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The New Soundscape: The Introduction of Integrated Arts in Victorian State Secondary Schools

Harry Burke, *Monash University*

Integrated studies have again become an important issue in education. Educators argue that students will require higher level thinking skills and the ability to work in different domains this century if significant issues in the world are to be addressed. Victoria first introduced integrated studies in state secondary schools during the education reforms of the late 1960s in an attempt to cater for the less academic student. This curriculum model was developed by progressive educators in the USA at the turn of the twentieth century in an effort to make learning more relevant for students by combining subjects in the curriculum and teaching only the essential knowledge in each domain. The Victorian education department was unprepared for the amount of work that would be required to introduce the new curriculum. This lack of leadership created many difficulties for Victorian music teachers during the 1970s. Music teachers however enjoyed the freedom and introduced innovative programs that had been developed in the UK and USA a decade earlier. The introduction of integrated arts as part of standards-based education in 1995 once more restricted classroom music teachers ability to develop new programs. In 2006, interdisciplinary studies have again been introduced as part of the Victorian Essential Learning Standards (VELS). It appears that this curriculum offers classroom music teachers little opportunity for curriculum development. Instead of continually recycling curricula from last century educators are calling for the introduction of a curriculum that takes into account recent developments made in educational psychology and creativity research.

Introduction

The introduction of the Victorian VELS curriculum has once more raised the question of interdisciplinary studies and its appropriateness for arts and music education in state secondary schools in Victoria. Contemporary educators argue that students will need higher level thinking skills, the ability to evaluate knowledge and work in different domains if significant issues in the world are to be addressed. Gardner argues that teaching information by repetition, drill, or rote learning is problematic as, "You cannot understand the theory of evolution by simply memorizing a definition".[1] Hargreaves, Marshall and North note that today, music education is increasingly becoming interdisciplinary involving a number of arts subjects. The authors point out, "The dividing lines between the composer, the arranger, the performer, the studio engineer, and even the listener are becoming much less clear-cut".[2] As Swanwick noted the term integrated has different meanings for different groups of teachers.[3] In the humanities integration often refers to the introduction of new concepts in education such as occurred with the introduction of progressive education in Victoria in the 1970s. In the UK during the early 1960s a number of composer-educators used the term to describe the combining of art, dance, drama and music in what became known as the creative music movement or integrated arts. Boix-Mansilla defines interdisciplinary education as, "the capacity to integrate knowledge and modes of thinking in two or more disciplines".[4] Nikitina argues that interdisciplinary studies can give a deeper understanding of a problem or topic that cannot be obtained in any other way.[5]

Advocates like Barry[6] Comte[7] and Haseman[8] argued that the grouping of art, dance, drama and music as in the Victorian curriculum since 1995 enhance student learning and motivation. On the other hand, Best[9], argues that combining short semester length units in a standards-based curriculum like VELS is ineffective as students gain little skill and knowledge. Gardner argues, "Unless a person has mastered more than one discipline, we cannot properly

[1] H. Gardner. (2001). An Education for the Future: The foundation of science and values. *Royal Symposium. Convened by Her Majesty Queen Beatrix.* Retrieved 6.5.2005, from www.pz.harvard.edu/PIs/HG.htm.

[2] D. J. Hargreaves, N. A. Marshall and A. C. North. (2003). Music Education in the Twenty-First Century: A psychological perspective. *British Journal Music Education.* (2), p. 149.

[3] K. Swanwick. (1979). *A Basis for Music Education.* Windsor. NFER, P. 88.

[4] V. Boix-Mansilla. (2004). Assessing Student Work at Disciplinary Crossroads. *GoodWork Project Report Series.* Retrieved 6.2.2006, from http://www.goodworkproject.org/papers.htm.

[5] S. Nikitina. (2002). From a Community of People to a Community of Disciplines: The art of integrative humanities at St. Pauls school. *GoodWork Project Report Series.* Retrieved 6.2.2006, from http://www.goodworkproject.org/papers.htm.

[6] N. H. Barry. (1996). Integrating the Arts into the Curriculum. *General Music Today.* (Winter).

[7] M. Comte. (1993). Multi-Arts: Issues and Implication for Schools and Teacher Education. In Errington (Ed.), *Arts education: Beliefs, Practices and Possibilities.* Geelong. Deakin University Press

[8] B. Haseman. (1993). Adapting in the arts-to beg, steal or borrow? In Errington (Ed.), *Arts education: Beliefs, Practices and Possibilities.* Geelong. Deakin University Press

[9] D. Best. (1995). The Dangers of Generic Arts: Philosophical confusions and political expediency. *Journal Aesthetic Education.* (2), pp. 79-91.

speak of interdisciplinary work".[10] He goes on to say that, "the actual work carried out under the rubric of interdisciplinarity has ranged from pathbreaking to self-absorbed to trivial".[11] Victorian Arts and music teachers also have differing opinions regarding the benefits of integrated arts.

Progressive Education

Victoria first introduced integrated general studies that combined the humanities and English in the curriculum as part of its radical reforms to education in the late 1960s. There had been little curriculum development in Victorian secondary schools for nearly fifty years.[12] By the 1960s, this academic curriculum no longer catered for the increasing number of students who did not intend to study at a university. Teachers and educators looked to the USA and the UK for a progressive style curriculum that could replace it.[13] By the time Victoria was ready to introduce its progressive curriculum the USA had already abandoned progressive education and had established an academic curriculum in mathematics, science and technology subjects, but not the arts or music education.[14]

Progressive education developed in the USA at the start of the twentieth century through the inspiration of Dewey and other like minded educators.[15] Defining progressive education is difficult.[16] It usually relates to "active learning through experience rather than passive learning through systematic instruction".[17] An emphasis is placed on group work rather than competing for grades. The methods of Taylor and his scientific time management scheme in industry were introduced into the curriculum.[18] By teaching only the essential knowledge in a subject, learning would therefore be less complicated and more relevant for students. What students required was an education that would prepare them for life. "Future engineers would get one kind of education and future truck drivers another".[19] Kilpatrick formulated the idea of the project and activity based curriculum that became the main focus of arts education during the early years of the twentieth century.[20] Over the following decades, topics such as leisure, citizenship and family living were introduced. Ravitch relates that in one high school in the USA during late 1940s there was a course that consisted of integrated art, music, mathematics, and science in a unit called, "Housing and Home Building" that aimed to show students how to live a successful life.[21] By the 1940s, progressive education in the USA was common throughout the country. Cold War tensions with Russia and the launching of the Russian space probe Sputnik in 1957 however convinced may politicians that education standards had fallen and what schools required was 'hard education' instead of the 'soft' progressive model which was about to be introduced into Victorian state secondary schools.[22]

Integrated Arts Movement in the UK

As the Victorian education department was investigating integrated general studies in the late 1960s, in the UK, John Paynter and the Canadian, R. Murray Schafer developed the creative music movement that combined dance, drama, music and the visual arts that was also termed integrated arts. John Paynter started teaching during a time of turmoil in UK education in the 1950s when there was little music education in many secondary schools. With his concept of integrated arts, he was able to cater for most students in the class. Paynter argued music education was for all students in the class not just the gifted few, but 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".[23] Schafer also recognized the importance of integrated arts that Paynter had used in the UK. He argued that, "We live in an interdisciplinary era, and it often happens that a music class can spill out into a session in another subject. I never resist

[10] H. Gardner. (2001). An Education for the Future: The foundation of science and values. *Royal Symposium. Convened by Her Majesty Queen Beatrix.* Retrieved 6.5.2005, from www.pz.harvard.edu/PIs/HG.htm.

[11] H. Gardner. (2004). How Education Changes: Consideration of history, science and values. Retrieved 6.5.2005, from http://www.howardgardner.com/.

[12] A. Barcan. (1996). Attempts to Reform Australian State Schools, 1979-1996. *Education Research and Perspectives.* (1), p. 1.

[13] B. Crittenden. (1981). *Changing Ideas in Australian Education: Some Key Themes since 1960.* Melbourne. ACER, p. 56.

[14] M. L. Mark. (1978). *Contemporary Music Education.* New York. Schirmer Books, pp. 14-15.

[15] M. L. Martinello and G. E. Cook. (2000). *Interdisciplinary Inquiry in Teaching and Learning.* New Jersey. Prentice Hall, pp. 30-31.

[16] A. Barcan. (1993). *Sociological Theory and Educational Reality: Education and Society in Australia since 1949.* Sydney. NSW University, p. 160.

[17] D. Ravitch. (1985). *The Schools We Deserve: Reflections on the educational crises of our time.* New York. Basic Books, p. 81.

[18] H. M. Kliebard. (1988). The Effort to Reconstruct the Modern American Curriculum. In Beyer and Apple (Eds.), *The Curriculum: Problems, Politics, and Possibilities.* Albany. State University New York Press, p. 25.

[19] Ibid.

[20] Ibid., p. 26.

[21] D. Ravitch. (1983). *The Troubled Crusade: American Education,1945-1980.* New York. Basic Books, p. 68.

[22] H. M. Kliebard. (1986). *The Struggle for the American Curriculum 1893-1958.* Boston. Routledge & Kegan Paul, p. 264.

[23] J. Paynter. (1977). The Role of Creativity in the School Music Curriculum. In Burnett (Ed.), *Music education review: A handbook for music teachers.* (Vol. 1.). London. Chappell, pp. 7-8.

this when it happens".[24] Both Paynter and Schafer very early on in their careers saw the need for a curriculum that catered for individual differences. Schafer pointed out, "There ought to be a place in the curriculum for individual expression".[25]

Critics of integrated arts however noted a number of concerns with the concept and the term integrated arts. Swanwick described the word integration as "a hazy word" that has several different meanings.[26] He argued there was a difference between the way arts teachers used the term and other faculties in the school. He commented that humanity teachers used the term to describe a kind of breaking down of old barriers and a building up of new associations and curriculum concepts, compared to the combining of a number of aesthetic and creative subjects such as the arts. In the 1980s the term integrated arts was used to signal the decrease in the teaching time for individual art subjects in the curriculum with the result that students were not being taught skills in music. Swanwick argued that by uniting the arts it may give them more advocacy and support in the school, but it cannot be described as a proper use of the term integration. He also makes the point that team teaching and using a topic such as winter for a term project with other art teachers is not integration either. The concern over the lack of skill development and assessment in integrated arts also worried traditional music educators. Plummeridge commented, "clearly children cannot 'create' or 'compose' out of nothing".[27] Rainbow argued, "Theories that children should not be pestered to learn to spell, write grammatically, or learn multiplication tables later found a musical counterpart in arguments against teaching the use of notation".[28] During the educational reforms of the early 1970s, many Victorian secondary school music teachers incorporated the ideas of the creative music movement into innovative classroom music programs.

Curriculum Reform in Victoria

When Butts[29], an American educator reviewed Australian education during the 1950s he noted two basic assumptions, a uniform policy for all schools is a good thing, and policy is best made by few people. He remarked that, "everywhere I went I found a uniform hierarchy of schools, a hierarchy of courses, and a hierarchy of subjects".[30] The most able students studied English, mathematics, science, possibly a foreign language, but little if any social sciences, the arts, or music. Crittenden noted the "uniform and rigid curriculum of subjects in a definite order of prestige".[31] Although Victorian teachers demanded extensive reforms to the curriculum, there were a number of obstacles to overcome. A major problem for modernizing secondary schools in Victoria was the prescribed centralized curriculum and the external examinations organized by Melbourne University for years 10-12.[32] Reed, Director of Secondary Education argued that, "Secondary education is a phase of education in its own right and not simply a preparation for tertiary education".[33] Cathie noted the concern with music education stating, "Even our most advanced states lag far behind countries such as Great Britain, and the United States in our attempt to educate children musically".[34] The removal of the Intermediate examination (year 10) at the end of 1966 allowed for the introduction of a new curriculum for years 7-10. In 1966, Reed established the Curriculum Advisory Board (CAB) to help establish guidelines for curriculum developments. The CAB argued that subject based learning gave students, "a fragmented view of the universe".[35] Instead, the CAB suggested the establishment of integrated general studies for students in years 7-10.[36] Students were to be given a general non-specific education. The CAB suggested an integrated general studies curriculum that consisted of English, the humanities and a number of other subjects. There was to be a non-competitive assessment, flexible grouping of students and methods of teaching.[37] The policy of the board was to suggest principles that could be used by schools. It was made clear that the curriculum was to be the responsibility of schools.[38] Unfortunately, after decades of neglect in secondary education the CAB was unprepared for the large amount of work it would need to do to help schools to reorganize and establish their own curriculums.[39]

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[24] R. M. Schafer. (1976). *Creative Music Education: A Handbook for the Modern Music Teacher.* New York. Schirmer Books, p. 242.

[25] Ibid., p. 223.

[26] K. Swanwick. (1979). *A Basis for Music Education.* Windsor. NFER, P. 88.

[27] C. Plummeridge. (1991). *Music Education in Theory and Practice.* London. Falmer Press, p. 52.

[28] B. Rainbow. (1989). *The Turbulent Sixties (1960-1970).* Aberystwyth. Boethius Press, p. 351.

[29] F. Butts. (1955). *Assumptions Underlying Australian Education.* Melbourne. ACER

[30] Ibid., p. 38.

[31] B. Crittenden. (1981). *Changing Ideas in Australian Education: Some Key Themes since 1960.* Melbourne. ACER, p. 16.

[32] A. Barcan. (1973). The Transition in Australian Education 1939-1967. In Cleverley and Lawry (Eds.), *Australian Education in the Twentieth Century: Studies in the Development of State Education.* Melbourne. Longman, p. 187.

[33] R. A. Reed. (1970). The Purpose and Aims of Secondary Education. *The Secondary Teacher.* (July), p. 8.

[34] I. Cathie. (1967). *The Crisis in Australian Education* Melbourne. Cheshire, p. 6.

[35] Curriculum and Research Bulletin. (1968). Curriculum Advisory Board Report. *Curriculum and Research Bulletin.* (October), p. 137.

[36] Ibid.

[37] R. A. Reed and W. Hannan. (1970). The Work of the Curriculum Advisory Board. *The Secondary Teacher.* (April), p. 18.

[38] Ibid., p. 18-20.

[39] N. White. (1970). Can Innovation Survive. *The Secondary Teacher.* (June), p. 14.

Within a few years, secondary education in Victoria was transformed from a very conservative model to a radical one. Integrated general studies soon became an accepted part of the curriculum in Victorian state secondary schools. Hannan wrote that, "schools have carried off the most daring re-organisations of their curriculum".[40] Moreland High School was one of the two schools that trialed the new progressive curriculum.[41] There was a compulsory integrated general studies course of eighteen hours a week for year 7 students, most of which was undertaken through themes rather than subjects. Other compulsory subjects were sport and physical education, religious instruction, and a foreign-language. Optional subjects, for two hours a week included drama, science, photography, music, writing, art, needlework and cookery. A large amount of time was spent in group activities. There were no examinations or grading of work. Year 10 students followed a similar course to students in years 7-9, but with more freedom of choice.[42] By 1974, integrated general studies had become standard in secondary schools in Victoria. In some schools, it comprised the entire curriculum for year seven students. Crittenden noted a number of problems with this curriculum commenting, "One has suspicions about what has happened to educational values when it is emphasized that topics are not studied in a way that systematically encourages the cumulative development of a certain range of skills or knowledge".[43]

Progressive Music Education in Victoria

The introduction of progressive education was also a time of confusion for music educators. The difficulties that Crittenden had noted also handicapped classroom music teacher's ability to develop new programs in the 1970s. Comte argued that the Victorian education department failed to develop a rationale or philosophy for arts education for the period 1945-1980.[44] Ferris discovered in her study that there was no curriculum for primary school music education published between 1956 and 1981.[45] White a member of CAB remarked, "If the Governmental authorities support change, and are prepared to reap its benefits, they are surely obliged to help".[46] Before the introduction of the new Victorian curriculum, secondary school music was very limited. What music there was usually consisted of music appreciation, theory, orchestral concerts and music and drama festivals.[47] In his study of school music in Australia, Bartle noted the shortage of trained music teachers, the importance of external examinations, restricted budgets and disagreements amongst lecturers in teachers college regarding the future direction of music education.[48] Another difficulty for secondary music teachers was the influence of the Australian Music Education Board and music theory tests. The Schools Commission-Australia Council report of Victorian music education commented on the lack of creative music education in most Victorian secondary schools.[49] Schafer argued in his 1967 book, *Ear Cleaning* that music is a practical subject.

> It is my feeling that one learns practically nothing about the actual functioning of music by sitting in mute surrender before it. As a practicing musician I have come to realize that one learns about sound only by making sound, about music only by making music.[50]

In place of support from the Victorian education department, music teachers sought assistance from newly formed organizations such as the Australian Society for Music Education (ASME) as well as the Music Branch. Purcell noted that if classroom music was to improve, inservicing of both primary and secondary teachers was essential.[51] To help music teachers understand what was occurring in music education overseas, ASME invited a number of guests. In 1973, Schafer gave a residential workshop to Victorian music teachers at Phillip Island demonstrating ways that creative music education could be used in the classroom.[52]

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[40] W. Hannan. (1972). Curriculum Change in Victorian Secondary Schools. In Simpkins and Miller (Eds.), *Changing Education: Australian viewpoints.* Sydney. McGraw-Hill, p. 132.

[41] R. A. Reed and W. Hannan. (1970). The Work of the Curriculum Advisory Board. *The Secondary Teacher.* (April), p. 18-20.

[42] Curriculum and Research Bulletin. (1969). Curriculum Development: The Experimental Project at Moreland High School *Curriculum and Research Bulletin.* (2), pp. 48-51.

[43] B. Crittenden. (1981). *Changing Ideas in Australian Education: Some Key Themes since 1960.* Melbourne. ACER, p. 61.

[44] M. Comte. (1983). *Arts Education in the State School System in Victoria, Australia:1945 to 1980.* Unpublished PhD thesis. Michigan University, p. 308.

[45] J. Ferris. (2002). *Classroom Music in Victorian State Primary Schools 1934 to 1981: Curriculum Support.* Unpublished PhD thesis. Monash University, p. 1.

[46] N. White. (1970). Can Innovation Survive. *The Secondary Teacher.* (June), p. 14.

[47] M. Comte. (1983). *Arts Education in the State School System in Victoria, Australia:1945 to 1980.* Unpublished PhD thesis. Michigan University, pp. 112-114.

[48] G. Bartle. (1968). *Music in Australian Schools.* Melbourne. Australian Council for Educational Research, p. 8.

[49] Schools Commission-Australia Council. (1977). *Education and the Arts, National, State and Territory reports. Victorian report.* Canberra. AGPS, p. 15.

[50] R. M. Schafer. (1976). *Creative Music Education: A Handbook for the Modern Music Teacher.* New York. Schirmer Books, p. 49.

[51] B. Purcell. (1977). Victoria. *Australian Journal Music Education.* (20), p. 65.

[52] R. S. Stevens. (2006). Personal Communication, 28.3.2006.

Within a short period of time, music teachers began to incorporate the ideas of the UK composer educators. Bartle writes that this was "the most striking new development in this country in the past five or six years".[53] D'Ombrain was one of the first music educators to experiment with creative arts education in schools in Victoria. He relates how the students at Chadstone Secondary School in Melbourne enjoyed making their own electronic instruments and performing musique concreté compositions. When D'Ombrain became a lecturer at the Melbourne Secondary Teachers College, he gave demonstrations of this methodology to teachers.[54] The benefits of this inservicing program were highlighted by the comments of one secondary school music teacher. Vanson noted that when she began teaching classroom music in the 1960s, the prescribed music curriculum made it difficult to cover all the topics in the limited amount of time available for music. Although unfamiliar with creative music education, she recalls being impressed by a demonstration given by D'Ombrain on the use of creative music education. Vanson started to use these ideas at her school, commenting that with the old syllabus, most students did not continue with music at the end of year 9, but with her new program, she had students eager to study music to year 12, "I find that now I get students who wish to continue to H.S.C. with music. In the bad old days, compulsory music in form III made them so fed up they lost interest".[55] Another teacher from Altona High School, Hrabe used Schafer's vocal exercises in her classes. She commented that, "Schafer has been most useful to me in suggesting activities which involve my classes in experiencing basic music principles rather than listing them neatly in a notebook".[56] Unfortunately, some music teachers ignored skill development, literature studies, audition, that Swanwick had discussed in his 1979 book, *A Basis for Music Education.*[57] Purcell noted these concerns as well arguing that the new creative arts program still had a long way to go.[58] The freedom that many music teachers enjoyed during the 1970s was short lived with the introduction of new curriculum developments in the late 1980s.

Apprehensions over falling literacy and numeracy levels in Victoria during the 1980s introduced standards-based education and the integrated arts in 1995. This curriculum combined all the arts subjects into a single unit called the Arts Key Learning Area. This policy reduced the time available for classroom music. In 2006 a form of interdisciplinary general studies has once more been reintroduced as part of the VELS curriculum with the arts still combined as a single subject with reduced time allotments. The emphasis is on mathematics, science and English subjects, not the arts. In ways that are analogous to the reforms of the 1970s and the 1990s, schools have once more been given minimal assistance for curriculum development.

Revitalising Arts Education

Although many attempts have been made to establish a broad based curriculum for all Victorian secondary students, there are still many problems, especially for arts education. An increasing number of educators and psychologists note the ineffectiveness of continually recycling education methodologies from last century. Contemporary educators argue it is time to introduce new ideas that have been developed in educational psychology and creativity research during the past twenty years. The increase of knowledge has fragmented the secondary school curriculum, as schools try to cram in more short units of work. In some schools, year 7 students have up to fourteen different teachers for a semester. Gardner noticed, "Most students see secondary school as a series of unrelated topics, as they wander from one class or test to the next one on the schedule".[59] Jones commented on the "rule by the clock, uniform delivery, pupils as raw materials, teachers as process workers".[60] There needs to be a limited number of topics, but covered in more depth than at present, rather than the "Plato to NATO in 36 weeks" approach.[61] Gardner asks:

> what should be highlighted: facts, information? data? If so, which of the countless facts that exist? Subject matters and disciplines-if so, which ones? Which science, which history? Should we nurture creativity, critical thinking? If there is to be an additional focus, should it be arts, technology, a social focus, a moral focus? [62]

[53] G. Bartle. (1974). Music in Australian Education Institutions: The Secondary Schools. *Australian Journal of Music Education.* (July), p. 21.
[54] G. D'Ombrain. (1998). Singing a New Song. *Musette.* (3), p. 9.
[55] M. Vanson. (1975). Keeping it Kontemporary. *Agitato.* (3), p. 18.
[56] A. Hrabe. (1975). When Words Sing at Altona High School. *Agitato.* (3), p. 23.
[57] K. Swanwick. (1979). *A Basis for Music Education.* Windsor. NFER, pp. 44-46.
[58] B. Purcell. (1977). Victoria. *Australian Journal Music Education.* (20), p. 65.
[59] H. Gardner. (2001). An Education for the Future: The foundation of science and values. *Royal Symposium. Convened by Her Majesty Queen Beatrix.* Retrieved 6.5.2005, from www.pz.harvard.edu/PIs/HG.htm.
[60] B. Jones. (2003). Aristotle or Plato? Reconsidering Equity, Challenge and Values in Education. Retrieved 30.4.2005, from http://www.schoolsinnovation.com.au/publications.
[61] H. Gardner. (2001). An Education for the Future: The foundation of science and values. *Royal Symposium. Convened by Her Majesty Queen Beatrix.* Retrieved 6.5.2005, from www.pz.harvard.edu/PIs/HG.htm.
[62] Ibid.

Hargreaves, Marshall and North pose a number of similar questions for music education. "What are the modern-day roles of conservatories, universities, and community organisations in music learning? What constitutes being a musician in the digital era?".[63] Gardner suggest students should be able to choose from one science subject, one history, one art form, expression and appreciating of students own language, and English.[64] Gardner contends that human beings have a number of different intelligences, which he termed multiple intelligences. He argues that schools should discover what skills and talent students have and then develop them. With the advancements made in computer technology and communications, it is possible to offer students a more individual curriculum than in the past. Jones notes that, "We now have the technical capacity to move away from the centralised, factory model, in which one size fits all".[65] Gardner asserts that, "We are not all the same; we do not all have the same kinds of minds".[66] He remarks that even identical twins with the same genetic information have different intelligences.[67] It is likely that with the introduction of a more individual and personalized curriculum the arts and humanities would have more support than they have had in the past twenty years.

Feldman, Csikszentmihályi and Gardner argue that if students are to be successful in a domain such as music, a number of consideration need to be taken into account.[68] The authors remark that students require intelligence in the domain, a commitment to learning, expert teachers, and time to develop their potential. Csikszentmihályi argues that a student must be exposed to the domain, as it is impossible to be creative without this information. "A person cannot be creative in a domain to which he or she is not exposed".[69] Ericsson comments that it takes on average ten years to acquire the skills and knowledge held in a domain to reach international success.[70] What music education in Victorian secondary schools require is a period of time as occurred in the 1970s when teachers were able to develop and trial interesting new ways of teaching classroom music.

Conclusion

The introduction of a progressive integrated general studies curriculum in Victorian state schools in the early 1970s allowed music teachers the freedom to experiment and develop innovative programs for a short period of time. Even though the education department failed to develop an arts policy, making music teachers seek help from the newly formed music organizations such as ASME, they were enthusiastic about the prospects for classroom music in the coming years with the advances being made in computer technology, improved budgets and resources. Unfortunately, the introduction of standards-based education and the combining of all the arts in 1995 together with the introduction of VELS in 2006 has limited the ability of classroom music teachers to develop and implement new programs. It is also impractical to expect students to gain skills in a subject like music in short semester units of work. If students are to develop higher level thinking skills this century, the curriculum will need to take into consideration the talents and abilities of individual students in a number of different domains such as music education.

About the Author

Harry Burke is a student in the doctoral programme in the Education Faculty of Monash University. His research interests include the history of Australian music education and curriculum developments. He has taught classroom music in Victorian state secondary schools since the 1980s.

[63] D. J. Hargreaves, N. A. Marshall and A. C. North. (2003). Music Education in the Twenty-First Century: A psychological perspective. *British Journal Music Education.* (2), p. 147.

[64] H. Gardner. (2004). How Education Changes: Consideration of history, science and values. Retrieved 6.5.2005, from http://www.howardgardner.com/.

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

[66] H. Gardner. (1999). *Intelligence Reframed.* New York. Basic Books, p. 91.

[67] H. Gardner. (2004). How Education Changes: Consideration of history, science and values. Retrieved 6.5.2005, from http://www.howardgardner.com/.

[68] D. H. Feldman, M. Csikszentmihályi and H. Gardner. (1994). *A Framework for the Study of Creativity.* Westport. Praeger

[69] M. Csikszentmihályi. (1996). *Creativity: Flow and the psychology of discovery and invention.* New York. Harper Collins, p. 29.

[70] K. A. Ericsson. (1996). Preface. In Ericsson (Ed.), *The Road to Excellence: The Acquisition of Expert Performance in the Arts and Sciences, Sports, and Games.* New Jersey. Lawrence Erlbaum Associates, p. viii.

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Teaching with Technology: The Wonders of Wireless

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On Wednesday October 7 1924 a quite remarkable experiment was begun by the NSW Department of Education. This date marked the beginning of electronic communication for education in Australia.

This paper documents the introduction of wireless into Australia and its championing by enthusiastic individuals as well as the broader teaching profession keen to adopt the most modern methods. It finds that this early experiment in school broadcasts fulfilled a valuable role as well as providing distinctive opportunities for music.

The Early Years of Wireless in Australia

The early years of wireless in Australia are well documented in the literature.[1] In brief, experiments in wireless communication in Australia trace their beginnings to the time of Federation.[2] In its early years, the Federal Government chose to use the power it had under Section 51 of the Constitution to make laws with respect to postal, telegraphic, telephonic, and other like services. It passed the Wireless Telegraphy Act (1905) which gave the Postmaster-General's Department the authority to license the sending and receiving of wireless messages—only Morse Code at the time—by licensing private wireless companies.[3] During the Great War, to the annoyance of wireless experimenters, all wireless sets were confiscated, and from 1915-1920 the Navy was given control of wireless.[4] In 1923, largely to control the overlapping of frequencies and the consequential distortion of sound, broadcasting companies were licensed and assigned a frequency. Receivers' sets were sealed to the frequency for which each listener-in[5] had paid a subscription.[6]

In November 1923, 2SB, Australia's first wireless station, aired a musical concert as its first broadcast.[7] Close behind, on December 5 with its first official broadcast test, came 2FC.[8] Not surprisingly, interest in wireless increased dramatically as a result of these broadcasts.

