools, community schools and higher education. He states that music education involves "active participation in music making of all kinds (performing, improvising and creating)" (p. 121).

Hallam (2005) states that: "Music making utilizes a great many skills and elicits a wide range of responses, more perhaps than any other human activity. Participating in making music requires the development of aural, intellectual, physical, emotional, communication and musical skills in addition to high levels of commitment, motivation and organization" (p. 145). This is the closest any of the writers comes to using arguments for advocacy based on the principles of experiential education, an established, recognised and well-respected philosophical and practical approach to holistic education. The Association for Experiential Education defines experiential education as "a philosophy and methodology in which educators purposefully engage with learners in direct experience and focused reflection in order to increase knowledge, develop skills, and clarify values" (2004).

Principles of Experiential Education

Experiential education has always been part of our pedagogical history and is encapsulated by the famous dictum of Confucius (ca. 450BCE): "Tell me, and I will forget. Show me, and I may remember. Involve me, and I will understand" (Pickles, 2004). Most contemporary exponents of an experiential approach cite Rousseau (1712-1778) and Dewey (1859-1952) as its founders (Kraft & Kielsmeier, 1995). Dewey (1916) stated that "an ounce of experience is better than a ton of theory simply because it is only in experience that theory has vital and verifiable significance" (p. 144). However, it is the quality of the experience that is significant. Prest (2005) states that: "Experiential learning is founded more on the active doing rather than the passive being done to." However education only becomes truly experiential when elements of reflection, transfer and support are added to the base experience" (Prest, 2005). Reflection should be purposeful and lead to cognitive, affective and behavioural change. When change obtained in an experiential programme influences future behaviour, there is said to be transfer.

The most established model of experiential learning is that developed by David Kolb. He has proposed a repetitive cycle that has four adaptive learning modes – the experience, reflection on the experience, the assimilation the experience and reflection into a theory, and finally the theory or hypothesis can be tested in new situations (Kolb, p. 42). At this point the cycle begins again. This model has many similarities with that presented in *The Principles in Practice*, a background paper to the new Victorian Essential Learning Standards. The paper suggests a mapping process for change that is described as an 'action research cycle' but which also possesses features of Kolb's model of experiential learning. The model suggests an eight step cycle for career long professional learning which begins with inquiry, followed by component mapping and goal articulation. From this point the remaining steps form a cycle: critical inquiry, enactment of change, reflection and articulation of new goals. It can be suggested that the very process teachers are encouraged to undertake is an experiential programme. The tenets of experiential education are pervasive in many approaches to teaching and learning, but these are often implicit and unstated. It is useful to recognise this powerful and useful theoretical model.

Carver (1996) identifies four pedagogical principles that "stand out as salient features of experiential education" (p. 10). These four principles are authenticity, active learning, drawing on student experience and providing mechanisms for connecting experience to future opportunity. Southcott (2004) has already described the efficacy of experiential education in tertiary music education programmes at post-graduate level. This paper will describe and discuss and experiential programme for fourth year pre-service teacher education students at Monash University, Victoria. Throughout the paper, quotations from semi-structured interviews undertaken with a small cohort of past students will be used to illustrate the principles of experiential learning in the context of an original musical theatre production.

'Doing a School Show'

In 1995 the enrolment in the fourth year music methodologies classes was such that they could form the core of a production team. At that time there were no drama methodology students. Drama was first

offered in 1999, from which time drama methodology students have been involved in the annual music theatre productions in the same way as the music methodology students. From the outset the creation and presentation of the annual revue was designed to replicate as far as possible the processes of such an undertaking in schools. It was reasoned that, as music and drama teachers, part of their future professional role would be the creation, rehearsal and presentation of music theatre events. In line with the tenets of experiential education, it was argued that the best way to learn was to do. From the outset the production has been open to volunteers from across the fourth year student cohort. Volunteers could be involved in any way they chose, however, anyone wanting an on-stage named role had to audition. For the past few years we have had so many auditions that we now name the chorus that gives us a cast of between forty and fifty each year, all of whom have lines. The auditions are run by the music and drama students and are purposefully as non-threatening as possible. If a student does not wish to sing, their character will not be given a song. As the script is also original, written by a group of students with the lecturer in charge, there is considerable flexibility. We can tailor make a production to present student performers in the best light.

Every year we create, from scratch a musical comedy in two acts that has approximately fourteen musical numbers for solo performers, ensembles, full chorus or dancers. As the students are completing teacher training, the musical comedy is about education. The Director (the music methodology lecturer) chooses a setting. For the past ten years the shows have been: *Mob School* (1995), *Education Impossible* (1996), *The Roswell Players Present...(*1997), *Night School* (1998), *Bananas Split!* (1999), *Much Ado about Teaching* (2000), *Lucky Strike* (2001), *Unteachables* (2002), *Ye Gods!* (2003), and *Teachalot at Camelot* (2004). Students can take on a variety of roles – actor, singer, dancer, musician, stage manager, costumier, script writer, composer, arranger, auditioner, lyricist, sound technician, painter and designer of scenery, publicist, programme editor and so on. Many students take on more than one role. Engagement is flexible but expected.

The active engagement of the learner in his/her own education is one of the basic principles of experiential education and that "experiences are structured to require the learner to take initiative, make decisions, and be accountable for the results" (Luckmann, 1996, p. 7). This learning is combined with academic learning, results in more accurate and persistent learning as it engages the whole person with the intellectual content of the course (Jernstedt, 1995, p. 369). To ascertain how effective the creation, rehearsal and performance of a major musical theatre event is as part of a fourth year pre-service teacher education programme a number of past students were interviewed. All those interviewed are now teaching in schools and responsible for concerts and music theatre performances. Their comments will be used to illustrate the four pedagogical principles of experiential education practice defined by Carver (1996): authenticity, active learning, drawing on student experience, and providing mechanisms for connecting experience to future opportunity. The statements by the interviewees also reflects the fact that, in the past they saw themselves as students, now they are established teachers with varying numbers of years experience.

Authenticity

Carver (1996) defines experiences that are authentic as "activities and consequences are understood by participants as relevant to their lives ... students can identify reasons for participating in activities" (p. 10). Paul et al. (2001) suggest that authentic-context learning activities, "those in which problems that need to be solved are presented within an environment that resembles actual professional practice", create a motivation for students to engage with the activity (pp. 136-7). The students recognised the authentic-learning context created by the musical, some more than others. The students who gained most from the experience were able to articulate how it related to prior experiences, academic study and future professional contexts. It is important that the experience *per se* should be situated within reflection and analysis. As Paul et al. (2001) state: "Reflective practice occurs when practitioners effectively critique their actions, both in-practice and afterward" (p. 137). One student clearly identified this:

> It was more of an experience thing. We've done a lot of research, and a lot of teaching in class about preparing ourselves as teachers, as music teachers, for the different experiences ... when we're actually in the field. This sort of activity was able to give those of us who put in ... [the opportunity] to concrete those learnings through practical application. All the theories we had discussed were suddenly put into practice which gave us the foundation, and, not just I guess the foundation, but also a sense of inspiration.

Opportunities are nurtured for learners and educators to explore and examine their own values. Another student recognised the importance of commitment and determination: "failure is not an option ...and the other thing is – it will be a good show if you put everything into it. But if you only put half into it, don't expect that people are going to think that it is wonderful."

Active Learning

In active learning "students are physically and/or mentally engaged in the active process of learning. These activities are used to address social, physical and emotional as well as cognitive development" (Carver, 1996, p. 10). Yick-Ming (2005) took this further, suggesting that "as many experiences as possible that not only touch the mind, but reach the soul and the heart" (p. 107). The Association for Experiential Education (2004) offers a list of ways in which active learning may occur: "posing questions, investigating, experimenting, being curious, solving problems, assuming responsibility, being creative, and constructing meaning." This involves intellectual and aesthetic risk taking with students moving beyond what they have done in the past. Often students took on more than one task. One student stated that:

> I composed four different charts for the play, I did some arranging of other people's charts for the play. I did administration duties where I was helping you with the last minute organisation of things like programmes and general rehearsals. I played in the band, guitar, and ... I sang on stage, acted on stage, performed on stage.

The student continued to acknowledge that, although he had sung on stage and played in bands before, other tasks were new, such as composition, arranging and the administration tasks. He felt that he was developing new skills as well as building on prior ones.

Part of the active process of learning in experiential education is the unpredictability of outcomes. Such learning programmes recognise the importance of spontaneous opportunities for learning, whether these unplanned moments derive from mistakes or successes, or just from the natural consequences of the learning process (Luckmann, 1996, p. 7). Further, teachers "must recognize that they do not have ultimate control over the outcome. The learner is actively engaged in his or her knowledge construction" (DeLay, 1996, p. 80). It could be argued that the very process of collaboration removes some of the predictability of outcomes for individuals. For example, in the process of creating the script and the songs for the production it was stressed to students that this would be a collaborative process and that it was more than likely that individual contributions might be edited or adapted to suit the overall product. For example, scenes would be reduced and songs might be rewritten. The finished show was always long and songs were often cut, despite their musical merit. Despite advice to keep songs stylistically simple, some wrote complex scores that were not performable by either the performers or within the timeframe. For example, one song, written for three trained sopranos in an *avant-garde* style was musically so challenging that, despite its merits, had to be modified severely.

Drawing on Student Experience

By drawing on student experience, "students are guided in the process of building understandings of phenomena ... by thinking about what they have experienced ... Educators create activities that provide opportunities for students to experience what it is like to interact with specific situations" (Carver, 1996, p. 10). Many of the music and drama methodology students brought a wealth of past experience in music and music theatre performances. One student recalled that she was in her first production when:

> I was four years old when I played the princess in 'The Princess and the Moon' when I was at kindergarten and that was my first introduction to stage shows in schools. Following that I was involved in a range of different theatrical productions ... during my secondary years I was involved in a major college production every single year in which I had the lead role in all six of those including the role of Music Director for the last two.

When asked to reflect on the experience of taking part in the fourth year performance and the consolidation of past skills and the acquisition of new ones, one student identified both acting and rehearsing as prior skills. To her the idea of "complete conceptual development" and "starting from scratch" was new as was her involvement with publicity. These new roles made her re-evaluate her own self-perception as she moved from student teacher to beginning professional who, in future, would

be responsible for such events. She realised that " there were no wonderful magic adults to make everything happen for us at a higher level it was suddenly all of us having to do [everything]."

In experiential education the development of relationships, "learner to self, learner to others, and learner to the world at large" (Association for Experiential Education 2004), is important. This was often demonstrated in reflective comments about taking responsibility, particularly when it was felt that another person was shirking theirs, and about dealing with challenging individuals. Both of these issues are identified by the following student comment about a fellow on-stage cast member:

> who came in and decided that her eight lines were not suitable and overnight it became four pages of dialogue ... that was very frustrating. Also very frustrating is the thing that comes with a lot of stage shows is people not turning up to rehearsals. It doesn't matter if they're students or adults its still a reality that must be counted and allowed for and it shows you as a performer and also as the person who would run or coordinate such an event what kinds of things you can do to prevent those kinds of people from basically closing down your show.

Another tenet of experiential education is that the educator and learner "may experience success, failure, adventure, risk-taking, and uncertainty, since the outcomes of experience cannot be totally predicted" (Association for Experiential Education 2004). Students noted the uncertainty of working with others but constructively suggested that this could have some benefits:

> I was actually quite disappointed in ... the way people approached the class. The task is put there ... for us to develop these skills and to further our learning into a more practical situation that ... we're going to find ourselves in the teaching force. I was disappointed ... by peoples' commitment and dedication to the task. I thought they would see the value in it and, in turn, that put pressure on everyone else ... I feel I took on a lot more than everyone else in the class but that's not Hey look at me, I'm so good, its because I wanted to get the most out of it. That gave me the opportunities to do that, so that's a positive thing.

This was echoed by another student who stated that:

> I was disappointed ... some people didn't step up to the bar and that responsibility fell on other people and I just think that that's what I found disappointing on the negative side but yet again that's still reflective of what its like out in the industry and I know where I teach there are some people who act the same way and other people have to step in to pick up their slack. So, in turn, the negative was the fact that I was disappointed in those people's reactions and participation in the task is a positive thing because it prepared me for the same situation.

All these comments demonstrate reflection on the experience in which there were plenty of opportunities for students to interact with others in many and varied situations.

Providing Mechanisms for Connecting Experience to Future Opportunity

In providing opportunities and mechanisms for connecting experience to future opportunity "students develop habits, memories, skills and knowledge that will be useful to them in the future" (Carver, 1996, p. 10). As the students were undertaking a degree that prepared them for entry into the teaching profession there were, in all fourth year subjects, opportunities for reflection on future practices. One student identified this clearly when they stated that:

> It's something for us to reflect on. Its something we've done before, we've learnt through that task and we're able to reflect on it and then when we go into the school situation where we're not in a learning environment *per se* for ourselves we are the ones who are the experts now. We have to run it but we've got something to reflect on, sort of a foundation learning to base our skills upon and so we can take what we've learnt there and adapt it.

Reflective practice and authentic learning activities "help prospective music teachers begin to think like teachers and take on the teaching role" (Paul et al., 2001, p. 137). This is a theme that occurred many times in the interviews, possibly because the students were now established teachers and this crystallised the experience of the performance strongly for them. All interview subjects have been teaching for several years and have assumed positions of responsibility. One interviewee stated that:

> This event or part of the course I think is invaluable because going from school into university where you train to become a teacher ... obviously in a school you've done shows before but you

> never see the organizational side of it, you've never seen behind the scenes, all the cogs that make the actual show work ... I took on as much as I could because I was preparing for what I would see and what I would have to do as a teacher out in the "real world" – I'm holding that in inverted commas.

Another student confirmed that in the first two schools she taught in (one in Victoria, one at an international school) "doing a revue certainly helped me." In both schools she found she had no resources and had to create music theatre performances from scratch. Having done the revue gave her "a far better understanding of the time lines you are working with and the limitations of the performers and expected line delivery on stage and how to equally share the parts out." It is a basic principle of the fourth year revue that it is an ensemble piece with many roles of comparatively equal value. The cast is intentionally large to allow for the maximum number of students to be involved to make the music theatre performance, its preparation, rehearsal and performance an inclusive educational experience.

In experiential education the "educator's primary roles include setting suitable experiences, posing problems, setting boundaries, supporting learners, insuring physical and emotional safety, and facilitating the learning process" (Association for Experiential Education, 2004). The interviewees stated that, as established teachers themselves, they undertake music theatre productions with their students that are original. A number of such events were described. One teacher offered a short course as part of a Year 9 elective programme which she described as:

> a three-day, you start with nothing, you have a concept you develop into a one-hour show on said theme and the students had to write their own scripts and write their own music, to completely rehearse and also perform their piece. They also had to publicise it round the school. It was performed to the Year 7 and 8 classes that were coming up and would be doing that in the future. It was extremely successful. It was absolutely frantic but couldn't have been done if we didn't have it mapped out very, very clearly and, yes, its stuff that you only find out by having done it yourself, having been there, done that.

When asked to describe the potential benefits of an original production in contrast to a purchased work students described pros and cons. Generally, a published work would be used because of time constraints and the demands of many performances coinciding. Original works were considered more flexible and thus more able to cater for different student abilities. One respondent stated that "sometimes students don't relate to the material that is in established productions" and she continued to observe that providing students with the opportunity to be creative would focus on the process as well as the product and give students "real ownership."

The presentation of school music and music theatre performances are often an expected part of the duties of a music educator. Often teachers feel pressured to perform to gain recognition and resources for the music programme. In this way, school productions play an advocacy role. It was interesting how interview subjects saw the school performances aligning with the views of school administrations. This respondent was asked to discuss the value of school productions to students and to the school and realistically commented:

> Value to the school would come first because regardless of what schools say and regardless of what their charters say if you've got some form of showcase where you can show the work of students in any kind of public domain that's going to be a selling point for the school, particularly if it's a really successful one ... In terms of the kids it offers students that may not normally get the opportunity to show their skill in ... an outlet where they can actually be appreciated and admired and in terms of the curriculum it's the complete all-round delivery of anything.

Conclusion

One student comment about future applications of experiential learning links school productions with current curriculum developments: "We're looking at the blueprints ... and VELS where they're asking students to become independent learners and independent thinkers ... the well-rounded student. If you give them that opportunity to come up with things on their own and not limiting or restricting their creativity" then students will create performances that are "potentially better than anything we can think up because they are not restricted by logical thought processes which we have as adults." The Victorian Essential Learning Standards state that a student learns best in a supportive and productive learning environment that "promotes independence, interdependence and self motivation" and where

teachers use strategies to "promote students' self-confidence and willingness to take risks with their learning" (Blueprint for Government Schools, 2005). The interviewee continued to argue that, in undertaking productions, students "can go in and find their niche", clearly a confirmation of the flexibility and appropriateness of experiential learning programs in music education.

Demonstrably undertaking the creation and presentation of a music theatre production with pre-service teacher education student is authentic learning that both replicates community practices and anticipates future career roles and responsibilities. The interviewees identified the link between the experience and their future practice. These music theatre productions are experiential learning programmes. The principles and practices of experiential education are articulated in programmes such as this and in the activities constantly undertaken by school music educators. When asked whether she would continue to do school shows one interviewee stated: "You have to. I mean its like having a kid learning an instrument and they never do an exam and they never play in a concert – what are they working towards?" As advocates for the presence of music in schools the tenets of experiential education become another position we can take in advocating the presence of music in schools.