Early Attempts to Introduce Wireless into NSW Schools

Wireless was a major talking-point at the December 1923 Annual Conference of the NSW Teachers' Federation. Mr D. Cameron of Tilba Tilba Public School—a teacher who had been working with wireless since 1904—proposed a scheme whereby schools in NSW could be linked by wireless. In the years prior to this conference many teachers and schools had separately *dabbled* in wireless and some schools had radio clubs, however it took the far-sighted Cameron to alert the conference to the educational potential of this new technology. Hence the Federation credits Cameron, and this Conference, with starting the movement to have wireless used in NSW schools.[9]

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1 For example: Inquiry into the Australian Broadcasting System, *Australian Broadcasting: A Report on the Structure of the Australian Broadcasting System and Associated Matters Presented to the Postal and Telecommunications Department [by F.J. Green], September, 1976* (Canberra: Government Printer, 1977); Kenneth Stanley Inglis, *This Is the ABC: The Australian Broadcasting Commission 1932-1983*, 2nd ed. (Melbourne: Black Inc., 2006); Australian Broadcasting Corporation, *The Role of a National Broadcaster in Contemporary Australia* (Australian Broadcasting Corporation, 1985); Ellis Blain, *Life with Aunty: Forty Years with the ABC* (Sydney: Methuen of Australia, 1977); Dennis Harrison and Cheryl Webber, *Radio: The Australian Voice: A Source Book for Students and Teachers* (Adelaide: Dennis Harrison and Cheryl Webber, 1991); Yolanda Allen and Susan Spencer, *The Broadcasting Chronology 1809 - 1980* (North Ryde, NSW: Australian Film and Television School, 1983).

2 Inglis, *This Is the ABC: The Australian Broadcasting Commission 1932-1983*, B9-B14.

3 Allen and Spencer, *The Broadcasting Chronology 1809 - 1980*, B11-D29; Inglis, *This Is the ABC: The Australian Broadcasting Commission 1932-1983*, 7; Inquiry into the Australian Broadcasting System, *Australian Broadcasting: A Report on the Structure of the Australian Broadcasting System and Associated Matters Presented to the Postal and Telecommunications Department [by F.J. Green], September, 1976*, 7-8.

4 Allen and Spencer, *The Broadcasting Chronology 1809 - 1980*, C19-D25.

5 Listeners-in was the name used at the time to describe those people who listened to wireless broadcasts.

6 Allen and Spencer, *The Broadcasting Chronology 1809 - 1980*, B11-D29; Inglis, *This Is the ABC: The Australian Broadcasting Commission 1932-1983*, 7; Inquiry into the Australian Broadcasting System, *Australian Broadcasting: A Report on the Structure of the Australian Broadcasting System and Associated Matters Presented to the Postal and Telecommunications Department [by F.J. Green], September, 1976*, 7-8.

7 Hon. H.V.C. M.P. Assistant Minister for Commerce Thorby, *Official Opening of 2DC: New Western B-Class Station* (The Dubbo Dispatch, 1936, July 6 cited); available from http://www.2du.com.au/history4.htm.

8 "Wireless Broadcasting: Important Announcement by Farmer & Company, Limited," *Sydney Morning Herald* 1923, December 4, 7.

9 "Wireless," *Education* 5, no. 4 (1924, February 15): 74-5; "Wireless in Schools," *Education* 5, no. 7 (1924, May 15): 163-65.

Cameron's well-researched proposal had seven points:

1. The Minister for Education would be asked to appoint an officer to put together educational programs for broadcasting.
2. If the Department of Education adopted the proposal that Messrs. Farmers, Ltd—2FC—:
   - had promised their firm's full support, and educational programs would be broadcast at no charge
   - would sell wireless sets to schools at wholesale rates.
3. Parents and Citizens Associations would be asked to form Radio Clubs in their schools, and each member be asked to pay a yearly fee.
4. The Wireless Authorities had agreed that Head Teachers in schools could be issued with an experimenter's licence.[10]
5. Relay sets would be installed in larger schools to transmit broadcasts to smaller schools within a 20 mile radius.
6. So that parents would also benefit, children would copy down news and other items of interest to take home to their parents. Senior students would be taught to operate the sets, and parents encouraged to attend in the evenings to listen to broadcasts.
7. That a master receiver set be constructed and all school sets adhere to this model.[11]

The ingenuity of Cameron's plan was that it proposed a way by which schools, parents and citizens across the State could have access to the sought after, but expensive technology, of wireless in the most efficient and cost-effective way. It was a *win-win* situation: 2FC would broadcasts sessions free of charge; the Department of Education would take responsibility for the broadcasts; parents and citizen associations in school would fund the receivers which would be used by schools during the day, and made available to the community at night.

To progress Cameron's proposal, the Federation formed a sub-committee which included Cameron, who submitted a plan for the use of wireless in schools to Mr Bruntnell, the Minister for Education. Sympathetically disposed to the idea, the Minister accepted the majority of the proposal, and formed an Advisory Committee which included Cameron. The Minister agreed that:

> 1. he would arrange for the broadcasting of suitable educational programs which it was envisaged would consist of topics such as university extension lectures, short addresses by distinguished citizens and noteworthy visitors, atypical natural events, popular science and the accurate pronunciation of foreign languages.
>
> 2. school radio clubs would be formed and parents and citizens invited to join. Each member would pay an annual subscription which would cover the purchase, if necessary on time payment, and the ongoing maintenance of equipment.[12]

The Bourke Experiment

Given that distance from the transmitter was potentially an issue for wireless in NSW, the Advisory Committee invited radio firms to participate in a test of wireless reception in a classroom in Bourke, a town some 400 miles from Sydney. The June 1924 broadcasts from Sydney to Bourke proved successful with speeches coming through with such clarity that the listeners-in reported that they felt they were within a few feet of the speaker.[13] As such the Advisory Committee reported that, as long as a good quality receiver was installed, wireless reception would be available throughout NSW.[14]

Public awareness of wireless was further raised through reports of the successful Bourke experiment and advertisements for wireless receivers appeared in *Education* (see accompanying illustration). In addition, the Federation provided advice to its members on how radio clubs could be formed, on equipment required for different distances from Sydney, its cost and its storage, and on licence requirements.[15] Similar advice was provided by the Department of Education in the *Education Gazette*.[16]

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10 An experimenter's licence, available for one small fee, allowed the listener to tune in to any station. The more expensive sealed set licensing system meant that the wireless receiver was sealed by the Postmaster General's Department to a fixed frequency so only that station could be heard, from Thornley, P.N. "Broadcasting Policy in Australia." Ph.D., University of Newcastle, 1999.

11 "Wireless," 74.

12 "Wireless in Schools," 163.

13 "The Visit of the Wireless Committee to Bourke," *Education* 5, no. 9 (1924, June 15): 207-08.

14 "Some Explanatory Remarks About the Necessary Gear," *Education* 5, no. 10 (1924, August 15): 234-35.

15 "Wireless in Schools," 163-4.

16 "Summer School of Music," *The Education Gazette* XVIII, no. 11 (1924, November): 135.

Educational Broadcasts Begin

Wednesday October 7, 1924, was an auspicious date for New South Wales schools. It marked the beginning in Australia of the first experiment in educational broadcasts to schools.[17] As can be seen from the 2FC program which was published each day in the *Sydney Morning Herald* (see accompanying illustration), the time chosen for Educational Sessions was 3.03 to 3.30pm each Monday, Tuesday, Wednesday and Thursday, during the afternoon period when 2FC was normally closed.

The inaugural session featured the two most senior education staff in NSW: the Minister for Education, Albert Bruntnell, and the Director of Education, Stephen Henry Smith.[18] Bruntnell proudly asserted to listeners-in that never before in the history of education had students from across a state been addressed at the same moment. Smith reported that he was unaware of any Education department anywhere which was using broadcasting for instructional purposes. Both men reflected on the advances in technology which had enabled broadcasting to take place.[19]

While NSW certainly led Australia in school broadcasts, the British Broadcasting Company (BBC) had aired educational programs earlier in the year. The first broadcast occurred in Glasgow on February 26, 1924, however was only received by one school via specially-installed loud speakers. On April 4, the BBC broadcast a music lecture to 10,000 children in 70 schools, however all the schools were in London,[20] not spread throughout a state the size of NSW. So it would appear that Bruntnell and Smith's proud claims of a first in educational broadcasting across large distances, and a first for the involvement of an Educational department, were close to correct. At the time they would have been unaware that the BBC had in fact eclipsed them by just two weeks in commencing regular broadcasts to schools. Similar experiments were also occurring around this time in California.[21]

The Style of the Sessions

With the New South Wales' inaugural session, the style of the 1924 educational broadcasts was set: normally two fifteen minute lecturettes delivered by distinguished leaders in their field (see appendix A). As Bruntnell advised his listeners-in, the programs would not substitute for any work normally undertaken by teachers, rather they would enhance students' learning by informing them of world events of which they might otherwise be unaware.[22]

The program organiser was a Department man, Senior Inspector Mr W.S. Reay, (see accompanying photograph) who the *Herald* reports became the familiar voice of the sessions. Reay used his captivating style to gain the children's attention, then concisely introduced each speaker and the context for the address.[23] The approach which Reay adopted for the broadcasts aimed to engage the students and teachers in active learning. At times he would ask teachers to write on the blackboard, or students to check their dictionaries, atlas or other teaching aid.[24]

For the remainder of 1924, Reay organised educational lecturettes on literature, history, geography, science, nature, hygiene, physical education and music; subject areas from the 1922 *Course of Instruction for Primary Schools,* the NSW syllabus in place at the time. Appendix A contained details of the 2FC Educational Sessions extracted from the list of 2FC programs published each day in the *Herald.*

Music Sessions in the Broadcasts

Music was very well represented in the broadcasts. In fact, Monday was music day and the occasion when the entire program was devoted to this one subject area—that is, except when more pressing matters such as the cricket score had to be broadcast!

Three types of music sessions were aired. The Department's Supervisor of Music, Herbert Fredrind Treharne, focussed on music appreciation, an area that was not mentioned in the Music syllabus until 1925. Capitalising on children's natural enjoyment of listening to stories, in each of his sessions Treharne talked about the life of a well-

17 "Broadcasting: Farmer's Service: Educational Session," *Sydney Morning Herald* 1924, October 7, 4.

18 "Wireless in schools." *Education* 6, no. 1 (1924, November 15): 14. Note that the date of the first school broadcast is incorrectly recorded in this article.

19 "Broadcasting: Farmer's Service: Educational Session," 4; "School Lessons: By Wireless: Inaugural Address." *Sydney Morning Herald* 1924, October 8, 12.

20 Ben Clarke, *BBC Wireless Programme 1924* (2000-2006 [cited September 17 2006]); available from http://www.lookandread.myby.co.uk/schools/history.shtml.

21 "Wireless in the Schools," *Sydney Morning Herald* 1924, November 25, 8.

22 "School Lessons: By Wireless: Inaugural Address," *Sydney Morning Herald* 1924, October 8, 12.

23 "Wireless in the Schools," 8.

24 Ibid.

known composer. Mr. J. Braithwaite also used a narrative approach for his broadcast entitled *A Musical Context Long Ago*. In some of these sessions musical illustrations were performed live by instrumentalists and choirs from various Sydney schools. Hence young listeners-in had the opportunity to hear authentic performances by their peers, that is, children rather than adults.

The second type of music session was the live performance of nationalistic songs, by school choirs. *Advance Australia Fair,* was chosen for the inaugural session. For the extended broadcast on October 21 to commemorate Trafalgar Day, poems and songs such as *Ye Mariners of England* and *Rule Britannia* which glorified the motherland's naval supremacy over her enemies, were sung.

The choirs which provided live musical examples and singing for the broadcasts came from a variety of Sydney schools: the Boy's Choir from Cleveland Street Public School; a choir of girls from Fort Street High School; Rozelle Boys; Crown Street Domestic Science School; and Drummoyne Boys (see accompanying photograph).

Listeners-in also experienced a third type of music broadcast which was delivered by Mr Donald Miller—a series of singing lessons, three non-typical double length sessions to Third, Fourth and Sixth Classes. However, on December 1, Miller's Fifth Class singing lesson had to be shortened to the standard 15 minutes due to the need for the all-important cricket scores to be aired! As always, a new technology can expose a community's priorities.

It is interesting to note the choice of the word *lesson* for Miller's sessions, the only time *lesson* is used in this series of broadcasts. In the inaugural program the Director of Education had advised that broadcasts would not substitute for the work of the teacher rather they would supplement the teaching, yet the title *lesson* certainly suggests that Miller was indeed taking on the role of a teacher to the listeners-in.

The State of Music in Schools in the Mid 1920s

At this point it is worth digressing a moment to reflect on the state of music in schools in 1924. Those few contemporary reports which do exist vary depending on their intended recipient and the reason for the report. In December 1924, the *Herald* produced a lengthy article on school music which featured Treharne. The intended audience was the readership of the *Herald.* The conclusion from this article was that music in schools was at a high standard. The *Herald* proclaimed:

> Well, after all, one judges a system by its results; and from this test the system of instruction in singing in the Public Schools emerges with colours flying.[25]

A slightly earlier view from a Teachers' Federation article written for teachers was somewhat less effusive. When Treharne became the new Superintendent of Music in the middle of 1922, in what was perhaps an effort to shape the new Superintendent's approach, the Teachers' Federation journal wrote that:

> Treharne will be found helping the teachers, not by hearing how the children sing, but by developing the teachers' methods, and giving practical assistance.[26]

This practical assistance took two forms: the regular January Summer Schools were continued, as were school-based demonstration lessons. From at least the end of 1924 Miller was a demonstration teacher in both these settings.[27]

Given that Miller's daily responsibility was to in-service the State's teachers in music, it is reasonable to conclude that he saw music broadcasts as a joint opportunity. In the first place they provided children with a singing lesson by an expert music educator. Simultaneously they were a form of distance professional development for teachers which demonstrated to them how singing lessons for Third to Sixth Class could be delivered. Presumably Miller's lessons adhered to the Music syllabus in force at the time—the 1922 syllabus—hence it is possible to predict, with some confidence, on the content of Miller's lessons.

Music in 'The Course of Instruction for Primary Schools, 1922'

The 1922 Music Syllabus was a developmental singing syllabus with three overarching aims. An aesthetic aim of the acquisition of a cultured singing voice, a technical aim of sight reading, and a third social and cultural aim: that children would continue their music education beyond the classroom and on into adult life.[28]

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25 P.J. Nolan, "Music in Schools: High Standard in Singing," *Sydney Morning Herald* 1924, December 20, 9.

26 "Music," *Education* 4, no. 1 (1922, October): 21-2.

27 "Summer School of Music," 133; H.F Treharne, Letter to the Chief Inspector: School Inspections in Music. Available from NSW State Archives, Box 1920-29 20/12883, 1924, December 12.

The methodology required was tonic sol-fa from first to sixth class with staff notation to be introduced in Fourth Class. Figure 1 shows the tonic sol-fa requirements for each class level: the syllables for the major scale for First to Fourth Class, with the addition of the chromatic syllables of *ta* and *fe* for Fifth Class, and *re* and *se* for Sixth Class.

The song repertoire was expected to increase in complexity during the six years of primary schooling. Unison songs were to be used freely with a judicious selection of songs in two and three parts for the upper classes. Songs were to be of a "high class" with care that the lyrics and sentiment were suitable, that is hymns, carols, Australian songs, national songs, folk songs and melodies, as well as suitable songs from well-known composers and from the *School Magazine.* Teachers were advised that being able to read songs from music was more important than singing "by ear".[29]

Figure 1

Modulator Exercises and Song Material for Primary Class
Derived from *Course of Instruction for Primary Schools* 1922

	Tonic Sol-fa																Song Material
2nd & 1st (Infants)				d	r		m	f		s		l		t	d'		- simple melodies "by ear" - nursery rhymes, marching songs - song range C to E (d to m')
3rd				d	r		m	f		s		l		t	d'		- unison - 2-3 part rounds - melodies to sol-fa, then suitable vowels, lastly words
4th	s,		t,	d	r		m	f		s		l		t	d'	r'	- chiefly unison - rounds - 2 part songs
5th	s,	ta,	t,	d	r		m	f	fe	s		l	ta	t	d'	r'	- unison - rounds - sing to sol-fa syllables, then vowels, lastly words
6th	s,	ta,	t,	d	r	re	m	f	fe	s	se	l	ta	t	d'	r'	- 1, 2, 3 part songs and rounds

School Reaction to the Broadcasts

By November 1924, 100 Department schools scattered throughout the state were equipped with wirelesses and so had the potential to tune in to the educational broadcasts. Using music as an example, a contemporary *Herald* writer reflected on the power which wireless had to bring culture to the listener-in. For even, wrote the *Herald*, if a man were totally bored by a symphony and intolerant of classical music, listening to jazz may prove a "stepping-stone to higher things". The *Herald* saw no certainty of achieving this outcome with adults, but considered children to be suitably impressionable and malleable.[30] Both Stevens and Southcott also refer to arguments in earlier times for the inclusion of music in schooling based on a perception of its humanising and civilising influence.[31]

Educational Broadcasts Reluctantly Discontinued

At the beginning of 1925 the Department reluctantly chose to discontinue its broadcast experiment. It advised that it could not justify the expenditure until some of the grave difficulties of broadcasting had been overcome, and better

[28] New South Wales Department of Education, *Course of Instruction for Primary Schools* (Sydney: Department of Education, 1922), 143.
[29] Ibid. 145-49.
[30] "Wireless in the Schools," 8.
[31] R.S. Stevens, "Music: A Humanising and Civilising Influence in Education," in *The Colonial Child*, ed. G. Featherstone (Melbourne: Royal Historical Society of Victoria, 1981), 57-8; J.E. Southcott, "Music in State-Supported Schooling in South Australia to 1920." (unpublished PhD, Deakin University, 1997), 3.

results could be guaranteed.[32] An offer by the Teachers' Federation to continue the broadcasts if teachers could be released to participate was rejected by the Department.[33] While details of the difficulties which the Department found insurmountable are not available, it is surmised that they included the cost of retaining a Senior Inspector to manage the sessions, releasing staff to prepare and deliver the broadcasts, the organisation required to bring in choirs for live performances, the unreliable reception and high costs of receivers for schools beyond Sydney.

Awakened to the Possibilities of Wireless

As expected, once schools were awakened to the possibilities which wireless broadcasts offered to them, disappointment was expressed when the educational broadcasts were no longer aired. Mr W.R. Fisher, a head teacher from Nymboida on the NSW North Coast, possibly expressed the view of others when he wrote to the Minister for Education in support of wirelesses in schools. While his five reasons may foreshadow the impact of later new technologies, they certainly highlight the value which wireless brought to the far-flung communities of Australia in the mid 1920s:

1. schooling could take place at the correct time, and the community could set their clocks by the school bell which could be synchronised with wireless time
2. wireless sets attracted parents to schools thus establishing a closer teacher-school relationship and understanding
3. civics training—a component of the Department's History and Civics syllabus—was augmented as events broadcast by wireless could be discussed later during lesson time
4. the possession of a wireless added prestige to a school
5. children's education was enhanced through the opportunity to hear lectures from experts in their field.[34]

Quite accepting of the limitations of the technology, Fisher pointed out that on favourable days his school had easily picked up the educational broadcasts of the previous year, and further, that the sessions could be heard by all the students in the room.[35]

Educational Program Briefly Resumed in 1925

A scan of the 1925 2FC programs in the *Herald* reveals that from Monday August 17 1925 to the end of the school year in December 1925, 2FC resumed its educational broadcasts.[36] Unlike the 1924 sessions, few details of the programs are given, and it appears the Department of Education were not involved. The sessions were, however, aired for half-an-hour three times a week at 11.20am. The Monday session was for kindergarten, Wednesday for primary, Friday for secondary students.[37]

Shortly afterward Mutch, the then Minister for Education, concerned about the extravagant claims being made mostly by those connected with selling wireless apparatus, issued a Ministerial Statement. He pointed out that, contrary to the claims of some, wireless would not relieve teacher shortages. Furthermore that broadcasting did have its short-comings, especially for young children who could not easily understand what was essentially a lecture from a stranger. While Mutch had no objection to broadcasts which supplemented the work of the teacher—presumably aired after school hours—he advised that, given the unreliableness of the received signal, he could not sanction educational broadcasts as a substitute for lessons.[38]

With that decree, the pioneering work in educational broadcasting which the Department had so begun in the latter part of 1924, came to an end. One wonders about the disillusionment of those far-flung school communities—those that had raised the funds for expensive high-quality receivers, only now to see themselves let-down by the capital city authorities.

Four years later, beginning on July 31 1929, another attempt at educational broadcasts was made. This time the broadcaster was the Australian Broadcasting Company who aired its "Education Hour" in Victoria and a similar venture in New South Wales. Once again the programs lapsed at the end of the year. The idea of educational broadcasts was again revived in 1931 and planning committees, which included school representatives, were established. After some time broadcasts for secondary schools commenced, broadcast booklets were published and a survey of usage was

32 "Broadcasting as an Educational Medium." *Education* 9, no. 9 (1928, July 15): 257-8; "Wireless in Schools," *Education* XIX, no. 2 (1925, February 2): 14.
33 Allen and Spencer, *The Broadcasting Chronology 1809 - 1980*, D31.10.
34 "Five Reasons: For Radio in Schools: Nymboida's Experience," *Education* 6, no. 12 (1925, October 15): 358.
35 Ibid.
36 "Radio in Schools: Impetus to Movement: Two New Factors," *Education* 7, no. 1 (1925, November 15): 22.
37 "Wireless: Educational Programmes: For School Children," *Sydney Morning Herald* 1925, August 28, 10.
38 T.D. (Minister for Education). Mutch, "Wireless in Schools: Ministerial Statement," *Education* 7, no. 2 (1925, December 15): 54.

initiated. So by the time the Australian Broadcasting Commission began broadcasting on July 1 1932, school broadcasts, at least for secondary schools, were established.[39]

Discussion

This research began with a chance find of Cameron's pronouncement, to the December 1923 New South Wales' Teachers' Federation Annual Conference, of the potential benefits for schools of educational broadcasts.[40] This led the writer to trawl through subsequent editions of *Education* to locate other mentions of educational broadcasts and wireless, some of which are referred to in this paper. A search through 2FC's programs printed each day in the *Sydney Morning Herald* eventually unearthed the educational sessions for both 1924 and 1925. Unfortunately the *Sydney Morning Herald* has not been indexed for these years which meant that potentially valuable data was very difficult to locate. The writer also searched through the table of contents of contemporary journals—the *New South Wales Wireless News: A Journal Devoted to the Interests of Wireless Enthusiasts Both Amateur and Professional,* and *Wireless Australia*—but surprisingly no articles on educational broadcasts were printed. It appears that only two series of educational broadcasts were aired in New South Wales in the 1920s: those in the first series in the second half of 1924 and the second in the second half of 1925. New South Wales then had to wait until 1933 before the next broadcasts were aired.

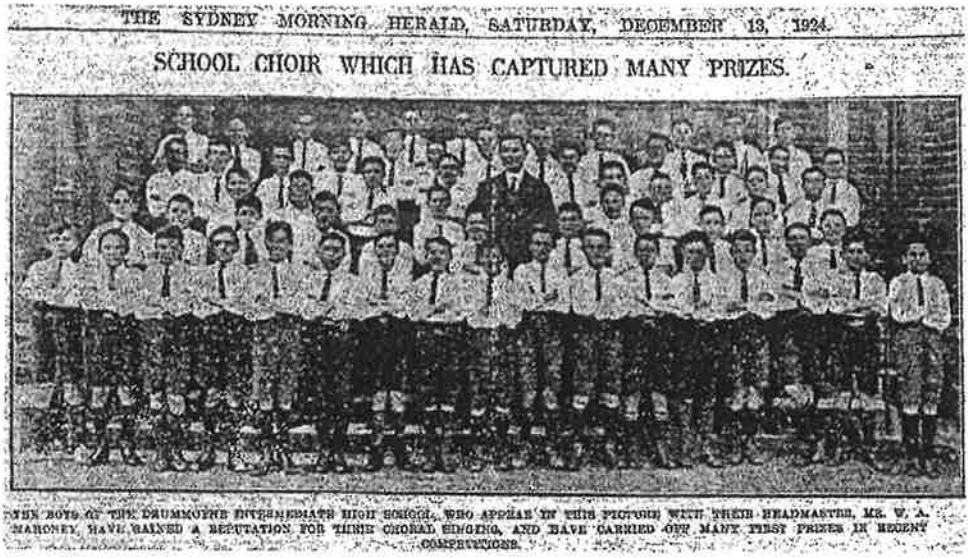
What factors led to this early experiment in educational broadcasting? It would seem that a multiparty commitment to the venture enabled them to take place. The visionary Cameron provided the impetus and the plan to a forum of educators—the NSW Teachers' Federation— who recognised its potential and advocated for its trial. The wireless station 2FC aired the programs at no cost hence eliminating a potential expense for the Department. Broadcasting was useless unless schools had receivers to pick up the programs. As per Cameron's plan, this equipment cost was borne by school Parents and Citizen associations who could make sure of the receivers themselves after school hours. The overall concept of educational broadcasts was supported by a far-sighted Department of Education who provided a Senior Inspector to manage the initiative and senior staff to deliver lecturettes.

Contemporary reports reveal that the 1924 broadcasts were in reality a model of distance education, where wireless was used to transcend the vast distances of New South Wales. It appears that the style adopted by Senior Inspector Reay—short 15-minute lecturettes, evocative session titles, directions to teachers and students to use some in-situ teaching aids—aimed to include the teachers as part of the session and engage the students in active learning.

The percentage of time allocated to Music in the broadcasts—approximately 25% of the total time—indicated that the Department of Education saw Music as an important component of the curriculum and of a child's education. Each of the three types of Music sessions aired had innovative components. Music appreciation was included foreshadowing its inclusion in subsequent syllabi. Remarkably the Department went to much trouble with the broadcasts bringing in large well-prepared children's choirs to deliver live broadcasts (see accompanying photograph)—something which is unlikely to occur today. This gave the listeners-in the opportunity of hearing realistic and authentic performances by children rather than adults. Aware as he was of teachers' difficulty with the teaching of class singing, Miller presumably delivered model singing lessons to teachers and their students as an experiment in professional development at a distance for teachers and to enhance the musical experience of students.

[39] Watts, Director of Education Frank, A paper on the ABC's Education Department and its work. Available from National Archives of Australia, Sydney, Box C3012/1, 1974, January: 1.

[40] "Wireless." *Education* 5, no. 4 (1924, February 15): 74-5.


THE SYDNEY MORNING HERALD, SATURDAY, DECEMBER 13, 1924.

SCHOOL CHOIR WHICH HAS CAPTURED MANY PRIZES.

THE BOYS OF THE DRUMMOYNE INTERMEDIATE HIGH SCHOOL, WHO APPEAR IN THIS PICTURE WITH THEIR HEADMASTER, MR. W. A. MAHONEY, HAVE GAINED A REPUTATION FOR THEIR CHORAL SINGING, AND HAVE CARRIED OFF MANY FIRST PRIZES IN RECENT COMPETITIONS.

Conclusion

This paper has considered a mid-1920s experiment in educational broadcasting. It has specifically focussed on the distinctive opportunities which these broadcasts offered for music. The paper concludes that, as occurred in this 1924 experiment, much can be achieved in education when visionary advocates, a futurist Department of Education and a supportive teachers' union work together for the benefits they believe can be acquired for students.

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Marilyn Chaseling is a Senior Lecturer in the School of Education at Southern Cross University. Her main research interest is the history of music education in New South Wales primary schools. Marilyn teaches music education and creative arts in pre-service teacher education courses. She is currently completing a doctorate on the major influences which have shaped the teaching of music in New South Wales government primary schools. Her supervisor is Associate Professor Robin Stevens at Deakin University.