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Removing the "Australian Twang and Slang": Vocal Health, Singing Tone and Enunciation in School Music in South Australia in the 19th and Early 20th Centuries

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In the late nineteenth and early twentieth century there was considerable concern about managing the perceived "Australian twang and slang" of school children.[1] There was a focus on vocal health with detailed advice and instructions for breathing and vocal exercises provided in the South Australian *Education Gazette*. Singing was advocated as a form of "health-giving exercise" for children.[2] The physical benefits of singing were added to the arguments for the inclusion of music in schooling. Local experts published texts on vocal health and vocal pedagogy. There were lecturers of both elocution and singing at the University of Adelaide and the Adelaide Teachers' College. There was a determined effort to improve the vocal tone and enunciation of teacher trainees. These practices were in line with the Tonic Solfa approach that formed the basis of the South Australian school music curriculum until the 1950s. In *The Standard Course*, Curwen cited Nauenberg: "The natural voice is merely the raw material which has to be elaborated into an instrument of art"[3] and continued to state: "Everyone should seek to have a *cultivated* voice." In Australia, the 'raw material' was often considered very raw indeed and greatly in need of cultivation. This desire to change the speaking tone of children was part of an enforced standardisation of school language that advantaged some social classes and regional groups over others.[4] Eventually this desire to suppress Australian dialects faded, possibly as we began to perceive ourselves as Australians rather than a dominion of the British Empire. This paper will e explore past practices, rationales, advocacies and underlying understandings of a facet of school music: vocal health, singing tone and elocution. Some of these ideas remain current.

Introduction

In 1931 a new enrolee in the Adelaide Teachers' College, Isabel Kimber, was interviewed by Olive Carter, the lecturer for elocution and voice production. Frank Gratton was in charge of music, both at the college and in the Education Department. Kimber recalled that "We all had to sing to Ollie Carter and she'd tell us whether we had a drawing room voice or what we had." Those with a 'drawing room voice' were encouraged; those with something else received remedial attention.[5] Teachers and, for example, their fourth grade students were expected to practice the recitation of such poems as 'Hiawatha goes hunting' by H.W. Longfellow.[6] There had been concerns about vocal tone, singing tone and elocution from the inception of state-supported education in South Australia, as elsewhere.

That Worrying Australian 'Twang and Slang'

Concerns about the Australian accent were early noted in the colonies. In 1844 Mrs. Charles Meredith noted that "a very large proportion" of Australians have "the same nasal twang as many Americans."[7] On January 18, 1894, the *Bulletin* published a poem, "The Austrylian [*sic*] Songstress", which concluded with the lines: "'Twere [*sic*] better if thou never sang, Than voiced it in Australian twang."[8] The *Bulletin* opined in a leader headed 'Twang' on January 6, 1892:

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[1] *South Australian Parliamentary Papers,* no. 44 (1911), 24.
[2] F.H. Malleson, "Correspondence." *Education Gazette South Australia*, I, no. 5 (August 1885), 48.
[3] John Curwen, *The Standard Course* (J. Curwen and Sons: London, n.d.), 156.
[4] Pavla Miller, *Long Division* (Wakefield Press: Netley, South Australia, 1986).
[5] Isabel Milne (nee Kimber), Interview, 2 January, 1992.
[6] *The South Australian Poetry Books,* Grade Four, (Collins: London, n.d.)
[7] Mrs. Charles (Louisa Anne) Meredith, "Notes and Sketches of New South Wales During a Residence in that Colony from 1838 to 1844" (1844), quoted in Sidney J. Baker, *The Australian Language* (Sun Books: Melbourne, 1966), 431.
[8] *Bulletin* (1894), quoted in Baker, *The Australian Language*, 432.

> The early English convicts, mostly from London, brought it [the accent] with them. Early Australian parents were too busy, and generally too uneducated, to notice that their offspring had caught the complaint, and said 'kike' for 'cake' ... In England the desire to imitate the twang is knocked out of the children at boarding school ... If the thing is to be eradicated the reformers must start upon State schools at once, for every year brings its thousands of recruits to the twang brigade. At present there is no effort made to raise the standard of State school accent, nor are the masters in general aware that it is a terrible thing to hear the youngsters reading. They read nearly as nasally themselves. The twang is everywhere ... if it remains on familiar terms with society for a few years longer, it will become the accepted pronunciation.[9]

Disparagingly, this accent was ascribed as a "Cockney vulgarity" which was brought to Australia "long before rabbits, sparrows, snails and other British nuisances were grafted upon our budding civilisation."[10] Baker states that: "the allegation that Australians talk like Cockneys must be regarded as one of the popular myths."[11]

The Educators' Response

State educators heard the call to action. In 1893 in the annual examinations of schools, "all vulgarisms will be counted as mistakes e.g. – git for get, ... singin' for singing, nothink for nothing."[12] One mistake was enough to fail. The school inspectors were the arbiters of Standard English. Comments about enunciation and singing tone appeared frequently in their reports. In 1899 Inspector Alexander Clark, responsible at the time for the Northern District that encompassed a number of towns whose population included a large proportion of miners and their families who had emigrated from Cornwall and other regions of Britain, stated that, beyond the classroom, the children:

> hear 'English as she is spoke,' and boys at any rate are ever imbued with the idea that if they attempt to talk better than their companions they will be accused or suspected of 'putting on side,' and so to avoid remark they speak as their fellows do ... Teachers in the mining districts assure me that lads who have by persistent training been led to drop the peculiarities of the Cornish pronunciation, and to write and speak really sound English, adopt *in toto* the *patois* of the miner as soon as they are employed underground.[13]

John Curwen, the founder of the tonic sol-fa method that was the basis for the South Australian school syllabus, stressed the importance of good pronunciation, which he stated was:

> generally accepted in the world as a token of good education and "good breeding," and slovenly or vulgar pronunciation as the contrary ... the professional Teacher ... must necessarily, be able to set a good example in this respect ... [but] I have to make my way among what are called – rightly or wrongly – 'the polite classes of society,' and I must bow to ... the accepted pronunciation.[14]

Miller cites Denholm who perceives this as part of an ongoing tension between the "English dominance in the government of the Australian colonies" and the Celtic origins of many immigrants.[15] This then suggests that the determined imposition of Standard English was also intended to suppress and eventually eliminate all local dialects. In 1887 Inspector Burgan stated that:

> the correction of errors ... will, I trust, soon make the common speech of the children free from the vulgarisms and mistakes that now mar it. It is necessary, however, that the teacher's influence should be felt in the playground as well as in the school, for ... children that speak fairly well

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[9] *Bulletin* (1892), quoted in Baker, *The Australian Language*, 433-434.
[10] Ibid.
[11] Baker, *The Australian Language*, 435.
[12] *Education Gazette South Australia* (1893), quoted in Miller, *Long Division*, 43.
[13] Alexander Clark, "Inspector Clark's Report." *Education Gazette South Australia*, XV, no. 151 (May 1900), 81-82.
[14] John Curwen, *The Teacher's Manual of the Tonic Sol-fa Method*, 8th ed. (J. Curwen & Sons: London, n.d.), 196.
[15] David Denholm (1979). *The colonial Australians*, quoted in Miller, *Long Division*, 43.

> while in the school, drop into a style of speaking that is neither correct nor pleasant to hear as soon as they get into the playground.[16]

There were continued concerns about children's behaviour outside the classroom. In his summative report for 1911, the South Australian Minister for Education gave a very clear directive to schools: "It was felt necessary to eradicate unclear enunciation, general slovenliness of speech ... [and] Australian twang and slang."[17] In 1913 Inspector Maughan perceived progress in the modification of the children's speech: "The 'Australian twang,' ... has appreciably diminished in the schools. It has not gone; far from it, and ... there are even teachers whose vowel sounds are not those of Vere de Vere."[18] As Miller suggests, it was only through continual reinforcement that the change to correct English, unfamiliar to most working people and their families, could be managed.[19] The debate faded with the onset of World War I, but it returned, admittedly in more guarded terms in the 1920s.

First Fix the Teachers

Predictably, it was pointed out that teachers themselves should be models of correct speaking and singing. The line between good speaking tone and good singing tone was frequently made. The perceived imitative nature of children was also seen as a way to inculcate good tone in all lessons. Although the schools were not solely to blame, it was stated that teachers should "give considerable thought and attention to the speech of the children, to purity of tone and expression. And he must begin at home. Surrounded by a body of unconscious imitators, he must see to it that his own forms of speech and expression is above reproach."[20]

Adcock, a British tonic sol-faist, writing in 1897, was very sure of both the problem and its remedy. He stated that: "Children ... are allowed to grow up in the most slovenly habits of speech ... the blame lies chiefly upon the teachers of singing ... who from incompetence or negligence do not give to the subject of pronunciation the attention it demands."[21] Evans and McNaught in *The School Music Teacher* reiterated the primacy of the spoken voice. Unless it was softened: "from the harsh, rough, noisy speaking so common with school children, sweet, pleasant, and good tone in the singing lesson can hardly be expected, and only be produced with much labour. Voice training in speech should therefore have the teacher's first attention."[22]

Mending the Habits of Teachers

A number of the British texts that underpinned the South Australian school music curriculum offered suggestions as to what might be done firstly to teachers and then to their charges. Evans and McNaught recommended that:

> Teachers should always be able to say 'speak as I do,' their example being always correct from the children's point of view. Opportunities for this species of voice training will be found in plenty in such exercises as ... the ordinary salutations of 'good morning' or 'good evening.'[23]

Curwen spoke at length on vocal culture. He pointed out that:

> The young teacher ... should take great pains with his own pronunciation, and let him remember that it is of little avail for him to practise pronunciation in the singing class, unless he mends his own habits of speech, even in the familiar intercourse of home. Habit will rule him.[24]

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[16] Thomas Burgan, "Report of Inspector Burgan." *South Australian Parliamentary Papers*, no. 44 (1887), 18.
[17] *South Australian Parliamentary Papers*, no. 44 (1911), 24.
[18] Milton M. Maughan, "Report of the Minister of Education." *South Australian Parliamentary Papers*, no. 44 (1913), 18. 'Vere de Vere' is a reference to Alfred Lord Tennyson's *The Lady of Shalott*: "Her manners had not that repose Which stamps the caste of Vere de Vere", thus suggesting that they were less than upper class. *Oxford Dictionary of Quotations*, (Oxford: Oxford University Press, 1943), 431.
[19] Miller, *Long Division*, 43.
[20] *Education Gazette South Australia*, XXVII, no. 292 (February 1910), 44.
[21] John Adcock, *The Singer's Guide* (Curwen & Sons: London, 1897), 2.
[22] John Evans and William G. McNaught, *The School Music Teacher* (J. Curwen & Sons: London, n.d.), 247.
[23] Ibid., 252.

Venables argued that the importance of teacher example could not be overestimated. He quoted the *Report of the Conference on the Teaching of English in London Elementary Schools* that stated that singing was "a valuable aid to instruction in the mother-tongue. Scale singing or a voice exercise ... may be practised with advantage before every lesson in speech."[25]

All of these statements must have resonated with the educational authorities in Australia in the nineteenth and early twentieth centuries. In 1908 it was pointed out that: "Children could not sing effectively unless they sung intelligently" and teachers should "devote themselves earnestly to the cultivation of vowel sounds [so that] ... beautiful speech would be heard throughout the schools."[26] To achieve this change in both teachers and pupils, Australian education authorities first turned to British materials for suggestions as to what was to be done.

Reference to Overseas Authorities

Curwen argued the importance of improving vocal training in schools:

> Voice-training, or the physical training of the vocal organs as an instrument, has been very much neglected in schools and popular singing classes. But this is not all; neglect has led to injury. Bad habits have been formed, good voices have been spoiled through a strained and ignorant use of them. The chest has been used in a violent and ungoverned manner, the larynx has injuriously employed the wrong registers, and the mouth has shaped for itself bad vowels and consonants, and a bad quality of tone. The longer this unguarded singing continues the worse it is for the voice.[27]

Curwen gave extremely detailed voice training instructions.[28] He recommended that, before singing, children should do physical warm ups as: "a singing lesson is a callisthenic exercise, and should be preceded, where possible, by such gymnastic movements of the arms and shoulders" to strengthen arms, shoulders and chest muscles.[29] Curwen then gave very specific information about the acquisition of "*a good tone*, that is, a tone clear and pure (without any admixture of breathiness), and of pleasant quality. For this purpose constant, if possible, *daily* attention must be directed to three things: 1st, the 'shock of the glottis;' 2nd, the throwing *forward* of the voice; and 3rd, the *control* of the breath. *Purity* of tone depends on the first and third of these, *quality* on the second and third."[30] In South Australia Curwen's texts were the basis of the music curriculum.

South Australian Education Department Experts

Early in the twentieth century lecturers were appointed to the Adelaide Teachers' College in both Singing and Voice Culture. In 1921 Olive M. Carter was appointed.[31] Her timetable included lecturing, demonstrating at the Practising School and Observation Schools, preparing lecture materials and, when seasonally appropriate, supervising swimming at Semaphore. Carter also edited her own poetry recitation books.

In 1914 Francis Lymer Gratton was appointed to the Teacher's College where he taught singing and music. In 1920 Gratton was appointed as the Supervisor of Music in South Australia, a position he retained until his retirement in 1937. Gratton, a musically gifted product of the South Australian state education system and a trained tonic sol-faist, maintained and extended the established music curriculum. Gratton's schedule was similar to Carter's but he prepared syllabi and music texts, gave radio broadcasts and conducted the annual performances of the massed children's choir.[32] Gratton's

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[24] Curwen, *The Teacher's Manual*, 206.
[25] Leonard C. Venables, *The School Teacher's Music Guide* (J. Curwen & Sons: London, n.d.), 51.
[26] *Education Gazette South Australia*, XXVII, no. 292 (February 1910), 44.
[27] Curwen, *The Teacher's Manual*, 196.
[28] Curwen, *The Standard Course*, 1-2.
[29] Ibid.
[30] Ibid.
[31] General Correspondence Education Department South Australia 'Duties of Teacher of Voice Culture' File 438, Public Records Office, South Australia.
[32] Jane E. Southcott, "A Knight of Song": F.L. Gratton." *Proceedings of XXIII Conference*. Australian Association for Research in Music Education, (2001), 151-158.

first text, *Voice Training in Schools*, was published in 1922. In it Gratton exhorted that: "It cannot be too strongly emphasized that while voice-training on proper lines is a great aid to health, the incorrect use of the voice frequently leads to inflammation of the throat and other evils."[33] Gratton followed very closely the model of Curwen and other tonic sol-faists, who were often cited as references. Gratton recommended Hardy: *How to Train Children's Voices*, Bates: *Voice-culture for Children*, and Venables: *Teacher's Music Guide*.[34]

South Australian School Music Materials

In 1922 Gratton defined good tone as "clear, mellow, sweet, agreeable; produced well forward in the mouth; easily sustained, and a great help to singing in tune" whereas a bad tone was "breathy, 'woolly,' nasal, harsh; produced too far back in the throat, hard to sustain, and a frequent cause of flat singing."[35] Very detailed advice was given. For example: "Children should breathe through the nose at the commencement of a song and during any long rests which may occur. At other times it will probably be necessary to breathe through the mouth while singing."[36] It was recommended that each exercise should be practised daily and that every school song or vocal exercise was an opportunity for voice training.[37] In 1937, Gratton published a revised edition of *School Music*. The aims of the school music curriculum included: "To train children to sing sweetly and with expression, and to develop their voices ... [and] to use singing as an aid to health and physical development."[38] The link between speaking and singing was still present: "Before the children *sing* the words, they should *recite* them slowly and carefully, paying great attention to *pronunciation* and *enunciation*."[39]

In 1957 Alva Penrose, Gratton's successor as Supervisor of Music, published *Method in the Teaching of Schools*.[40] Much of the material in Penrose's text replicated the principles and practices of Gratton and the curriculum remained firmly tonic sol-fa. The desire to remove the Australian accent was no longer stated but there was still an emphasis on the production of good vocal tone. The aims of voice exercises were:

1. To cultivate a tone of good "head voice" quality.
2. To use the lips, tongue and jaw correctly to secure a pure, clear, full tone on all vowel sounds.
3. To develop a beautiful and round quality of tone throughout the complete range of the voice, and the ability to sing expressively.[41]

The responsibility for developing good vocal tone was firmly placed on the teacher, specifically "his enthusiasm, his persistence and his cultivation of an ear ... it is not the exercise but the treatment that counts."[42]

Singing for Health

Gratton stated that singing in schools was "an aid to health and physical development."[43] This was not a new idea. From the turn of the twentieth century, educational authorities in western education systems, considered singing "health-giving exercise" for children[44] that could prevent pulmonary an

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[33] Francis Lymer Gratton, *Voice Training in Schools* (South Australian Education Department: Adelaide, 1922), preface.
[34] Ibid., 4.
[35] Ibid.
[36] Ibid.
[37] Ibid., 9.
[38] Francis Lymer Gratton, *School Music* (Frank Trigg, Government Printer: Adelaide, 1937), preface.
[39] Ibid., 41.
[40] Alva Iva Penrose, *Method in the Teaching of Music in Schools* (Education Department: Adelaide, 1957).
[41] Ibid., 11.
[42] Ibid.
[43] Gratton, *School Music*, preface.
[44] Malleson, "Correspondence", 48.