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Appendix A
Details of the Educational Sessions as found in the 2FC Program published daily in the *Sydney Morning Herald*

Date	Topic 1	Topic 2
Tues. Oct 7 1924, p. 4	Address by Minister for Education, Mr A. Bruntnell	Address by Director of Education, Mr S. Smith *Advance Australia Fair* by the boys of Cleveland Street Public School
Wed. Oct 8 1924, p. 11	*Treatment of a Poem by Ben Adhem* by Mr B.C. Robinson	Health Talk *Importance of Health to Boys and Girls* by Dr Harvey Sutton
Thurs Oct 9 1924, p. 6	Literary Talk *Buried Treasure* by Mr George Mackaness. "Rose of Mu Heart" Ivy Playford (Canterbury School)	Nature Talk *Australia's Wonderful Gum Trees* by Mr C.T. Musson
Mon Oct 13 1924, p. 6	*Stories of Schubert,* told by Mr H.F. Treharne with violin and choral illustrations by a choir of girls from Fort-street High School under Miss Watts	
Tues Oct 14 1924, p. 7	Geography: *Life on a Punjab Railway Station* by Mr E.J. Radford	Story told by Mr J. Braithwaite
Wed Oct 15 1924, p. 8	Health talk *Cleanliness is Next To Godliness* by Dr Harvey Sutton	Nature talk *Australian Wattles* by Mr C.T. Musson
Thurs Oct 16 1924, p. 4	Early Australian Discoveries *Carsten* by Mr A.W. Jose	Verse Speaking, Australian Poetry, P.G. Howarth, J Burrows and G Schrader, pupils of Fort Street High School
Mon Oct 20 1924, p. 6	*Story of Schubert* continues, with musical illustrations. Singing by girls of Fort Street High School	
Tues Oct 21 1924 , p. 4, 12	*Trafalgar Day* Address: [41] - Hon A Bruntnell, Minister for Education - Governor Admiral Sir Dudley de Chair - Mr S.H. Smith, Director of Education	Song *Ye Mariners of England* Rozelle Boys. Recital of Poem. *Admirals All* (Newbolt) Mr W.S. Reay. Song *Rule Britannia* Rozelle Boys
Wed Oct 22 1924, p. 10	Geography *From Punjaub to Himalaya,* Mr E.J. Radford	Story, Miss Skillen
Thurs Oct 23 1924, p. 6	History *Social Life in Shakespeare's Day,* Mr J. Green	Nature Talk, *A Bush Walk,* Mr C.T. Musson
Mon Oct 27 1924, p. 6	*A Singing Lesson to Small Boys (3rd Class),* Mr Donald Miller	
Tues Oct 28 1924, p. 5	Specially for High Schools. *A French Dictation Exercise,* Mr P. Jeanmaire	
Wed Oct 29, 1924, p. 9	Geography *Two Historic Buildings in the Ganges Valley,* Mr E.J. Radford	Health Talk *Care of the Teeth,* Dr Harvey Sutton
Thurs Oct 30 1924, p. 7	*Talk on Birds,* Mr H.W. Hamilton	*Bird Calls Competition* (prize presented by Farmer and Company, Limited)
Mon Nov 3 1924, p. 6	*The Making of Melody,* Mr. H.F. Treharne	

[41] This special Trafalgar Day session was broadcast from 2.18-3.30pm.

Tues Nov 4 1924, p. 4	*Dental Machinery,* Dr Harvey Sutton	Nature Talk, *Snails, Slaters and Mosquitoes,* Mr G.T. Musson
Wed Nov 5 1924, p. 9	Characters from *Dombey and Son* (Dickens), Mr W.J. Liggins	*Just So Story—How the Elephant Got the Trunk* (Kipling) Miss J Perkins
Thurs Nov 6 1924, p. 7	Australian Discoveries—*Dampier,* Mr A.W. Jose	*How To Appreciate the Use of a Dictionary,* Mr H.C. Robinson
Mon Nov 10 1924, p. 5	*The Boyhood of Mendelsshon,* by Mr H.F. Treharne Musical illustrations by Crown Street Domestic Science School conducted by Miss Elliot	
Tues Nov 11 1924, p. 6	*From Sydney to London By Ocean Liner,* Mr W.A. Mahoney	Story—*A Musical Contest Long Ago,* Mr J. Braithwaite. *Australia and the League of Nations,* Mr N.D. Hall
Wed Nov 12 1924, p. 9	History: *The Sea of Darkness,* Mr C. Gould	*Work in the Correspondence School,* Mr Finigan
Thurs Nov 13 1924, p. 6	Australian History: *Some Memorials to Captain Cook,* Mr K.R. Cramp	Literature Talk: *Magic Casements,* Mr G. Mackaness
Mon Nov 17 1924, p. 5	*Singing Lesson to Fourth Class,* Mr D Miller	
Tues Nov 18 1924, p. 5	History: *A Trip Through England in the Time of Queen Elizabeth,* Mr J. Green	*Flowers in Poetry,* Mr R.G. Henderson
Wed Nov 19 1924, p. 8	Poem: *The Skylark,* (Wordsworth), Mr H.D. McLelland	*School Songs, Drummoyne boys*
Thur Nov 20 1924, p. 5	Australia History: *Hume and Hovell Centenary,* Mr K.R. Cramp	Elementary Science: *The Story of the White Blackberry,* Mr C.W. Mann
Mon Nov 24 1924, p. 6	[Cricket score for the first 15 minutes of the broadcast]	*Silcher's Lullaby,* Mr H.F. Treharne
Tues Nov 25 1924, p. 4	*Tasmania, The Awakening of the Great Lake,* Mr A.W. Lord	Story, Miss J Perkins
Wed Nov 26 1924	Australian Poets: *Kendall,* Mr L. Keller	Nature Talk: *Of What Use is a Snake?* Mr C.T. Musson
Thur Nov 27 1924, p. 4	*Enemies of the Teeth,* Dr Harvey Sutton	*Physical Training,* Major Cooke Russell
Mon Dec 1 1924, p. 6	[Cricket score for the first 15 minutes of the broadcast]	Singing lesson to fifth class, Mr D Miller
Tues Dec 2 1924, p. 4	*Christmas Carol (Part 1) (Dickens),* Mr W.J. Liggins	*How To Learn To Swim,* Mr H. Harwick
Wed Dec 3 1924, p. 9	Safety First—*Carelessness,* Mr W.R. Brewer	*Across the Pacific By Air,* Mr D.G. Stead
Thurs Dec 4 1924, p. 5	*A Day in the Canary Islands,* Miss B. Ward	Australian Poets, *Paterson,* Mr L. Keller
Mon Dec 8 1924, p. 6	*Music Story of Brahm's Boyhood,* Mr H.F. Treharne	
Tues Dec 9 1924, p. 4	*The Human Skin,* Dr Harvey Sutton	*Hint to Swimmers,* Mr H. Hardwick
Wed Dec 10, p. 9	Safety First—*Carelessness,* Mr W.R. Brewer	*Across the Pacific By Air,* Mr D.G. Stead
Thurs Dec 11 1924, p. 5	Australian explorers *Flinders* by Mr A. [42]	*Reading, Teaching by Hand Signs,* by Mr G.E. Jones
Mon Dec 15 1924, p. 8	*Singing Lesson to Sixth Class,* Mr D. Miller	
Tues Dec 15 1924, p. 5	Safety First Talk, *Holiday Risks,* Mr W.R. Brewer	*Christmas Carol, Part II* (Dickens), Mr W. Liggins

[42] Surname unable to be determined due to a fault in the microfilm record.

Are We Losing Music Education to Essential Learnings?

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Over the last few years there has been a significant policy shift across a number of Australian educational authorities towards introducing and implementing Essential Learnings. The policy change has been influenced by a clear focus to achieve reform of teaching and learning practices in schools. Associated with this is the direct alignment of what is taught, assessed and reported by teachers in schools. This has potentially diminished the opportunities for teachers to deliver a program that addresses disciplined-based skills and knowledge associated with music.

Five States and Territories have identified and are implementing Essential Learnings in their current curricula models, either by embedding them within the traditional Key Learning Areas or as a major restructuring tool. A sixth jurisdiction has recently published draft Essential Learnings for comment by teachers. Essential Learnings are measured in term of outcomes, standards and achievement statements. These additional terms, together with the language used to describe 'what students should know and be able to do' and be expected to have learned by identified milestones in their schooling, provide another barrier for teachers to focus on the fundamentals of music. The paper maps the Essential Learnings and types of assessment measures sourced from the published school curricula frameworks and identifies the specific music (or arts) discipline-based and competing cross learning area elements that teachers need to accommodate in their lesson plans.

Introduction

In recent years Australian educational authorities have signalled a significant shift in curriculum policy with the introduction and implementation of Essential Learnings. The policy change has been influenced by a clear focus to achieve reform of teaching and learning practices in schools and establish a direct alignment of what is taught, assessed and reported by teachers in schools. Five States and Territories have identified and are implementing Essential Learnings in their current curricula models, either by embedding them within the traditional Key Learning Areas or as a major restructuring instrument. The ACT, Tasmania and Victoria have an explicit focus on Essential Learnings, where as the Northern Territory and South Australia have embedded Essential Learnings into the key learning areas frameworks. In the ACT and Tasmania in particular, Essential Learnings are a fundamental approach to curriculum, rather than being interwoven within the learning areas, and as such the packaging of curriculum is no longer described in terms of the key learning areas. Recently, Queensland has published draft Essential Learnings to be used in conjunction with the existing syllabuses. This change in curriculum focus has potentially diminished the opportunities for teachers to deliver a program that addresses disciplined-based skills and knowledge associated with music. The terms identified for measuring Essential Learnings (such as outcomes, culminating outcomes, standards and achievement statements) along with the language used to describe 'what students should know and be able to do' and be expected to have learned by identified milestones, and coupled with the generic 'arts' language used to describe a music curriculum framework provide barriers for teachers who attempt to focus on the fundamentals of music.

This paper maps the Essential Learnings sourced from the published school curricula frameworks and identifies the specific music (or arts) discipline-based and competing cross learning area elements that teachers need to accommodate in their planning. This work extends the previous work of Forrest and Watson (2005, 2006) and Watson and Forrest (2005a, 2005b).

Why Essential Learnings?

The introduction of Essential Learnings into schools is associated with a significant movement to encourage deep learning and understanding of discipline specific material leading to greater expertise, together with a focus on life-long learning and development of metacognitive strategies. The rationale for the introduction of Essential Learning has been based on the dissatisfaction with the current outcomes-based curricula built around the eight key learning areas and the phenomenon described as the 'crowded curriculum'. Essential Learning reflects a curriculum that is prescriptive in detail and includes 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 the provision of generic cross-curricula skills, values and attributes that promote lifelong learning, development of strong learning communities and active citizenship in a global society that extend beyond the educational environment associated with the compulsory years of schooling and into adulthood.

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. Within this there are 36 Essential Learning Achievement statements that describe what is essential for all ACT students to know, understand, value and be able to do with an increasing degree of competence as they move though the school years. They include statements includes such as the student: "knows how to learn, uses information critically, applies methods of inquiry, applies different types of thinking, makes considered decisions, uses problem-solving strategies, reads and writes effectively" (ACT Department of Education and Training, 2005, p. 12). The two statements directly referring to the Arts are "appreciates the artistic endeavours of others" and "communicates ideas and feelings through the arts." Although not specifically identified, most of the statements could be applied to music.

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 depicted as a circle, representing the whole learner, and organised into four domains: Inner Learner, Creative Learner, Collaborative Learner, and Constructive Learner each with a set of culminating outcomes. Each domain is guided by a key question.

The Inner Learner (*Who am I and where am I going?*) is placed in the centre of framework in an inner circle and the domain is identified to:

> enable 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. (DEET NT, 2003a, p. 18)

The other domains are represented as an equal third of the circle. The Creative Learner (*What is possible?*) "enables students to preserve and become resourceful innovators" (DEET NT, 2003a, p. 19). The Collaborative Learner (*How do I connect with and relate to others?*) "enables students to become effective communicators and group members. To do this, students need to ask themselves how they can *connect and work with others*" (DEET NT, 2003a, p. 19). The Constructive Learner; *How can I make a useful difference?* "enables students to become thoughtful producers and contributors. To do this, students need to ask themselves *how they can make a useful difference*" (DEET NT, 2003a, p. 19).

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).

Queensland

Essential Learnings and accompanying Standards are currently in draft form and are part of the Queensland Assessment and Reporting Framework (QCAR). The Essential Learnings state "what is important for all students to know and be able to do for learning and life in the 21st century. They describe what students are expected to learn by the end of years 3, 5, 7 and 9" (QSA, 2006b, p. 1). The headings "Knowing and understanding" and "Inquiring, responding and reflecting" are common to all key learning areas and include the specific knowledge associated with each (QSA, 2006b, p. 1). By the end of Year 3 under the heading of Knowing and Understanding the statements include "The arts enhance individuals' lives and contribute to the cultural vitality of a society; Arts works comprise different perspectives and representations of events, experiences and relationships; and The arts involve using discipline-specific elements as building blocks to express ideas and feelings " (QSA, 2006a). These are then developed for each of the stages ending in Years 5, 7 and 9. Within the discipline-specific elements examples are provided for dance, drama, media, music and visual art.

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 (expressed as the required knowledge, skills and

dispositions) that are developed throughout an individual's life and are interwoven with the Learning Areas. The Framework supports a futures-oriented curriculum and is one that focuses on Standards depicting improving performance along a continuum. 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.

Tasmania

The *Essential Learnings* in Tasmania has totally embraced the notion of change of structure to delivering school curricula in Australia. 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. Each of the five Essential Learnings are structured with culminating outcomes and are illustrated in a circle. Thinking is placed at the centre, surrounded by Communicating, Personal futures, World futures, Social responsibilities (Department of Education Tasmania, 2003b). The culminating outcome for Thinking states "we want our students to be 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).

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 (Preparatory Year to Year 10) and are depicted as a triple helix representing the three core interrelated strands of: Physical, Personal and Social Learning; Discipline-based Learning; and, 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 and standard is written for each level. Physical, Personal and Social Learning and Interdisciplinary Learning have become known as the pedagogical strands and are assuming a dominating focus with regard to 'what and how' teachers will plan and *teach* their students.

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).

Discussion

From this overview of recent developments in curriculum in Australia it is clear that the identified place of music has been potentially further masked or even shrouded. Although there is some merit in the realigning curricula we are mindful of the perceived and actual diminishing place of music as an articulated part of a child's formal school educational experience.

Our first task as teachers and teacher educators has been to unpack these curriculum documents to see exactly where music (and the arts) are expressed, implied and suggested, and then where to make a case as to where they could be used in teaching and learning. We must ensure that music retains a place within the curriculum in its own right and is used in conjunction with other disciplines to accomplish overarching outcomes.

In returning to the *Queensland Assessment and Reporting Framework* there is the statement within The Essential Learnings that "what is important for all students to know and be able to do for learning and life in the 21st century" (QSA, 2006b, p. 1). This is most certainly the language of something essential and something that needs to be applied to music.

One of the preliminary (draft) points of summation from the National Review of School Music Education (NRSME) Workshop in August 2006 states: "Afford music the status of a core area of learning within all Australian schools and all Australian school systems and provide all Australian children with the opportunity to participate." With the NRSME it is clear from the findings, recommendations, workshop deliberations and outcomes that music is essential not just as part of an essential learning framework but in its own right. In all the discussions around educational development and implementation it is imperative that we articulate clearly the place of music in a child's learning in school. And that place is essential.

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Music and Stress Management: An Overview of the Research

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There are many different research approaches in the history of stress management in which music therapy plays an integral part. These approaches can be based on biological and psychological manifestations of stress. In many studies stress is measured in terms of changes in certain physical characteristics of human body. The physical characteristics involve directly measurable changes such as temperature, heart rate, blood pressure and so forth. These can influence immune and neuro-endocrine responses. Another approach has been to compare how participants respond to different music in an attempt to understand stress management. Specifically, a number of studies explore different kinds of music used for relaxation, several of which reveal that 'Classical' music has a pronounced influence over stress, surprisingly, more than popular 'New Age' recreational, music. This paper will present an overview of current research in the use of music in stress management.

Introduction

Since the beginning of the last century, following the rapid development of technology, life has started moving at a faster pace everyday. In this situation, more and more people are under considerable pressure which is often referred to as stress. To cope with such stress people resort to different therapies such as medication, relaxation techniques, for example yoga, group activities such as sports, community activities and so forth. Along with these identified procedures, some people resort to unhealthy quicker means such as excessive drinking, smoking, narcotics etc. to relieve their stress. This can result in long term damage. In the pursuit of different means of coping, researchers suggested the use of 'music' as a tool for stress management. Music, when applied in the proper way, may relieve stress, relax the person mentally and physically and comes without any short or long term damage as is the case with medication or alcohol. The idea of using music to manage moods and stress is existent from old days, but currently new avenues of research and practice are opening up every day. The outcomes of such research is thought-provoking.

This paper will discuss the various physiological and psychological characteristics of stress and the changes that are used as an index of measuring stress. Finger temperature, heart rate, blood pressure are taken in this paper as three physiological characteristics whose changes are directly measurable whereas the immune and neuro-endocrine responses of the subjects are considered to be an indirectly measured physiological change. For the psychological part, the thinking processes of the subjects were analyzed in different ways like their response to certain questions before and after being exposed to music under conditions of stress.

Physical, Physiological and Psychological Changes

When used as a background for auditory stimulation, music tends to compel the listener to respond either overtly or covertly. Overtly, subjects might state their feelings about the selection and the effects of music as a tool for relaxation but covertly these feelings might be positively or negatively affected and expressed as a change in anxiety level which are detected in the form of physiological response. People have less control over physiological responses; hence they seem to be a useful indicator of the stress related biochemical changes that take place inside the human body. In the following sections the different physiological responses and their change with stress and when music is used as a tool for stress reduction, will be discussed.

Finger Temperature

Healthy adult human beings have a body temperature that is around 98.4° Fahrenheit (°F). Vasoconstriction is the constriction of blood vessels. In mammals, which include humans, vasoconstriction also occurs in superficial blood vessels when the ambient environment is cold, thus preventing the flow of heated blood to the centre of the body, preventing the loss of heat. Since stress activates the defence mechanism of the body, blood is frequently drawn away from the extremities to the torso when a stress attack takes place. Digital thermometers, capable of measuring finger temperature can be used to detect a person's level of stress. The actual temperature is not the most important characteristic, but rather the change in temperature.

A study by Kibler and Rider (1983) constituted the comparison of efficacy between music and 'progressive muscle relaxation' (PMR) as tools of stress reduction and the outcomes were measured in terms of change of finger temperature using a digital thermometer. Temperature change in the finger was primarily attributed to vasoconstriction caused by stress. Analysis of the results before and after the experiment revealed some quite fascinating results. The mean finger temperature of the group exposed to PMR alone increased by 6.38°F whereas the mean finger temperature of the group

exposed to music alone increased by 6.08°F compared with the third group which was exposed to both PMR and music, which experienced mean finger temperature increase by 7.83°F. Thus we see that in comparison to already established PMR technique, music is almost as powerful a technique for stress reduction. We also see that the combination of them did not help very significantly although it gave slightly better results than any of them alone. Also the standard deviation (SD) of the analysis reveals that post exposure to the relaxation techniques the SD of the group exposed to PMR alone was 6.74 whereas to music alone was 4.49 and to both PMR and music was 3.91. This shows that music is more stable as a relaxation technique compared to PMR and the combination of both of them is better than either of them alone.

Heart Rate

Heart rate is a term used to describe the frequency of the cardiac cycle and it is calculated as the number of contractions of the heart in one minute (beats per minute). In a healthy adult, it is within 60 to hundred beats per minute irrespective of age, sex, location etc. Heart rate can increase under some conditions like exercise, environmental stressors (medicine or chemicals) or psychological stress by increasing cardiac output i.e. the amount of blood ejected by heart per unit time. Heart rate variation is supposed to be a good measurement of the anxiety level or stress.

A study was done in Florida State University by Standley (1991) to ascertain the effects of music in stress management and the studies included comparison among music, vibrotactile stimulation and the sound of dental drill in different combination amongst them. As a measure of the effects of music in stress management, heart rate variation and finger temperature were recorded throughout the experiment. The results obtained gave some good indications on the effect of music in stress management. New age or popular music was used for conducting the experiment. It was found out that music was preferred as a sound sensation and that the dental drill was preferred as a vibratory sensation. Music alone helped significantly in lowering the heart rate; in fact music alone was found to be the best solution for stress reduction. Strangely, none of the combinations produced a consistent variation of the heart rate; instead changes in the heart rate seemed to be effected most by the sequence of the stimuli. It was also revealed that vibration was in general liked by the subjects whether it was due to music or due to dental drill, in a Somatron™. Results revealed that vibrotactile stimulation blunts the senses of perception and hence the level of discomfort and comfort. Finger temperature changes in males were much more prominent than in females. Males got more benefit from the entire process whereas females complained of anxiety, even pain when exposed to the sounds of dental drill.

It has been observed that for studies done under conditions of medical treatment such as operating theatres or dental chambers music created more significant effect in stress management as demonstrated by the change of heart beat rate. The efficacy of music in reducing apical heart rate in coronary patients as studied by Guzzetta (1989) confirms this fact. The reason for this is that, in these cases, music acts as a cover from the silence of these workplaces and the silence of these workplaces coupled with the sounds of the machines lead to the anxiety of the patients. It may also be that in clinical conditions, the subjects are put under stable ambient conditions and their physiological responses are recorded at small definite intervals whereas for college students appearing for a half hour experimentation, the ambience is different and measurement time is not of similar order as the responses produced.

Blood Pressure

Blood pressure is the pressure exerted by the blood on the walls of the blood vessels. The values are universally stated in millimeters of mercury (mm Hg). The systolic pressure is defined as the peak pressure in the arteries during the cardiac cycle; the diastolic pressure is the lowest pressure (at the resting phase of the cardiac cycle). Typical values for a resting, healthy adult are approximately 120 mm Hg systolic and 80 mm Hg diastolic (written as 120/80 mm Hg), with individual variations.

Stress can make blood pressure go up for a while, and it has been thought to contribute to high blood pressure. But the long-term effects of stress are as yet unclear.① .Conversely stress management techniques do not seem to prevent high blood pressure. Blood pressure increases when a person is under physical or emotional stress and if he/she constantly feels "stressed out," then the body may maintain an abnormally high level of responsiveness, creating an artificially induced state of high blood pressure.

Based on the hypothesis that excessive blood pressure and heart rate response to stress can damage the cardiovascular system, Chafin et al (2004) conducted an experiment to show how music can facilitate blood pressure recovery from stress, although not all music selections were effective. The music included selections from three major categories, namely, classical, jazz and popular top 40 among college students to cover a broad spectrum. The results suggested that listening to classical music selections after the stressor was more beneficial for reducing the arousal than sitting in silence after the stressor, but this effect was not so marked with other music selections. The benefits of classical music on cardiovascular recovery could be due to some fairly direct mechanism such as classical conditioning

where certain types of music are associated with calm and relaxation. It may also be that this type of music, instead of direct influence, acted as a masking agent which distracted and prevented ruminating about the stressor. In contrast, the self reports indicated no significant changes for music of any of the chosen types and no music. The self reports were not designed following any standardized procedure such as the ABC therapy and R sets of Smith (2001) and hence their reliability is questionable. The results of the experiments suggest that music can bring both pleasure and health.

In a similar study Glynn et al (2002) showed that stressors that produced an emotional response were associated with delayed recovery independent of the blood pressure response evoked during the stressor. They also found that subjects who were distracted during the post stress period showed faster recovery than those who were not, thus suggesting that removing the stressful experiences would lead to faster recovery. Music can be the tool for this removal of stressful condition in the post recovery periods.

Immune and Neuro-endocrine Responses

Human immune system comprises a complex constellation of cells, organs and tissues, arranged in an elaborate and dynamic communications network. It is equipped to optimize the response against invasion by pathogenic organisms. This system protects the body from infection by employing certain basic strategies.

Stress or anxiety is a condition which is highly unfavorable to the body. Whenever exposed to conditions of stress or anxiety, the body gears up to fight that condition and this produces different physiological responses. The human body, in general, fights any external problematic factor such as pathogens by its innate immune system and keeps that external factor in its memory. When under stress, the physiological responses of human body show similar conditions as fighting pathogens.

Researchers Bartlett et. al. (1993) carried out some experiments with the hypothesis that if stress is treated and fought as a pathogen by the human body, similar responses would be observed in the immune system. Variation in immune agents, for example Interlukin-1 and Cortisol, was taken as an index to measure the amount of stress. Music was used as a tool for stress management and the variation of Interlukin-1 and cortisol in the blood was taken to be the measure of stress reduction due to music. This sort of study was from a new angle and the field was named 'psychoneuroimmunology' – the study of the relationships between immune systems and psychological processes. The results of the test were significant. There was a significant decrease in the level of anxiety as reported in perceived sensory experiences and their analysis. To confirm it, the amount of cortisol in the blood samples taken after and before the experiment in all the subjects showed significant decrease thus making it clear that music was also acting as a relaxant. But there was increase of interlukin-1 in all the blood samples as well. Neither the cortisol nor the Interlukin -1 level changed alone which gives rise to the assumption that there appears to be an inverse relationship between the two immune agents in the experimental subjects. Also, other biochemical agents might have been active in the calm and soothing ambience of the experiment which might have contributed to changing the level of the immune agents. The use of preferred music was an important consideration in the experiment as it increases the likelihood of obtaining positive sensory experiences and thus possibly evoking chemical changes.

Self Reporting by Subjects and their Psychological Analysis through Standard Sets of Questionnaire Analysis

As the condition of the feeling of stress is subjective, researchers have also tried another way to measure the efficacy of music as a stress reliever by undertaking the psychological analysis of the subject who has used music as a tool/technique for stress reduction. These psychological analyses primarily employed at self-reporting where the subject would report his or her state of stress and relaxation in the form of some sort of scale or filling out questionnaires which were specifically designed for the experiments.

Keeping this in view, Stratton (1992) conducted a research among 42 men and 48 women from an introductory course in psychology at Pennsylvania State University and made them undergo a stressful experience by letting them wait outside for ten minutes under different experimental conditions. The estimation of stress reduction among the members was done by asking them to fill up some questionnaire in the form of self assessment. A very significant question was how long did they think they had to wait (their wrist watches had been removed). The group which was silent with strangers and had no music reported highest of 16.33 minutes compared with the others of 9.36 minutes and 11.76 minutes (mean) for an actual waiting time of 10 minutes.

A study carried out by Smith and Joyce (2004) compared the effects of Classical and New Age music on reported mental states of the subjects (college students) which were indicative of their levels of stress as well as somatic, cognitive and emotional stress. For classical music, compositions of Mozart were played whereas for new age music, compositions of Halpern were played. Another group comprised those who did not want any kind of music for their

relaxation. They were given popular recreational magazines instead as tools of relaxation. Both listeners to classical and New Age music reported more relaxation related states than did those who selected the recreational magazines. However the pattern was substantially stronger for classical listeners. Classical listeners reported higher levels of At Ease/Peace and lower Negative Emotion (anxiety, depression, hostility). Classical listeners uniquely reported substantially higher levels of Mental Quiet, Awe and Wonder. New Age listeners reported slightly elevated levels of At Ease/Peace and Rested/Refreshed. As per Smith (2001), higher levels of Mental Quiet, Awe and Wonder and Mystery indicate higher levels of 'relaxation'. Thus classical music evoked such states but only after several listening sessions. Both classical and New Age listeners reported higher levels of Thankfulness and love, which has been suggested by the researchers as reflecting the appreciation of the subjects and their gratitude for getting the opportunity to listen to their selected music. This may be optimistic.

Conclusion

Many inconsistencies are noted in the outcomes of research investigating the use of music as a technique for stress management by different researchers. The reason behind the inconsistencies may be attributed to improper statistical analysis, inadequate controls, lack of standardized measurement techniques, poor equipment and inadequate baselines. Another reason may be the classification of music as sedative or stimulant based solely on the number of beats per unit time and thus ignoring the subject attitude and preference. Further, some of the interpretations of data are open to question.

Similar types of inconsistencies are found when self reports of subjects are taken. The subjects are either unable to report properly or the questionnaire sets do not include the right questions directed at understanding the proper effects of music as a relaxation tool. Also the amounts of stress already present in the subjects are normally not given importance prior to the experimentations, which also gives rise to incongruities.

In certain cases it has been seen that although the physiological responses report reduction of stress, the self reports do not confirm it and vice versa. One explanation for this conflicting finding might be that when used as a background for auditory stimulation, music tends to compel the listener to respond either overtly or covertly. Overtly, he or she might state his or her feelings about the selection and the effects of music as a tool for relaxation but covertly his or her feelings might be positively or negatively affected and expressed as a change in anxiety level which is detected in the form of physiological response. On the other hand, the perception of relaxation as reported by self reported evaluation takes longer for the individual to estimate properly, but researchers requesting a response immediately following the experiment may not give subjects the time to understand fully the relaxations produced by music

To conclude, when subjects are asked to choose their preferred kind of music as a tool for relaxation, the subjects being college students, frequently choose popular music. But it can be conclusively said from the different experiments conducted that slow sedative classical music are far more effective as a relaxation tool compared with the popular new age ones. Music can act as a tool for relaxation when used correctly. Further research into the effect of music as a tool for relaxation is required to arrive at more conclusive and convincing results.