other complaints.[45] Singing and breathing exercises, recommended by 'medical authorities', assisted both speech and song.[46]

At this time the school curriculum came to include physical education. Selleck states that: "in 1870 the physical welfare of the child formed no real part of the schoolmaster's task; by 1914 ... to the intellectual and moral training ... had been added the training of the body."[47] In 1903 this changing concern was demonstrated by Inspector Allen who cited 'School Hygiene' by Dr Carpenter who stated that: "Physical exercise is indispensable, and it is quite impossible for the functions of respiration and circulation to be carried on in a proper manner if the muscular system is not developed."[48] Breathing and lungs were particular foci for this intervention. This issue must have resonated in contemporary South Australia where, in 1900, tuberculosis was the biggest cause of adult mortality.[49]

Gratton argued that voice-culture had decided physical advantages, as well as value in musical training: "The deep respiration required in singing enriches the blood and gives greater power to resist disease. Voice-culture was often recommended as a means of preventing or curing consumption and similar diseases."[50] In 1937 Gratton restated this, merely replacing 'consumption' with 'tuberculosis'.[51] In 1910, the *Education Gazette* included a discussion on breathing exercises by Dr Rogers MA who argued for an understanding of the physiology of lungs and muscles. This was accompanied by a detailed article on the 'Theory and Practice of Breathing Exercises' by Hugo Leschen, Director of the Adelaide Gymnasium.[52]

Local Experts on Elocution and Singing

Concern for pronunciation, vocal tone and vocal health was also evident in South Australian tertiary education. In the first decades of the twentieth century, two tertiary educators published short texts on the subject from different perspectives. The first was by elocution teacher Edward Reeves who began teaching elocution in Adelaide in 1899 at the Reeves School of Elocution. Reeves also taught elocution at the Elder Conservatorium of Music, University of Adelaide.[53] In 1919 Reeves published *Vocal Gymnastics for the Cultivation of the Speaking Voice*.[54] The small text contained exercises to be repeated to improve enunciation and elocution that were not intended to make sense but literally constructed to create vocal 'gymnastics.' For example, for the sounds of the consonant 'T': "Tongue between the teeth ... Theophilus Thistler, the thistle-sifter, in sifting a sieveful of unsifted thistles, thrust three thousand thistles through the thick of his thumb."[55]

The second tertiary educator to publish was Guli Hack. After three years at the Royal College of Music, London, Hack returned and taught singing at the Elder Conservatorium, until 1909.[56] In 1904 Hack published *Voice Cultivation*.[57] Her purpose in publishing was "to place succinctly before my

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[45] Alexander Clark, "Inspector Clark's Report." *Education Gazette South Australia*, XV, no. 151 (May 1899), 81-82.
[46] *Education Gazette South Australia*, XXII, no. 232 (February 1906), 43.
[47] Richard J. Selleck, *The New Education* (Sir Isaac Pitman & Sons: Melbourne, 1968), 161.
[48] Allen Martin, "Inspector Martin's Report." *Education Gazette South Australia*, XIX, no. 205 (November 1903), 154.
[49] Wilfred Prest, *The Wakefield Companion to South Australian History* (Wakefield Press: Kent Town, South Australia, 2001), 245.
[50] Gratton, *Voice Training*, 3.
[51] Gratton, *School Music*, 30.
[52] *Education Gazette South Australia*, XXVII, no. 292 (February 1910), 73-77.
[53] Reeves taught at Prince Alfred College, Methodist Ladies' College, Y.M.C.A., and Unley Park School. Burgess, H.T. (Ed.). (1907). *The Cyclopedia of South Australia*. Vol. II, Adelaide: Cyclopedia Company, p. 194.
[54] Edward Reeves, *Vocal Gymnastics for the Cultivation of the Speaking Voice* (Webb & Son: Adelaide, 1919).
[55] Ibid., 12.
[56] Robyn Holmes, "Opera in South Australia," in *From Colonel Light into the Footlights*, ed. Andrew D. McCredie, 132 (Norwood, South Australia: Pagel, 1988).
[57] Guli Hack, *Voice Cultivation* (Vardon & Pritchard: Adelaide, 1904).

students the elementary rules which govern the production and training of the voice."[58] Hack cited 'the old masters' as her sources, tracing her pedagogic inheritance from her teacher at the Royal College of Music, Gustave Garcia, the most famous teacher of singing of his day and "the first to consider the art of singing from the angle of scientific investigation."[59] Hack stated that it was "not enough that we should sing; we must know exactly what happens physically *when* we sing."[60] The book contained diagrams and very specific anatomical explanations of voice production. For example "the vocal chords, which look like fleshly projections on the inside of the windpipe, are sharp, straight, smooth, and exceedingly elastic on the margins and capable of being drawn tightly together."[61]

Although there is no direct evidence that the publications by Hack or Reeves impacted on school practices, they do demonstrate a general community interest in the modification of the speaking and singing voice. Both Hack and Reeves were popular and well-established teachers and performers. To achieve this, they must have had appreciative students and audiences.

Conclusion

In 1921 Gratton proudly summarised the current achievements of teacher training in music and voice culture:

> We give our teachers a comprehensive training in music ... Many of our teachers have been educated at public schools, where they were taught the correct use of voice, the theory and practice of tonic sol-fa and staff notation, part-singing, and musical interpretation. This training is continued to some extent in our State high schools, and it is supplemented later on by a more detailed course in music at the Teachers' College, where the students are prepared for several examinations in music, and are also instructed in voice culture and the teaching of singing.[62]

School inspectors, in their annual reports, identified both shortcomings and achievements, but focused encouragingly on the latter. In 1912 Inspector McBride stated that it was:

> pleasing to report progress. The breathing exercises, the daily practice in vowels, the production of soft, clear, and pure tone in all exercises and songs, the careful attention to elocution and clear expression have made the music in most of our schools worth listening to.[63]

In retrospect, the fuss about the Australian accent seems unwarranted. In 1942 A.J. Marshall stated that: "there is nothing unnatural about the Australian accent. It is a legitimate, local variation of speech."[64] Baker continued that: "by the early 1940s it could be said that the Cockney Theory had reached its wearisome end. Looking back today, it is hard to realise how much disputation occurred."[65] Although the preoccupation with the suppression of dialects other that Standard English drove many educational principles and practices, there were other reasons offered for wishing to improve vocal tone, both in speech and singing. Singing and recitation continued to be part of the school curriculum. The reasons may have changed but, until the early 1960s, the practices remained fairly constant.

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[58] Ibid., 7.

[59] Gustave Garcia (1837-1925) was taught by his father, Manuel Patricio Rodriguez Garcia (1805-1902), who was taught by Manuel del Popolo Vicente Garcia (1775-1832), who was taught by Giovanni Anzani, an 18th century Italian tenor, composer and teacher. Albert E. Weir, ed., *The Macmillan Encyclopedia of Music and Musicians* (London: Macmillan, 1938), 56 & 642.

[60] Hack, *Voice Cultivation*, 9.

[61] Ibid., 23-25.

[62] Francis Lymer Gratton, "School Music in South Australia." *Education Gazette South Australia*, XXXVII, no. 421 (August 1921), 147.

[63] William J. McBride, "Report of Inspector McBride." *South Australian Parliamentary Papers*, no. 44 (1912), 25.

[64] Marshall, A.J. (1942). Australia Limited. Cited in Baker, S.J. (1966). *The Australian Language*, Melbourne: Sun Books, 435.

[65] Baker, *The Australian Language*, 435.

Curwen had pointed out that good pronunciation denoted good breeding.[66] To confirm his opinions, Curwen cited Nauenburg who stated that "the natural voice ... is merely the raw material, which has to be elaborated into an instrument of art ... every one should seek to have a *cultivated* voice. The cultivated voice is known from another by its first sound. There is no mistaking *a master of his instrument.*[67] Curwen also identified the resistance of some to the modification of speech and the acquisition of vocal skills: "our Tonic Sol-fa movement ... works chiefly among the less educated classes of society, and to these the study of Pronunciation is unwelcome.[68] This patronising attitude to working class culture was not unknown in South Australia. The Central Board of Education "fully shared the contemporary anxieties about the politics and morality of working-class people."[69] The desire to modify the speaking and singing voices of children was part of an enforced standardisation of school language. Contemporary teachers suggested that in some areas it was more difficult than in other places where there was a "better brought up class of children."[70] Teachers were expected to model good pronunciation for their students and to counteract the bad influences of the playground, the home and the community continually and consistently. Ultimately the voiced desire to suppress regional dialects and the Australian 'twang and slang' faded, but the emphasis on good tone in both speaking and singing remained.

About the Author

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[66] Curwen, *The Teacher's Manual,* 196.
[67] Ibid., 156.
[68] Ibid., 196.
[69] Miller, *Long Division*, 33.
[70] Ibid., 44.

States of Change: A Comparison of School Music Curricula Initiatives in Queensland and Victoria. 2006

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Education systems in all Australian states are currently in a state of upheaval with new school music syllabi or curriculum frameworks either recently delivered or pending. This paper is a consideration and comparison of the recent developments in two Australian states – Queensland and Victoria. In Queensland a new Years 1 – 10 Arts syllabus of which music is one of five strands is in a state of implementation. This is mandatory in all state schools and optional for private schools. By 2006 schools are required to report on the Arts outcomes to the Minister of Education and the Arts. Victoria is in a year of validation of the new curriculum framework, the Essential Learning Standards, which covers the compulsory years of schooling (Years 1 – 10). There are three core interrelated strands: Physical, Personal and Social Learning, Discipline Learning and Interdisciplinary Learning. Each strand comprises a number of domains. The Arts is a domain of Discipline and Learning. Music is one of the dimensions of The Arts domain. All Victorian schools are required to implement the new curriculum in 2006 after this initial year of validation.

This paper will compare the recent curriculum changes in school music in Years 1 to 10 in Victoria and Queensland. It will identify the similarities and/or differences between the new curricula and how we have reached these respective positions. The implications for the compulsory years of school music and for teacher education will be discussed.

Introduction

In a consideration of the syllabi/curricula currently in place in Australian school music it is helpful to look back to identify trends and changes. Watson and Forrest (2005) have noted the most recent developments: "In the final years of the twentieth century a change in approach to the structure of school curriculum began to emerge in Australia ... A trend towards the adoption of Essential Learning has been evident in curriculum development ... under the global heading of curriculum reform" (p. 271). Education systems in all Australian states are currently in a state of upheaval with new school music syllabi or curricular frameworks either recently delivered or pending. In some systems music has retained its independence, in others it has been incorporated under the banner of the Arts with the inclusion of all art disciplines no longer required. Music, as with the other arts areas, has, in some states, effectively become optional and, once again, music educators are forced to undertake advocacy for their place in schooling. To illuminate the range of positions Australian music educators find themselves in, it is interesting to compare recent developments in two Australian states – Queensland and Victoria – that have taken different pathways. This paper will consider the compulsory years of schooling (Years P-10). To contextualise the discussion there will be an overview of music curricular developments in both states in the second half of the twentieth century.

Queensland

In 1960 the Queensland Department of Education published *A Syllabus in Music, A Handbook of Music for Teachers* and *Tunes to Sing*. The books were specifically designed to assist the classroom teachers to teach music. It was intended that every teacher, should have acquired during training at least an elementary knowledge of the fundamentals of music which, combined with enthusiasm and determination, would be enough for them to deliver a music programme. The syllabus covered musical elements from Grades 1 to 7. No set methodology was endorsed. The sections covered included: breathing practice, voice training, modulator practice (recommending Curwen's solfa system), rhythm training (using French time names), ear training, creative work, songs and appreciation (Hartwig, 2004). These requirements were very much in line with the curricula in other states at this time (Southcott, 2004).

In 1974 the Queensland Department of Education issued a new music curriculum, *The Departmental Curriculum Guide for Music in the Primary School.* The aim was now to nourish the artist in every child, which could be developed through engaging the child's awareness and response to music and self-expression in music. The role of the teacher in interpreting the guide was stressed but again there were no explicit statements on pedagogy or methodology. However, an activity kit, *Let's Make Music*, was recommended for use with Classes I and II and consequently it was issued to all schools with more than 450 students. A series of units was also developed to provide further support for the implementation of classroom music – Units 1 to 4 for the middle school, and units 5 and 6 for the upper (Hartwig, 2004).

This was the position when, in 1976, the then Queensland Supervisor of Music evaluated the Metropolitan West Sydney Music Research Project. The project was based on the Kodály approach. The Queensland Supervisor saw possibilities in the project and established a developmental music pilot program in Queensland (1977-1978). In the three schools selected a music specialist taught all classes (Years 1-7) once a week. The schools agreed to follow up the specialist lessons in daily sessions. The Queensland pilot programme was evaluated and in 1985 a report noted that this skills-based programme required a high level of skills from the teacher. From the work in the pilot programme, seven music booklets were published in 1983 – one for each level of the primary school. The booklets contained an overview for each year level and lesson plans that could be implemented weekly. In 1996 the Queensland Department of Education published the *Music Syllabus and Guidelines Year 1 to 7*. This syllabus replicated the programme of the pilot schools and became the official music syllabus (Hartwig, 2004).

As in most Australian states, in Queensland a new Arts Syllabus Years 1 to 10 is currently being implemented with outcomes to be reported by 2006 (Queensland School Curriculum Council, 2005). The Arts Syllabus includes five distinct and separate disciplines – dance, drama, media, music and visual arts. This new syllabus sees the arts as important as they entertain, record events, promote ideas, provoke responses, stimulate discussion and provide opportunities for us to create, reflect, challenge, ritualise, critique and celebrate. The music strand focuses on students making music and developing the ability to think and express themselves in sound. The syllabus is founded on an outcomes based philosophy. No music methodology is prescribed, however the core content is written using the terminology associated with the Kodály philosophy and methodology. There are three outcomes for music. They are written in terms of (1) aurally identifying and responding to music; (2) singing and playing; and (3) reading and writing music. All these statements lean towards the teacher engaging the students in music making. However, close examination of the core content is very disappointing. This content lists sequences of musical skills that can only be described as pertaining to 19th century classical Western art music. There is a heavy emphasis on writing on the traditional five line staff using intervals and scales found in Western music. The words "create" and "listen" are missing from the outcomes. There is no mention of graphic score or computer music technology when notating or recording music. Although this syllabus could, in the hands of a well trained music educator, lead to an exciting and engaging music programme, it will not encourage change in those music teachers who insist on teaching the theory of music. Barton and Hartwig (2004) identified a common concern amongst teachers that the music document had been written primarily based on the Kodály method of teaching. Some teachers felt that this approach did not suit all educational contexts.

There is however, a very positive issue that emanates from the introduction of the new syllabus: arts education will be compulsory for all students from years 1 to 10. The benefits from being involved in arts education will now not only be available for all students in state schools, but also will be a mandatory part of their education. In years 1 to 7, the five strands of the syllabus – music, art, drama, dance and media – will be mandatory to a minimum of 100 hours per year. In years 8 to 10, it will be compulsory for students to study one of the arts strands for 180 hours. Although each discipline of the arts has its own special properties, the overall benefits of being involved in arts education will be available for students through to year 10.

Victoria

In 1960 the Victorian Education Department published a slightly revised *Course of Study for Primary Schools: Music, 1956* (Education Department, Victoria, 1960). The syllabus was meticulous and detailed, firmly grounded in the tonic sol-fa method that was itself one of the bases of the Kodály

approach. Music was described as a universal form of expression and an indispensable element in the education of children. The syllabus was underpinned by the "concept of a body of knowledge and skills which are the right of each child" and "outlines a course which is teacher-directed and provides for the meticulous development of skills in a prescribed order" (Ferris, 1991, p. 18) As in other Australian states at this time, the syllabus was centred on the voice, employed tonic sol-fa methodology and was very clearly delineated for teachers. General classroom teachers were expected to deliver this content.

In 1981 the Victorian Education Department published *A Guide to Music in the Primary School* (Education Department, Victoria, 1981). In the Foreword it was clear that there had been a shift in emphasis from the skill-based to the child centred, however detailed guidelines were given concerning the music skills and understandings to be taught. The study was presented in seven stages, followed a carefully sequenced developmental progression, and gave expected outcomes for each stage. The musical experiences were singing, listening, playing, moving and creating. The content was organised by the basic musical concepts of rhythm, melody, harmony, form, and expression, tone colour and style. Although the guide was intended to be used as a framework for teachers to devise create their music programme it was very clearly set out, musical terms defined, and ideas were well presented. Ferris (1991) states that this was a far more radical curricular change than previously seen in Victoria and one that allowed for the inclusion of newer ideas such what was termed 'creative music'.

In 2000, the *Curriculum and Standards Framework II* (CSF II) was published (Board of Studies, 2000). These documents describe what students should know and be able to do in eight key areas of learning at regular intervals in the compulsory years of schooling (P-10). There are six levels that correspond with approximately the completion of two years of schooling (Level 1: End of Preparatory Year, Level 2: Year 2, Level 3: Year 4, Level 4: Year 6, Level 5: Year 8, and Level 6: Year 10). The Arts are one of the eight key learning areas (KLA). Each KLA contains major knowledge and skills arranged into strands. Curriculum focus statements are given at each level for each strand. They outline the major content to be taught and describe appropriate contexts for course development. These statements are not a syllabus and do not prescribe specific teaching methods or the details of actual courses. Teachers are expected to design and implement courses in many different ways, taking into account the individual needs of their students. The other component of the CSF II is a set of standards that are the basis for assessment. The CSF II standards comprise two interrelated elements: learning outcomes and indicators. Learning outcomes are intended to reflect the breadth, depth and complexity of the curriculum, and are stated in terms that are measurable using a variety of assessment techniques. Each learning outcome has a set of indicators that should demonstrate whether students have achieved at the expected standard. The indicators are not intended to be specific tasks completed in narrowly defined ways (Victorian Curriculum Assessment Authority, 2005a). As will be evident, both the outcomes and the indicators given for the Arts and for Music are very general and open to wide interpretation.

For Levels 1, 2 and 3, The Arts is divided into the performing arts and visual arts. The Performing arts strand can be undertaken either with a single discipline focus (dance, drama or music) or by using the performing arts disciplines in combination. For Levels 4, 5 and 6. The disciplines are separate. The performing arts contains dance, drama, media and music. The learning indicators for each are presented under two headings: Arts Practice and Responding to the Arts. As an example, the learning outcomes for Level 1 for the Performing Arts are written in generic terms:

Arts practice – ideas, skills, techniques and processes
1.1 Communicate ideas when making and presenting performing arts works
Responding to the arts – criticism, aesthetics and contexts
1.2 Communicate personal responses to own and others' performing arts ideas and works
The communication of ideas, skills, techniques and processes will be evident when the student is able to:

- explore ways of using performing arts elements to communicate ideas and feelings
- improvise movements and/or sounds in making performing arts works
- use materials, techniques and/or processes to make performing arts works
- present performing arts works to other class members.

The communication of personal responses to own and others' performing arts ideas and works will be evident when the student is able to:

- communicate their understanding of the use of performing arts elements in performing arts works
- communicate their understanding of the use of performing arts elements in performing arts works
- communicate personal observations and feelings relating to performing arts activities
- identify examples of the performing arts in own life and in the community. (VCAA, 2005b)

The lack of specificity is understandable as the disciplines may be undertaken together or singly.

When music is addressed individually the expectations are more specific but again couched in non-musical terminology. At Level 4 the learning outcomes for music are:

4.1 Demonstrate the ability to experiment with ideas in making and presenting music
4.2 Demonstrate skill in manipulating music elements
4.3 Describe personal observations about the characteristics of music works
4.4 Distinguish features of music that locate it in a particular time, place or culture.

The demonstrations of these skills will be, for example, when the student is able to:

- explore ways of communicating ideas about their environment using a range of compositional processes
- use knowledge of music from different times and places in clearly developing own music ideas
- perform a repertoire of songs and instrumental pieces
- present works individually and in groups to a variety of audiences. (VCAA, 2005c)

Clearly this is not a syllabus in any sense of the work. This is a framework within which curriculum can be constructed and the ways in which this can be undertaken are myriad. This framework is still relevant despite recent curricular developments in Victoria.

Towards the end of 2004 (11 November) the Victorian Minister of Education launched the *Victorian Essential Learning Standards* (referred to as 'the Standards'). Watson and Forrest (2005) point out that: "The rationale for the introduction of Essential Learning has been based on the dissatisfaction with the current outcomes-based curricula built around eight key learning areas and the phenomenon recently described as the 'crowded curriculum'" (p. 271). Despite what purports to be a major shift in curriculum organisation and philosophy the CSF II remains as the underlying reference. The Standards encompass the compulsory years of schooling (P-10) and are represented as a triple helix with three core interrelated strands:

1. Physical, Personal and Social Learning
2. Discipline-based Learning
3. Interdisciplinary Learning.

Each strand has a number of components called domains. Each domain contains dimensions. There are six levels and a learning focus is supplied for each level (VCAA, 2005b). It is a requirement that all Victorian school systems will address in teaching, and assessment and reporting, the set of essential learning standards divided into 16 domains across the three strands from 2006. This year, 2005, has been designated a 'validation year' and, in 2006, all Victorian schools are expected to implement the Standards. Watson and Forrest (2005) state that Essential Learning:

> reflects a curriculum that is prescriptive in detail but with an increased focus on key knowledge and skills combined with teaching processes that require a shift in pedagogy. The strength of this approach is a focus on the depth of understanding and rigour rather than breadth of content with provision of generic cross-curricular skills, values and attributes that promote lifelong learning and active citizenship in a global society. (p. 271)

Returning to the Standards, one strand of the triple helix is 'Discipline-based learning'. The Arts is a domain of the Discipline-based Learning Strand and has two dimensions:

1. Creating and making (focussing on ideas, skills, techniques, processes and performances and presentations)
2. Exploring and responding (focussing on context, interpreting and responding, criticism and aesthetics).

For Levels 1, 2 and 3 (Preparatory, Years 1-2, and Years 3-4 respectively), students should experience Creating and Making in the Performing Arts (Dance, Drama and Music) and Visual Arts (Art, 2-D/3-D and Media) disciplines, either individually or in combination. Standards for the exploring and responding dimension are introduced at Level 3. At Levels 4 (Years 5-6) and 5 (Years 7-8), students should have continuous individual and combined experience in at least two Arts disciplines (Dance, Drama, Media, Music, and Visual Arts/Visual Communication). At Level 6 (Years 9-10) opportunities should be provided for students to undertake sequential development of learning in the Arts disciplines they have studied in Levels 4 and 5 (VCAA, 2005b). As Watson and Forrest (2005) point out: "According to the recommendations for The Arts, it is possible for schools to avoid timetabling Music throughout any school year for any year level" (p. 274). We are now in a position where music (as with the other Arts) has become optional.

As in the CSF II, generic language is used for the learning focus and standards for each arts level, such as 'arts elements', 'arts principles', arts 'skills, techniques and processes' and 'sensory perception'. A glossary is included to explain these terms and it is at this point that the most detailed information is provided to teachers. For example: "Arts elements *Music*: pitch (melody and harmony), duration (rhythm, time and metre), dynamics and volume, tempo, tone colour, texture/timbre, instrumentation, tonality, articulation" and "Arts forms *Music*: instrumental, vocal, soundscape, composition, improvisation. Other musics forms are based on compositional structures, for example symphony, raga, blues, song-form." (VCAA, 2005a). Promised work samples will give examples of how music might be taught but these have not yet been published. As the changes are due for full implementation in 2006 this is creating a challenge for those in teacher education.

All of these initiatives are very new and little debate has, as yet, occurred. It could be suggested that many teachers will continue to teach what they have been teaching, particularly as the CSF II will remain the reference for the music programme, however, as has been demonstrated, that curriculum guideline itself lacks specifics. Watson and Forrest (2005) point out that: "it is possible for schools to avoid timetabling Music throughout any school year for any year level ... Coupled with the generic wording of The Arts standards and the well-established practice in (Government) secondary schools in particular to offer Arts and Technology subjects for one term or for one semester, (compulsory) for Years 7 and 8, and as electives for Years 9 and 10, the opportunities for Music Education have been limited or removed" (pp. 274-275).

Comparison

A comparison of the core content from the current Queensland *The Arts 1 to 10 Syllabus* and the 'Scope and Sequence Chart' of *A guide to music in the primary school* that was in place in Victoria twenty years ago is illuminating. In the Queensland syllabus the key components of the music core content are: rhythm and metre, pitch and melody, part work, form and structure, tone colour, and expressive elements. In the older Victorian syllabus 'musical knowledge' is presented under rhythm, melody, harmony, form, and expression, tone color and style. As an example, in Queensland, pitch and melody Level 1 considers the "difference between speaking and singing voices, melodic contour, and patterns containing *so, mi* and *la*" (Barton & Hartwig, 2005, p. 21). In the Victorian document there is little use of the solmisation syllables but the content for melody for the preliminary stage is "ascending and descending melodic phrases, high and low sound patterns, vocabulary and graphic notation" (Education Department, Victoria, 1981, p. 26). The degree of prescription evident in both documents is comparable. However, while the Victorian music syllabus has abandoned such clear instructions, its Queensland counterpart has moved determinedly to embrace them.

Between Queensland and Victoria there is are clear differences between the statuses accorded music. In Queensland music is mandated. In a supporting research paper posted by the Queensland Studies Authority, Aland (2005) states that: "in school-based arts programs it remains important to continue to acknowledge that each of the five arts form [*sic*] has its own unique set of characteristics and body of knowledge and even more importantly, to acknowledge that each makes its own distinctive contribution to learning ... one arts form cannot be substituted for another." In Victoria music has become optional. In the position paper on the *Essential Learning Prep to Year 10 The Arts Curriculum Area*, the Victorian Curriculum and Assessment Authority (VCAA) continues to use generic terms to discuss the value of teaching the arts. There is only one mention of the arts disciplines by name and that is when their optional status is outlined – early years students should

undertake programmes that involve Performing Arts, Visual Arts and Multimedia. Subsequently "the study of a range of arts areas will broaden and deepen students' understandings of the arts as an area of human activity" (VCAA, 2005b, p. 5). This is despite assertions that the Arts "are unique, expressive, communicative forms" and that they "encourage the development of skills and the exploration of technologies, forms and processes through single and multi-modal forms" (VCAA, 2005b, p. 4). Unique they may be, necessary they clearly are not.

The language used to describe curriculum content also demonstrates the different positions. In Queensland the music curriculum is specified in musical terms and some detail. In Victoria the language has become either arts generic or, when it does discuss musical ideas, only the most general musical terminology is used. Victoria did have a detailed music curriculum that was specific but not overly prescriptive, but that was twenty years ago. Watson and Forrest (2005) point out that "the sparseness of wording in the Arts domain regarding Music curriculum planning represents the policy of the VCAA for schools to be responsible for their own content planning. In practical terms, teachers are not given sufficient support ... Non-specialist Music teachers in the primary school and beginning specialist Music teachers in both primary and secondary schools will be the most disadvantaged in understanding and implementing the Standards in The Arts domain" (pp. 274-275).

Implicit in much of this debate is the belief that the arts can be effectively taught in combination. In another research paper posted by the Queensland Studies Authority, Boyd (2005) states that "there is a myth in the educational community that all arts forms are somewhat the same and so the Arts (Dance, Media, Drama, Visual arts and Music) have been forced through rationalistic measures to be condensed into the same timetable slot." There is no such subject as 'the Arts'. Each art form has its own knowledge, skills and understandings. It is imperative that students and teachers know something of each discipline before they attempt to 'integrate' them. Currently, much of what is done is little more than a loose thematic association. Playing a piece of music hopefully to inspire children to paint a picture is not an integrated activity. Boyd (2005) gives the example of the school play which many teachers and school administrators might perceive as an integrated project – the set is painted, the play is performed, there are dances, there is music and the whole thing is videotaped. Thus the project has included visual arts, drama, dance, music and media. Such a lack of understanding can also be seen in tertiary arts education subjects where two or more art forms are to be taught in one 10 week subject and this often represents generalist primary teachers' sole engagement with the arts during their teacher training. As Boyd (2005) points out: "a result of the 'sandwiching' of the arts into one timetable slot ... presupposes that the Arts can be 'integrated' in delivery to students. This notion opens a Pandora's Box of what 'integration' really means and can this approach successfully address teaching and learning in each of the arts forms." Resisting the urge to open Pandora's Box, it suffices to say that we cannot integrate what we do not know. Students and teachers should have educational experiences in the Arts disciplines, preferably all the disciplines, as each arts discipline has its own discrete knowledge base.

Conclusion

The current Queensland music syllabus is outcomes-based and written using Kodály terms. Thus it provides very specific information for general primary classroom teachers who are mandated to teach music. In Victoria there was once a music syllabus that was outcomes-based and written using tonic sol-fa terminology – something that a Kodály teacher would recognise and, with some amendment, employ. Subsequently the Victorian arts curriculum has moved from this degree of skill-based prescription to a statement that employs generic language with little real information to guide the teacher. In some ways, the two states, Victoria and Queensland have, in terms of the music/arts curriculum, moved in opposite directions. The move to make the arts disciplines optional in some States should be resisted. There are many arguments as to why music is a necessary part of the education of the whole child. It is enough to assert that music is the right of every child. If music was then a given, a curriculum should available for teachers that gives guidelines as to what should be taught at what level. This does not need to be prescriptive but it does need to say something. Further, teacher education should contain adequate opportunities for teachers to be able to deliver the music curriculum – to create effective and engaging teaching and learning opportunities. These changes would also need to be reflected in the practices in schools. As Boyd (2005) points out about arts education in Queensland schools: "The Arts have suffered greatly at the hands of rationalistic administrators at every level of education and community and it is hoped that their acknowledgment

as a KLA will mean that they will be supported and resourced accordingly, in schools and teacher training establishments." This means that, as music educators, we will again have to advocate for the place of music in schools.

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for Music Education.

Integration and Multiculturalism in Music in Australian Schools: Has/Can/Should the Leopard Change its Spots?

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The 1960s saw a broadening of the offerings of music from other cultures in the materials and programs of the Australian Broadcasting Commission (ABC). This is a useful indicator for our changing perceptions. Since then, increasingly 'authentic' music materials have been available to primary classroom teachers, but how far have we really come? Blacking (1973) identified the difficulty of truly acquiring an understanding, skill and authenticity in the music of another culture. Blacking stressed the importance of music and musical acquisition occurring in a cultural context. In many cultures there is a clear link between the acquisition of musical and social skills. By removing music from one culture and presenting it in the symbolic gestures of another we may strip much of its meaning. It is very difficult for a member of one culture to comprehend the music and culture of another without understanding its social milieu. This is particularly true for musics from cultures removed from the Western music paradigm. It could be argued that the further we move from our cultural norm, the harder it is to produce authentic experiences for students and future experienced teachers. By considering the resources offered to teachers and teacher education students we can explore the attempts we have made, and continue to make, in our attempts to move from integration to multiculturalism. As a 'work in progress', this paper will consider the inclusion of African music in the nationally distributed ABC school singing books as a means of illustrating and marking change.

Background

In Australia music in schools has changed as populations have become increasingly heterogenous. Within educational settings teachers are presented with the challenges of teaching and managing pupils of diverse and unfamiliar cultures, languages and backgrounds. With an increasingly diverse society, policy makers have been faced with the challenge of how to respond to this. In the nineteenth century 'other musics' were put through an anglicised filter and often degraded and bowdlerised to offer an exciting taste of the exotic, but nothing intended to challenge self congratulatory self images of cultural supremacy within the British empire. It must be noted that, during the first half of the twentieth century, governmental responses to other cultures first took the form of assimilationist policies and practices. In the second half of the twentieth century there was a move from assimilationist policies to those of integration and, ultimately, multiculturalism.

Imperialistic Flirtation with the 'Other'

In the nineteenth century, Australia primarily perceived itself as a replica of British society and an outpost of the British empire. The prevailing culture in the 'mother country' became that which was aspired to in Australia. There was also a cultural flirtation with the 'other', albeit from a safe distance. Around the turn of the twentieth century, materials were published that gave all the instructions for school concert items. In *The Third Book of the School Concert* (ca.1900, pp. 18-19) a "farcical sketch, with 'Aboriginal Music'" was included (pp. 18-19). In this sketch five English school boys, irritated by their teacher's frequently stated preference for "Kaffir boys" who were "a most gifted people – dramatically and musically" decide to masquerade as African boys to teach their teacher a lesson. It must be noted that the authors do not accept the derogatory term "Kaffir boys." The boys decide to "black themselves ... talk African" and be from a remote "aboriginal cannibal tribe" (ibid., p. 18).

They name their tribe the 'Punky-wunky' and devise costumes from doormats, antimacassars, towels, old clothes, "as long as it has a fringe." The leader of the boys, Ben, presents himself in disguise at his teacher's house to announce his availability for the evening's concert. The teacher, Mr. Johnstone, is delighted and completely fooled. That evening, Ben announces in pigeon English that his first song is a "washin' song that de womans do sing when she washes de clos of de pore nigger." The words of the song are gibberish: "shimpo potitoo shimpo wa" and the tune is simple and diatonic. Here again authors do not accept the offensive term "nigger" used in the song. The items continue in this vein until, while bowing for applause, the boys' costumes fall apart. At that point Ben announces:

"Ladies and Gentlemen, - We have given you a first-rate show, and have shown you that English boys can be as entertaining as blacks. Now we'll sing you the first verse of "Rule Britannia," and perhaps you'll all join us in singing the chorus" (ibid., p. 19). In many songs designed for performance by future citizens of the British empire, many indigenous cultures were patronisingly portrayed in parody as this example demonstrates.

Imperialism implies the domination of one state by another that can take many forms. In this case, the domination took the form of cultural imperialism. Mackerras et al. (1994) define imperialism broadly as concerning empire and the imperial and involving the domination of one country or peoples over another. This domination includes the notion of supremacy. To maintain this, the 'other' needs to be sanitised but retain a frisson of the exotic. Such pathways of introducing the 'other' may seem exotic, but Van der Merwe (2004) refers to this tendency to overemphasise or, even worse, romanticise inaccessible features of the "other", reducing it to what he refers to as "the inverted image of the familiar and the self" (p. 154).