About the Author

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If I Didn't Sing I'd Go Mad: Narrative Research in Boys' Singing

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This paper reports on ongoing doctorial research in boys' experiences of singing in the primary years. The study investigates how a group of young boys who are dedicated choristers find meaning in their life and construct identities through their involvement in singing, the critical incidents and unique pathways that led each boy to identify with singing at a young age and the teaching and learning experiences which have been formative in their development as highly motivated and competent singers. The aim of this paper is to present accounts of one participant, ten-year-old Sebastian[1], and his lived experiences of singing. A preliminary analysis of Sebastian's narratives aims to illuminate the role of singing in his life and what resources he draws on to develop a 'singing identity'. Additionally, the usefulness of narrative interpretation in explicating meanings of this kind is discussed.

Research Context

While singing research has contributed much to our understanding of children's singing from developmental perspectives (Welch, 1986; Welch, Rush & Howard, 1991; Rutkowski, 1997, 2000), many questions remain unexplored concerning the social and personal significance of singing in the lives of young people and why it continues to be so problematic for many boys. Research in children's singing has discussed the widespread difficulties in teaching boys to sing in-tune and in recruiting and retaining boys in school singing in Anglophone societies (Castelli, 1986; Gates, 1989; Koza, 1993; Svengalis, 1978; Welch & Murao, 1994). In the music education discourse singing is problematised as a gender boundary violation for adolescent boys. Green (1997) says "for a boy to engage in vocal or orchestral music, 'slow' music or music that is associated with the classical style in school – to join a choir, to play a flute – involves taking a risk with his symbolic masculinity" (p. 185).

In the primary years musical experiences are most commonly based on success in singing, therefore it is not surprising children may identify as a 'non-singers' early on. Phillips & Aitchison (1998) noted the male 'non-singers' in their vocal instruction program, particularly amongst the sixth-graders, who refused to participate in singing as "they could not be persuaded that singing was a learned behaviour and they could learn to sing" (p. 40). Others suggest the most crucial time to influence students' attitudes about the acceptability of music for males is around third grade (Svengalis, 1998; Mizener, 1993) therefore "early intervention strategies are needed (especially for boys) if interest in singing is to be maintained by students as they grow older" (Phillips & Aitchison, 1998:40). My masters research provides alarming evidence of negative gendered attitudes towards singing among five year old boys (Hall, 2003, 2005). However, few studies attempt to look beyond the dramatic effect of gender differences in the retention of singing with age, particularly the transition from primary and secondary school.

The current reliance on the 'it's not cool' or 'because of the voice change' arguments does not provide adequate solutions to the problem of boys' rejection of singing as a desirable male activity (Adler, 2002). Adler (2002) explains how they fail to fully explore the social 'liability' of singing for boys, the relationship between their psychosocial and musical development and the significance of singing and identity. Nor do these arguments help us understand the boys who identify strongly with singing and who choose to dedicate themselves to this activity. Boys who maintain gender incongruent behaviours have been found to possess greater gender fluidity as they move in and out of gender roles depending on the context (Walker, 2001). Kemp (1996, 1997) observed that children who successfully pursue music regardless of the personal and social costs commonly have a disregard for sociocultural expectations which he refers to as a kind of 'psychological androgyny'. Similarly, Csikszentmihalyi and Getzels (1973) claim that creative people "will also exhibit more of the characteristic traits of the opposite sex than is usually considered 'normal' by the definition of a given culture." (cited in Kemp, 1982:53). Further research is required to understand the personal resources boys use to overcome the problems with singing and what circumstances in their lives have facilitated their development as singers.

DeNora (2000) indicates a possible direction for research by highlighting "music – arguably the cultural material *par excellence* of emotion and the personal – has not been explored in relation to the constitution of self" (p. 46). Hargreaves, Miell & MacDonald (2002) point out that research has not adequately addressed how the social functions of music are experienced by the individual and propose "the concept of musical identity takes us a stage further in enabling us to understand the individual's musical behaviour 'from the inside'" (p. 7). De Nora (2000) borrows a concept from Foucault in describing music as a 'technology of the self'.

[1] Pseudonyms are used for all participants

She explains:

> Music is not merely a 'meaningful' or 'communicative' medium. It does much more than convey signification through non-verbal means. At the level of daily life, music has power. It is implicated in every dimension of social agency...Music may influence how people compose their bodies, how they feel – in terms of energy and emotion – about themselves, about others, and about situations. (p. 17)

The Study

Narrative portraits will illuminate the meanings and significance of singing in the musical lives of a sample of boys aged 8-14 years who are members of an elite Australian choral institution for males (referred to as 'The Choir'). The boys' stories about their singing, combined with their parents' and school music teachers' stories about the boys aim to deepen our understanding of the 'powerful' individual relationship boys can have with singing. The main aim is to explicate the meanings singing has in their lives and how each boy uses singing in various contexts as an agent to articulate his identity. The meaning structures within the boys' musical lives will illuminate their deep and uniquely individual relationship with singing. The study also investigates two specific elements of the boy' musical lives: the critical incidents and pathways that led each boy to develop a singing identity at a young age and the teaching and learning experiences which have been formative in their development as highly motivated and competent singers.

Presenting this sample of stories aims to contribute to music education and boys' education discourses by drawing attention to teaching and learning practices from the students' perspective. The pedagogic objective is to help others reflect sensitively on their own practices and beliefs about boys' singing so that we may help more males to participate. It is important to learn about boys' experiences of singing, including young boys, as "their voices, as much as the voices of experts, should help to determine something of an educational plan for them, for this is how a musical education can be in touch with their lives and experiences" (Shehan Campbell 1998:5). To achieve these aims the study is guided by the following main research questions:

1. What does singing mean for these individual boys?
2. What resources do they draw on to develop and sustain their identities as singers?
3. What critical events in the boys' early years led to their attraction and decision to sing?
4. What teaching and learning experiences have been formative in their development as singers?

This paper presents a preliminary analysis of the narratives of one ten year old participant, Sebastian. The scope of this paper prohibits covering all the research questions, therefore the focus will be the role singing plays in Sebastian's life in light of the first two research questions: what does singing mean for Sebastian and what resources does he use to develop and sustain his musical identity?

Narrative Inquiry

Understanding individuals within their social worlds through narrative inquiry has become a recognised form of research (Barone, 2000; Clandinin & Connelly, 2000; Hatch & Wisniewski, 1995). The rationale for conducting a narrative study is my interest in the participant's narratives as 'identity performances' (Mishler, 1999). Narrative 'ways of knowing' also form an epistemological foundation for inquiry if we accept "narrative understanding is an important, if not the major, cognitive tool through which all human beings in all cultures make sense of the world" (Lyle, 2000:53). Clandinin and Connolly (1998) state that "when persons note something of their experience, either to themselves or to others, they do so not by the mere recording of experience over time, but in storied form ... stories are the closest we can come to experience as we and others tell of our experience" (p. 154). Bruner (1990) highlights that children "produce and comprehend stories...long before they are capable of handling the most fundamental Piagetian logical propositions that can be put into linguistic form" (p. 80) and suggests humans have an innate predisposition to organise experience into narrative form. Sarup (1996) explains the power of story telling in the constitution of ones self as he states "when asked about our identity, we start thinking about our life-story: we construct our identity at the same time as we tell our life-story" (p. 15). Lyle (2000) agrees that narrative modes of thinking are transformative because "when children create different story versions to explain events, they engage in narrative negotiation in order to reach an agreement on how to interpret the world" (p. 59) and it is then that learning occurs.

Narrative inquiry is a way of understanding phenomena and also a method of doing research. As Clandinin & Connelly (1990) put it, "it is equally correct to say "inquiry into narrative" as it is to say "narrative inquiry"" (p. 2). The methodological aims of my inquiry into narratives are twofold: to explicate meanings from the participants' stories and also to explore creative forms of data representation in order to evoke the nature of the boys' experiences. Artistic forms of writing such as poetry can provide a clarity and emotional poignancy difficult to achieve with academic

writing (Barone & Eisner, 1997). Like Adler, my intention is "to give the reader an affective impression of the participants' experiences, which might otherwise be missing from a simply propositional presentation" (Adler, 2002:77). The data will be re-storied and presented as 'narrative portraits' of each boy which include my 'voice'. The aim is to produce a polyvocal and multi-textured research text (LeCompte & Schensul, 1999) that vivifies boys' experiences with singing in an evocative way.

Methods & Procedure

Data is generated from in-depth interviews with the boys, their parents, and musical mentors, and also from observations of them rehearsing, performing and in music class at school. Additionally, field notes and a research journal provide a forum for reflection on my experience of the boys' musical worlds. The interview format is a semi-structured phenomenological model advocated by Seidman (1991). The boys were interviewed three times a week apart and open-ended questions aimed to illicit personal life experience stories: narratives of experience, anecdotes, critical incidents etc. (Van Manen, 1997). The conversation topics were in line with Seidman's (1991) three interview series: 1. Focused Life History 2. Details of Experience 3. Reflection on the Meaning. During the interviews I asked the boys to draw a self-portrait and I condensed their life history onto a 'musical life river' which were used as self-reflective conversation starters.

The first stage of my interpretation was the analysis of Sebastian's data as whole. Here I attended to how he told his life story; the kinds of anecdotes and metaphors he used, the kind of language he employed and how he organised his storytelling (Ochberg, 1994). In the second stage I constructed the poem by selecting excerpts from Sebastian's interview transcripts that reverberated emotionally with me as statements which typify Sebastian as I understand him. Through this process I was made aware of recurring themes, words and turns of phrase that for me symbolise the role singing plays in his life and its relationship to his identity. In the third stage I returned to the data and compared these parts to the data as a whole, while using the first two research questions as a lens. This process generated three main themes: singing as 'self-maintenance', singing as 'self-possibility' and singing as 'self-defiance', which I will elaborate. Using these themes as an organisational framework I have begun the restorying of Sebastian's narratives. The text generated in the fourth stage is an interim text which forms the basis of this paper and will contribute to Sebastian's final narrative portrait. Through restorying the data I am using writing itself as a way of knowing and in this sense I am the research 'instrument'. I acknowledge "the product cannot be separated from the producer" (Richardson, 2000:930) and that the research narrative generated, while consciously faithful to the participants' accounts, will be inextricably co-constructed by me, and relates to the 'larger conversations' I hope to join (Ochberg, 2003).

Introducing Sebastian

This section aims to present narrative excerpts from Sebastian's life story which provide insights into his singing experiences. Sebastian and I developed a close connection influenced greatly by his enthusiasm for the research and his talkative nature evident in this comment, "*research*, cool! I've never been in research, I really want to be in research, I want to have my brain taken out and examined, you know, cool!" His willingness to share much of his inner self directly contributed to the richness of the data. An initial analysis of interview transcripts of Sebastian and his mother, Liz, reveal much in relation to the meaning of singing in his life and his musical identity. Like Mishler (1999) "those textual strategies that provide coherence and organization to respondents' accounts as representations of their lives" are what I am interested in studying (p. 23). Therefore the following exposition includes large excerpts of dialogue to preserve the participants' storying by keeping intact the contextual elements of the conversation.

The poem below is my interpretation of how Sebastian experiences singing in his own words.

When I'm singing

When I'm singing it makes me feel happy
It makes me feel sad
It makes me feel OK
It makes me feel bad
No one can ever understand my singing

When I'm singing I'm thinking about
Oh no, I did it wrong!
Keep on going strong!
I remember things that give me joy
It reminds me of England and
How happy I was then

How I miss it

It depends on what style you sing
A dark creepy song
Someone's just been murdered
Whooooo
Jesus is alive and risen from the dead
Halleluiah!
Loud, strong, happy, fiery, *anything*

I listen to songs
Just to make me think how lucky I am
Of what I've got
It relaxes my mind
Makes me forget about all the things that have happened

If I didn't sing I'd just be lying on my bed
Trying not to think of anything
A lot of stress comes from school
Singing relieves it
It takes the stress out
It blows away stress

Getting older isn't terribly good
Especially for boys
Then their voices go broke
And they can't sing

Life evolves around choir, pretty much
I'm making a difference to my singing here
And to the world
You have to be free within the world of singing
Really enjoying the moment

Two weeks I was away
I felt like I was in a box
A mental box, I couldn't get out

Within the world of singing you can do anything
You get some good friends
If you've got a good friend
You can be nice and happy
And sing your heart out

But you need to have courage
You need to be brave
Some boys are more braver
Like me
I'm mentally strong
I took the right path for me

Wherever I go chances are
I'll be singing
If I didn't sing
I'd go mad, wouldn't I!

Singing as Self-maintenance

Sebastian understands and articulates that for him singing is a need. Singing is a resource he frequently draws on to manage his psychological state, to control his thoughts and his feelings. Like many others, Sebastian is aware of music's ability to enhance his mood (DeNora, 2000), which he makes a regular habit, particularly in managing stress.

He values music for its ability to take his mind off his worries, as he says to "relax his mind", and he likes how it can stimulate memories and feeling states of his past. He speaks about his singing as though he sometimes uses it as an emotional distraction:

> The choir and all my activities they give me a sense of relief to think "oh I don't just have to sit there and think about oh what's for breakfast, what shall I have for tea? Oh I really fancy that". So you don't have to think about that, ok and the it makes life a lot easier because if you don't think about it then, then, well if you don't think about something it won't hurt you will it? If I didn't, if I had absolutely no time to think about England then I won't be sad about being in England ok. But if um I had like all the time in the world to think about England it'd be a lot different to what I am now because now I think about getting involved.

Sebastian is acutely aware of music and singing's usefulness in sustaining 'equilibrium' in his daily life, something which I refer to as 'self-maintenance'. Liz describes how he will put on classical music in his bedroom when he is stressed "... and he'll just sit there and he'll take deep breaths. He said that he breathes in the music and he thinks about it and he imagines it. And what he's also beginning to do now is that he'll take himself in there and he'll dance with it as well. But music definitely relaxes him." She adds if he doesn't "have his music" for a few days he becomes very irritable. Sebastian can articulate the personal consequences of him not singing. He mentioned that if for some reason he couldn't sing or dance in the future he would "be in big trouble". He had been absent from choir rehearsals for four weeks due to illness and demonstrates his need to sing in this narrative excerpt:

> You know when you're listening to the radio and in the car, everyone's got kids in the back and they're just being rowdy and it's "quiet, silent!" ok. And then your favourite song comes on [sings quietly simulating being absorbed in the radio tapping his toes] "do do do do" It's like, you really want to sing it, it's a bit like that, ok. It's like, I've been feeling this for the last four months, it's like you're in a box, ok. You can't get out. The only way to get out is to go up, ok. And you know like, for me I've been stuck, I can't do anything, it's like my box has been getting smaller cause I can't do as much and it's smaller, smaller, smaller and then I just, want to get out cause I couldn't...cope with it any more.

Singing as Self-possibility

Sebastian likens not being able to sing to being trapped in a box and conversely uses the word 'freedom' to describe the importance of singing and what it allows him to feel and do. Positioning himself within a 'world of singing' suggests singing represents vast possibilities for Sebastian and his stories show how his relationship with singing goes beyond the typical aesthetic experience. He does not speak about the kind of extra-musical possibilities that many of the other boys do, such as travel abroad, learning about different cultures or meeting people you would not usually meet. The absence of this kind of dialogue suggests for him singing represents a kind of inner freedom.

For Sebastian there is a strong connection between his social world, his inner world and his singing illustrated by his comment, "If you have a good friend and you've had a good day today then you can be in a positive mood and you can be nice and happy and you can sing your heart out!" I asked him if there was a special person in his life that has helped his singing and he responds with a list of teachers, including the 'kitchen ladies' who prepare the daily school meals. He explains that these people have helped him in general which then helps his singing, demonstrating the depth of his connection between singing and the constitution of his self.

> If they help me to be happy then I can put the effort in there and I can forget about everything else, I can think about those and then I can put that into my singing, think about that...So, even though they're not specifically helping my singing they are still important in my singing because they help me as a person which then helps me to sing...Pretty complicated.

I asked him "what is the most important thing about being in The Choir?" His response shows how he understands that singing in this context helps develop more than just his musical self. He values his choral activity for the benefits it provides his 'personhood'.

> S: Well the most important thing about being in choir I think a number of points. One, it's wow! I'm in The Choir. I'm one of the best in Oz, ok. Two, huh, halleluiah, choir, I can relax again. Three, you get some good friends and four, the fact that you get to, what's the word I'm looking for, not relax, engage, but...get better at singing
>
> *C: improve?*
>
> S: mmm, improve in singing, improve being anything really like um you might start, you might have a conversation you might start on the subject of singing ok and you might get onto the subject of whales for example because you might go from singing then to drinking, to water, then to nature then to whales. Do you know what I mean? You can improve in everything

C: So it develops you as a whole person?

S: Yes

C: Is that what you're saying?

S: Yes, if I had choir everyday for every minute for every hour in my entire life I would be quite intelligent I would imagine because I would be extremely good at singing I would imagine unless there's something wrong I would be, because we'd have so many conversations with like, and obviously the teacher would have like gone to school and done university and done all of that and like she would know stuff…Like handy facts they might have picked up, handy facts that the teacher might know and just helping others as well. Life evolves around choir [chuckles] pretty much.

Singing as Self-defiance

The way Sebastian articulates his involvement in singing indicates pursuing his interests is not easy. He positions himself as different from other boys and appears happy to do so. He is actively defiant against gender norms and demonstrates resilience towards the kinds of pressures he faces as a result of going against social expectations. Sebastian is proud to be whoever he wants to be and as such comes across as comfortably aloof. When I observed him in music class at school, although he was engaged and enjoying participating, he chose to sit away from his classmates and when doing a circle game hovered around the outside rather than be amongst the all the boisterous action in the middle. Liz explains he is content going from one social group to another at play times. Rather than getting attached to a particular 'gang' he has always spent a lot of time "having little chats" with the staff at lunchtime. Liz suspects there is an element of 'self-defence' in his alliance with grown-ups which has become a pattern in his life. I think he is also the kind of person that finds adult conversation more interesting than his peers. In our interviews I would often I would forget I was speaking with a ten year old.

Sebastian defines other boys by their involvement in sports and stereotypical 'laddish' behaviour. He talks about his peers with disregard and describes the boys' usual playtime ball games as pointless and their behaviour "idiotic" and "selfish". He does not like football even though his father "*loves* football", but he does attribute his courage to dance to his father. He acknowledges that there is a pressure not to be 'different' because many boys want all boys "to be strictly the same. They all want them to play basketball or all want them to play soccer or all want them to do football or something". He rejects this because he believes life would be boring if we were all the same.

He explains the pressure on boys and men to fit in and be accepted by using the pattern on the linoleum flooring as a metaphorical stimulus:

[Points to the floor] that one is exactly the same as that and it's like, but that one doesn't want to be like that one, that one wants to be something else, ok. But then that one says "no, no, you can't be that, you have to be this" ok. Otherwise you'd be teased you're not, you know, they're only saying that because they're fighting "oh no, I might lose, I might not be as popular anymore" that's probably what they're thinking "oh dear, what will I do, I can't live without being so popular" and you know, he'd be… annoyed, they'd be scared, first of all, like George Bush maybe he's like "oh no, do you think they agree with me going into Iraq? Oh, do you think they agree that I think that I put those troops in for the right reasons? Oh no, I might not be president next time, dear, ahh" [simulates crying]

Sebastian believes his mental courage and psychological bravery defines his difference from other boys. He understands that to pursue his compulsive interests he ought not to feel ashamed and he draws on the virtues of his character to find the inner strength to withstand discouraging forces in his life.

S: But then *some* boys, cause most boys think "oh we're so brave, we do really idiotic things, err, we don't die!" and things like that. And then some boys they're more braver than others and they do other things, if you know what I mean. So, um …

C: What like?

S: Take me for an example.

While he has never been teased by his peers because of his singing he has received much harassment because of his dancing. They call him names and tease him with taunts such as "err dancing is for girls" "ah ha, you have to wear a leotard". Sebastian says "it gets boring after a while. You just ignore it, what's the point … I always think that they are cowards, they are cowards ok. They are not physical cowards but mental cowards". He thinks he suffered more teasing when he was younger "because people don't see it, because they didn't watch ballet, because they didn't do anything like that, and they didn't see the boys doing the high jumps, jumping up to the height of the ceiling so they didn't see

that and then they thought "oh, you just do swinging and you go eee". He believes that ignorance and lack of experience is the source of boys' cowardice and that with age people are more educated about such things.

In dealing with bullies Sebastian focuses on his internal dialogue which is best summarised with his phrase "big whoopity do, who the heck cares". This psychological resilience is something his mother encourages and it is something he has consciously developed. I suspect had he endured harassment about his singing he would have responded with similar rationality and defiance. Sebastian consciously selects and adopts certain self-affirming plots (Mishler, 1999). In this excerpt you can hear him storying himself in a valiant way:

> S: Did I tell you how I started ballet?
>
> *C: [no shake of the head]*
>
> S: Ok, um, well anyway, I thought, I had a dream one day, one night that I would one day be on wall, ok. Just a brick wall, ok, surrounded by lava, so boiling lava, psh!! And then there'd be another guy on the other side of the wall in the same experience and it's a fight, whoever gets pushed off. And I thought, "right, what gets me really good at balance? " and I thought and I thought and I thought and I said, it came to me "ballet!" and I thought "right, I'd better start doing ballet" And I don't know why I did that but I just did.

Sebastian contests that you should be a certain way because of your gender. I asked him "can anyone do what you do or only certain people?" and his response shows his resolve to be himself, despite this going against the status quo:

> S: Certain people can do this, certain people can that. But then certain people can do that and certain people can do this, ok. So some people would be *really* good at sport, mostly boys. And they'd be great and they'd just be really good at sport. Some people would be really good at singing, mostly girls. And they'd be really good at singing and they just really enjoy singing. But then some girls won't like sport and some boys won't like singing. Do you get it? So um, most of the time you should try and encourage everyone to do it.
>
> *C: Do you think girls understand this idea about difference and that it's OK to be different more than what boys do?*
>
> S: I have absolutely no idea. But I would imagine, yes. I would imagine that the girls aren't all the same because there are tomboys and some would like soccer, some would like unicorns or whatever
>
> *C: And so because not many boys sing, to be a boy who sings, that's being too different?*
>
> S: It's not being different, it's just taking a different route. I mean you could be like…I took the right path for me. When I say that I mean I took my right hand side path, I didn't take my left hand side path, ok. No I'll resay that ok? Cause everyone's right handed, ok, they all take their right hand path, ok. But I, I went down the left hand path. I have no idea why, I just took it, ok. I went down the left hand path, I ended up being here. So where my brain, my life, my physical person has taken me, my mental person has taken me.

Concluding Remarks

It is not my desire to present 'research findings' in the traditional sense, rather allow the reader to interpret the text as a 'co-constructor' of meaning. My reading of Sebastian's story is that he shows a remarkable commitment to explore his potential as a person using music and his involvement in singing as a vehicle. He uses it as a resource to help him deal with life and assert his values. Another interpretation may suggest that Sebastian's emotional resilience and broad worldview have been fostered by his singing experiences. Sebastian's story is the first of many other insightful stories about the meaning of singing in young boys' lives. Compelling narratives of boys' life experiences hope to provoke reflection on how the insights to be gained from these singing boys might facilitate positive and lasting singing experiences for other young people.

About the Author

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Composing in Schools: Tertiary Composers Meet Secondary Students

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Student composers are frequently confronted with the reality of writing works that are never performed by live ensembles. The problem is further exacerbated in tertiary institutions where composers are often isolated from performance students through organisational constraints. In effort to find solutions to this problem, student composers are encouraged to find musicians who are willing to be experimented on for the purposes of developing skills and knowledge in the compositional process.

This paper reports on the Composers in School project conducted with students from Queensland Conservatorium Griffith University. The aim of the project was to enable composition students to write for school ensembles with the intention of proving mutual benefits to schools students and composers alike.

The project placed composition students in schools, with a brief to write for specific instrumental or vocal groupings. Student composers were surveyed prior to their school experience in relation to their compositional process, reflecting on the effectiveness of the process, the inhibitions in the process and how the exercise of working with students in schools might benefit the overall approach to composing. Following the engagement with students in the classroom, composers were again questioned in relation to the advantage (or detriment) of working in this fashion.

The findings reported here are wide-ranging in relation to both parties involved in the project and provide a template for further work in this field.

Preamble

The aim of this research has been to examine compositional processes in action through the interaction of tertiary composition students in secondary schools, with the purpose of addressing three main questions:

1. How do teachers engage with teaching composition?
2. How does the "real world" provide additional opportunities for composition students?
3. How can the teaching and learning of composition be best addressed in tertiary and secondary education?

Research Method and Design

The complete study involved four phases of data gathering with teachers and students involved in the project. This paper reports on phases 1 and 2 and focuses on the experience of tertiary students interfacing with school classrooms. Schools were allocated by composition staff to tertiary students on the basis of willingness to participate and proximity to the student accommodation. Essentially two forms of gathering evidence were employed: 1) surveys were used for the phases reported here, and 2) interviews, based on survey responses, were used for phase 4:

- Questionnaire of composition students before the project
- Questionnaire of composition students after the project
- Questionnaire /interview of teachers during the project
- In-depth semi-structured interviews with selected participants after the project.

The questionnaires for phases 1 and 2 were administered via email. The researcher has employed this method of data collection on other studies (Harrison 2003, 2004) and found it suitable in this instance for a number of reasons: The asynchronous nature of e-mail communication allows the information to be readily obtained, with participants responses given at a convenient time, regardless of location. E-mail format allows the researcher to interact with the participant, ensuring clarification on issues arising from questions posed. Additional features of these type of interaction (as found by Im & Chee, 2003) include a higher response rate, financial cost-saving, "as they do not require long-distance travel and the expenses of paper, pencils, photo-copying, and mailing fees." Tatano (2005 p. 412) noted that costs could be further minimised, as this form of data collection does not require transcription. It is important to note that the method in this instance is not used in isolation, but in conjunction with other methods including empirical data, interviews, discussion and review of documents. The validity of the research is dependent on the interplay of each of these

elements. It is envisaged that the raw data will be analysed to identify which themes corresponded and differed between the statements made by the interviewees and the themes that emerged from the literature review.

The researcher provided questionnaires to the students enrolled in composition programs at Queensland Conservatorium Griffith University (n=14). Students age in range from 19 to approx 40 years of age. The group were invited to participate through an independent investigator who was not involved in course delivery or assessment anonymous procedures. Recruitment was voluntary and participants were informed of the processes. Participants represented varied experiences of composing for schools.

On completion of the data-gathering phase, the data were transcribed for "further comparative examination" (Bartel p.360), taking care not to "dissolve all complexity" (Shenk, 1997, p.157). The researcher collated the responses to find similar themes and trends. Ways in which the responses differed radically from each other and the factors that may have contributed to those differences were also noted. The data was subjected to content analysis (Cavana, Delahaye, & Sekaran, 2001) to identify themes, concepts and meanings (Burns, 2000). There is no intention in the research to hold the responses as "truth" rather as "accounts."

Phase One Results

Prior to commencement of the in-school aspect of the project, composition students were asked the following questions.

Describe your current compositional process.
How effective do you believe this process is?
What are the things that prevent you from creating?
How do you know if the piece you are composing is going to work?
What do you expect to learn from the Composers in Schools experience?

Describe your current compositional process.

The impetus for composition was varied across the cohort. In some cases, students referred to a process of being inspired by extra-musical sources:

> Bill: I am very visual and inspired by nature. I hear melodies in every day activities as I am walking around.
>
> Beth: My usual compositional process involves me initially drawing ideas and inspiration, usually from visual art, landscapes, literature or dreams
>
> Brett: Create a motif/cell usually from some sort of inspiration/theme such as love, loss etc.,

For others, it was born out of an improvisatory or less structured course of action:

> Liam: I await the arrival of an idea. These ideas may come to me at all different times. Once I have the beginnings of an idea I draft out the format of the piece and then I get on an instrument and expand it. Generally I believe the music goes where it wants to go, you just have to let it.
>
> Lee: I often improvise on piano or violin and come up with some sort of motif or theme. I collect these ideas and organise selected ideas into pieces. My style is more "on the spot" than thought out.
>
> Liz: I get an idea in my head usually, but sometimes will muck around on the piano and find something cool. Whichever way I do it, I build from there.

A third approach draws on the intended instrumentation:

> John: Think about what would work well for the combination I'm writing for
>
> James: I use various processes depending on the initiation of the composition, whether it is for a particular group, singer or instruments.

From this initial phase, the student composers' craft generally headed towards a more mechanical procedure.

> Lee: Once I have an idea I write or draw a plan and research the instrumentation.

John: … write the music on manuscript, then transfer to Sibelius and edit the work as I'm on the computer.