British missionaries travelled throughout the world proselytising both religion and culture. According to Akrofi (2004, p. 3) missionaries discouraged the performance of traditional African music, which they regarded as primitive. In confirmation, Boahen (1966) contends that "the missionaries looked down on everything African...Their activities therefore created division in African society and retarded the [and maintenance] development of indigenous African culture" (p. 122). This disposition to denigrate indigenous music became less repressive but continued into the twentieth century. Despite major political debates at the end of the 19th century in Australia, particularly concerning the federation of the Australian colonies in 1901, the inclusion of the 'other' is not significantly changed. The public policy on immigration was, during the first half of the twentieth century, essentially monocultural.

Becoming Indistinguishable

Prior to World War II, the majority of immigrants to Australia were from Great Britain. The musics brought by the new migrants were very familiar to the immigrants already established in Australia. As a result, there was little need to deal with notions of the 'other'. Assimilation is a mono-cultural policy that, until recently, has prevailed in most multi-cultural Western societies. Lemmer and Squelch (1993) argue that assimilation emphasises minimising cultural differences and encouraging social conformity and continuity. Such a policy gave little recognition to the needs of individuals from diverse cultural backgrounds.

Many collections of folk songs considered suitable for children and for use in schools were available to Australian teachers. Some of the collections were British, some American, and very few Australian. Often they proclaimed their inclusiveness, although they were anything but. Only music from the western traditions was included. All collections passed the music of other cultures through the filter of western art music notation and style.

After World War II, assimilation remained the objective of Australian immigration policy. This was reflected in the musics offered to children. However, the "discouragement of difference softened in the 1960s to the more liberal objective of integration, which in turn yielded in the 1970s to multiculturalism" (Macintyre, 1999, p. 42). From 1947, numbers of immigrants coming to Australia increased rapidly. Initially, most came from the United Kingdom, but, as conditions there improved and workers were offered more reasons to stay, "Australia was forced to cast further afield and to go to countries whose citizens we had not welcomed in the past" (Department of Immigration and Multicultural and Indigenous Affairs, Australian Government, *Facts Sheet 06*). It became increasingly less possible to maintain a monocultural position.

Creating an Integrated Australian Culture

From the mid 1960s to 1973, the term 'Integration' was used to refer to "those policies that did not suggest the necessary loss of any individual's original language and customs but nevertheless, saw their principal value in their utility as a means to full participation in an integrated Australian culture" (Department of Immigration and Multicultural and Indigenous Affairs, Australian Government). This idea filtered down to the materials developed for use in Australian schools. A particularly interesting

source of such materials, particularly music, is the annual series of books prepared to support the ABC School Music Broadcasts.

Offerings from the ABC School Music Broadcast

The Australian Broadcasting Commission (ABC) was established on July 1, 1932 (Kent, 1983). As a governmental body, the programmes reflected current policy. Thus, in 1957 Africa was included in Australian social studies radio programmes such as "Our Friends in Other Lands – Social Studies for Grade III." In this series there were four programmes each on Africa, Canada, Switzerland, Japan, London, Ceylon, Holland, Italy, and Christmas in Australia and abroad. 'Children in Africa' looked at children in the Congo, in a Kaffir Kraal, and in the Kruger National Park. The last in the set was an African story 'The Iguana who was always right'. In the same booklets there were series of songs for the music programmes. All the music was Western, generally folk music, nursery songs or composed teaching songs. There was no African music.

The Swazi Warrior

It was not until 1969 that a song described as 'African' was included in the schools' radio programme 'Let's have Music'. The song was 'The Swazi Warrior' and was ascribed to the Oxford Song Book, Volume 2 (ABC, 1969, p. 48). A number of songs from around the world were included in the materials, but all came from British or American collections. The remainder of the songs were nursery songs or folk songs from Australia, Britain and America. 'The Swazi Warrior' reappeared in the 1971 programmes (ABC, 1971, p. 22).[1]

The tune of 'The Swazi Warrior', a marching song, appears to be a relic of the Zulu War. In 1879 the British invaded Zululand. Initially the British regiment was destroyed, but after the despatch of new forces the British overcame (Porter, 1999, p. 606). The version published by the Oxford University Press identified Dr Thomas Wood (1892-1950) as the composer. Wood described the song as a "prince of marching songs" that was "traditional among NCOs [Non-Commissioned Officers] of the 2nd Battalion" known colloquially as 'Hold 'Em Down'. By 1927 a very lyrically downgraded version was sung by the Kew AFC (Amateur Football Club). Woods dedicated the published version to two friends from the regiment, Mr W. Lord and Mr S. S. Lord of Barrow. At some point, probably during World War II, Wood taught at Barrow Grammar School. One student reminisced that, in 1941, Wood "conducted a singsong of all the old standards: Donkey Riding, The Old Chariot, The Swazi Warrior et al" (Memories of School, 2005). Wood composed a few works, mainly vocal music, either short partsongs suitable for competitive festivals or cantatas lasting 15-25 minutes or longer (Hurd, 2005). His opi included 'The Swazi Warrior' for male voices (Scowcroft, 2005). Wood's publications included The Oxford Song Book, volume 2, a supplement to the original by Percy Buck. The Oxford Song Books were a staple resource for Australian music educators.

The words of 'The Swazi Warrior' include quasi African words "Zikama layo" and English phrases "Hold him down the Swazi warrior, hold him down the Swazi chief." This song was also recorded as the Zulu warrior (Scout Web South Africa, 2005). The inclusion of 'The Swazi Warrior' seems tokenistic to say the least. Further, this is, in fact, a British Army adaptation of indigenous materials turned into a marching song with text about holding down and trampling over another people, whose cultural gestures were stolen to create the very song. 'The Swazi Warrior' is a patronising song of the suppression of Africans by British forces as they imposed colonial rule in South Africa. Such colonial appropriation, according to Akrofi (2004), can be traced back to the history of missionary activities in the African continent. The identification of colonial appropriation is a common theme amongst scholars (Flolu, 1998).

Tina Singu

In 1970 a second African song, 'Tina Singu', literally 'Sing It!', was included in the ABC school music radio broadcasts. This African song was arranged by June Epstein. The words to 'Tina Singu' (Sing it) were not translated but fairly straightforward 'Tina Singy le lu vu Tae O watsha watsha watsha' after which watsha was repeated five more times, then the final line was sung to 'La'. The arranged version was a three part round in F major (ABC, 1970, p. 30). The song was again included in the 1972 programme (ABC, 1972, p. 42). Again the songs offered were all either from British, American or

Australian published collections, including those ostensibly from non-Western cultures (Africa, Jamaica, Chile, Korea).

The most common version of 'Tina Singu' is identified as an 'African folk song' with Sotho lyrics from Basutoland, an independent land within the borders of South Africa. There is another version ascribed as Zulu, written in an American gospel style. The Zulu 'Tina Singu' (We are the burning fire) was performed, for example, in an American school as part of their Celebration for South Africa event (Wasn't that a mighty day, 2005).These two songs represent an integrationist approach to the inclusion of music of the 'other'. They were published just prior to a change in policy that was intended to change practice.

Celebrating Difference

In 1973, multiculturalism displaced the previous policy of assimilation. Yet many educators see multiculturalism as a broad spectrum with assimilation (relinguishing one's own culture or merging it with a dominant culture) at one end of the spectrum and cultural pluralism or cultural diversity (in which each person's culture is honoured, valued and respected) at the other end (Erwin, Edwards, Kerchner, & Knight, 2003). In Australia migrant groups were, with governmental approbation, "forming state and national associations to maintain their cultures, and promote the survival of their languages and heritages within mainstream institutions" (Department of Immigration and Multicultural and Indigenous Affairs, Australian Government).

The concept of 'multiculturalism' had emerged as a reaction to the ideology of assimilation. Australians were exhorted to consider multiculturalism as an asset. Cultural diversity was to be seen as social enrichment (Lemmer & Squelch, 1993). Unlike assimilation and integration, multiculturalism, in principle, fosters a balance between social conformity and change and encourages the process of acculturation. Lack (1999) stated that, "in Australia multiculturalism was enlisted ... to recognise ethnic diversity" (p.442).

Multicultural education is defined and interpreted from a number of perspectives but it is often ill defined. The authors perceive it to be aligned with changing the nature of teaching and learning to create a suitable learning environment for both teachers and students from diverse cultural backgrounds and a move away from simple lessons on ethnic festivals. As such, multiculturalism is a multifaceted approach to education and to music education, that is not synonymous with a desegregated or integrated education nor is it an 'optional extra' added to a school music programme. Nieto (2002) argues that many people believe having a multicultural curriculum must be, by definition, antiracist but this is not the case. Having a multicultural policy does not preclude racism. However, multicultural education is an important first step. Lemmer & Squelch (1993) state that multiculturalism is a multidimensional education approach that recognises all cultural groups. Related to this notion of multiculturalism is the word 'culture' and concept of 'the other' (Joseph, 2004; Joseph, 2005). Hence, school music has to prepare students for the so-called experience of coming to terms with the music of 'other cultures'. Reimer (1993) asserts that Australia has a 'multi-musical culture' and care should be taken not to marginalise or patronise the music of one ethnic group over another.

Cultural Context

In many cultures there is a clear link between the acquisition of musical and social skills. By removing music from one culture and presenting it in the symbolic gestures of another we may strip much of its meaning. When including multicultural music we, as music educators, are challenged by the concept of authenticity and presentation of the 'other'. It is interesting to note that Tucker (1992), in consultation with the Society for Ethnomusicology Education Committee, devised a checklist for authenticity. This list stated that all materials should be prepared with the involvement of someone within the culture, arrangements or accompaniments having minimal or no adaptation.

'Other' Musics

The authors contend that the notion of 'other musics' must be understood as an aspect of the culture for which it is so rich a part. As such Nettl (1992, p. 4) affirms, "understanding music in turn can help us to understand the world's cultures and their diversity." It is only when we move out of our own framework and into 'the other' that we begin to cross boundaries and make the cross-cultural

connections that are absent in the music of our own culture. Thompson (2002) raises the point that 'the other' is often constructed as a homogenised category, which she refers to as that which is "static to geographical spaces" (p. 16). However, Van der Merwe (2004) aligns this notion of the other as part of what he calls "liberal multiculturalism" which "has no zealous, exclusivist drive to protect 'western civilization' or to foreclose engagement with cultural differences" (p. 153). Van der Merwe (2004) continues that, in his opinion, "the 'other' is regarded and associated as a necessary object of study, as an alternative perspective or perhaps even as a measure of comparison" (ibid.). Such understandings of the other can then be aligned to celebrating differences rather then being indifferent or tokenistic.

Conclusion

This paper has presented an overview of how the inclusion of music of the 'other' in Australian schools has changed from colonialism, through assimilationism and integration to one of multiculturalism. Today, music teachers continue to be challenged with the teaching and managing of students from diverse cultural, linguistic and ethnic backgrounds as society increasingly becomes more diverse. As earlier argued, in many cultures there is a clear link between the acquisition of musical and social skills. By removing music from one culture and presenting it in the symbolic gestures of another we may strip much of its meaning. This is particularly true for musics from cultures removed from the Western music paradigm. It could be argued that the further we move from our cultural norm, the harder it is to produce authentic experiences for students and future experienced teachers. By considering the resources offered to teachers and teacher education students we can explore the attempts we have made, and continue to make, in our attempts to move from integration to multiculturalism.

Finally we are challenged to continue to find new ways to encompass a broad range of musics in our teaching that consider authenticity, preservation and presentation of the music. There are many ways to do this but they all begin with the education of the self. This can be done during teacher training and in future professional development. Further, educational institutions now invite artists-in-residence and members of local communities to work with teachers and students to learn about 'other musics' in an authentic way – a positive move from mere dabbling to more deepening.

A step in the right direction would be to include only 'other' musics if they at least meet the requirements of the checklist devised by Tucker (1992). In 2001 the ABC school song book included 'Holi Hla Hla', ascribed as a 'traditional South African' song. The song was subtitled 'Mandela—freedom is in your hands' (ABC, 2001, p. 60). This song is a celebration song of freedom from the past ills of apartheid that not only teaches about the struggles of non-white people in South Africa but also makes teachers and students aware of the demanding complexities of life in other cultures. This music is authentic and appropriate. This should be the norm and not the exception in the preparation and presentation of an inclusive curriculum. The authors pose the question Has/Can/Should the leopard change its spots?

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[1] The Kingdom of Swaziland is a country in southern Africa, bordered by South Africa (north, west, and south) and Mozambique (east). The administrative capital is Mbabane, and the legislative and royal capital is Lobamba. The name Swazi is the Anglicized name of Mswati II, who ruled from 1840 to 1868 (A Heinlein Concordance, 2005).

Tonic Sol-fa in Contemporary Choral Music Practice —A South African Case Study

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The Tonic Sol-fa method of teaching choral singing was propagated throughout Britain during the nineteenth century with the dual objectives of enhancing Christian worship and achieving social reform. It was then imported to South Africa where it was introduced to indigenous people principally through Christian missionary activity and government schools. Although entirely of foreign origin, Tonic Sol-fa was so fully assimilated into African culture that it became effectively "indigenised". Due its widespread use, it became the mainstay of community choral singing and may now be said to represent a significant exogenous aspect of present-day South African musical identity. However, there is little documentation regarding the type and extent of its use in contemporary choral music practice.

This paper will report on the use of Tonic Sol-fa in representative present-day choral music settings. Interview data collected from choir directors, trainers and teachers in Cape Town indicate that there is far from unanimous agreement on several aspects—in particular, the future of Tonic Sol-fa as a pedagogy and notational system. Improving educational opportunities for indigenous South Africans to undertake professional training in music are now threatening the traditional dominance of Tonic Sol-fa in indigenous culture. Nevertheless this research represents a useful case study of the continuing relevance of Tonic Sol-fa to an indigenous population who have "made it their own" and developed a vibrant choral tradition which continues to both enrich and sustain their lives.

Introduction

I first visited South Africa in 1997 and, for me, one of the most surprising aspects of the musical culture that I observed was the use of the nineteenth century English Tonic Sol-fa system as both teaching method and notation in choral music making, not only in educational institutions, but also in community settings. In a recent paper (Stevens, 2005), I have argued the case that, since its introduction over one hundred and fifty years ago, Tonic Sol-fa has been adapted by indigenous South Africans to meet the needs of community and church choirs and has been so fully assimilated into the local ethnic culture that it has effectively been "indigenized." As such, it represents a significant exogenous[1] aspect of the contemporary South African musical identity.

Choral music as a community activity has been identified by Van Wyk (1998) as being "without any doubt the most popular and populous musical endeavour in South Africa at the present time, and most especially amongst the Black Communities" and further that indigenous choirs "devote large chunks of their lives to choral music." He also points out that one of the major factors that motivates South Africans is participation in choral competitions and festivals. More recently, Olwage (2002, p. 45) has acknowledged "black choralism's compelling presence in contemporary South Africa—it is the largest participatory form of musicking in the country." Lucia (2004, p. xvi) states that "choralism is phenomenally popular, involving almost half the country's population and catering for school-children of all ages as well as adults in two huge categories of the national competition circuit that unfolds throughout the year." The most prominent of these choral music competitions are the Caltex-Cape Argus Festival held in May in Cape Town, the two Nation Building Massed Choir Festivals held in Johannesburg in September and in Durban in November, the Transnet Stica (South African Tertiary Institutions Choral Association) Competition held in Johannesburg in September, the Sasol Choral Festival held in August in Bloemfontein and the Sasol Sowetan Annual National Choral Festival, the Tirisano Schools Choral Eisteddfod, and the Old Mutual National Choir Festival with finals in Johannesburg in November (Khumalo, 1998). A significant feature of all major choral competitions and festivals is the publication of prescribed choral pieces in dual notation (staff and Tonic Sol-fa) to meet the needs of participating choirs.

[1] The term 'endogenous' in this context refers to aspects of cultural/social identity originating or developing from *inside* the culture, where as the term 'exogenous' refers to those aspects originating from *outside* the culture.

Prior to discovering that Tonic Sol-fa was "alive and well" in South Africa, my interest in the method and its notation had been solely as a music education historian. Indeed, there appears to have been a general misconception among music educators that the Tonic Sol-fa method and its notation are—as far as their contemporary use is concerned—now totally obsolete and no longer in use except in modern adaptations—specifically, the application of its pedagogical principles (sol-fa syllables, sol-fa hand signs, French time names, etc) to the Kodály method in Hungary (and from there, to many countries including Australia) and its adaptation as the New Curwen Method in the United Kingdom.

However, the situation in South Africa is that, although Tonic Sol-fa is widely used as both a choral teaching method and as a means of music notation, there is no documentation of its use or any evidence of research—past or present—into either the extent or the nature of its use. Accordingly, in November 2004, I undertook the collection of data for a case study of the contemporary uses and applications of Tonic Sol-fa in choral music practice in the Cape Town area. One of my reasons for selecting this area was that, historically, Cape Town was the first region where Tonic Sol-fa was introduced in South Africa. Moreover, Cape Colony (as it was then called) was the geographic location where what I have identified as three phases of dissemination of Tonic Sol-fa in South Africa during the nineteenth century are most fully represented: its initial importation by colonists as part of British cultural reproduction, its dissemination by missionaries as one of the means of proselytising the Christian faith among indigenous people, and finally its introduction to government-supported schools and teacher training (Stevens, 2005).

Research Approach and Procedure

The approach adopted for this research may best be described as a collective case study in that it involves multiple subjects and multiple settings (Bogdan & Biklen, 2003, p. 62). According to these authors, the purpose of a collective case study is to compare and contrast different cases, so that some degree of either generalisability or diversity may be identified from the different cases forming the overall study. Moreover, Kingdon (n.d.) states that case study differs from historical research in that it deals with contemporary events in their natural context and also differs from evaluation where comparisons are made between what happened and what was planned—rather, case study deals with how things happen and the reasons why. In this case study, which seeks to document the use of Tonic Sol-fa in choral music making within a specific (and hopefully representative) geographic area of South Africa, the objective of the research is to determine commonalities and/or differences in the perceptions of, attitudes to and other factors relating to the use of Tonic Sol-fa among choir director participants.

A great many methods of data collection may be employed in case study research—documentary sources and physical artifacts, through to various forms of observation (participatory, non-participatory, systematic observation, etc.). Time constraints did not allow for site visits that would have facilitated observation and, as already mentioned, there was no documentary evidence available. Accordingly, the means of data collection employed in this research involved semi-structured interviews with choral directors, music educators and others who, to varying extents, utilise Tonic Sol-fa notation and/or teaching techniques in their work with choirs. Kingdon (n.d.) notes that interviewees may be regarded as key informants as they often have inside knowledge which is critical to the case and these individuals can enhance the validity of the conclusions drawn. Given restrictions in both the time available to collect data and also the timing of my visit (the end of a school year when school students were undertaking external examinations), data collection for this case study was necessarily limited to interview as the sole source of information.

Interviewees were selected on the recommendations of faculty colleagues at the university at which I was based during my visit to South Africa (Stellenbosch University) as well as of other professional contacts—including the Officer for Choral Music Development at Artscape (formerly the Cape Performing Arts Board) in Cape Town. A conscious effort was made to locate choir directors whose work represented a range of choral music activities and settings—primary and secondary schools, churches and local communities, as well as opinions from a former teacher educator who was currently a youth music coordinator. Phone contact was made with potential interviewees and, due to the fact that the first language of all-but-one of the interviewees was Xhosa, a Plain Language Statement designed specifically for those whose first language was other than English was prepared to outline both the nature of the project and to invite their participation. The seven interviewees agreeing to participate in the project were then asked to sign a standard consent form before the interviews took place. Interviews were then undertaken at the interviewees' schools or local churches or at

Stellenbosch University. All of the interviews were audio-taped and transcribed for analysis. The fourteen questions included in the interview schedule were based on potential themes and issues derived from the literature and from discussions with academic and professional colleagues.

Given the limited number of cases in this study (seven), the application of the technique of triangulation—which, according to Stake (1995, pp. 107-108), is the principal means used in case study research to both verify data and interpret meaning—was applied to a limited extent only, being used mainly to compare and contrast data. After being transcribed into text and the interviewees being given the opportunity to verify the accuracy of the transcription, data from each of the seven interviews were analysed and grouped according to themes that were either determined by the initial questions or emerged during the course of the interviews.

Telling it as it is: Presentation of the Interview Data

The questions put to the interviewees were designed to elicit responses on a wide range of issues. However, the following themes and issues emerged as being the most significant in terms of the experience of the seven choir directors interviewed:

- their introduction to and background in the Tonic Sol-fa method and notation;
- their use of Tonic Sol-fa techniques in their choir training as well as the advantages and disadvantages of Tonic Sol-fa as a pedagogical method;
- their use of music notation in their choir training—specifically their use of Tonic Sol-fa as either the sole notational system or in conjunction with staff notation;
- their use of Tonic Sol-fa in their own composing, arranging and notating of choral music (where applicable); and
- the extent to which Tonic Sol-fa is currently used in their local township communities as well as their predictions regarding its future role and application in the South African context.

Part of the Culture

Responses to the first question which asked interviewees to describe their own introduction to Tonic Sol-fa—where, when and by whom—were varied but all confirmed the fact that Tonic Sol-fa is deeply embedded in the indigenous cultural milieu. Most interviewees had been introduced to Tonic Sol-fa at an early age at primary school and in their home environments. One of the interviewees, who was a primary school choir director, recalled:

> My parents used to sing and then we had a group—a family group that would sing in church concerts and so on, and we used to do whatever [with] the songs, preparing and doing them in Tonic Sol-fa. So my parents introduced me to Tonic Sol-fa. And then we were at primary school, pre-primary school, we used to do [the] song that way ... where almost all of them were in Tonic Sol-fa. (Interviewee B)

Another interviewee, who was director of a prominent community-based choir, described his grounding in Tonic Sol-fa as part of his primary school music experiences:

> My first recollection has to be about grade 3—that's when I was aware there's singing of *doh, ray, me, fah, soh.* The funny thing is at that stage our school principal was a friend to a guy who was a classical pianist at the time—a black classical pianist ... [who] used come to us once a week and we'd sing *doh, ray, me, fah, so, lah, te, doh.* And then when I go to grade 4, I was then part of the primary school choir. And then we started singing ... I think it was in two-part harmony ... But then they would write all the notes on the board by hand in Tonic Sol-fa notation. ... By the time I got to secondary school, I was able to read Tonic Sol-fa because of the background of the primary school. (Interviewee F)

Other interviewees recalled the influence of their own home life and of church experiences. One such recollection came from a retired teachers' college principal and now youth music coordinator in Cape Town:

> ... having been brought up in a Christian family, [there was] music making as such, of which choral singing was the core ... It was central to family life, and hymns would be sung and you [would] sing from Tonic Sol-fa. .... But we were also very fortunate in this that our minister then was a Welshman and ... he would stop the congregation and say [when the] singing was not good ... "men don't sing

> soprano—men must sing in parts—you have the [Tonic Sol-fa] music there in front of you." And that is how we grew up with it, with the result that even today I think, I have pitched fairly accurately because of that. It was a good experience. (Interviewee G)

However, there was also an awareness that Tonic Sol-fa may well have been used by the former apartheid government as a means of promoting racial difference. This was well illustrated by the primary school choir director who, in relating his introduction to Tonic Sol-fa notation, recalled:

> Most of everything was in Tonic Sol-fa. In fact it was prescribed. It was statutory. It was ... the government that actually prescribed it at black schools ... I think it was [introduced to promote] ... (*Interviewer: ... a cultural divide between the black community and the European?*) That's correct. Ja (yes). (Interviewee B)

A common theme that became apparent in the course of virtually all of the interviews was that choral singing through Tonic Sol-fa had been an integral part of the family, religious, school and community lives of these choir directors as much as it had been for other members of the indigenous community. However, the issue of what actually constituted Tonic Sol-fa practice and the pedagogical means and methods that these choir directors employed to support choral music making emerged as somewhat different to what, from a British perspective, could be regarded as the tenets of the Tonic Sol-fa system.

Teaching the Melody

The major pedagogical tools or techniques employed in Tonic Sol-fa may be identified as the use of the solmisation syllables, the modulator, pitch hand signs, the mental effects, French time names, rhythm hand signs and "letter" notation. However, although there were exceptions, Tonic Sol-fa as practiced by these choir directors was effectively confined to the use of sol-fa syllables and to Tonic Sol-fa notation, with the only other teaching techniques that were occasionally used being the modulator and French time names.

One of the interviewees was a secondary music teacher who was also director of a youth choir numbering about 85 members. As perhaps one of its most fervent advocates, she employed Tonic Sol-fa in a unique way. As a "classically"-trained musician, she had undertaken conventional university music courses to Masters degree level based on staff notation. However, she outlined her approach as teaching her choir the rhythm first by reading it from the staff and learning through clapping and then locating the position of *doh* on the staff and adding the pitch by applying sol-fa syllables:

> I think now, because I've been introduced to the staff notation, that ... Sol-fa becomes so easy, easy, easy ... because I know the staff notation. ... with me, the rhythms of Tonic Sol-fa [notation] aren't as easy ... I can identify easily with the staff notation [of rhythm]. But, because the staff notation I can clap, so then it switches from staff notation [in]to Sol-fa sometimes. ... But the Tonic Sol-fa [pitch] is always the first thing that comes in. So, for me, to look at the key signature for the staff notation is, like, OK ... this is my *doh* — this is G. So, if this is my *doh* in the second line, then it becomes easy ... The time is easily located when they look at the staff, so we start by clapping the time (rhythm) before we sing. ... Because of the Tonic Sol-fa, they can sing [the pitch]—they don't have a problem [with this]. But the problem is the timing, so we clap the time, then sing the Tonic Sol-fa that is there. (Interviewee C)

There was some use made of the modulator but surprisingly little use made of sol-fa (pitch) hand signs and French time names:

> To be honest, I only got to know about the hand signs when I was doing the Kodály method ... That's the only time I learnt about the hand signs. Otherwise before then, no-one had ever [used these] ... It was only later ... that we learnt the French [time names] ... the *taa, taatai*, the *tafatefe*—it was only later when we actually were beginning to learn the other diction — that is the conventional staff notation ... (Interviewee F)

Reading the Score

The role of Tonic Sol-fa notation as opposed to staff notation emerged as an issue of considerable significance and, although there was diversity of opinion, most of the choir directors saw the need for their choirs either ideally to move from reading Tonic Sol-fa notation to the staff system, or at least to

be able to read music from dual notation (sol-fa with staff notation). It was nevertheless readily admitted that the vast majority of indigenous people engaged in choral music still read from Tonic Sol-fa notation. As one interviewee summed up the situation,

> Actually, most of the choirs in the townships ... use Tonic Sol-fa—[in fact] all of them. ... if you go to any township in South Africa, you will not see anyone reading staff notation. (*Interviewer: So it's basically going to be all Tonic Sol-fa?*) Yeah—whether it's a church, whether it's a community park—you will not see anyone [reading staff notation] ... In terms of the actual system [of] Tonic Sol-fa, it will [certainly] *not* die [out] soon. (Interviewee B)

One of the interviewees was also a member of a highly-regarded community choir where staff notation was now prescribed, but nevertheless he still used Tonic Sol-fa for his own church choir. He suggested that it was far easier to use Tonic Sol-fa notation for the teaching of hymns because the Xhosa-language hymn book they used was printed in Tonic Sol-fa notation. This publication, entitled *Hosana* and produced by the Uniting Reformed Church (1974, with five reprints to 2003) consists of 450 hymns notated exclusively in Tonic Sol-fa (see Figures 1 and 2 below). The result was that no-one in his church choir was familiar with staff notation—he described the choir as "Basically Tonic Sol-fa people." He went on to explain that "Most Africans—they understand the Tonic Sol-fa better than any other music [system] ... It's a better option ... it's simpler [than staff notation]." However, alluding to the advantage of the spatial representation of pitch in staff notation, he said "I understand the staff [so it] is much simpler for me now [because it I can see the pitch going up and down] ..." (Interviewee E)

There was nevertheless a recognition that, although Tonic Sol-fa notation was still the mainstay of indigenous choral music practice, there was also a need for choir members to relate to the predominant system of music notation that existed outside their township communities. This was particularly the case for those who aspired to a musical career or who wished to participate in choral singing at an international level. One interviewee confirmed the effectiveness of Tonic Sol-fa notation for use with his secondary school choir but, with a colleague, decided on the basis of his responsibility to students going on to tertiary music studies to introduce staff notation—"We ... decided to teach ourselves staff notation—I mean in depth—[so that we] would be able to teach our kids because we get to get a lot of talented children who want to pursue a career in music ... so we had to learn [staff notation] ..." (Interviewee B).

There was also the issue of "notational isolation", particularly for choirs who had achieved a sufficiently high standard of musical performance to enable participation at an international level. The director of the community choir that had achieved this status explained the situation in the following terms:

> ... when we started ... [racially] mixed choirs in South Africa, then we started writing musically in one notation [only] ... [but the non-indigenous community] in South Africa don't know Tonic Sol-fa. They have no idea what Tonic Sol-fa is [but] black people don't know staff notation, so we do one notation so that we will sing together, especially learning our music was just about [all] African music. Before [the] 1990s, it was all ... in Tonic Sol-fa. I mean it would be [only] those few religious pieces that are retaining the staff, but then even, those most likely would be taken from [Tonic Sol-fa notation] ... But traditional [African] music, we do only in the affluent colleges that transpose [them] into staff notation ... So the reason for me [promoting staff notation] was that ... it was an *empowerment* issue so that the choir is [able to be] singing with other choirs. For instance ... last weekend, we had a choir from Sweden that we were hosting. I was not there but my choir hosted them, and [they] sing songs together. So when they got sheet music [in staff notation] from them, then it was no surprise because it was something they could follow ... So it is for those purposes of empowering guys that [we use staff notation]. (Interviewee F)

Another interviewee strongly supported the application of Tonic Sol-fa syllables to staff notation which she likened to oral and written first and second languages:

> It's like [speaking in] English [when] I think in Xhosa. You asked me in English, but the answer is coming in Xhosa first, but I just switch—it's like that. It's very quick. But once you know [the] key sig[nature], your doh is ... yeah, then you know [how to sing the melody using Sol-fa names]. It's so easy, I'm telling you. (Interviewee C)

This led to what many choral directors saw as a compromise situation—the use of dual notation which is now standard practice in publishing of prescribed music for choral music festivals and competitions

in South Africa (see Figure 3 below for an example). Dual notation was generally supported by the choral directors interviewed, with one explaining its pedagogical application in some detail.

> I brought along something which might interest you to show you to what extent the Sol-fa is used especially in the black community—black meaning Xhosa and Zulu ... They have annually what they call "an eisteddfod"... but in fact it's a competition. And all the music is set—it's prescribed—so, whether you're in Gauteng up in the north, or you're down here in the Western Cape, they will sing the same music because they going to enter in that particular category. And the books that come out contain all the music and I brought one of them for you so you can see. (Interviewee shows a music book in dual notation.) This is done right from junior school level through to primary school through to the secondary school level. To just give you an example ... you will notice that even at a primary school they sing in four parts. What happens is that all the schools ... enter for the section. We'd practice this and the schools—the choirs—will learn the Sol-fa to a point where they know it off by heart. There was no need for them to look at the music and the teacher will tell you "my children now know the Sol-fa." All right, there is a degree of memory work [here] but it is fixed in the mind, it's fixed in the ear. That is an advantage. But it's taken a little bit too far to my way of thinking. (Interviewee G)

There was also support for a "move away" from Tonic Sol-fa notation altogether:

> Strangely enough, I started ... the choir that I have now ... in 2001 and the whole time was slowly moving away from Tonic Sol-fa and I'm almost proud to say that I am slowly achieving that because probably 50%, if not more, ... are singing from proper staff notation. Now, for instance, I know longer take a piece of staff notation music and transcribe it into Tonic Sol-fa. I just photocopy it. I give it to the choir. It's just that I now sit at the piano and "note bash" because we practice once a week and we have about two hours practice so I can't really take 30 minutes of that [time in] teaching them, you know. ... But, as I play, I explain. As I play for them, I explain that you know this rhythm works like this. ... They now know, for instance, the up-and-down movement [of pitch] ... (Interviewee F)

In relation to the wider issue of the advantages and disadvantages of the Tonic Sol-fa system in contemporary choral music making, there were several positive aspects mentioned by the interviewees:

> ... the best one is, in many cases, [that] we do not have instruments like the piano and so on. ... Because you would go from a *doh* to a *soh* without [thinking]—I mean, if you had to look at ... staff notation, that distance would not stick to one's mind like it would with the Tonic Sol-fa. You know you jump from a *doh* to [whatever note]—you know because of Tonic Sol-fa. That's one particular advantage.
> The second one is then the ability to pick [up music] ... if one sings from Tonic Sol-fa, one inadvertently is taught to memorise the music, to harmonise the melodies. They [the choir] sing the notes—the Tonic Sol-fa *doh, ray, me, fah, soh*—somehow your memory has it there in tact. You have to somehow memorise the notes ... because you start with the notes [pitches] and sing the notes [in Sol-fa] ... So when you learn ... the lyrics, the [pitches of the] notes are already in your mind. You sing [the lyrics] against that, you know—you sight read [as] you read your lyrics... (Interviewee B)

> I think one develops a very good sense of pitch [with Tonic Sol-fa]. It is very difficult for the person who is well trained in Tonic Sol-fa to pitch incorrectly. (Interviewee G)

> Transposing keys is not a problem. For instance, locally in the country, there are very few pianists that can transpose our songs. So that is another advantage of Tonic Sol-fa. But its easy ... you know [to] transfer keys. You don't have to worry about different keys. So those are the sort of immediate advantages of singing ... and then the other advantage is that you don't have to think [when you sing]. Well, that's debatable but you don't have to think about intervals. ... Because *doh* to *me* you know ... you don't have to take off a third space or a minor third interval, so people say that staff notation is a visual thing but ... [Tonic Sol-fa] is probably much more visual in terms of when ... you know from *me* to *doh*, this is the distance... (Interviewee F)

Aside from the "notational isolation" represented by a musical literacy based solely on Tonic Sol-fa, there were other disadvantages identified by the interviewees:

> ... it takes a long time to teach a specific work or music [in] Tonic Sol-fa because you have to "go the long road" of learning the notes [pitches in Tonic Sol-fa] first and then go back to learning the lyrics. But with [the] converse now—with staff notation—you sight read [as] your read your lyrics ... (Interviewee B)

> I think it (Tonic Sol-fa) will work only for music which is really tonal, where there is a definite key. If we [attempt to sing] music which goes into a bi-tonal and atonal [idiom], then there's [a problem]... (Interviewee G)

> You spoke about the limitations of Tonic Sol-fa ... there's also change of key—that's modulation. Now that could be catastrophic and this has happened in some of the choirs I've performed [with] because they interpret it incorrectly—where the one sound get two names (bridge tones). So that itself can be a bit of a disadvantage. Whereas, in staff notation, you see it and that's it. (Interviewee G)

Thinking the Music

One of the most significant factors determining the relevance and effectiveness of Tonic Sol-fa in contemporary choral music practice is undoubtedly the extent to which the approach is used in composition. Interviewees were asked about their use of Tonic Sol-fa in their own composing, arranging and notating of choral music. For one of the choir directors, the issue of composing using any formal means or notational system was unnecessary:

> In our community, we compose [for] ourselves ... [we don't have to think in Sol-fa or staff] 'cause that is natural in African [culture] ... You know, in the olden days, we didn't even buy walking frames for our kids (babies) [to learn to walk]. We sing it to them [and they learned through that]. (Interviewee E)

For other choir directors, their use of Tonic Sol-fa was integral to the process of composing choral music:

> I think [in] Tonic Sol-fa ... and then, for instance, there was one piece that I arranged for the concert that we had ... I was thinking Tonic Sol-fa and then had to arrange it in staff notation afterwards. (Interviewee B)

For others, there was a duality in their approaches to composing which reflected not only the two notational systems used in South African choral music, but also to conscious and sub-conscious processing of ideas as part of composing.