For others, it is more organic:

Beth: … begin the piece and then manipulate the motif throughout so that the piece is the way I like it. I don't want my compositions to adhere to a rigid form.

Brett: … when I have a number of ideas together, I develop each idea, slowly looking into each aspect whether it be rhythm, harmony or just the basic symbolism.

How effective do you believe this process is?

Two responses indicated that the process was adequate for the development of the skill of composing at the time:

Bill: It seems to be working for me at the moment, but as I mature as a composer I am modifying my process. I have noticed that my process flows far better if I write and then correct what is not possible.

Beth: It seems to work, as people enjoy listening to what I have written.

Another response reflected on the efficiency of the model of creating:

Lee: It's not very effective in terms of organisation of ideas and development of ideas, but my style is currently changing in order to fix this.

Liam: I aim to write the best I can, however, at present I am unable to work neither as fast nor as efficient as I would prefer to.

The vocational nature of these responses is interesting to note; that while it works in the "student composer" situation, the real world application may alter the process.

Liz: This process has served me well so far, but I have yet to be asked or commissioned to write a piece for anyone, in which case gathering inspiration may be my downfall as sometimes it takes a while for me to gather up enough ideas to develop.

Brett: I am yet to experience the many issues involved with working by commission. The quality of the piece will depend on the time restrictions provided.

What are the things that prevent you from creating?

Roadblocks to creativity ranged from an emphasis on aspects of time and space.

Bill: The physical space I am in, particularly 4 walls and no sight of outside. Sometimes I simply get stuck with where I am at in the creation and it becomes similar to pulling teeth. Other times a composition will flow and come to me easily if I am in the space.

Liz: Pressures of other subjects and being tired, especially at this stage of the semester. Time management is crucial, as I cannot compose in grabbed short periods of time. I need to dedicate an afternoon or morning or whole days.

John: Mostly uni assignments, gigs and other things that take time away from me prevent me from creating.

James: …other work commitments, fearing that whatever would come out now would be not worthwhile.

How do you know if the piece you are composing is going to work?

For many students, the response to this was straightforward. If the process outlined above was followed, the outcome was more reliable:

Brett: I believe that if I have followed the correct process and researched and planned what I am doing, the piece should work.

Beth: I know if it's going to work if I can see that there's direction in the piece. If a piece lacks in structure and direction and I've presented too many ideas and not developed them enough, I know its not going to work.

James: If it sounds good in my head and when I play it, then it can only sound better in reality... at least this has been my experience.

Occasionally comments were more cautious, dependent on the process outlined above. For Liz, who favoured a more improvisatory approach, the "success of the piece was sometimes not realised until the end of the task.

Liz: I really don't know for sure until it is finished if it will work or not, but usually after I start to expand the original idea I get a rough idea as to whether it will be any good.

Of particular relevance to this project was this remark:

John: The greatest learning curve for me is to have my pieces performed. Speaking to the performers gives me enormous insight from their perspective.

What do you expect to learn from the Composers in Schools experience?

Bill: I expect to learn about how to manage an ensemble. I haven't really done this before. They will probably not do exactly as the music says at first, so I will have to communicate my ideas to them directly as well, which I have only had a little experience with. I'll have to learn to jump in the deep end a bit.

Beth: I will endeavour to write a piece that the students of my chosen school will enjoy. My first aim is to create a series of sample motifs and ideas to receive feedback from. Judging from the responses of students, I will then collate the accepted ideas and use them for my composition. Furthermore, I will be emphasising my core beliefs of simplicity and clarity when approaching this task.

Brett: I am looking forward to composing for varying levels of ability especially as I will be involved with a primary school and the interaction between the students and myself and encouraging them to perform even the smallest of solos. It will be a challenge to keep it simple but interesting.

James: I expect to develop skills in communicating to other people such as the conductor and students, to learn about writing for younger instrumentalists and catering for their individual abilities and instruments and to also learn what life as a composer will actually be like when I graduate from the conservatorium.

John: I expect to learn how to work in a real work place environment and to write something for a specific group and circumstance. This is a lot harder because you have more restrictions than if you were just writing another piece. I am really looking forward to the challenge.

Lee: I hope that composing a tailored piece for a particular high school band will teach me how to write at different levels of playing ability, as well as working with others.

Liam: I would like to experience first hand, the challenges that 'real world' composer's face, when asked to write from a commission. I feel that there are many uncertainties, however, I would like to learn how to ultimately find the right compromise between balancing my own ideas with practical and workable solutions.

Phase Two Results

After the Composers in Schools experience, students were asked to reflect on the way in which their compositional process had changed, if at all, using the following questions:

1. Has your compositional process changed as a result of the Composers in Schools experience? If yes, how; If no, why not?
2. What were the benefits of working with a school ensemble?
3. What were the pitfalls of working with a school ensemble?
4. What do you think the teachers and students with whom you worked learned from the Composers in Schools experience?
5. What did you learn from the Composers in Schools experience and how do these relate to the expectations you had of the experience?

Responses to these questions generally indicated a shift in process as a result of engaging in the Composers in Schools project.

Has your compositional process changed as a result of the Composers in Schools experience?

Some tertiary students found that little changed in the way in which they approached the compositional process, though their existing skills were honed by the experience:

> James: I do seem to try and have my mind in the performers shoes (in a matter of speaking), as before I found myself writing things that altogether were slightly unrealistic in its performance value.
>
> John: I now think my ideas out a lot more, often by creating a timeline which describes what will happen to the motif and when it will happen.
>
> Liam: My compositional process has not been all that influenced by working directly with a group, except for occasionally considering parts due to the level of experience of each section.

For some, it was a more revolutionary experience:

> Brett: Yes as I have never had to write for so many instruments before and the way I went about it had to change.

What were the benefits of working with a school ensemble?

There was a methodological flaw in this question that was only revealed once the responses were returned. The question is ambiguous in the sense that it doesn't specify *who* the beneficiaries were of the experience: the ensemble, the student within in the ensemble or the tertiary composers. As a result, a number of divergent and incompatible responses were received. Interviews in Phase 4 will help to clarify this issue. The intention of the question was to discover what the benefits were to the tertiary composers. Responses referred to the benefits in this manner:

> Liz: The major benefit of working with children is they say what they think, which is often very helpful. There's no subtlety in what they say, and it's that type of criticism that is necessary when you're learning to write.
>
> Lee: This project gave me the opportunity to feel what it is like to be a composer out in the world and work in a real life situation.

Some tertiary composers reveled in the opportunities to mould the composition to suit the ensemble and to have live musicians performing the work with the orchestration for which it was conceived:

> Beth: Actually tailoring the piece to a group. Also, hearing an ensemble play what you have written, as opposed to playing it on the piano, or hearing a MIDI file, or just not hearing it out loud at all.
>
> Bruce: I could write for specific individuals within the ensemble that I knew were strong players and could tailor easier parts for the less experienced sections. Every member of the concert band was slightly challenged.

What were the pitfalls of working with a school ensemble?

As with the previous question, there was ambiguity in the phraseology as to who experienced the pitfalls. Again the intended responses were to focus on the difficulties of tertiary composers working in the school environment as it related to standard and scheduling:

> Lee: I was given a primary school concert band so I was unable to write parts that were overly difficult. Also, I was unable to create music that was exactly what I wanted expressed because the children weren't technically or even musically up to scratch. However, this type of experience is necessary, as one will not always be given the instruments or instrumentalists that one "needs" to create their vision, but we all have to learn compromise.
>
> James: There were no pitfalls, but due to both my and the schools schedule, I didn't get to visit them as often as I would have liked.

What do you think the teachers and students with whom you worked learned from the Composers in Schools experience?

The responses to this question were only the perceptions of tertiary composers and it is anticipated that the interactions with teachers and other selected participants will further elucidate these remarks:

Liam: I think it gave them another perspective on music as I find many schools ensembles find themselves trapped in a narrow spectrum of repertoire.

John: The Students are getting the opportunity to work with the composer of the piece and ask questions on how exactly the composer wants it.

Bruce: Teachers and students discovered that young composers are out there and willing to write for them.

James: The teacher I worked with probably learned more about the students' personalities in terms of their determination.

What did you learn from the Composers in Schools experience and how do these relate to the expectations you had of the experience?

Tertiary composers generally expressed positive outcomes from the project that were beyond their initial expectations. Most remarked on the realities of meeting deadlines and writing material that was achievable for players with limitations. Others commented on the opportunity to extend school students' understanding of 'sound,' to use their instruments in unconventional ways and consider how a composer constructs their material. Many responses were refreshingly future-orientated:

Lee: I wasn't sure what to expect to gain from this experience, but I guess the main thing I thought I would gain was what I have mentioned a few times: compromise.

Bruce: Deadlines are good. They help me get the work done. Tell me that it's due in one day and it will be finished the next day.

Beth: I've learnt lots about deadlines and having to work with performers who aren't all child prodigies. All in all I have found it to be a very fun experience and would like it to continue for many years to come.

Bill: The kids were great, I enjoyed working with them!

It is envisaged that, through the final phases of the project, the benefits and opportunities for fine-tuning will be come more apparent.

Discussion

There were three central questions posited in this project. The first of these, relating to how teachers engage with teaching composition, will be answered more completely when the final two phases of the project are completed. There is some evidence already emerging in the responses to suggest a variety of approaches are necessary to engage students who come to composition with a multiplicity of skill sets and methods. The teaching of composition needs to allow for initial impetuses that range from the improvisatory and extra-musical to the more structured and/or motive-based methods. The results in phase one also provide suggestions for teachers of composition seeking to motive their charges when they experience blocks at the beginning, or through the process. Skills in orchestration were clearly valued by tertiary composers.

The second question pertained to "real world" opportunities for composition students. Many students anticipated the experiment of working in secondary schools would be challenging at the same time providing a practical process for honing skills to make their craft more approachable. Others were able to see future employment opportunities through teaching composition and/or composing and publishing works for school ensembles. The project also gave insights into the capabilities of students in primary and secondary schools, along with an understanding of orchestration. Many tertiary students reported on the benefits of hearing their works in live performance situation and, in some cases, having the opportunity to direct their own music.

The final question sought to discover how composition could be more effective taught and learned in tertiary and secondary education. A more extensive response can be given on after the final phases of the research but at this time it can be concluded that the interaction of tertiary students (and their mentors) provided a practical connection that was mutually beneficial. An unanticipated finding was that more composition students were in a position to consider school teaching as a career path as a result of this experience. A closer interrogation of the seemingly intangible aspects the composition process will also help students of composition at all levels to construct processes for the content and delivery of composition courses.

Themes from this research will provide a basis for the development of the project in the future. The major themes of benefit to music education at this point are:

- The interface of tertiary students with secondary classes
- The capacity of students to cope with conflicting deadlines
- The development of practical approaches to teaching composition in tertiary environments.

Further Research

The project is continuing with phases 1 and 4. Phase 1 will focus on the teachers' perspective of the Composers in Schools experience, while Phase 4 will take a more probing view of the process through interviews with stakeholders: tertiary students, school students and teachers.

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Now That the Dust Has Settled – What is Happening?

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For the last four years, music teachers in Queensland have been dealing with the phasing in of a new Arts Syllabus for Years 1-10. 2006 marks the official date for the full implementation and reporting of this document. Changes in curriculum documents can bring difficult times for music teachers. Will I have to change? Is the core content different? What methodology will I use? How will I assess? How will I report all this? Making decisions on what and how to implement the new document, needing extra time to write programs coupled with the extra curricula demands that accompany the duties of a music teacher, can add stress and tensions.

A research project was commenced to investigate the impact of this curriculum change. Firstly the issues that confront music teachers in this situation were raised and discussed. Interviews were then conducted with secondary music teachers in both state (where the implementation is mandatory) and private (implementation is optional) schools gathering data on their view of the changes.

This paper details the commencement of the ethnographic phase of the research. The researcher has been immersed in the natural setting of the year 8 music classroom. The experiences from participating in these classrooms in three high schools are detailed in this paper.

Introduction

The consultations, meetings, drafts, inservice sessions and trials are now complete and the new Arts Syllabus - Years 1 to 10 is a reality. 2006 is the year given to all Queensland state primary and high schools to have fully implemented the document and, by the end of the year; report on the outcomes to the Director General of Education. A research project was commenced to investigate the impact this curriculum change was having on music education in classrooms. Firstly, the issues that confront music teachers in this situation were raised and discussed (Hartwig, 2003). Interviews were then conducted with secondary music teachers in both state and private schools gathering data on the teachers' views of the changes (Hartwig & Barton, 2003, 2004). In state schools the implementation is mandatory whereas for private schools the implementation is optional.

The next phase of the research has been the commencement of the ethnographic projects. The researcher has been immersed in the natural setting of the year 8 music classroom. The year 8 music classroom has been chosen, as I believe that this level is the most important level for music in the high school. In Queensland year 8 is the first year of high school, and a time when students need to choose whether they will continue the study of music in future years. If we are passionate about our subject, we need to continue to have students electing to study music at senior levels. The experiences from participating in these classrooms in three metropolitan high schools are detailed in this paper. State high schools have been chosen for this project, as the implementation is mandatory for the music teachers in these schools.

Methodology

Ethnographic research combines participant observation and many of the characteristics of nonparticipant observation studies in an attempt to obtain as holistic a picture as possible of a particular society, group, institution, setting, or situation (Fraenkel & Wallen, 1993). The emphasis in ethnographic research is on documenting or portraying the everyday experiences of individuals by observing and interacting with them. As I wanted to obtain an in-depth look at how music was being taught in the year 8 classroom, ethnographic methodology was used in this project. Using this methodology enabled me to ask: *How are things being done now in the year 8 music classroom?* I did not have a precise hypothesis that was formulated ahead of time, as I wanted to attempt to understand the situations in the classrooms that cannot be predicted in advance. Through the use of ethnographic methodology my goal was to document the ongoing weekly experiences of the music teachers and the year 8 students in their school setting. Ethnography is a 'practical' personalised exercise for the researcher (Smith, 1999) whereby the researcher becomes a full participant in the field, and having another music teacher in the classroom can be helpful rather than a hindrance.

Classrooms would be observed on a regular weekly basis, in an attempt to describe, as fully and as richly as possible, what exists and what happens in those classrooms. Each teacher would be interviewed twice, at the beginning and the end of the project, and some students would be interviewed as small focus groups without their teacher being present. All interviews were transcribed. The process endeavoured to 'paint a portrait' of each classroom in an accurate manner enabling all to see each classroom, its participants and what was occurring in that room. Fraenkel &

Wallen (1993) believe that the ethnographic approach to research affords a richness of description that has great potential fruitfulness for understanding education.

For this project, the three music teachers were happy for me to come to one of their year 8 music classes for their weekly lessons for a period of six weeks. The schools detailed in this paper were the first three schools to volunteer for the project. I had discussed with each teacher my role during the lessons and they were all keen to have another music teacher in the room for this period, especially when I was excited to be actively involved in the lessons. Although the music teachers would have preferred to 'nominate' one of their year 8 classes, the 'selected' class was chosen on the basis of which one would be available for my timetable.

The Arts Syllabus – Years 1 to 10

This syllabus has five strands – dance, drama, media, music and visual arts. The philosophy underpinning the document is an outcomes based approach. This approach is learner-centred and focuses on providing opportunities for students to develop and demonstrate learning outcomes (The Arts: Initial Inservice Materials, 2002, p. 14). The emphasis is that students demonstrate the outcomes when they are ready and results are not compared with other students thus recognising the different ways, rates and settings in which learning takes place for individual students. The syllabus emphasises that students' backgrounds, interests, prior understandings and experiences need to be valued and included as a basis for constructing new learnings within an outcomes framework (Initial inservice materials, 2002, p. 14). A particular methodology for the delivery of the core content has not been stated in the syllabus. In each of the 6 levels there is three core outcomes, which are: aurally and visually responding to music; singing and playing music; and reading and writing music. The teacher in addition to the core outcomes may write discretionary outcomes. Core content for each level is very prescriptive and presented in order of increasing complexity, for example, in Level 1 melodic elements are la, so, mi; and rhythmic elements are ta, titi and sa; in Level 4 melodic elements are extended do pentatonic (from Level 3), and including la pentatonic; and rhythmic elements include syncopa, timka, ti tum, and tum ti. These elements reflect the Kodaly methodology, even though the syllabus does not mandate a music methodology to implement. This was a strong criticism aimed at the syllabus document especially by high school teachers interviewed (Hartwig & Barton, 2004).

It is anticipated in the syllabus that students in primary schools – years 1 to 7 – will have achieved level 4 outcomes. For high school students – years 8 to 10 – levels 5 and 6 will be achieved. For primary students, the study of the five strands of the syllabus is mandatory whereas for secondary students the study of one strand is required.

The Ethnographic Project

School A

This school is in a metropolitan low-socio economic area, with 800 students. The board music subject is not offered and the music room is housed in a general teaching block. There is one visiting instrumental teacher with 10 students in the instrumental program, however no school band or choir exist. The classroom music teacher [John] is a 25-year-old male who has completed a Bachelor of Music and a Bachelor of Education.

John has only been teaching for two years. Although he trained as a secondary music teacher, his first appointment was as a music teacher in a primary school. He is eager to make an impression in this first appointment in a high school. John had organised a meeting with the primary music teachers in the area to discuss what was happening in music across the local area and to discuss the new syllabus and how it was being implemented in these local primary schools. He revealed that the primary music teachers were all working with the new syllabus and teaching using a vocal based program. Most were using the terminology of solfa and time names, but he was disappointed that the teachers were predominantly only working at level 1 and 2 of the syllabus.

The year 8 classes at this school receive music lessons for a term (ten weeks). They receive one music lesson per week of 50 minutes duration. The music room is one room at the end of a general teaching block and contains a keyboard and a few percussion instruments, chairs but no desks. John's lessons are well prepared and he follows a written lesson plan. Each lesson commenced with some singing with John playing the guitar. The repertoire presented was mostly contemporary pieces that the students knew and sang very well. The school has a large Samoan population and John indicated that these students need no encouragement to sing and many play the guitar very well.The next session of John's lessons worked on both rhythmic and melodic elements in much simpler repertoire. These elements were approximately in level 3 of the core content of the syllabus. The lessons always concluded with either a listening exercise or more contemporary singing for the students. I felt very comfortable in this classroom, as through a church choir I knew many of the Samoan students. John, on the other hand was a little uneasy the first week as he had been my student at the University, however, this was overcome after the initial lesson.

K: The student's singing is very keen and they enjoy this component of your lessons. I was impressed with the energy in the singing from the boys in the class.

J: With the population here singing is easy to do … they do it without encouragement. Bit different to writing. Many can hardly write and reading levels are low. I have not even gone there yet. There is no [music] equipment here … I had so much more last year at the primary school. There is no money to buy anything. There is so much to do here and there is lots of talent but it will take a long time. The level is very low here…in everything not just music. I am only working at level 1 and 2. The 7s from last year were doing syncopa. It's the same for the instrumental program … only has a few students because all they want to play is guitars. That's what the parents encourage also. They don't want to play orchestral instruments. At home the Samoan kids sing and play guitar.

Some comments from students included:

Mr N. is great. We sing lots.
Music is cool. We sometimes come in at lunchtime and sing.
I bring my guitar to lessons.
I like the singing best.

John is a young teacher, recently graduated from university and very keen to be following the syllabus document.

School B

This school of 650 students is situated in a metropolitan low-middle class area. There are composite music classes for both years 9 and 10, and 11 and 12 for a school based music course. There are 38 students in the instrumental program with two visiting instrumental teachers. The school has a dedicated music block and features a concert band and a school choir. The music teacher [Mary] is 50 years old and her qualifications include a Bachelor of Music and a Diploma of Teaching. Mary could not understand why I wanted to come into her year 8 class and her comments included:

> Come into a grade 8 lesson! Whatever for? Grade 8 music is the worse class to teach in the school. I don't really like it. Why do we have to do it?

The year 8 students at this school have music lessons for the whole semester (20 weeks). They receive a 50-minute lesson each week. Mary has taught in metropolitan schools for her entire career. She has taught in six different schools and had a break for five years for family responsibilities. Mary felt it was not important to 'worry' about the syllabus in year 8 as the "kids have all done primary music and they are sick of the solfa stuff and tas and ti tis … all I can do is give them what they want … then do real stuff in elective classes" [year 9 and 10].

The music room at this school is extremely well resourced with keyboards, computers, TV and video suite, synthesiser, two pianos, guitars, amplifiers and microphones, drum kit and various other pieces of percussion equipment as well as a state-of-the-art sound system. This was a very high-tech music studio. The 25 keyboards were set up in one end of the room in groups of six, whilst the other equipment was at the other end of the room. Mary's lessons involved the students copying a melody from the board into their music books. These melodies varied in length, but were the main melodies from current pop tunes. Once copied, Mary would sometimes play a CD of the original recording artist, or encourage the students to sing the song. The students were then encouraged to practise the melody on the keyboard for the remainder of the lesson while Mary moved around the class and assisted students as needed. To finish each lesson, the students were shown various current music video clips. The students are involved in the music and are keen to sing along, play the keyboards or maybe I should say attempt to play the keyboards. They are having a good time and responded positively and I was able to move around the class working with individual students.

K: Do you only use pop tunes in your year 8 classes?

M: Yes that's what they want … they behave … well most of the time. The elective classes are different … you know … they want to be there. None of the kids here go onto board music so we do a school based subject … lots of contemporary music … we have a good time.

K: Your music room is well equipped with the latest technology.

M: Yes the school realises we need the equipment to be up to date and the kids all love being able to record what we do … that is the 11s and 12s. I am working with the TAFE College and the kids will get credit for what we are doing here. Our kids will not go to the Con but they can achieve well in the contemporary areas.

K: What part does the syllabus play in your planning?

M: I've seen syllabus documents come and go. I've been around for a few years. The bottom line is doing what works. We don't have board music, so it's not important here. The kids get into the music they like.

Some students' comments included:

We do lots of songs.
Mick and I just play with the keyboards.
We can bring in our CDs.
I have recorded lots of songs in music class.
We watch lots of clips.

Mary is an experienced music teacher and has been at this school for six years. She was convinced that syllabus documents come and go, and that the important issue was 'keeping the students happy'.

School C

This school is in a metropolitan middle class area with 1100 students. There is a large music block with two classroom teaching areas, staff office space, storerooms, and three instrumental teaching rooms. The music program offers board music classes for year 9 and year 10, and a composite class for years 11 and 12 students with extension music also being available for interested students. Some 220 students are involved in the instrumental program with four instructors visiting the school each week for instruction. Extra-curricular music groups include two concert bands, a string orchestra and two school choirs. There are two music teachers – one male who is 30 years old and has a Bachelor of Education (Secondary) and Emma who is 40 years old, with a Bachelor of Music and a Graduate Diploma of Teaching.

The year 8 music class involved in the research receive two 35-minute periods of music each week for one term (ten weeks) and are taught by Emma who has taught in five previous schools covering city and country state high schools. She is a very cheery person, very enthusiastic and positive, and appeared to be quite excited about being involved in the project and having me in her classroom for six weeks. During an interview Emma revealed that she had looked at the syllabus and thought the core content was reasonable and she was following the sequence for her year 8 classes. The unit of work that was being presented was a composition unit and students would be writing their own composition for the final assessment task.

The students for this class were always seated in very neat rows of desks all facing the blackboard. Emma directed the lesson from the blackboard. For the six weeks I attended the lessons at this school the students remained seated in their desks for the full time of the music lesson. There was no singing, no instrument playing, no recorded or live music played and no making music throughout the lesson. The students sat quietly all through the lessons. The lessons were all theory based with the students writing notes, scales, time signatures, keys, chords and intervals from the board and completing music theory worksheets. The lessons were all the same for the first three weeks. In week 4 Emma started talking about composing and the 'rules' one must follow when writing a piece of music. These rules included having a good shape for the melody, having a climax note, start and end on the tonic, using a chord structure of I, IV, V, I for the 4 bars. In weeks 5 and 6 students were given the assessment task, which was to be completed during class time for these last two weeks. And so the students quietly sat at their desks and wrote their compositions on pieces of five lined staff notation and did not make a sound. Emma collected the compositions at the end of week 6 for marking. It was difficult to get involved in this class. For the first four weeks I felt the only position I could take was in a chair at the back of the room as the instruction was very directed from the board at the front of the class with very little interaction with the students. For weeks 5 and 6 I was able to move around the class freely and assist the students with their compositions as they worked individually.

Some of Emma's interview remarks included:

K: The students are so well behaved during your lesson.
E: Yes, this is the best school I have ever been in. I don't ever want to leave here. We reach a very high standard. I want to stay here for a long time.
K: How much practical music making, listening, playing do you do?
E: I leave that for years 9 and 10. In grade 8 I have to get them all up to speed so they can cope with what we need to do in year 9. They all come from different primary schools so I have to go back to the beginning and do the theory.
K: What part does the new syllabus play in your planning?
E: I follow it. All the sequence....I do all the elements. They [the year 8 music class] can do all the things listed for level 4, and then we do level 5 and 6 in [years] 9 and 10.

Students' comments included:

I do piano so the theory is good.
I just copy from my friend.
I play in the band so I won't do music [classroom] next year.
This is a veggie class for me. (Translation: this is an easy class. The student had successfully completed Grade 5 AMEB Theory.)

Emma has been teaching at this school for five years, and believes in a strong theoretical foundation for year 8 classes. She is working towards covering elements as per the syllabus.

Conclusion

I have presented the stories of three schools, their music teachers, one of their grade 8 music classes, and the content of these classes. The three music teachers are all passionate about the teaching of music and believe they are providing the best possible music program given the setting in which they are teaching, the resources available and the students involved.

Each story is unique in its context, its population and the interpretation of the syllabus and the delivery of the content. Although each story is very different, each is successful in its own way. Despite a lack of resources, John has his class engaging with music especially through singing – drawing on the strengths and interests of the students. He is working on developing the student's knowledge and understanding of musical elements and is endeavouring to develop a program that attempts to deliver the syllabus content. Mary's students enjoy coming to music lessons and are very happy to be interacting with and listening to music they know well. However, the question here is whether 'writing off' year 8 music is the best possible program to offer? Emma is building a strong theoretical foundation and understanding of the concepts. This is obviously working as there are strong classroom, choral and instrumental programs at the school. The students are able to meet the writing components of the syllabus content. It is easy to be critical of what is happening in these three classrooms but it is important to look at the positives from each of these contexts. There are positives in each setting on which to focus, and this is pleasing as some of my previous research in the year 8 classroom has not always been as positive (Hartwig, 2003).

It is intended to expand this research to other schools especially including the rural area. It is hoped that the future will also include connections and collaborations with the Queensland Studies Authority.

However, it raises many questions for curriculum designers both now and in the future. These include: How specific and prescriptive should a syllabus document be written, especially in terms of methodology and content? How much creativity should be allowed for the planning and delivery of the content by the teacher? How does a syllabus document provide for different contexts?

But most importantly – *Does one size fit all?*

About the Author

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Music Education for the Pre-service Generalist Primary Teacher: The Question of Assessment

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This paper discusses assessment tasks in music education subjects in two undergraduate teacher education courses, one in Queensland, the other in New South Wales. The aim is to begin discussion amongst tertiary educators about assessment tasks in music courses in teacher education programs. This dialogue is more vital than ever with the impact of so much 'change' affecting university courses, such as revised and changing courses, reduced face-to-face teaching hours, increasing class sizes and constantly changing curriculum documents, which ultimately impact on music education subjects and assessment in these subjects. In this paper a number of assessment tasks are outlined and discussed, indicating the rationale behind the tasks, and how and why these tasks have been modified over time.

This paper will share the experiences of two music education lecturers across two universities in New South Wales and Queensland, as they continue to battle to keep music in the pre-service education degree for future primary school teachers. The focus of the paper will be the assessment tasks in these undergraduate music education courses, and how and why they have been modified over time.

New South Wales

This part of the paper will focus on assessment tasks in a compulsory undergraduate music education subject for pre-service generalist primary teachers, namely three tasks: microteaching, group composition, portfolio. Compulsory undergraduate music education in the Bachelor of Education (Primary) had gone through a number of changes since 2000, where it initially consisted of two music education subjects, with a total of 60 contact hours in music education. In 2001 one of the music education subjects was withdrawn, leaving students undertaking just 30 hours of music education in their four-year degree. In 2005, following further cuts to face-to-face teaching and a review of the undergraduate program, music and dance education became a single subject, albeit with a total of 40 hours face-to-face. Further, in 2006 this multi-arts subject was reduced to 30 hours face-to-face and class sizes increased.