> ... this huge piece [I've composed] ... it's an hour and [a] half long ... It's an African mass in the eleven official South African languages. The strange thing is that I wrote some of it in Tonic Sol-fa first, but some of it I wrote in staff notation [first]. When I want to write something African [in style] ... I write in Tonic Sol-fa first, and I just transcribe it [into staff notation]. When I'm writing something Western in song [style], I write it in staff notation ... but it's like when I'm talking to you now, I do [so in English but] subconsciously I'm thinking in Xhosa. ... But I now longer have to first think in Xhosa and then talk in English. It happens automatically. That's how it happens for me in Tonic Sol-fa now. ... I no longer have to first go through that change in my mind, but subconsciously it's there. (Interviewee F)

Use in the Townships

The final issues that emerged as significant in this research were the extent to which Tonic Sol-fa is currently used in township communities as well as its likely future in South African choral music. Here there were several differing opinions:

> [All the churches in my area], they all use [Tonic Sol-fa] ... community choirs, they're all using Tonic Sol-fa. ... But now some of the kids attending school ... they are taking music [and using the modern system—staff notation] ... but when they're singing in the township, they're singing Tonic Sol-fa. [They are using] both systems. Professor Khomalo—listening to his interview on radio—he's encouraging the youngsters to let go of Tonic Sol-fa. (*Interviewer: Is it going to be easy for them to take on staff notation?*) It's going to be easy ... [if] they start on the basic staff and then it was easy. ... I don't know how long it will take to implement ... it's long term. I don't think those before me in my generation, they'll be ... interested in staff notation because ... even in church, we've got a very large [meeting of] eleven choirs—every September, we go to come together. Now, some of the coloured members, they use the staff and then they have to transcribe it into Tonic Sol-fa, otherwise the other choir wont participate. (Interviewee E)

> [Tonic Sol-fa] is going to grow because the black kids who are so interested in music now have to have this foundation which is there [in] Tonic Sol-fa ... with the black communities, I mean, we think it's ours (Tonic Sol-fa is ours). And there is no way we can sing without those tones (Sol-fa

> syllables)—I'm glad that they (the choir kids) [get to] know Tonic Sol-fa because it's the one thing that's kept me going. It is the one [thing] that has taught me how to learn staff notation very quickly. (Interviewee C)

> Actually, most of the choirs in townships ... use Tonic Sol-fa—[in fact] all of them. You'd only find, you'd rarely find, a person who was "true" around staff notation. Mostly it would either be the conductor or [be] around two persons in the choir. ... My take [on the future of Tonic Sol-fa] is that it's going to be the main feature. ... Although a lot of people are forgetting [Tonic Sol-fa] themselves ... they can learn the staff notation ... but it (Tonic Sol-fa) is still going to be a main feature for some time. (Interviewee B)

Synthesis of Findings and Conclusion

As outlined above, there were several key issues to have emerged from the interview data. Although it is not possible to generalise about the situation for South Africa as a whole, nor even for the Cape Town area, there are nevertheless sufficient commonalities and differences in the opinions of these choir directors to at least indicate some of the currently held attitudes about and applications of Tonic Sol-fa in contemporary choral music practice in South Africa. In summary, it is clear that the contention that Tonic Sol-fa is now an integral part of the indigenous cultural milieu has some validity—as one interviewee stated the situation, "Most Africans—they understand Tonic Sol-fa better than any other music [system]." For all of those interviewed, Tonic Sol-fa had been part of their up-bringing which was present in their home, church, community and/or school lives. Indeed, as one interview stated, "... with black communities, I mean, we think it's ours (Tonic Sol-fa is ours)—and there's no way we can sing without those tones (Sol-fa syllables) ..." (Interviewee C).

In keeping with the contention that Tonic Sol-fa has been adapted to suit local needs, the application of the various techniques and methods which constitute the Curwen approach was surprisingly limited. For example, the modulator appears to been little used and pitch hand signs even less so. French time names do not appear to be widely employed as a mnemonic device for rhythm reading and the rhythm was often simply taught by rote. Certainly in the case of hymn tunes, the rhythmic dimension is often very simple with the main focus being on the melody and harmony. The solmisation syllables appear to play an essential role, not only in allowing choirs to achieve a degree of musical literacy but also as a means of actually learning melodic parts, after which the lyrics of the song are added.

One aspect that loomed large for nearly all of the choir directors was that of music notation. One of the interviewees drew attention to the fact that, in the townships where Tonic Sol-fa was widely used in local church and community choirs, there would be few if any choristers who could read staff notation. Instead, Tonic Sol-fa notation was almost universally used in the townships with the implication that it also provided a sense of community cohesion and cultural identity through everyone being "basically Tonic Sol-fa people." Indeed the publication of hymn books printed exclusively in Tonic Sol-fa notation tended to encourage and indeed perpetuate the continued use of this form of notation.

However, there was a significant movement, particularly among the directors of better established choirs which participated in competitions, for their members to become literate in staff notation. The major argument in support of this was the more universal use of staff notation which, it was felt, greatly "empowered" local choirs when singing with other overseas choirs—thereby overcoming the "notational isolation" that Tonic Sol-fa admittedly represents. An additional factor which emerged as an entirely valid educational reason for moving to staff notation was in school situations where students were aiming for tertiary music courses that required literacy in staff notation as a prerequisite. Many advocated the use of dual notation which could provide "the best of both worlds." Nevertheless, when it came to the composing and arranging work that choir directors undertook themselves, most indicated that their "compositional thinking", particularly for an African style of music, was in Tonic Sol-fa, although their writing out of music was often in staff notation. Indeed many compared the "language" of Tonic Sol-fa pitch syllables as being analogous to thinking in their first language (Xhosa) and yet speaking and/or writing their thoughts in English.

For most of the choir directors, there still appeared to be a future role for Tonic Sol-fa in their communities albeit that, for some, support for a conscious effort to promote staff notation for the younger generation. In the meantime, the compromise achieved through the system of dual notation,

now well established in South African choral music publishing—particularly in the case of music for massed choir festivals and choral competitions (so-called *amakwaya* or 'competition music')—ensures that music in Tonic Sol-fa is still available for those who are literate in this notation.

It has been argued elsewhere (Stevens, 2003) that the founder of the Tonic Sol-fa method, John Curwen, deliberately kept the level of theoretical complexity of his system to a minimum so that Tonic Sol-fa notation, when taught according to post-1972 and pre-1901 editions of *The Standard Course,* effectively by-passed the difficulties associated with staff notation and instead relied on an implicit association of the symbol (specifically the Sol-fa letter notation) with its sound (the Sol-fa syllables). In this way, the Tonic Sol-fa system was at least closer to indigenous African ways of practice—typified by an oral tradition—than staff notation system. Furthermore, it could be argued that the Tonic Sol-fa approach to choral singing, which has comparatively less "intellectual" focus *per se* than staff notation, represents a closer correlation to the African notion of practical involvement and the fusion of performer and product. The importance of maintaining a sense of "Africanism" in choral music making was mentioned by several of the choir directors but emphasized by one in particular who summed up the situation by saying "South Africa is a singing nation, and we mustn't kill it by becoming too sophisticated" (Interviewee G). There were certainly calls for a reform of choral music practice in the future—in particular, the phasing out of Tonic Sol-fa in favour of staff notation and by-passing certain aspects of Tonic Sol-fa pedagogy. Nevertheless, Tonic Sol-fa may still claim to be "alive and well" and contributing in a positive way to maintaining choral music as a "compelling presence in contemporary South Africa."

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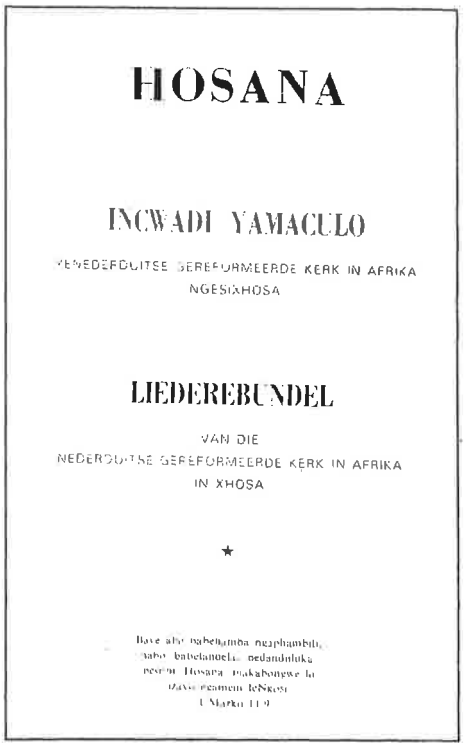

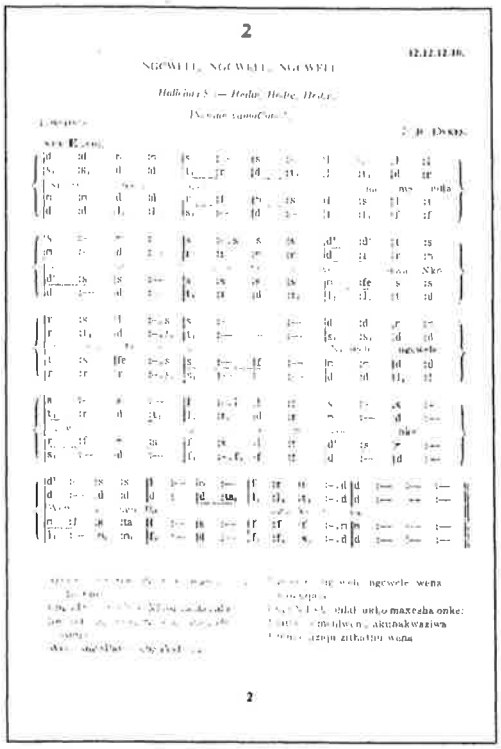

Figures 1 and 2 **— Title page and Hymn in Tonic Sol-fa Notation from *Hosana* (Uniting Reformed Church of South Africa, 1974)**

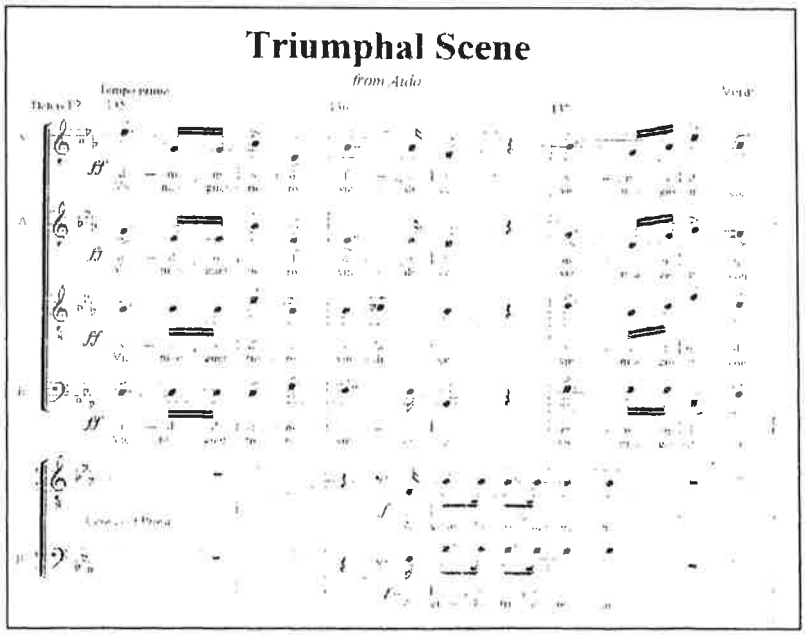

Figure 3 **— Example of Dual (Tonic Sol-fa and Staff) Notation from *[Music for] Caltex-Cape Argus Massed Choir Festival* (Cape Town, May 18, 1997)**

Thinking through (the Essentials of) Music Education

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The introduction of a Thinking Curriculum in schools together with the development of a thinking culture, are elements associated with the reform of teaching and learning and the subsequent shift towards the implementation of Essential Learning across a number of educational authorities. Knowledge, skills and behaviours that have been deemed by curriculum planners as Essential Learning, are featured in current Australian curricula models, either embedded within the traditional Key Learning Areas or as a major structural tool. In this paper the authors will consider a review of literature with a focus on a Thinking Curriculum followed by a discussion of the various definitions of the essential element of thinking as offered in each of the current Australian curriculum documents. The content and structural aspects of Australian school music curricula will then be examined to explore ways of incorporating the trend towards the development of philosophical inquiry and higher-order thinking with musical skills and knowledge described in terms of discipline-based curriculum or essential learning.

Introduction

Thinking Oriented Curricula rose to prominence in Australian schooling towards the end of the 1990s with the reconceptualisation of content and the pedagogical approaches to delivering content to students in Australian schools. The introduction of *New Basics* in Queensland (1999) in a trial mode, focussed a trend on learning for understanding delivered through "Productive Pedagogies." At the same time in Victoria interest emerged in reforming the middle years of schooling (Years 5-9) with research revealing that there was little growth in student learning during these years at school. The Middle Years Reform and Development (MYRAD) project (1999) aimed to redress the lack of student engagement in learning and school attendance with the introduction of a Thinking Oriented Curriculum. The introduction in schools is associated with a movement to encourage deep learning and understanding of discipline material leading to greater expertise, together with a focus on life-long learning and developing metacognitive strategies. This paper builds on the previous work of Forrest and Watson (2005) and Watson and Forrest (2005).

Theoretical Approaches to Thinking Oriented Curriculum

The Thinking Oriented Curriculum is described with a range of terms. Some are associated with internationally recognised researchers and are programs designed to teach thinking skills while others are simply descriptors now in common usage. Some examples of programs are Habits of Mind (Costa & Kallick, 2000), Six Thinking Hats (de Bono, 1986), Multiple Intelligences (Gardner, 1993), Taxonomy of Education Objectives (Bloom et al., 1956; Krathwohl et al., 1964), SOLO (Structure of the Observed Learning Outcome) Taxonomy (Biggs & Collis, 1982), A Guide to Better Thinking (Kite, 2001), Project for Enhancing Effective Learning, and Philosophy for Children (Lipman, Sharp & Oscanyan, 1980). General terms include flexible thinking, higher-order thinking strategies, thinking skills, philosophical inquiry, and community of inquiry.

The Thinking Oriented Curriculum requires learners to experience and demonstrate learning processes that will move them along a continuum from 'lower-order' to 'higher-order' thinking skills. Some key elements associated with development of thinking skills include problem-solving, thinking about thinking or metacognition, and the understanding of knowledge at a deep level. From the literature at least four approaches to teaching thinking skills can be identified. Two of these approaches that are evident in Australian schooling are:

(a) Direct thinking skills, most often using Six Thinking Hats (de Bono) and Habits of Mind (Costa & Kallick) and their direct application to a problem, and

(b) *Infusion* approach (Swartz & Perkins, 1989) where generic thinking skills (e.g., decision-making) are embedded across all curriculum subjects. This approach, reflected in the titled "The Thinking Curriculum" involves teaching processes and content and is often adopted as a whole-school policy.
Two other approaches are:
(c) Discipline-specific approach that focuses on a particular way of understanding a specific area of knowledge, coupled with specific skills (e.g., how to classify objects), and
(d) Philosophy for children that teaches thinking skills through philosophy.

Definitions of Thinking in Australian Arts and Music Curriculum Documents

In some Australian States and Territories the trend towards adopting Essential Learning(s) as part of reform of curriculum in Australian schools has led to the introduction of a Thinking Oriented Curriculum. In other jurisdictions, statements about "Thinking" are part of a preamble to a curriculum framework or are embedded in the key learning area. The rationale for the introduction of Essential Learning has been based on the dissatisfaction with the current outcomes-based curricula built around eight key learning areas and the phenomenon recently described as the "crowded curriculum." In some Australian States, Essential Learning has been used as the fundamental approach to curriculum, rather than being interwoven with learning areas, and as such the packaging of curriculum is no longer described in terms of key learning areas. In the following summary the place and definitions of "Thinking" will be highlighted together with the current structural features of schooling in Australia. The ACT, Tasmania and Victoria have introduced new curricula structures, whereas Queensland, the Northern Territory and South Australia have retained key learning areas. New South Wales and Western Australia have not (as yet) introduced Essential Learning.