Microteaching

Amobi (2005) has outlined a number of studies that point to the effectiveness of on-campus microteaching, particularly in its effectiveness for student preparation for field experience and the mastery of discrete teaching skills. Microteaching allows the student to 'try out' teaching skills in a non-threatening environment, where participants (peers and lecturers) can provide immediate feedback. In the microteaching assessment task each student prepared a music lesson plan and taught part of the lesson to their peers. The lecturer assessed the lesson plan and the teaching, with peers participating in the lesson presentations (i.e., singing, playing instruments, playing musical games). In order to ensure a variety of music lessons representing music teaching for different age groups in the primary school, students were asked to sign up for a stage their lesson would be written for (i.e., Early stage 1 – Kindergarten, Stage 1 – grade 1 and 2, Stage 2 – grade 3 and 4, Stage 3 – grade 5 and 6) and nominate a musical concept (duration, pitch, dynamics, tone colour, structure, as outlined in the *Creative Arts K-6 Syllabus*, 2000) that would be the focus of their lesson. Once a student nominated a stage and musical concept, no other student could nominate the same stage-concept combination until all other combinations were taken, thus ensuring a wide spread of presentations. Presentations occurred towards the end of semester when students had experienced a variety of music activities and music teaching experiences in class. Lesson plans were submitted in the final week of workshops, thus allowing students to modify lesson plans based on feedback from the lecturer and peers.

Students were not allowed to present repertoire the lecturer had presented in class. The rationale behind this was that students would then expose their peers to new repertoire. This left some students confused about where they might start to look for a lesson idea, particularly in reference to the *Creative Arts K-6 Syllabus* (2000). Students cited the lack of "real" teaching ideas in this document, which is relatively brief (112 pages), consisting of introduction, rationale, aims and objectives, overview, stage statements for each arts area, outcomes and indicators for each arts area, content overview and scope in the artforms. There is little detail about what might specifically be taught. The most detailed coverage comes in bullet points in the "content overview" section. For example, for Stage 1 music:

Typically teachers of Stage 1 students will:

- provide opportunities for students to sing, play and move to music using their voices, body percussion and percussion instruments
- highlight important musical features of the repertoire used (e.g. repeated patterns, a regular beat, the contour of pitch, sound sources, rhythmic patterns)
- continue to model the use of voice and other sound sources, and extend the range of sound sources that students are exposed to

followed by a further 10 similar bullet point suggestions (p. 63). The more musically experienced students indicated that although they understood what the bullet points meant, they were not the "practical teaching ideas" obviously needed to plan a lesson.

With ten weeks of face-to-face teaching, microteaching presentations occurred in weeks 7, 8 and 9. In 2000 classes averaged 20 students, thus providing students with fifteen minutes to present part of their lesson, followed by some verbal feedback and discussion from the lecturer and peers. However, in future years class sizes increased, thus reducing the amount of time students had to present. By 2005, with class sizes in the mid-thirties, the presentations were adapted whereby students presenting in a particular stage (i.e., Early Stage 1) presented as a group, outlining their lessons, then teaching a snippet of the lesson, usually a maximum of five minutes per student. Due to time restrictions instrumental playing was rare (due to the time it took to give out and collect instruments) and only introductory activities relating to music composition occurred.

Due to these time restrictions I contemplated disbanding the "microteaching" component of the assessment. However, student evaluations revealed that they valued the assessment task. The following two comments, articulated by two individual students, summarised general student consensus:

- You actually get to teach in preparation for prac[ticum] and other future teaching, with feedback
- Seeing peers' presentations provides a range of ideas for music teaching from Early Stage 1 to Stage 3 that can be used in the classroom.

Due to class size increases and reduced face-to-face workshop time there is an argument for simply dropping the microteaching component, as it compromises workshop time. Students could simply be asked to design a lesson (or lessons) and submit these to the lecturer. However, the microteaching sessions promote a deep, rather than a surface approach, to learning (see Biggs 1999; Prosser & Trigwell 1999). That is, students are encouraged not to simply "pass" the assessment task by doing the minimum that is required. Rather, in presenting to peers students are encouraged to develop their own understanding of teaching music by implementing this in practice they receive immediate feedback. In addition they are encouraged to discuss theirs and others' teaching presentations, and are encouraged to relate their own music teaching to their peers' presentations.

Group Composition

The most popular assessment task (based on verbal feedback and formal end of semester student evaluations) with students was the group composition task. Towards the end of semester, in groups of five, students performed an original composition composed by the group to the class, minimum four minutes duration. Students were encouraged to notate the composition (traditional or non-traditional notation), although this was not obligatory. In order to promote reflection on the composition process, each group also provided a written summary outlining how the composition process was negotiated, how the music concepts were used in the composition, and how group composition might be used in the primary classroom. Prior to students commencing the composition, a series of simple group composition tasks were workshopped in class. Although students prepared much of their composition outside of class, in the three weeks prior to performance each group met with the lecturer, played the emergent composition, and discussed ways forward. This is in keeping with the promotion of a deep approach to student learning (Gordon & Debus, 2002). The composition task puts into practice Elliott's (1995) praxial philosophy of music education whereby the lecturer-teacher acts as musical guide to the students acting as apprentices, and most importantly engaging in an authentic music-making project (the composition and performance of the composition). This reflects what Gordon & Debus (2002) see as the shift from a traditional transmission approach in universities to a constructivist approach that encourages deep learning.

Student evaluations revealed, as Hewitt (2002) similarly found with generalist pre-service teachers engaging in group composition, a high level of enthusiasm for the task and its future use in the primary school classroom. Formal evaluations revealed the terms 'practical' and 'useful for the classroom' consistently arising in reference to the task. Students also highlighted the value of working and performing with peers, indicating it was non-threatening, fun and creative. A focus group interview with five students indicated that although they had to explicitly think about musical concepts that were being used, it went beyond that to what they believed music should be all about: 'having fun and

being creative.' The group also highlighted the importance of peer learning in the group: 'It was great having a musician in my group, she was able to keep the beat for us and help us stay in time, which was really important. Without that the composition would have bombed.' Similar issues were revealed by Hewitt (2002) in his study; that is students identified the need to master issues relating to the "physical activity of performing music" such as time-keeping, directing entry and management of dynamics (p. 35). It was through the group composition task that my students revealed they achieved mastery in this area: "You help each other, you just practice and practice until it works, in a way where you don't judge or put down people in your group."

Few changes occurred in this assessment item from 2000 to 2005. Earlier on, more time was devoted in class to groups preparing their composition, with lecturer acting as facilitator. However, with reduced hours students simply spent more time rehearsing, usually immediately before or after class. In 2005, with the "merger" of music and dance into the one subject, students were also encouraged to incorporate dance elements into their composition. As dance and movement had been a part of many students' compositions in previous years, the addition of dance was not viewed as problematic. The difference in 2005 was that students were explicitly incorporating dance into the assessment task. As a result some students allocated themselves dance- only roles in the composition, while others were the musicians. Although this allows students to choose (or negotiate) their strengths, it also discourages all students from being fully engaged in both the music and dance components of the task.

Portfolio

Throughout the various permutations of the music education subject students were asked to build a portfolio relating to their music learning and music education, a working document that could be used on practicum and when they graduate. The portfolio has included, over the five years, various combinations of:

- Lesson plans
- Lesson ideas (i.e., teaching strategies, music games)
- Reflection on the *K-6 Creative Arts Syllabus*
- Personal philosophy of music education statement
- Reflection on personal music learning throughout the semester
- List of resources with rationale for selection
- "Plain English" statement outlining the importance of music in the primary school.

The portfolio began as a loose document where students reflected on their own music learning, music education, and other assessment tasks over the semester. Student feedback was mixed, with a number of students highlighting that 1) the reflective portfolio was used in too many subjects within the degree and 2) a portfolio should include material that can be used on practicum, including material not presented in class. As a result the portfolio moved beyond being a reflective document to a portfolio of both reflection and material (i.e., lesson plans, teaching ideas, resource evaluation) that could be readily accessed for use in the future. The portfolio was not just a collection of artefacts. Rather, students reflected on how each artefact was to be used (i.e., stage suitability, how the piece could be used, how it developed competency in manipulating musical concepts), thus demonstrating their growth and understanding in music education. In particular the personal philosophy of music education statement was added to ensure that ongoing personal reflection on learning was occurring (Francis, 1997).

In 2005, for the first time, the portfolio was not used as an assessment task, due to increasing class sizes (mid 30s) and the time it took to assess a portfolio (from 45 minutes to an hour). Instead students were given an end of semester examination, which was easy to administer and relatively easy (and quick) to mark. At the end of semester debriefing session it became apparent that the students were not engaging in personal reflection of their learning in music as previous cohorts had, indicating that for the future the portfolio might again be used, perhaps using peer and self assessment as strategies to alleviate the amount of time needed to marking these documents.

Students on Practicum

When supervising students on practicum it was refreshing to not only see students teaching a music lesson or integrating music into their teaching, but using repertoire and experiences from the music education subject. Comments revolved around: 1) I'm teaching **** that you demonstrated and workshopped in class, 2) I'm using a musical game and song from my music portfolio, and 3) I'm trying a group composition activity with my class. This suggests that the portfolio and group composition assessment tasks had an impact on these students' teaching.

Queensland

In 1999, students in the Bachelor of Education (Primary) degree undertook one dedicated music education course and one arts education course with a total of 104 hours of music/arts education courses. The music education course was taken in the second year of the course, and the Arts education course in third year.

In 2000 the Arts education course was cut to allow time for a behaviour management course. This left the music education course with a total of 52 hours of contact in the second year of study. In 2004 a new Bachelor of Education (Primary) degree was commenced. After many hours of debate in the previous year, a music course became part of the new degree with 52 hours of contact (4 hours x 13 weeks). The new course is taken in the first year of study. This course is a compulsory course for all students in the new degree and is the foundation course for those students who undertake the path of study to become a music specialist. Education Queensland provides music specialist teachers in state primary schools so the training of these primary music specialist teachers is available through the Bachelor of Education Primary Degree. Currently 85% of state primary schools in Queensland have access to a music specialist teacher (Tyler, 2006). The new music education course is designed with a 2-hour lecture, the first hour looking at issues and current trends in music education as well as the music syllabus document, and the second hour is devoted to music theory. This second hour is optional for those who need to develop their music theory skills. Students are also required to do a 2- hour practical workshop where they are engaged in music making. Students are able to go to a workshop that suits their music skills – advanced skills workshop, some music reading skills workshop, new to music workshop. These levels of workshops came out of feedback given in focus group meetings with students from the 2000 cohort of students. Those with limited or no music skills felt intimidated in front of students with advanced skills especially when it came to playing the recorder.

Positive feedback has been received from students in the 2004 and 2005 workshop groups where they felt that they were able to work at their own pace in a comfortable setting (Hartwig, 2004). In 2006 the maximum number of students in a workshop group has been kept at 25. The capping of the workshops at 25 allows the lecturer to get to know the students individually, provides time for feedback both in class activities, and in the written assessment tasks.

The course aims to provide experiences for all students (irrespective of their music skills and abilities) that will inspire, heighten knowledge, energize, and give insight into the power and vibrancy that music holds for all children and their teachers.

The assessment in the undergraduate music education course comprises 3 tasks. These three tasks are:

1. Written: (A) Early Phase Music Activities and Review of Music Education Resources; (B) Upper School Music Activities and Review of a Music Education Concert;
2. Practical: (A) Team Teaching; (B) Recorder Duet;
3. Examination.

The Written Tasks

Prior to the introduction of the new degree, students were expected to write three full music lesson plans of 30 minutes, each focusing on different levels of the primary school – lower, middle and upper. The feedback received from written student evaluation forms included:

I am never going to teach all this.
Only a music specialist teacher teaches like this.
On prac my teacher did not do any music.
Why does it have to be 30 minutes?

This feedback led to the introduction of music activities being required rather than full lesson plans. These are activities that classroom teachers will be able to use in their classroom. Alongside the activities, students are expected to review two music education resources – one a website and one a book/CD/kit. The Upper school activities also require the students to hand in a CD with a piece of music that could be used for activities in the upper primary class. The final component here is the reviewing of a live music education concert for primary school students. The concert is held at the university and features an ensemble that is currently touring the primary schools. This allows the students to experience live music performance, and to reflect on the value of this performance for primary school students. The focus is that the pre-service teachers will have a number of music activities and resources for their future use, these being fully prepared now and of use in their future primary classrooms, and they will know where to find additional resources for the teaching of music. Their lecturer gives students individual written feedback for all the written tasks.

In the lecture series, students are shown samples (which they are able to access on the university site for their music education course), and taken through the writing of all these written tasks before they are due. Using the available samples, the lecturer demonstrates the teaching of the music activities to the students. This is continually done throughout the semester in an attempt to draw together the theory of writing music tasks and the practice of implementing these activities in the primary classroom, thereby also engaging the students in music-making (Elliott, 1995).

The most positive feedback came from the live music performance. Many students had not realised that such touring groups were available for primary classrooms. In their review of the concert, they were able to reflect on the value of live performance for young students and overwhelmingly they stated that they would support such groups being invited into their future classrooms. Richard Gill, recipient of the 2006 Don Banks Music Award, regards his work as Adviser for the Musica Viva In Schools program and as Artistic Director of the Education Program for the Sydney Symphony Orchestra in bringing live performance to school children of the utmost importance alongside his other commitments. Feedback from the 2005 group showed that many students had used their prepared activities whilst on their next practicum.

The Practical Tasks

Both practical tasks, team teaching and recorder duet, are performed in pairs. This has been done in response to previous feedback that students reported feeling very nervous and concerned about 'doing music' by themselves, especially when this may have been their first experience in performing. Students are asked to select a song that is suitable for the middle primary classroom. With a partner they prepare a 15-minute presentation to teach the rest of the class the chosen song. Students must register their song with the lecturer. This is done to firstly check if the song is suitable, and also to ensure that the song is only taught once in a particular class. Students write up the sequence of their 15-minute presentation and hand this to the lecturer. All the class has been very willing to participate fully in these sessions to support their peers. Each year I have always enjoyed these sessions as the students are able to come up with creative ways of 'teaching their song' to the remainder of the class. It is good to have students sharing these ideas with the rest of the class, and not only have the direction coming from the lecturer.

The recorder duet has met with much criticism over many years. *Why do we have to learn recorder? I hate the recorder. My cat ran away when I practised.*

However, it has continued to be included for the following reasons:

- It is an easily accessible instrument for all children
- It is a very cheap instrument
- It is the instrument that is predominantly used in Queensland State Schools
- It is a tool to music literacy.
- For some students this will be their only experience of learning a musical instrument.
- Students will engage in the 'process' which will be of value for their future teaching careers.
- Playing an instrument is part of the new syllabus.

There have also been very positive comments received:

I can now play a musical instrument.
I play with my children. I can now read music.
It is great to see the students in all corners [of the University] practising their recorders (a comment from a lecturer in education).

For the duet, set pieces are identified and students choose from this list. They are however required to create and arrange their performance by composing an introduction, interlude/s and coda for their duet. This assessment task comes in the final week of the semester, and is seen as the culmination of the work when all students perform for their class. This author believes it has been seen as a positive experience for many students, with some 'dressing up' for their performance. There are still those students who are terrified of performance and show this in their presentation. Many can see the culmination of their semester's work and relish their newfound musical skills. The emphasis is on learning an instrument, developing music literacy skills, and then performing. This is a required outcome of the current music strand of the syllabus.

Following the practical tasks of the *team teaching* and the *recorder duet,* each pair of students is given written feedback from the lecturer. Discussion also takes place following each performance, engaging the lecturer, the performers, and their peers in a valuable review of what has occurred. This is an attempt at encouraging critical

reflective dialogue for the future practitioners in schools. Smith & Lovat (2003) believe that this collaborative manner provides the basis for teachers to become critically aware of their own practice.

The Examination

The 2-hour examination has been conducted as the concluding part of the assessment for the music education course for a number of years. It is an avenue for checking understanding of the syllabus, the advocacy for including music in the primary school curriculum, and written music literacy and music theory knowledge and understanding. There has not been feedback either negative or positive for the examination. This maybe due to the fact that university students accept that their studies may include examinations. I would also like to think that they have been well prepared in the lecture series and theory sessions that they are not overly concerned about this assessment task.

The Assessment Tasks and the Syllabus

The music strand of the Arts Syllabus in Queensland is very prescriptive in terms of the core content to be covered at each level (p. 50). The core content being sequentially developed during the primary school years. Each level has three core learning outcomes that describe those learnings that are considered essential for students. They describe what students know and can do with what they know as a result of planned learning activities. The skills, concepts, elements, techniques and processes that students need to know in order to demonstrate the core learning outcomes at each level are described in this core content. The core learning outcomes in music include at each level:

1. aurally and visually recognising and responding to core content in music heard and performed;
2. singing and playing a variety of repertoire individually and with others;
3. reading and writing musical patterns, phrases, pieces containing the core content. (p. 33)

The assessment tasks described above commence with the early phase activities where students will need to work with the Level 1 and 2 core learning outcomes and core content. The team teaching task is focused on Level 3, while the upper school activities are written for Level 4. This is an attempt for students during their semester of music to sequentially work through all the primary school levels of the syllabus. The workshops work alongside this theoretical development and engage the students in practical music making activities from level 1 through to level 4.

Conclusion

The debate about inadequate teacher preparation in teacher training degrees is ongoing, particularly as time in these courses devoted to music education across Australia is declining (Pascoe et al., 2005). However, rather than focusing solely on the negative, we are suggesting we should be looking at what is actually working. Although no assessment task is going to please all students, the assessment tasks outlined in this paper have, for the most part, received positive feedback from students both during the semester and at the end of semester. In cases where student reaction has not been positive it is important for the lecturer to explain the rationale behind an assessment task, making explicit its connection to the pre-service teacher's future role in teaching music to primary school students. This was apparent in the case of the recorder duet in Queensland and the portfolio in New South Wales. The latter also demonstrated the importance of also listening to students' needs, resulting in a modified portfolio assessment task that met students' needs.

In both universities a variety of assessment tasks were apparent, including tasks that engaged students in practical music-making experiences, which is vital to inspire confidence in teaching music (Bresler, 1993; Gifford, 1993). It is this aspect of confidence that Pascoe et al. (2005) also highlight in the national review of school music education, recommending that pre-service training should build teacher confidence alongside competence in music (p. 112). At both universities, there is an attempt to provide pre-service teachers with the tools to teach music in their general primary class. This has been developed through experiences in *teaching a music activity, preparation of resources for future reference, and improving music skills of students* through the music education course and its assessment tasks. In providing students with assessment tasks that are practical, that allow the lecturer to act as facilitator and provide constant feedback, and which students view as being relevant to *their* teaching, then surely the path towards inspiring confidence in teaching music has begun.

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The Odd Bod, the Icon and the Modest Woman: The Differences and Similarities Amongst Three Australian Women Music Teachers, Performers and Composers

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Throughout Australia's history there have been many women who have been active in music education, performance and composition, despite the traditional family commitments which women have negotiated, overcoming prevailing negative attitudes to success outside the home.

The period 1900 to 1950 in Australia saw significant changes in the social structure such as universal suffrage, Federation and World War I. These changes broadened opportunities for some women to negotiate a life-time career in music. The researcher has identified three significant women who were able to forge careers in music during this time in music teaching, composition and performance. The women were Mona McBurney, Ruby Davy and Ruth Flockart.

The selected women were all unique; McBurney was an outstanding composer for her time, being the first woman in Australia to compose an opera. Also, she was the first woman in Australia to gain her Bachelor of Music. Despite these successes, she had a reputation for her overwhelming modesty and shyness. Davy was significant because of her diversified ability as a teacher, performer, composer and elocutionist, and because she was the first woman in Australia to gain her Doctorate of Music. Davy has been described by several people as unusual, strange, and an 'odd bod'. Flockart was a music teacher at Methodist Ladies' College Melbourne for almost fifty years, half of those as the Director of Music. She was a significant figure in contemporary music education, particularly as a choral conductor, where she has been described as an 'icon'.

This research looks at the differences and similarities amongst these three women in terms of family life, social position, education and support systems, and their ability to negotiate a career in music teaching, performance and composition.

Introduction

In the early 1900s in Australia, many women were contributing to the areas of music education, composition and performance. Patton states in reference to the period from 1890 to 1920 that 'there is a period in Australia's music history which is strikingly associated with the creative performance of women … there emerged. ... women musicians who … were the mainstay of music society'.[1] Many of these women successfully negotiated life-time careers in music, during the first half of the twentieth century, despite a social emphasis on women looking after children and doing the household tasks. Some of these women opened their own music schools or taught in public and private schools, some composed music in large and smaller forms, some took to the podium and conducted their own and others' compositions while others performed publicly and privately on instruments.

Three Australian women who carved out successful careers in music during the first half of the twentieth century were Mona McBurney, Ruby Davy and Ruth Flockart. All three women were diverse in their musical pursuits; McBurney was a composer, conductor, teacher of music and languages and pianist. Davy was a composer, teacher, public lecturer, elocutionist and pianist, and Flockart was a school music teacher, composer and arranger, pianist and choral conductor. This research will underline the support systems which enabled these three women to pursue their careers with such energy and commitment. All three women worked in many musical areas, but for the purposes of this discussion the researcher has chosen one particular music area upon which to focus for each woman; McBurney's composition, Davy's teaching and Flockart's teaching in the sphere of choral conducting.

Mona McBurney

Margaret Mona McBurney [2] was born at Douglas, Isle of Man[3] on 29 July 1862. Her mother, Margaret McBurney, nee Bonnar, (dates unknown) 'taught drawing and painting'[4] and her father Isaiah (b.1813)[5] was a teacher, classical

[1] F. Patton, 'Rediscovering our musical past: the works of Mona McBurney and Florence Donaldson Ewart', *Sounds Australian* (1989):10

[2] The parchment for Mona's graduation from the University of Melbourne states her name as Margaret Mona McBurney. This parchment is housed in the Grainger Museum at Melbourne University.

[3] The Isle of Man is situated in the Irish Sea, between England, Scotland, Ireland and Wales, less than 60 miles west of the Lancashire coast.

scholar and a man who was 'profoundly versed in History, Geography and...Natural Science.'[6] Mona was the youngest of six children, Samuel, David, Anna, John, Euphemia, and Mona.[7] Her brother Samuel McBurney (1847-1909), was a well-known propagator of the tonic sol-fa system in Australia.[8]

It seems likely that McBurney was composing music at a young age. Elvins[9] said 'her gift for composition stirred within her early in life, for she started writing music when she was quite a child.'[10] Composition lessons as a teenager are probable as she stated in a Southern Sphere article that she 'studied in Edinburgh under Mr. (now Sir) Alexander Mackenzie.'[11] Mackenzie[12] (1847-1935) was a composer of some note. McBurney does not identify the years she studied with Mackenzie but it is assumed these must have been in the 1870s, given that she was a teenager during this time, and had not yet emigrated.

Mona came to Australia in October 1880[13], following her brother Samuel who emigrated to 'the colony of Victoria in the southeast of mainland Australia' in 1870.[14] Samuel returned to England in 1876...after which he returned to Australia in 1877.[15] He and his wife 'conducted a private ladies' college at Geelong, the provincial capital of Victoria.'[16] Mona's mother, father, brother John and two sisters Effie and Anna came with her on the ship Potosi. Mona's name on the passenger list was 'Maggie', which was presumably her nickname.[17]

In 1902 Mona's *Ode to Dante*[18], a piece for choir and orchestra, won an honourable mention in the Societa Dante in Rome. Annie McBurney, Mona's niece, stated that this work 'was subsequently sung all over Australia by the Watkin Mills Vocal Quartette'[19] and later in New Zealand.[20]

In 1905 McBurney completed her opera *The Dalmatian*[21] in response to a Riccordi Prize being offered to an English-born composer to write an opera in English. McBurney 'selected as her story F. Marion Crawford's, "Marietta, A Maid of Venice'.[22] *The Dalmatian* had its first public performance in December 1910 by the students of the

[4] A.M. McBurney, *The Family Story put together as far as possible by Annie Marian McBurney* (1964). This hand-written document is housed in the Grainger Museum, University of Melbourne. Annie McBurney was the niece of Mona McBurney. Annie was the daughter of David and Lizzie (nee Foxley) McBurney. David was Mona's elder brother.

[5] A.M. McBurney, *The Family Story put together as far as possible by Annie Marian McBurney* (1964).

[6] *Testimonials in Favour of Dr Isaiah McBurney*, Edinburgh Commercial Printing Company. Testimonial from Thomas Morrison, principal of the Free Normal School, Glasgow.

[7] A.M. McBurney, op.cit.

[8] R. S. Stevens, *Journal of Research in Music Education*, 'Samuel McBurney: Australian Advocate of Tonic Sol-Fa', vol.34, no.2 (1986): 81.

[9] Harold Elvins was for many years the President of the Victorian Music Teachers' Association. He knew Mona McBurney through this society and he wrote a tribute to her in the Australian Musical News after her death.

[10] H.E. Elvins, 'The late Mona McBurney, Tribute by Music Teacher's President', *Australian Musical News* (1933): 9.

[11] 'Australian women composers: Miss Mona McBurney, Mus. Bac.', *The Southern Sphere* (December 1911): 18.

[12] According to the D'Oyly Carte Opera Company website, *Who was who in the D'Oyly Carte Opera Company*, Mackenzie was the Principal of the Royal Academy of Music from 1888 to 1924. He was a violinist, conductor, composer and teacher. http://math.boisestate.edu/gas/whowaswho/ Accessed 23/2/2005.

[13] *Immigration Index of Victoria, Passenger Lists: British Ports, 1880-1889.* This list is housed in the State library of Victoria. The Potosi was bound for Adelaide, Melbourne and Sydney and departed on October 28th, 1880, for a 90 day voyage.

[14] R.S. Stevens, op.cit., 80.

[15] Passenger lists into Victoria for 1877 show a Samuel and Marie McBurney arriving on the Stad Amsterdam in December.

[16] R. S. Stevens, op.cit., 81.

[17] *Immigration Index of Victoria, Passenger Lists: British Ports, 1880-1889.*

[18] This work is housed in the Grainger Museum at the University of Melbourne.

[19] This information comes from a typed page housed in the Grainger Museum, neither dated nor the author acknowledged. It appears to be part of the materials donated to the Grainger Museum by Annie Marian McBurney, but this is not acknowledged on the typed page itself.

[20] F. Patton, op.cit., 11.

[21] The original score for *The Dalmatian* is housed in the Grainger Museum, University of Melbourne.

[22] 'Australian Women Composers: Miss Mona McBurney, Mus.Bac.' *The Southern Sphere* (December 1, 1911): 18 This article is an interview with McBurney in which the interviewer discusses a performance of *The Dalmatian* and then interviews McBurney about her background, the inspiration for *The Dalmatian* and the *First Australian Women's Work Exhibition* of 1907.

Conservatorium of Music, Melbourne,[23] at her Majesty's Theatre.[24] The Argus stated 'two scenes only were produced'[25] and 'the work suffered badly from the weakness of the principals'[26]. However, 'the audience was pleased, and loudly demanded the authoress whose modesty, however, would not permit her to come forward'.[27] In 1910 McBurney was a woman in her late forties so she was well beyond any period of youthful shyness and modesty. Several performances followed, such as in October 1911 at the Melbourne Athenaeum Theatre[28] and then in 1926 at the Playhouse Theatre. At the 1926 performance 'an unfortunate contretemps despoiled 'The Dalmatian' of the interest of an orchestra'.[29] Despite this, one critic said the performance was 'thoroughly melodic at all points, several of its numbers being couched in a remarkably singable style'.[30]

In 1907 McBurney was the principal orchestral conductor at the First Australian Women's Work Exhibition in Melbourne.[31] This event sought to advance the achievements of women and to 'exhibit the work of women resident in all parts of Australia side by side in friendly competition.'[32] Wilson claims that the 'eclectic range of musical events became one of the most important aspects of the exhibition. Thousands of Australian women performed as soloists, choristers, orchestral and chamber performers'[33] Mona conducted the premiere of her major work *A Northern Ballad (The Saga of King Orry) for Piano and String Orchestra.*[34] An *Argus* review of the performance speaks in very high praise of the piece and states that 'Miss McBurney's Ballad was a great success...there was a furore of applause at the conclusion of the ballad'.[35] It took three deputations of members of the orchestra to convince McBurney to agree to conduct. She said, 'I dislike publicity ...and though I had conducted a girls' orchestra for years, this very public position was another matter.'[36]

Two of McBurney's songs, *A mes amis les oiseaux* and *Chansonnette*,[37] were published in Paris in 1925. Some unpublished works include the *Bardic Ode from Ossian* for four voices, harp and piano, and a *String Quartette in G minor*[38]. There were many other compositions, but this paper does not allow a full description of all her works.

Ruby Davy

Davy was born in Salisbury[39], South Australia in 1883. Her father, William (1847-1949), was a shoemaker, and her mother, Louisa (1850-1929, nee Litchfield), a music teacher.

Davy and her mother opened the Salisbury School of Music and, at the age of 13, Davy had twenty-seven pupils.[40] Whether or not Davy began teaching by choice, or for financial necessity, is unknown, but O'Toole suggests that 'the

[23] The conservatorium was in Albert Street East Melbourne and is now situated in York Street Richmond. It is currently known as the Melba Conservatorium.

[24] This theatre was built in 1886 in Melbourne as the Alexandra Theatre and then renamed *Her Majesty's Theatre* in 1900. It was located on the corner of Exhibition and Little Bourke Streets in the Melbourne Central Business District.

[25] 'Students in Opera, A successful performance', *Argus* (December 12, 1910):8.

[26] *Ibid.*

[27] *Ibid.*

[28] The theatre is in Collins Street in the central business district of Melbourne.

[29] 'Australian Grand opera, Mona McBurney's The Dalmatian', *The Australian Musical News* (August 2, 1926):21 & 23. The orchestra was cancelled at the last moment by Alberto Zelman Jnr. and a piano accompaniment was used.

[30] Ibid., 23.

[31] This exhibition took place in Melbourne in 1907 from October 23 to November 30, and was based on the Gaulois Exhibition in Paris, 1906. It represented the achievements of women in arts, craft and music. This information was sourced from the *First Australian Exhibition of Women's Work Catalogue.*

[32] 'Forward', *First Australian Exhibition of Women's Work Programme* (1907).

[33] C. Wilson, *The Music of the Australian Women's Work Exhibition* (Monash University Melbourne, Master of Arts Thesis, 1995):5.

[34] *Northern ballad* had been commissioned by Lady Northcote (d.1934) for the exhibition. Lady Northcote lived in Melbourne from 1903 to 1908. She was the principal organiser of the Womens' Work Exhibition and the wife of Australia's third Governor General.

[35] 'Women's Work Exhibition, The music', *Argus* (November 22, 1907): 8.

[36] 'Australian women composers: Miss Mona McBurney, Mus. Bac.' *The Southern Sphere* (December 1, 1911):18.

[37] *A mes amis, les oiseaux* and *Chansonnette* were published in Paris under the title *Melodies* by Hayet in 1925. The author has an original published copy of these two songs under the title *Melodies*.

[38] According to Patton the string quartette dated from 1900 when it received second prize in a competition sponsored by the Musical Society of Victoria. It has survived only as a piano solo arrangement, which is housed in the Grainger Museum.

[39] Salisbury is situated 25 kilometres North of the South Australian capital city of Adelaide. The 2001 census showed the population to be approximately 110, 676, but in 1881 it was 441.

modest means of the Davy couple necessitated that their daughter contribute to the family income at an early age.'[41] *The Critic* of 1918 stated that, 'very early in her career she started as a teacher. It was here that her peculiar gifts shone.'[42] This was a clear reflection of her future career path in which she used her 'gift' wisely.

In 1903 Davy was 'the first candidate to take composition as the principal subject for the Diploma of Associate of Music, University of Adelaide.'[43] Later she gained her Licentiate of Trinity College, London and went on to graduate from her Bachelor of Music, University of Adelaide, in 1907.[44] During the course she studied and passed, Acoustics, Counterpoint, Harmony, Instrumentation, Canon, Fugue, History of Music and Composition. [45] Her submitted composition for the degree was the *Magnificat* for solo voices and chorus, with accompaniments for a quintet of strings and organ. She went on to gain her Associate Diploma from the London College of Music[46], in 1912, a criterion for instrumental music teaching at that time. In the same year she gained a position as a temporary music theory teacher at the Elder Conservatorium while Mr. T.H. Jones, was on leave. The students she taught 'passed their examination with conspicuous success'.[47] Davy did not gain a permanent position at the university but as O'Toole states 'the memories of students'[*sic*] paint a picture of Adelaide at that time as a large Victorian [era]country town with a distinctly old-world attitude toward women.'[48] Dr. Davy's qualifications, eccentricities and her gender may have been at odds with this society's 'old-world approach'.

In 1918 Davy was the first woman in Australia to graduate from her Doctorate of Music, having studied with Professor Matthew Ennis. She submitted an Oratorio, *Hymn of Praise*, for solo voices and double choir, full orchestra and organ. She combined piano study with her degree work and her subjects were Harmony, Counterpoint, Double Counterpoint, Canon and Fugue, Instrumentation, History of Music and Musical Analysis. Her Salisbury music school at this time was a great success. Years later the school was described 'as something of which the townspeople should be exceedingly proud.'[49] Also, Davy had a music studio in Rundle Street, Adelaide, in the Allan's music store where she was 'fostering the talents of many young Adelaide musicians.'[50]

Davy and her parents moved eventually to Prospect,[51] where she started a new music school at Harrington Street. This establishment was again successful and she and her mother shared the duties of teaching.[52] In 1923 'Dr. Davy secured a record for South Australia in gaining three L.A.B (solo performers) diplomas in one year.'[53] Two of these students were pianists and one a vocalist.

After the deaths of both parents in 1929, Davy suffered ill health and closed her music school. Eventually she recovered and in 1935 went to live in Melbourne, opening *The Davy Conservatorium of Music* in South Yarra. A concert by students of the conservatorium in 1937 included both piano and elocution work, songs and the students' own poetry and piano compositions.[54]

In 1936 South Australia celebrated its Centenary. Salisbury Institute decided to organise a special concert in Davy's honour and decided that a 'glazed case be placed in the Salisbury Institute in which Dr. Davey [*sic*]...would be able to

[40] Author unknown, *Biography of Dr. Ruby C.E. Davy* (1936). Rita Wilson conjectured that the author may have been Connie James, a good friend of Davy. James was the organiser of the *Davy Honour Case*. The biography was most likely edited by Ruby Davy as it was the official booklet which accompanied the special centenary concert which took place in Salisbury in 1936, in honour of Ruby Davy.

[41] S. O'Toole, *A Portrait of Dr. Ruby C.E. Davy* (La Trobe University, Melbourne, Bachelor of Arts Honours Thesis, 1978):20.

[42] *The Critic*, 'Australia's First Lady Doctor of Music' (December 1918): 7.

[43] Author unknown, op.cit.

[44] Ibid.

[45] Ibid.

[46] At this time the London College of Music examiners came from Britain to take these examinations.

[47] Author unknown, op.cit.

[48] S. O'Toole, *A Portrait of Dr. Ruby C.E. Davy* (La Trobe University, Melbourne, Bachelor of Arts Honours Thesis, 1978): 24.

[49] Author unknown, op.cit. Wilson and O'Toole confirm the success of the Salisbury Music School.

[50] F. Van Straten, *Victorian Arts Centre Magazine* (December 1985): 21.

[51] Prospect is a Northern suburb of Adelaide, which is the capital city of South Australia.

[52] R. Wilson, *Ruby Davy Academic and Artiste* (Salisbury: Salisbury Historical Society, 1995): 38-41.

[53] Author unknown, op.cit.

[54] 'Original Compositions', *Argus* (1937): 13.

place objects of interest connected with her career.'[55] It was a tribute to Davy's work as a teacher, performer and composer as a photo of the concert shows a packed hall, with 'nearly all the adult population of the small town, about 200 people'[56] being present. The *Davy Honour Case*[57] was six foot by four foot and was made from imported oak with bevelled glass fittings.

In 1939 Davy set sail for an overseas tour and on her return she opened a new school of music in St Kilda, Victoria. At this school she 'continued in Melbourne the success she had gained as a teacher in Adelaide.'[58] Despite opening several music schools throughout her career and teaching being 'the majority part of her life',[59] O'Toole comments that Davy 'never realized her full musical and dramatic talents which would have required frequent access to the concert platform.'[60] However, it is clear that she was dedicated to her teaching and a successful teacher.

Davy died in 1949, leaving the important legacy of the students from her four music schools, Salisbury, Prospect, South Yarra and St Kilda.

Ruth Flockart

Ruth Flockart was born Mary Ruth Flockart,[61] in Lancefield,[62] Victoria, on March 23rd 1891.[63] Her parents were the Reverend Samuel Chalmers Flockart and Mrs Louise Flockart.[64] The researcher has not been able to find any information about Ruth's mother, but one interviewee said of her, 'I do not know anything about her other than she was a good mother and a good minister's wife.'[65] Flockart attended Methodist Ladies College in Launceston,[66] before coming to Melbourne MLC in Hawthorn. *The Bluebell*[67] of 1910 records Flockart in the Honor group, gaining the Certificate of Associate of Trinity College, London.[68] Zainu'ddin says of this achievement 'although it was extraordinary to get a teacher's Diploma from Trinity, written as well as practical, she did not regard herself as brilliant but rather slow and persevering, giving attention to detail.'[69] This is later reflected in the painstaking detail with which she prepared the MLC choirs. An aspect supported by several former students.[70]

Following her schooling at MLC, Flockart went to the University of Melbourne Conservatorium, however, she said, 'I had no sooner left, than Dr. Fitchett invited me to return, [in 1912] as a junior resident member of staff... & at the same time go on with my own musical education at the university.'[71] During this time she was the school accompanist, a piano teacher and had resident mistress duties.

[55] *Salisbury Institute Committee meeting notes* (April 20, 1936). The committee meeting notes from this Institute are housed in the Salisbury Historical Museum. The cabinet became the *Davy Honour Case* and is currently housed in the Salisbury library.

[56] R. Wilson, op.cit., 52.

[57] In the aforementioned *Biography of Ruby C.E. Davy*, the cabinet is called the *Davy Honour Case.*

[58] S. O'Toole, *A Portrait of Dr. Ruby C.E. Davy*, (La Trobe University, Melbourne, Bachelor of Arts Honours Thesis, 1978):50.

[59] Ibid

[60] S. O'Toole, 'Dr. Ruby Davy', *LIP*, Visual Arts Board of the Australia Council and LIP editorial collective (1978/79):117.

[61] *Registration of Birth Certificate* form, a copy of which is held by the researcher.

[62] Lancefield is a small town in Victoria, near the Macedon Ranges. It is approximately 45 minutes drive from Melbourne.

[63] *Registration of Birth Certificate* form.

[64] L. Jenkins, *Interviews with Chatwin, Mackechnie, Secomb, Touzeau and Woodhouse* (2006) and H. Wood, '*Tribute given by Dr. A.H. Wood at the Service of Thanksgiving for the life of Ruth Flockart M.B.E*', given on *December 8, 1985* (The Old Collegian', Methodist Ladies' College, 1986):4

[65] L. Jenkins, *Interview with Janet Secomb* (May 2006). Secomb (nee Wood) is the daughter of Dr. Reverend Wood, the former principal of MLC with whom Flockart had a close working relationship. Janet was a student at Methodist Ladies' College, Melbourne, during the late 1930s and early 1940s. During this time she was taught by Ruth Flockart.

[66] R. Flockart, *Speech given at MLC reception* (June 1956).

[67] *Bluebell* was the original school magazine, prior to the introduction of the magazine titled *Silver and Green.*

[68] *Bluebell* (Methodist Ladies' College, July 1911):16.

[69] A.G. Thomson Zainu'ddin, *They Dreamt of a school* (Melbourne, Hyland House Publishing, 1982):134.

[70] L. Jenkins, *Interviews with Chatwin, Mackechnie, Secomb, Touzeau and Woodhouse* (2006).

[71] R. Flockart, *Speech given at an MLC Reception* (June 1956).

While studying at the conservatorium 'Edward Goll [a conservatorium piano teacher] appointed Ruth Flockart one of his understudies,'[72] This was rather impressive, as there would have been many excellent piano students at the conservatorium from whom to choose. Following this appointment, Douglas states that, 'Miss Flockart was appointed to the conservatorium staff in 1920'[73] which 'allowed her only two days teaching at MLC'.[74] At this stage she had to cease living in the MLC boarding house.

Flockart continued to teach at MLC as a piano, theory and singing teacher. Then, in 1934, the minutes of the February Finance and Advisory Committee minutes record the President's direction that 'he thought now that a Music Director should be appointed. He recommended that arrangements should be made with Miss Flockart, who had recently returned from England.'[75] Flockart took up this post and continued in the job until she retired in 1959.

Flockart's most significant contribution to the music program at MLC was her work with the choral groups. Indeed, her reputation as a choral teacher seems to have been outstanding, and several past students of Flockart commented repeatedly about her 'icon' status.[76] Touzeau states that Flockart 'really got the music going...she formed choir, orchestra, glee singers and madrigals.'[77] One of the keys to her success was her attention to detail, and Secomb commented that 'she had very high standards and she just assumed that everybody was going to do the right thing, and they did.'[78] This is supported by Touzeau who said Flockart was 'a stickler for detail, also for punctuality and attendance.'[79]

Flockart was clearly a gifted and 'inherent musician'[80] and this came through in her choral conducting. Mackechnie commented, in relation to Flockart's ability to create a musical and moving performance, that 'it used to make me cry. It was the way she conducted it, the singing, it was just beautiful.'[81]

According to Touzeau, Flockart had a special ability with choral conducting because 'she knew how to extract it [quality singing] from people, which is the mark of a first class teacher.'[82] However, it was not only her musicality, but her clear authority over the rehearsal situation which enabled her to produce the results that she did. Woodhouse describes Flockart as 'a great disciplinarian...she reacted very quickly if things were going astray and the baton would come down on the music stand. And if you didn't respond you were in trouble.'[83] This 'no nonsense' approach is further exemplified by Woodhouse who spoke of a terrible cold she had when they were studying the *Messiah* in class. Feeling most unwell, she was concerned about singing the solo part. She said to Miss Flockart 'I'm sorry Miss Flockart I have such a cold', to which Flockart replied 'never mind dear, up here and do it.'[84] Flockart's personal approach to life seems to be reflected in this response.

Throughout Flockart's many years of choral teaching at MLC there were many articles in the local papers, in relation to the successes and achievements of the MLC choirs. These articles speak of many of the highlights of Flockart's work such as the MLC Jubilee Concert of 1932 where the large choir 'gave a remarkable performance at the Melbourne Town Hall, which was broadcast all over Australia'.[85] *The Australasian* reports on a concert for the MLC musical festival in 1944 and describes the madrigal singers as 'particularly outstanding'[86] The madrigal group was the

[72] D. Miller, 75 *Years at Methodist Ladies' College Hawthorn*, 'Miss Ruth Flockart, M.B.E.-first lady of music' (undated):57.

[73] S. Douglas, 'A Tribute to Miss Ruth Flockart, Retiring Music Director, Methodist Ladies' College, *Silver and Green* (December 1959):4.

[74] V.A. Joshi, *History of Music At The Methodist Ladies' College* (Kew, Methodist Ladies' College, 1995).

[75] *Minutes of Finance and Advisory Committee* (Methodist Ladies' College, February 21,1934):2.

[76] L. Jenkins, *Interviews with Chatwin, Mackechnie, Secomb, Touzeau and Woodhouse* (2006).

[77] L. Jenkins, *Interview with Marie Touzeau* (January 2006). Touzeau (nee Bull) was a pupil at MLC in the 1940s. After finishing school she worked part-time at MLC for Ruth Flockart, as her assistant, while she studied at the University of Melbourne.

[78] L. Jenkins, *Interview with Janet Secomb* (May, 2006).

[79] L. Jenkins, 2006, *Interview with Marie Touzeau* (January 2006).

[80] Ibid.

[81] L. Jenkins, *Interview with Laurel Mackechnie* (January 2006). Mackechnie (nee Lockwood) was a pupil at MLC in the 1930s and 1940s. She began at MLC Elsternwick when she was six years old. She was a member of the choir, glee club and madrigal group whilst at MLC Hawthorn.

[82] L. Jenkins, *Interview with Marie Touzeau* (January 2006).

[83] L. Jenkins, *Interview with Enid Woodhouse* (March 2006). Woodhouse (nee Rowe) was a student at MLC from 1935 to 1946. She was a soprano in the madrigal group, and a member of the senior choir and glee club.

[84] Ibid.

[85] *The British and New Zealander* (April 1933):10.

[86] *The Australasian*, vol.CLV11 no.4,988 (1944):23.

elite choral group and Chatwin exemplifies the enthusiasm of the girls who were members saying 'I ate my lunch at playtime so that I had all lunchtime to attend these rehearsals…we just adored her.' [87]

In 1949 Flockart prepared and conducted the choirs for Gabriel Pierne's Children's Crusade which was 'rendered in conjunction with the Royal Melbourne Philharmonic Society and Victorian State Orchestra under the conductorship of Bernard Heinze'.[88]

Flockart's musicality, attention to detail and authority when in charge of the choirs is exemplified in the story told by Chatwin. When discussing a radio recording which the MLC choir did at the ABC in the 1940's Chatwin said 'when we'd finished she [Flockart] said "play it back". He had fiddled with the expression! It's a wonder the ABC didn't fall down...to think he'd messed it up!'[89]

While being described as an icon by several former students, Secomb summed up Flockart's gift for choral conducting saying 'she was incredible I think…I haven't heard any other choir in Melbourne that is anywhere near the MLC choir.'[90]

Support Systems

McBurney, Davy and Flockart were all women who worked hard to pursue their musical careers, despite the social expectations which anticipated that women would carry out home duties. Various support systems were crucial to these women, one being the opportunity to complete tertiary education. All three women had a Bachelor of Music Degree, which was a five year full-time course at that time, and Davy had a Doctorate of Music. The opportunity to study at a tertiary level arose from their social position as middle-class women with good family financial support and a value of education and knowledge. McBurney's father was a scholar and a teacher, Davy's mother was a music teacher and her father a great supporter of Ruby's education. Flockart's father was a minister of religion. Davy's family financial situation was perhaps a little less comfortable than Flockart and McBurney, and this is reflected in the need for her to contribute to the family's finances, through her teaching, from the age of thirteen. However, the family finances must have been significantly improved by Ruby and Louisa's music teaching, as there was enough money to support Davy through a five year Bachelor of Music course and then a Doctoral degree. All three families were interested in scholarly and musical pursuits, and this no doubt had an influence on the types of interests, values and goals the three women had.

Wilson argues that Davy was greatly encouraged from a young age to develop her musical talents and that both her parents were very enthusiastic about Davy going to university, which was possibly an unusual attitude for a father at this time. Flockart attended MLC in Melbourne and had music lessons in theory, piano and singing. This was a very scholarly environment, and one which no doubt influenced her later career decisions. McBurney's brother and father were scholars, Samuel being a music educator in Australia of some considerable note. McBurney's mother was interested in the arts, and these influences no doubt affected Mona's particular leaning towards music and languages.

Despite the social expectations for women to marry and stay at home with children, none of the three women did so. Whether or not McBurney considered marriage is unknown, however, Annie McBurney claimed that 'like so many blue eyed blondes…Aunt Mona attracted large numbers of admirers.'[91] It seems that Davy was discouraged from marrying by her mother, who saw it as an end to Ruby's career,[92] and possibly Flockart had a beau, 'who went off to the war'[93] and was killed. It could be argued that their single status gave them a significant advantage, as it gave them more time to commit to their careers without the distractions and time- consuming work of children. Neither Davy nor Flockart had to worry about household duties. Also, all three women had a level of family support which was significant in relation to their ability to pursue a musical career.

[87] L. Jenkins, *Interview with Val Chatwin* (March 2006) Chatwin (nee Rowe) was a student at MLC from 1935 to 1944. She was an alto in the madrigal group and a member of the senior choir and glee club.
[88] MLC Speech Night Report (December 1949).
[89] L. Jenkins, *Interview with Val Chatwin* (March 2006).
[90] L Jenkins, *Interview with Janet Secomb* (May 2006).
[91] A.M. McBurney, op.cit.
[92] L. Jenkins, *Interview with Rita Wilson* (October 2002).
[93] L. Jenkins, *Interview with Enid Woodhouse* (March 2006). Woodhouse was not certain of the veracity of this story, but it was what she had always understood.

Historical materials relating to McBurney's earlier life on the Isle of Man are few, but Lizzie McBurney's letters[94] to her brother in Chile, give a few glimpses into the home life of the McBurney family in Australia. Lizzie McBurney (nee Foxley) was the wife of Mona's brother David, and she lived with the McBurneys when she first came to Australia from Chile. Lizzie was the mother of the aforementioned Annie McBurney. The McBurney siblings seem to have been very supportive of each other, and in speaking of the general family behaviour Lizzie says 'if anything goes wrong, it is who can do the most to set it right...if Effie thinks Mona will come in very done out from school, she will go and make a cup of tea and have it all ready by the time she arrives.'[95] Effie in particular, seems to have been Mona's greatest support. Annie McBurney discusses Effie's sacrifice when Mona was writing *The Dalmatian*. 'Effie...devoted herself to the care of her father ...and later to her sister Mona. This unselfishness caused her death at age fifty.'[96] Effie had cancer, and hid this fact so that she could support Mona's composition work, the eventual operation coming too late.

Whether or not Mona's brother Samuel was part of her support system is a little unclear. Lizzie McBurney's letters mention Samuel several times, and it seems that he maintained a good relationship with Lizzie and David. Lizzie writes in a letter written in Darlinghurst, Sydney, 'Sam and Marie [Samuel's wife] stopped with us two days and a half on their return to Brisbane, and they will be with us three weeks after their return.'[97] It is of course conjecture, but it seems probable given Samuel and Mona's great interest in music, and their family's scholarly pursuits, that Samuel would have supported Mona's endeavours in composition.

A similar level of support is seen in the Davy family where Ruby's parents devoted themselves to their daughter and the pursuit of her career. The level of commitment was such that Ruby concentrated solely on her music education, teaching, performance and composing, while her mother helped to teach in the Salisbury and Prospect music schools and completed all the household chores. Wilson said that 'Ruby never lifted a finger at home. Everything was done for her so that she could concentrate on her music.'[98] This was the reason that she had a major breakdown after her parents' deaths, because she did not know how to look after herself.

Like McBurney and Davy, Flockart too had a special support person upon whom she relied greatly. Ruth's sister Anne, stayed at home and looked after her mother, father and then her sister Ruth, the whole of her adult life. Touzeau said about Anne 'she was the lynch pin in that family... every morning Anne would be waiting at the bottom of the stairs with Ruthie's lunch all cut for her, and everything she needed for the day. Anne was the power behind the throne, she kept Ruth going.'[99] Ruth herself, credited Anne for all the work she had done over the years, and said in 1956 at an MLC reception 'I am deeply conscious too, of the unselfish co-operation played behind the scenes by my house folk over the years'.[100] As Ruth and Anne shared a house, there is no doubt about whom she was speaking.

Conclusion

McBurney, Davy and Flockart all relied upon their support systems in order to pursue their careers successfully. The support systems they had, in particular the family support they received, were crucial for them in terms of their financial backing, their education, and the encouragement they would have received for their activities. Significantly though, all three women had very important support in relation to household duties, both Davy and Flockart to the extent that they were both noted as a little less than capable in the house.[101] This allowed them to dedicate their time and energy to work at their teaching and composing, without distraction, and coupled with their talent, hard work and single status, would have been a significant factor in their success.

[94] Lizzie McBurney nee Foxley, married Mona's brother David. Consequently, Lizzie came to live in Australia with the McBurney family. The letters referred to are written to her brother David in Chile, where Lizzie had previously lived with her family. These letters are housed in the Grainger Museum, University of Melbourne.

[95] L. McBurney, *Letter from Lizzie McBurney to her brother David in Chile* (February 17th, 1884).

[96] A. M. McBurney, op.cit.

[97] L. McBurney, *Letter from Lizzie McBurney to her brother David in Chile* (Sunday July 10, 1887).

[98] L. Jenkins, *Interview with Rita Wilson* (October 2002).

[99] L. Jenkins, *Interview with Janet Secomb* (January 2006).

[100] R. Flockart, *Speech given at a 1956 MLC reception* (June 27, 1956).

[101] As stated earlier in the paper, Wilson said that Davy 'never lifted a finger' in the house: consequently she was incapable of looking after herself when her parents died. Touzeau said that Flockart was not a very practical person in relation to housekeeping.

About the Author

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The Blind Men and the Elephant: Music Education in a Changing World

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Education provides unique opportunities for individuals to develop their full character as Australian citizens who can play a part in the shaping of the future. All educational settings have an important role to play in bridging differences and promoting mutual respect, tolerance and understanding between people of different races, cultures, and religions. The curriculum is one component of the wider educational milieu that should be "an enabling mechanism that nurtures adjustment to change, and simultaneously provides a roadmap of expectation" (Bruniges, 2005, p.15). As the rate and diversity of both local and global change accelerates, education continues to be faced with a multiplicity of challenges. The ways in which we respond to this will influence both the society and the curriculum that we design, implement and evaluate. Currently music educators implementing the Victorian Essential Learning Standards (VELS) are faced with the challenge of developing multicultural practices that align with both curriculum initiatives and create authentic experiences for students. As in the well-known story of the blind men and the elephant, teachers are faced with resources that offer only a shallow introduction to what is a multifaceted field. The question we pose is: "How do educators embrace a vast range of cultural and social dimensions in our school music programmes without being like a blind man, grasping only one perspective of an extensive and complex whole?"

Preamble

The concepts considered in this paper have terraced meanings and therefore generalised curriculum pronouncements have limited value without greater definition. For this reason, this discussion will briefly explore such terms as multiculturalism and change, and curriculum. The story of "The blind men and the elephant" will be used as a metaphor for considering the vast and rapidly changing challenges music teachers face. First, it is necessary to reacquaint ourselves with this story.

The Blind Men and the Elephant

Long ago in India, six blind men lived together. They often heard about elephants but had never seen one. The blind men lived near the palace of the ruling Rajah where there were many elephants. The blind men decided to visit the palace where a friend met them. An elephant was standing in the courtyard. The six blind men touched the elephant with their hands. The first blind man put out his hand and touched the side of the elephant. "How smooth!" he said, "an elephant is like a wall." The second blind man put out his hand and touched the trunk. "How round! An elephant is like a snake." The third blind man touched the tusk. "How sharp! An elephant is like a spear." The fourth blind man touched the leg. "How tall! An elephant is like a tree." The fifth blind man touched the ear. "How wide! An elephant is like a fan." The sixth blind man touched the tail. "How thin! An elephant is like a rope." The friend of the blind men led them into a garden where they talked. Of course, they disagreed about the elephant. "An elephant is like a wall," said the first blind man. "A wall?" said the second. "You're wrong. An elephant is like a snake." "A snake?" said the third. "You're wrong. An elephant is like a spear." "A spear?" said the fourth. "You're wrong. An elephant is like a tree." "A tree?" said the fifth. "You're wrong. An elephant is like a fan." "A fan?" said the sixth. "You're wrong. An elephant is like a rope." The men could not agree. Each man shouted which woke the Rajah who was very wise. The Rajah said: "The elephant is a big animal. Each man touched only one part." The six blind men listened and talked quietly. "The Rajah is right." "Each one of us knows only a part." "To find out the whole truth we must put all the parts together" (Quigley, L. 1959).

Educational Contexts

Education provides unique opportunities for individuals to develop their full character as Australian citizens who can play a part in the shaping of the future. All educational settings have an important role to play in bridging differences and promoting mutual respect, tolerance and understanding between people of different races, cultures, and religions. Mansouri and Trembath (2005) point out that "schools and educators need to be equipped with the necessary resources and experience to challenge social inequalities in the educational environment" (p. 252). The authors concur that we must create learning settings in which social and cultural backgrounds are recognised and, more than that, enacted (Mansouri & Trembath, 2005). The curriculum is one component of the wider educational milieu that should be

"an enabling mechanism that nurtures adjustment to change, and simultaneously provides a roadmap of expectation" (Bruniges, 2005, p.15).

The Victorian Essential Learning Standards (VELS) introduced in 2005, describes what is essential for all students to achieve from Preparatory to Year 10 in Victorian schools. It makes the point "students need to develop a set of knowledge, skills and behaviours that will prepare them for success in a world that is complex and rapidly changing" (Introducing VELS, 2004, p.2). This paper offers a few perspectives on the notion of the elephant as a metaphor for curriculum, multiculturalism and change, and how this is present in VELS. As were the blind men, teachers are faced with resources that offer only a shallow introduction to what is deep and multifaceted. This discussion also presents some views on how we might follow the advice of the wise Rajah and begin to put all the parts together to find out the whole truth. Schools can be sites for effective, holistic and transformative practice.