Australian Capital Territory (ACT)

Every Chance to Learn constitutes the curriculum requirements for all students in the three school systems from pre-school to Year 10. The 36 Essential Learning Achievement statements describe what is essential for all ACT students to know, understand, value and be able to do. Each statement is presented with a short descriptive paragraph and form Phase 1 of the new curriculum. The first seven Essential Learning Achievements statements have clear connections with Thinking:

The student knows how to learn
The student uses information critically
The student applies methods of inquiry
The student applies different types of thinking
The student makes considered decisions
The student uses problem-solving strategies
The student reads and writes effectively.

The Essential Learning Achievements statements with a link to the Arts are:

The student recognises patterns and draws out generalisations
The student visualises, and creates and uses representations
The student creates products using technology
The student uses technology to communicate.

Those specific to the Arts are:

The student appreciates the artistic endeavours of others
The student communicates ideas and feelings through the arts.
(ACT Department of Education and Training, 2005, p. 12)

New South Wales

Although the NSW school curricula is based on key learning areas with written syllabuses, the *K-10 Curriculum Framework* provides an overarching consistency for the development of each discipline. The Curriculum Framework comprises a Purpose for Learning and Broad Learning Outcomes.

The elements of the Purpose for Learning that connect with Thinking include:

• engage and challenge all students to maximise their individual talents and capabilities for lifelong learning
• encourage and enable all students to enjoy learning, and to be self-motivated, reflective, competent learners who will be able to take part in further study, work or training.
(Board of Studies NSW, 2002, p. 3)

The Broad Learning Outcomes that are relevant to Thinking are:

• understand, develop and communicate ideas and information
• access, analyse, evaluate and use information from a variety of sources
• express themselves through creative activity and engage with the artistic, cultural and intellectual work of others
• understand and apply a variety of analytical, creative and management techniques to solve problems and to meet needs and opportunities.
(Board of Studies NSW, 2002, p. 4)

The *Creative Arts K-6 Syllabus* is designed for "students to appreciate the meanings and values that each of the artforms offer personally, culturally and as forms of communication" (Board of Studies NSW, 2002, p. 8). In music, students will develop knowledge, skills and understanding:

• in performing music of different styles and from different times and cultures and by singing, playing and moving using musical objects.
• in organising sound into musical compositions using musical concepts
• in listening to and discussing their own music and that of others.
(Board of Studies NSW, 2000, p. 8)

The *Music Years 7-10 Syllabus* incorporates three Learning Experiences of performing, composing and listening each with the following objectives:

> Students will develop knowledge, understanding and skills in the musical concepts through **performing** as a means of self-expression, interpreting musical symbols and developing solo and/or ensemble techniques.
>
> Students will develop knowledge, understanding and skills in the musical concepts through **composing** as a means of self-expression, musical creation and problem-solving.
>
> Students will develop knowledge, understanding and skills in the musical concepts through **listening** as a means of extending aural awareness and communicating ideas about music in social, cultural and historical contexts.
> (Board of Studies NSW, 2003, pp. 23-25)

Northern Territory

The *Northern Territory Curriculum Framework* (NTCF) is underpinned by three driving principles, one of which is the EsseNTial Learnings considered "central to all teaching and learning programs" (DEET NT, 2003c, p. 2). The NTCF consists of five inter-related structural components, two of which are EsseNTial Learnings and Learning Areas. The EsseNTial Learnings are organised into four domains: Inner Learner, Creative Learner, Collaborative Learner, and Constructive Learner, each with a set of culminating outcomes. Inner Learner, subtitled *Who am I and where am I going?* is placed in the centre of framework and the domain is defined thus:

> The **Inner Learner** domain enables students to become **self-directed and reflective thinkers**. To do this, students need to ask themselves *who they are and where they are going*. These outcomes are central to the development of other domains and students will best develop them through language and cultural systems that they bring to school.
>
> The Inner Learner demonstrates capabilities and inclinations to reflect on one's thinking and learning processes (meta-cognition). Learners develop an understanding of how the past and present shape one's future, resilience and a strong sense of well-being. They make decisions acting on empathy and integrity. They also use their learning preferences, and develop a strong positive identity.

(DEET NT, 2003a, p. 16)

There are six outcomes. A self-directed and reflective THINKER who:

1. Uses own learning preferences and meta-cognitive processes to optimise learning.
2. Identifies and actively develops their natural talents, self-worth and learned skills to pursue and achieve their personal goals.
3. Makes decisions and takes actions based on personal values and principles that reflect empathy and integrity.
4. Assess their well-being and takes action for healthy living.
5. Demonstrates resilience in pursing choices and dealing with change.
6. Explains how the past, present and future contribute to their own identity and broaden life directions. (DEET NT, 2003a, p. 21)

In the primary years, the outcomes for all Art forms are "designed to be deliberately generic" (p. 422) with the strands being Creating Arts Ideas, Arts Skills and Processes, and Arts Responses and Analysis. For the secondary years the structure is reversed with the Art forms becoming the strands and Arts in Context is added to be an element within each strand (DEET NT, 2003b, p. 423). The only stated link to "Thinking" (Inner Learner outcomes) across all the Art forms is made with Arts Responses and Analysis in the primary years.

Queensland

The initial influence to move towards curriculum with a focus on Essential Learning developed from the work of Luke (1999) and his team. They proposed a curriculum structure based on the reconceptualisation of a new set of basic skills with a futures perspective. The *New Basics Project* was trialled from 2000 to 2003 in a small number of Queensland Government Schools. The *New Basics* curriculum organisers were futures-oriented categories and had an explicit orientation towards researching and understanding the new economic, cultural and social conditions. The organisers were: Life pathways and social futures, Multiliteracies and communications media, Active citizenship, and Environments and technologies (Education Queensland, 2001)

Although the *New Basics* trial has finished and some schools continue to choose to deliver programs modelled on the project, the syllabuses for Year 1-10 based on key learning areas are the major way of delivering curriculum in Queensland schools. The Arts key learning area incorporates the cross-curricula priorities of literacy, numeracy, lifeskills, and a futures perspective, as well as contributing to students being lifelong learners (QSCC, 2002, p. 4). These priorities are an influence from the *New Basics Project*. A lifelong learner in the Arts includes a complex thinker:

> Students develop an ability to think inductively, deductively and intuitively by engaging in and reflecting on arts experiences. They learn to refine their conceptual understandings, solve problems, make judgements, discuss respectfully and justify opinions.
>
> Students come to understand and value the processes and products of lateral thinking and apply related strategies to their own problem solving. New knowledge and meanings can be created when students identify and manipulate abstract patterns, contexts and relationships. Developing sensitivity to nuance and sub-text is integral to this process.
>
> By analysing art works to detect forms, content, purposes, points of view and target audiences, students develop critical appreciation. They develop the ability to clarify, interpret and make explicit their ideas and feelings through and about the arts.
> (QSCC, 2002, p. 3)

South Australia

The *South Australian Curriculum and Accountability Framework* (SACSA Framework) for students from Birth to Year 12 includes three key elements. One element, the Curriculum Scope, encompasses four parts including the Learning Areas and Essential Learnings. The five Essential Learnings: Futures, Identity, Interdependence, Thinking, and Communication, represent personal and intellectual qualities that are developed throughout an individual's life and are interwoven with the Learning Areas. Thinking is defined as:

> What knowledge, skills and dispositions are required to develop particular habits of mind, to create and innovate, and to generate solutions?
>
> Learners develop:
> • a sense of the power of creativity, wisdom and enterprise
> • capabilities to critically evaluate, plan and generate ideas and solutions.
>
> This includes:
> • using a wide range of thinking modes
> • drawing on thinking from a range of times and cultures
> • demonstrating enterprising attributes
> • initiating enterprising and creative solutions for contemporary issues.
> (DETE SA, 2001, p. 15)

The Arts Learning Area content is described in strands under the headings of Arts Practice, Arts Analysis and Response and Arts in Contexts, with generic outcomes identified as standards. Many of the examples of evidence of achievement of each of the Arts standards incorporate a reference to "Thinking."

Tasmania

The *Essential Learnings* in Tasmania has totally embraced the notion of change of structure to delivering school curricula in Australia. The change commenced in 2005 and will be fully implemented in 2008. The teaching of all curricula (key learning areas) for students from Kindergarten to Year 10 is encompassed in five Essential Learnings, which are divided into 18 key elements. Outcomes, and standards for five levels are written for each key element. The Essential Learnings are described using five organisers: Thinking is placed at the centre, surrounded by Communicating, Personal futures, World futures, and Social responsibilities (Department of Education Tasmania, 2003b).

Each of the Essential Learnings are structured with Culminating Outcomes, (defined as We want our students to be) and Key Element Outcomes. The Culminating Outcome for Thinking is described as:

> **Inquiring and reflective thinkers**
> able to reason, question, make decisions and solve complex problems. As reflective thinkers, they will be empathetic and able to make ethical decisions about issues, events and actions.
> (Department of Education Tasmania, 2003c)

The Key Element Outcomes for Thinking are:

> **Inquiry**
> Understands the process of inquiry and uses appropriate techniques for posing questions, defining problems, processing and evaluating data, drawing conclusions and flexibly applying findings to further learning and to create new solutions.
>
> **Reflective thinking**
> Understands that reflective thinking is a deliberate process, affected by emotions and motivations, and that it is used to develop and refine ideas and beliefs and to explore different and new perceptions.
> (Department of Education Tasmania, 2003c)

Communicating includes the key element "Being Arts Literate" which is defined in terms of Performance Guidelines, thus:

> Arts literate students use and respond to the symbol systems of media, dance, visual arts, drama, literature and music to express, represent, communicate and reflect on experience.
> This involves:
> • Understanding how the different arts forms and media are used to express and communicate particular meanings.
> • Understanding that arts works are intentional and that personal meanings can be derived from them, shared and moderated with others.
> • Understanding how the codes and conventions of at least one art form work, and being able to express ideas and feelings through it.

> • Understanding the role of the arts in reflecting, challenging and shaping the values and understandings of a society.
> (Department of Education Tasmania, 2003d, p. 6)

The culminating outcome for "Being Arts Literate" is defined as a student who:

> Understands the purposes and uses of a range of arts forms – visual arts, media, dance, music, drama and literature – and how to make and share meaning from and through them. Uses with confidence and skill the codes and conventions of the art form best suited to their expressive needs.
> (Department of Education Tasmania, 2003d, p. 6)

Victoria

The *Victorian Essential Learning Standards* reflects a major shift in curriculum organisation and philosophy in Victorian schools. The Standards are a curriculum for the compulsory years of schooling (P-10) and are depicted as a triple helix representing three core interrelated strands:

1. Physical, Personal and Social Learning
2. Discipline-based Learning
3. Interdisciplinary Learning.

Each strand has a number of components called domains (essential knowledge, skills and behaviours), which are inturn broken into dimensions. There are six levels and a learning focus is supplied for each level. It is a requirement that all Victorian school systems will address in teaching, assessment and reporting, the set of essential learning standards divided into 16 domains across the three strands from 2006. Thinking is a domain of Interdisciplinary Learning divided into the dimensions of:

- Reasoning, processing and inquiry
- Creativity
- Reflection, evaluation and metacognition.

(VCAA, 2005c, p. 7)

The Interdisciplinary Learning Strand booklet describes Thinking domain thus:

> This domain encompasses a range of cognitive, affective and metacognitive knowledge, skills and behaviours which are essential for effective functioning in society both within and beyond school. The study of thinking enables students to acquire strategies for thinking related to enquiry, processing information, reasoning, problem solving, evaluation and reflection. (VCAA, 2005b, p. 3)

The Principles of Learning and Teaching P-12 (PoLT) - part of the *Blueprint for Government Schools* (2004), Flagship Strategy 1; Student Learning - includes a principle related to Thinking. Principle 4 states "Students are challenged and supported to develop deep levels of thinking and application." This principle is expanded:

> Students are challenged to explore, question and engage with significant ideas and practices, so that they move beyond superficial understandings to develop higher order, flexible thinking. To support this, teaching sequences should be sustained and responsive and explore ideas and practices.
> Six sub-principles are:
> 1. Teaching sequences promote sustained learning that builds over time and emphasises connections between ideas.
> 2. The teacher promotes substantive discussion of ideas.
> 3. The teacher emphasises the quality of learning with high expectations of achievement.
> 4. The teacher uses strategies that challenge and support students to question and reflect.
> 5. The teachers uses strategies to develop investigating and problem solving skills.
> 6. The teacher uses strategies to foster imagination and creativity.
> (Department of Education & Training, 2004)

Although the PoLT are part of a policy document for Victorian Government Schools, it is expected that all school systems in Victoria will adopt them, in line the requirement that all schools are expected to adopt the Standards.

The Arts, including Music, is a domain of the Discipline-based Learning Strand and has two dimensions:

1. Creating and making (focussing on ideas, skills, techniques, processes and performances and presentations)
2. Exploring and responding (focussing on context, interpreting and responding, criticism and aesthetics) (VCAA, 2005a, p. 5).

In terms of a link with "Thinking", the documentation states: "The Arts are unique, expressive, creative and communicative forms that engage students in critical and creative thinking and help them understand themselves and the world" (VCAA, 2005a, p. 4).

Western Australia

The *Curriculum Framework for Kindergarten to Year 12 in Western Australia* is structured around an Overarching Statement and eight Learning Area Statements. The Overarching Statement is underpinned by seven key principles: An encompassing view of curriculum; An explicit acknowledgement of core values; Inclusivity; Flexibility; Integration, breadth and balance; A developmental approach; and Collaboration and partnerships. These are expanded into thirteen Overarching learning outcomes each itemised as a direct or indirect link with the outcomes for each Learning Area.

The Overarching learning outcomes that suggest a link with "Thinking" are:

1. Students use language to understand, develop and communicate ideas and information and interact with others.
3. Students recognise when and what information is needed, locate and obtain it from a range of sources and evaluate, use and share it with others.
5. Students describe and reason about patterns, structures and relationships in order to understand, interpret, justify and make predictions.
6. Students visualise consequences, think laterally, recognise opportunity and potential and are prepared to test options.
(Curriculum Council WA, 1998, pp. 15-19)

There are four Arts Learning Area outcomes surrounding the central focus of Aesthetic Understanding and Arts Practice. The outcomes are:

1. Arts Ideas: Students generate arts works that communicate ideas.
2. Arts Skills and Processes: Students use the skills, techniques, processes, conventions and technologies of the arts.
3. Arts Responses: Students use their aesthetic understanding to respond to, reflect on and evaluate the arts.
4. Arts in Society: Students understand the role of the arts in society.
(Curriculum Council WA, 1998, p. 52)

Discussion

The curriculum documents of the ACT, Queensland and Tasmania include specific statements about the link between "Thinking" and the Arts curricula. The evidence indicators representing achievement in the Northern Territory and South Australian Arts curricula include links to "Thinking." The Overarching learning outcomes in the Western Australian Framework are linked either directly or indirectly with the Arts. In the NSW Music syllabuses, communicating and problem-solving are objectives of the learning experiences. The Victorian Arts discipline strand is linked pictorially with the Thinking domain and a minor reference is made to a link with "Thinking." The link between a Thinking Oriented Curriculum and Arts and/or Music curriculum content in the Australian States and Territories is represented on the following page.

Australian State/Territory	Curriculum Document	Essential Learning(s)	Thinking Oriented Curriculum	Arts	Music
Australian Capital Territory	Every Chance to Learn	Yes	Yes	Yes	No
New South Wales	K-10 Curriculum Framework	No	Yes	Yes	Yes
Northern Territory	Northern Territory Curriculum Framework	Yes	Yes	Yes	No
Queensland	The Arts Year 1 to 10 Syllabus	No	Yes	Yes	Yes
South Australia	South Australian Curriculum and Accountability Framework	Yes	Yes	Yes	No
Tasmania	Essential Learnings	Yes	Yes	Yes	No
Victoria	Victorian Essential Learning Standards	Yes	Yes	Yes	No
Western Australia	Curriculum Framework K-Year 12 in WA	No	Yes	Yes	No

Conclusion

The focus of this paper has been to provide an overview of the introduction of a Thinking Oriented Curriculum in Australia. In identifying some of the meanings of the term as it is used in particular school settings the issue of the place of music has been highlighted. From this investigation it has become evident that music has a major role to play in curriculum development and design. It is important that the role of music in supporting, developing and reinforcing higher-order thinking skills is both encouraged and incorporated in formal curriculum design. As music educators we appreciate the significant contribution that our discipline provides to the education of the whole person. Already there are any number of learning experiences within the music classroom that provide tangible examples of higher-order thinking skills that link with other learning areas. These activities should not be down-played in the construction and development of a school curriculum. With these current curriculum developments and clarifications we must keep in the forefront the place of music within both school education and the broader life-long education. Music has an established place in the literature and practice associated with thinking curricula, what we must ensure is that its significance and impact is not weakened and subsumed.

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