Curriculum

The term curriculum is used very loosely both in and out of schools and is often not easy to define – it is very much like the elephant that is a rather big animal. According to Portelli (1987), more than 120 definitions of curriculum appear in the professional literature. In the main, curriculum is often aligned to that of a syllabus or a course of study, very often involving conscious planning and instruction. Whereas the so-called 'hidden curriculum', is where many unplanned and unexpected events occur. Kelly (1999) combines both the overt and covert when offering a definition of curriculum as "the totality of the experiences which the pupil has as a result of the provision made" (p. 7). The inclusive understanding of curriculum is supported by Bruniges (2005) who argues that curriculum does not stand alone, but has a history from which it evolves and a context in which it operates. She further points out that, while curriculum is essential to maximising student outcomes, ultimately its effectiveness will depend on the quality of teaching (p.3). The question one has to consider at tertiary level is how then do music educators prepare students to create classrooms where curriculum could meet the needs of multicultural education. An important facet of this is to value the students' perspectives and those of the communities from with they come.

In our contemporary, diverse Australian society we are met with a complex mix of languages, ethnicities, races and religions, in which education has an important role to play. The curriculum we provide needs to be a pathway for students that can assist them to celebrate differences with respect and have tolerance and understandings in a multicultural society. Hence the curriculum and its delivery must respond to the local multicultural educational milieu. The authors concur with Bruniges (2005) who states that curriculum should not only be about process and design but rather it should take into account the involvement "between teachers and those with specialised knowledge and insights in order that curriculum is reflective of the most ground-breaking and current knowledge and experience" (p.11). In the case of music education, tertiary institutions cannot alone provide students with all the necessary knowledge, skills and understandings for all the many types of musics that teachers will encounter during their careers. At present, it is too often the case that, both during teacher training and subsequently, teachers only have access to shallow introductions and concomitant materials when they should have a deeper engagement with multifaceted, multicultural domains.

Multiculturalism and Change

In Australia the concept of multiculturalism has grown from ideas of imperialism, assimilation and latterly integration (Southcott & Joseph, 2005). In 1988, at the federal level, cultural identity, social justice and economic efficiency were identified as three dimensions of multiculturalism that were important in the national agenda (Office of Multicultural Affairs, 1988). Around the same time at state level, a policy document *Education in, and for, a multicultural Victoria* proposed a number of strategies to be introduced across the curriculum (Victoria, 1986, p.6). Near the end of the twentieth century, Victorian policy built on earlier initiatives to define "the role of education in the implementation of a multicultural policy is to ensure that racism and prejudice do not develop to hinder an individual's participation and that all students are assisted to develop the understandings and skills that will enable them to achieve their full potential and to participate effectively in a multicultural society" (Victoria, 1997, p.8).

This notion of what is multicultural is still highly debatable ten years later. The authors perceive multiculturalism to be aligned with changing the nature of teaching and learning to create suitable learning environments for both teachers and students from diverse cultural backgrounds. Hopefully, we have moved from just simple lessons on 'music in other lands' that illustrated what Reimer (1993) warned against – teaching that marginalised or patronised the music of one ethnic group over another. More positively Campbell (1992) argued that we should move to practices that demonstrate a world view of multicultural music.

Australia is a diverse, multi-racial, multi-ethnic, multi-faith, multi-language society. Curriculum planners must recognise this in the choices made in design, presentation and evaluation of learning episodes. Sands (1993) concurs and raises questions regarding "What lacks sufficient importance and can be sacrificed for more crucial content? ...

[and] what content or experiences will benefit our students most?" (p. 18). In her opinion, "multiculturalism in music is the integration of the musics of various cultures and ethnic groups in the music curriculum at all levels and in all areas" (ibid.). Going back to the story of *The Blind men and the Elephant,* this is a tall order for what are not only a complex phenomenon but also one that is ever changing and evolving.

Engendering change in teachers and in teaching is challenging due to the very different approaches to the concept itself. Richardson and Placier (2001) identified the various aspects of teacher change as "learning, development, socialisation, growth, improvement, implementation, … cognitive and affective change and self-study" (p. 905). At the centre of change should be the teacher (Guskey, 1986). The authors concur with Clarke and Hollingsworth (2002) that, as part of change, teachers must be seen as learners and schools as learning communities. In this process, acknowledgement of the student perspective offers both authenticity and the opportunity for wider community involvement. Curriculum reform, either by teachers or by educational authorities, has the potential to encourage change. In the implementation of the new VELS, music educators, as all teachers, are challenged to develop multicultural practices that align with both curriculum initiatives and provide authentic experiences for their students.

Victorian Essential Learning Standards

The Victorian Essential Learning Standards (2005) encompass the compulsory years of schooling (P-10) and are represented as a triple helix with three core interrelated strands. One of the strands is Discipline-based Learning of which one of these is The Arts. This comprises Art, Dance, Drama, Media, Music, and Visual Communication (VCAA, 2005b). The Arts are described as "unique, expressive, creative and communicative forms that engage students in critical and creative thinking and help them understand themselves and the world. In every society the Arts play a pivotal role socially, economically and culturally" (VCAA 2005c, p. 4). Thus we have an initial 'roadmap of expectation' presented to teachers and teacher educators. If we look further, we find that programmes should "reflect the cultural diversity of students and school communities … [and] recognise the multicultural world saturated with imagery, sounds and performances that students inhabit" (VCAA 2005c, p. 4). It is asserted that: "By their very nature, the Arts nurture cultural understanding, invention, new directions and new technology" (VCAA 2005c, p. 4).

In the Standards, the Arts domain is divided into two dimensions: creating and making, and exploring and responding. In both dimensions, students should explore their own works and the works of others in different historical and cultural contexts. This is expanded under 'exploring and responding' in which students should develop "an understanding of social, cultural, political, economic and historic contexts and constructs, and develop a consideration of ways that arts works reflect, construct, reinforce and challenge personal, societal and cultural values and beliefs" (VCAA 2005c, p. 6). Interpreting this generic statement presents a challenge to arts educators. A little more direction is offered in the subsequent statement: "For students, interaction through the Arts brings contact with the Indigenous cultures of Australia and the cultures of our nearest neighbours" (VCAA 2005c, p. 4). Unfortunately, this does not present the teacher with advice that directs their curriculum planning in any way. The elephant remains a vague outline.

Mechanisms for Change

In theory, the curriculum should be, as Bruniges (2005) states "an enabling mechanism" (p. 15). However, VELS does not purport to be a curriculum. For this reason, teachers must look to either teacher training or professional development for guidelines and practical suggestions. Engelbert (2004) proposes a number of strategies for the creation of what could be termed effective multicultural experiences. Firstly, both the positive and the problematic must be equally considered. Educators should perceive curriculum development as challenging and potentially rewarding. Secondly, "to teach an understanding of cultural differences, one must illustrate them through the looking glass of one's own culture" (Engelbert, 2004, p. 204). This is also true for the students in the classes and the communities from which they come. Essential in this process is openness and attitudinal mobility. For some teachers, this may pose an additional complication of not being versed or even aware of their own personal cultural heritage. Thirdly, teachers should re-appraise their own developing cultural understandings and be aware that cognitive and behavioural responses may need to be re-evaluated. An example of responses that should be re-considered are "over-identifying, distancing oneself or the segregation of areas of life" (ibid., p. 205). Teacher educators should actively promote communication and the integration of new ideas into established schema. Fourthly and lastly, teachers should develop a number of strategies for engaging with the other, that might, for example, include acquisition of another language or learning a traditional music (ibid.).

Engagement with musics of the other should not focus on cultural peculiarities but should consider a more holistic experience. From such authentic learning it should be possible to avoid oversimplification that has typified many past practices in multicultural music education. Benham (2003) takes this further when he argues "teachers must become adept at teaching in the manner and mode expected by students within a specific community, that is to *teach culturally*"

(p. 27). Unfortunately with the current limitations of both time and resources in Australian teacher training, such in depth cultural interchange is impossible. Irvine (2000) recommendations are more achievable. He states "culturally responsive teachers listen patiently to their students and allow them to share personal stories... students are encouraged to express themselves openly" (p. 5). Such sharing could use music as a springboard for cultural understanding, which will promote mutual respect and tolerance. Irvine (2000) also recommends that teachers share their own stories and cultures. An example of such sharing was described by Delpit (1995) who acknowledged her own assumptions about other cultures. She was forced to reappraise her own practices, but only after extended immersion in a new culture. This returns to the problem of resources and time.

An important facet of this is to value the students' perspectives and those of the communities from with they come. Nieto (2004) points out that "students' perspectives about their schooling experiences are a relatively new and growing field of enquiry" (p. 181). Such inclusion of the student voice is central to developing meaningful, liberating, and engaging educational experience. An opportunity is lost when student involvement is overlooked. Too many music educators assume that students enter class with an awareness of western popular music and prepare to deliver a syllabus of "what is considered high-status knowledge, with its overemphasis on European ... history, arts, and values" (Nieto, 2004, p. 182). Students and the communities from which they come can offer great richness to an inclusive multicultural music education program. This can be a very real way in which the potential of VELS might be realised.

Conclusion

This paper has presented a few succinct understandings of the major concepts in current debates concerning education as a powerful tool to promote tolerance and mutual respect. Although a number of mechanisms for enabling change have been offered and teachers and teacher educators have been exhorted to grapple with change, both personal and curricular, it must be recognised that is task beyond our individual reach. It is commonly known that although music takes place not only in time, space, place but also in ideology, teachers are now faced with the challenge to present repertoire, styles and genres that is more multicultural and diverse then before due to the growing number of diverse student populace (cultural, racial and ethnic). In an age of increasing globalisation both teacher and student then brings in their own "diversities or multiple realities, at minimum into the mix" (Hutchison, 2006, p.309). Understanding fully another culture and its music is highly unlikely for most teachers but by providing more comprehensive intercultural music teacher training programs and also offering professional development where guidelines and practical suggestions are given, music in the curriculum can become the link in the school curriculum whereby difference is celebrated and diversity promoted. Like the blind men, we must share experiences and resources to construct effective and meaningful learning and teaching programs. It is unlikely that we will be given additional time and facilities in initial teacher education to pursue multicultural immersion. It will continue to be the responsibility of the individual teacher throughout their career to learn to teach culturally. Only then may we come to know the elephant.

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Shifting the Focus from 'Product' to 'Process': An Investigation of the Behaviors of Skilled and Naive Self-regulators while Creating Music in a Classroom Setting

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Contemporary education practice suggests that teachers need to become more aware of how students think, act and regulate their behaviour as they participate in the learning process. The 'Cycle of Academic Regulation' (Zimmerman, 1998) provides a framework through which to observe students as they engage in the act of making music. This paper will examine the nature and degree of skilful and naive self-regulated behaviour exhibited by students as they create their own piece of music via Music Technology in class. Using a mixed method approach and a combination of qualitative and quantitative data from student case studies, the varying use of 'product' and 'process' oriented behaviour by skilled and naive self-regulators will be examined through the context of music composition. Issues related to the ongoing development of self-regulated behaviour in the classroom will also be identified and discussed.

Related Literature

In the study of achievement and education, there has been an increased focus upon the relevance of motivation theory and the importance of understanding how students respond to the environment and conditions under which they complete tasks (Bandura, 1977, 1986, 1997). McPherson and McCormick highlight that "self-efficacy theory continues to be a more consistent predictor of student achievement than other conceptions involving self-beliefs" (2006, p. 332) while Merrick (2006) suggests that a relationship exists between self-efficacy and self-regulation when students are engaged in music composition tasks. Self-efficacy is an individual's belief about their conviction and ability to complete a given task (Bandura, 1997), unlike self-concept, which is "colloquially defined as the composite view of oneself" (Bong & Skaalvik, 2003, p. 2) or self-esteem "which typically refers to one's feelings of self-worth" (Bong & Clark, 1999, p.141). Zimmerman (1998) acknowledges the critical role that self-efficacy has within the phases of self-regulation that individuals employ while completing academic tasks. Self-regulated learning is seen as an autonomous behaviour by individuals, who monitor, direct and regulate actions toward goals that they wish to achieve by expanding their expertise and ongoing self-improvement (Paris & Paris, 2001). It involves the self-generated thoughts, feelings and actions that are planned and cyclically adapted to assist with the attainment of these goals (Zimmerman, 2000). Zimmerman and Bandura (1994) identify the influence that self-efficacy has upon students' goals while McPherson and Zimmerman (2002) pose the importance of further investigating how motivation influences the degree of self-regulation within the context of music.

Importantly, research into the academic subject areas has identified the types of self-regulated behaviour exhibited by skilled and naive learners, in combination with sub-processes and phases into which these can be categorised (see Table 1). This cyclic model (Zimmerman, 1998) is used as reference throughout this study.

The Study

This investigation of two participants reports on data drawn from a larger study of 68 secondary students, all of whom were invited to complete a composition task using the music technology software 'Cubase'. This software was installed on Macintosh workstations and involved the use of MIDI keyboards over a period of four composition lessons. The focus of the study was to examine how the students' respective levels of self-efficacy towards the task influenced their use of specific self-regulated sub-processes as they worked in the classroom setting. This paper reports on these self-regulated attributes combined with their different type of 'product' and 'process' based orientation towards the task.

Over a period of four composition sessions, each of which were 80 minutes long, the students worked on the creation of a piece of music of their own choice. During this time both quantitative and qualitative data were collected for analysis in order to tell the individual stories of the students as they created their own piece of music on the computer.

Students were asked to indicate their levels of self-efficacy about completing the task prior to each of the four lessons using an 11-point self-report self-efficacy scale. Individuals were asked to rate their level of self-efficacy towards the task, using a rating scale of percentages, i.e. 0%, 10%, 20% ... in accord with Bandura's guidelines for creating efficacy scales (1997). A combination of rating scales, open-ended questionnaires and composition logs were also employed to collect data about the students as they composed in class. These self-efficacy scales and self-report

items specifically identified their use of key self-regulatory sub-processes, relative to Zimmerman's "Cycles of Academic Self-regulation" (1998). As students rated their level of self-efficacy, they were also encouraged to annotate their use of self-regulated behaviour while completing the task. The purpose of this task was to illuminate both the thinking and strategy use employed by the students throughout each of the four composition sessions.

It is important to emphasise that the focus of the research was to examine the relationship between self-efficacy and self-regulation displayed during the task rather than focusing upon the nature of the music compositions that were being completed. For the purpose of focus, this paper presents two in-depth case studies which are representative of a low to moderate self-efficacy student (Daniel) and a high self-efficacy student (Ben) as they completed the task.

Presentation of Data

1. Case Study No.1 (Ben) – *High Self-efficacy*

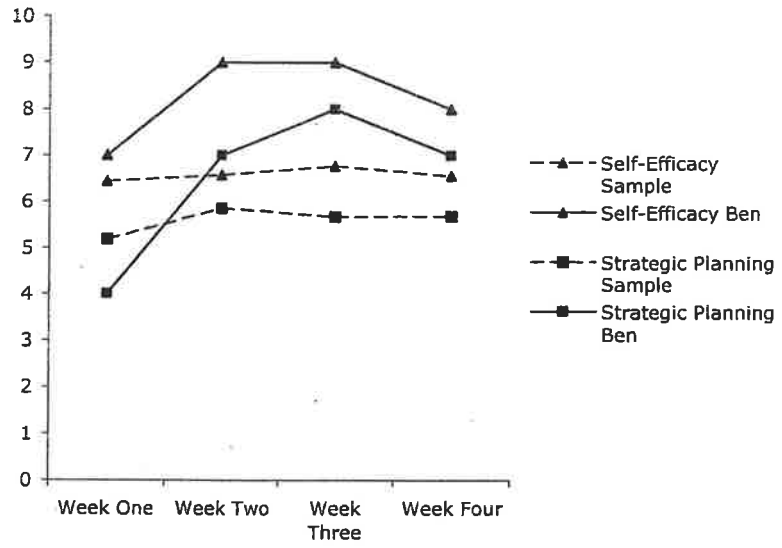

Figure 1.1. Self-efficacy and strategic planning means for the sample (N=68) and Ben's scores

This data reveals how the weekly increases in self-efficacy were aligned to Ben's increased use of strategic planning throughout the task, suggesting that the level of efficacy was influencing the degree of strategic planning that Ben employed during the task.

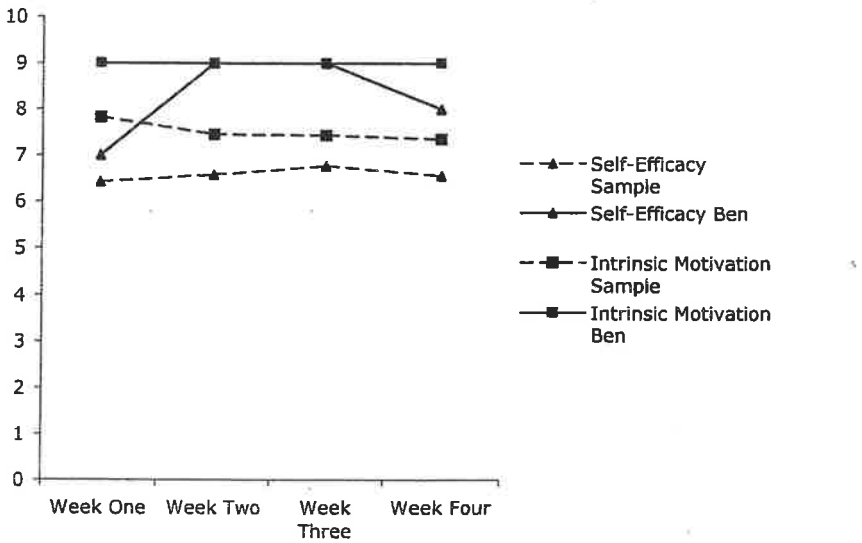

Figure 1.2. Self-efficacy and intrinsic motivation means for the sample (N=68) and Ben's scores

Similar to the data presented in Figure 1.1, the information in Figure 1.2 suggests that the highly efficacious student, Ben has an extremely high level of intrinsic motivation towards the task. Despite subtle shifts in his efficacy over the four-week period, his level of intrinsic motivation is extremely high throughout. This high degree of interest in the task is a feature of skilled regulators (Zimmerman, 1998), particularly those who display an increased level of self-efficacy while completing tasks.

Goal Setting – Strategic Planning

Ben articulates goals that display a strong awareness of process, with a statement that indicates he will be "looking at time versus the amount of work done". He goes on to say that he intends to "complete a quarter of the work today and do something that (he is) passionate about". This is interesting given that he has only four composition sessions and has worked out how much time he needs to allocate in each of these weekly sessions.

When asked about his use of goals he outlines the following.

> Researcher: Have you set any specific goals that you want to achieve?
>
> Ben: What I want to achieve specifically is to, uh, I am doing a composition of Soweto in South Africa andit's a really dangerous place and through my music I want to emphasise and make the audience feel emotional about that.

In this response, Ben outlines his distal goal for the task combined with his emotional affinity with the nature and content of the task. His comments also articulate his separate consideration of the time involved (process), combined with specific reference to the actual composition (the product) as the task develops. Ben displays a developed degree learning goal orientation, which is consistent with the sub-processes identified in the 'forethought phase' of skilled self-regulators (see Table 1).

Strategy Use

When asked about his use of strategy, Ben indicated an interesting use of strategy while composing.

> Researcher: Are there any particular strategies that you are using?
>
> Ben: Yes, with 'Cubase' I am just randomly composing anything that just comes into my head using different instruments, then after I have composed these I move them in to appropriate positions, make small changes and then that's it.
>
> Researcher: Do you think about certain parts of the music that you want to create?
>
> Ben: Yes, I think about the piece of music that I want to create and then instead of first putting it in its proper place in the music score, I just play it anywhere, then afterwards I can move it anywhere that it needs to go.

When Ben was asked about the use of mental imagery he responded by saying that "in my music, I imagine pictures of what the people are doing in Soweto and from that it helps me to create the music". He also articulated his intention whereby he planned to "do something that he is passionate about", while also checking "the amount of work versus the amount of time". Throughout this insight into his use of strategy, Ben demonstrates a skilful and considered use of many thought processes such as imagery, combined with efforts to work towards 'hierarchical goals', which he has clearly outlined for the composition task. This can be aligned with the attributes of 'skilled self-regulators' (see Table 1).

Time on Task

> Researcher: Are you becoming more conscious of the way that you use your time?
>
> Ben: Time is a major factor and it is important to use it wisely.
> Researcher: Do you find yourself remaining focused?
>
> Ben: Yes, the time set, it helps me to keep focused and be conscious of the time.

In these comments, Ben further outlines both his ongoing awareness and use of time within the task which is supported by the high degree of volition he displays while composing, all of which indicate a very well thought out and clearly planned approach to the composition task. These actions can be closely aligned with the behaviours identified in both the 'forethought' and 'performance' phases of skilled self-regulators (see Table.1).

Monitoring: Self-reflection

Researcher: So, in terms of monitoring your music, are you doing much of this?
Ben: Yes, I do, I listen to the music mostly and check, and do it quite a lot of times in the period to make sure it is what I want.
Researcher: Are you being critical of your work?
Ben: Not too critical, but enough so that it will sound right!
Researcher: So, do you modify your approach to the composition as you go along?
Ben: Yes, most definitely.

Zimmerman (1998) emphasises that the ongoing and accurate use of self-reflection about one's own performance is critical in the cyclic nature of self-regulated behaviour. Ben's use of reflection, combined with his positive level of attribution about his ongoing monitoring, further exemplify the skillful nature of his work, combining aspects of focus that pertain to both the music (product) and the self-regulatory attributes (process) related to the task.

2. Case Study No.2 (Daniel) – Low to Moderate Self-efficacy

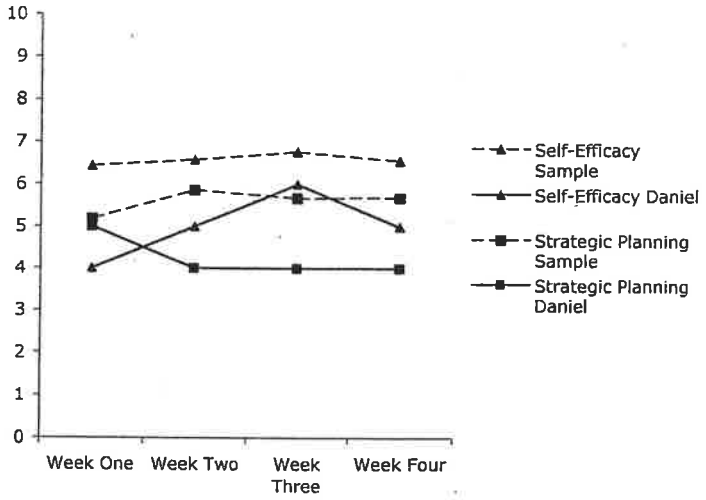

Figure 2.1. Self-efficacy and strategic planning means for the sample (N=68) and Daniel's scores

Daniel's level of strategic planning is very low for the duration of the task, dipping after Week 1, despite a slight increase in efficacy in Week 2 and 3. This low level of planning can be aligned with naive self-regulators, who display non-specific distal goals about the tasks that they undertake (See Table 1).

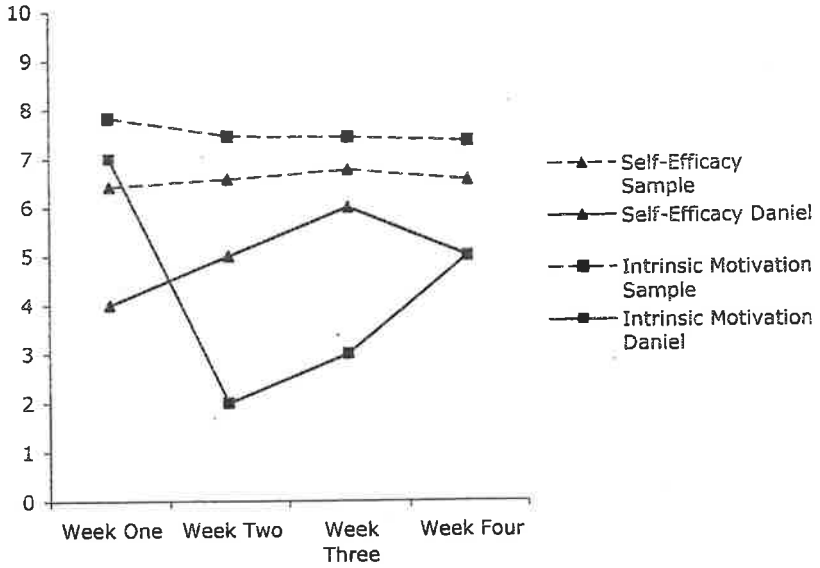

Figure 2.2 Self-efficacy and intrinsic motivation means for sample (N=68) and Daniel's scores

Despite Daniel's level of intrinsic motivation towards the task being quite high in Week 1, it dips significantly in Week 2, as the realisation of both his limited ability and self-efficacy about the task comes to hand. Despite some slight upward movement in his level of intrinsic motivation (interest) in the task during Week 3 and 4, his level of motivation is maintained at a low level throughout, which is a feature of naive regulators as they enter into the 'forethought phase' (see Table 1).

Goal Setting – Strategic Planning

In his "mid-task interview" during the task, Daniel gives an insight into his use of planning and goal-setting.

> Researcher: So have you set any goals that you want to achieve?
> Daniel: To an extent, to try and do the best I can in the limits of my sorts of capabilities, but not really any specific goals at the moment.
> Researcher: Do you have any sort of process or structure?
> Daniel: No, not really, I just sort of add something and then listen back and adjust it.
> Researcher: Have you reflected upon it since the last session?
> Daniel: Yeh, I have sort of reflected on it a bit and where I am up to, but um, mostly I just go in an try and develop where I am up to a bit more, but I sort of have a general idea of where I want to go, but it's hard.
> Daniel: No, not really, a bit aimless, I sort of had a rough idea but not really the specific outline. It was often more spontaneous, just trying to let it happen. I didn't set goals for each time I did it, although I had a rough idea of what I wanted to do.

Towards the end of the composition he stated some more product based goals such as "finish the basic tracks and edit the piece", and his statement in the last week stating that his goal was to "finish the task today (and) to make it sound unified".

In this discussion, Daniel indicates that he has 'non-specific distal goals'; with a general idea of what he wants, combined with a focus upon the product (musical task), rather than demonstrating the associated behavioural sub-processes that will allow him to become more self-regulated towards the task. Daniel's orientation for his work is directed towards the actual music (product) all the time rather than looking at sub-skills and behaviours related to the attainment of the task (process).

Strategy Use

Daniel's 'mid-task interview' response indicated that he was often unsure of how to organise his ideas and develop a strategic approach to the composition stating that "sometimes you do not (complete) what you think is logical, more the creative urges, although sometimes when I need to do it, I had to be a bit ordered to do it properly". This typifies the ever-changing approach to strategy that Daniel adopted with much of his work.

This insight into Daniel's thinking indicates that he does not have a range of developed strategies to employ while composing, whereby he tends to follow instinct, changing his approach when he feels that he needs to. Zimmerman (1998) identifies the importance of having clearly established goals and plans for the task, so that individuals can develop appropriate strategies to attain their goal. Daniel's limited use of hierarchical goals and his unfocussed plan can be aligned with the 'forethought' and 'performance' phases of naive self-regulators (see Table 1).

Time on Task

Daniel's use of time on task was often hindered by requests to others in the class to assist him as he worked, often changing his ideas and finding it difficult to maintain a sense of focus. In Week 3 of the task, he employed several new shortcuts to allow him to enter his music more successfully, which in turn, saw his level of time on task increase slightly in weeks 3 and 4 as his level of self-efficacy also increased slightly.

Throughout the composition task, Daniel is unable to use his time effectively, partly because he has not developed suitable goals and plans to help him complete his work. This may be related to his inability to remain focussed upon the task in each of the four sessions.

Monitoring: Self-reflection

Daniel's "mid- task' interview highlighted his product orientation towards the task in the following responses.

> Researcher: So how are you monitoring it?
> Daniel: Basically just monitoring the layering, listening to it quite a lot, because as soon as you do something you have to, to see if it is changing the scope of the piece.

Daniel demonstrates the use of 'outcome self-monitoring' (see Table 1), whereby he is only concerned with the effect that any changes will have upon the actual music (product), rather than the nature of the behaviour he employs (process). In this statement he identifies that his monitoring is very one-dimensional, looking only at the layers of sound by listening to any changes he makes. This is a common trait of naive self-regulators who are only concerned about the actual outcome of the task.

Conclusions and Discussion

Although the students were completing a creative task, which was not a traditional academic based task, i.e. Science or English, the nature of the behaviour of each individual was indicative of the sub-processes identified in the "Cycle of Academic Regulation" (Zimmerman, 1998).

In the case of Ben, his ongoing high levels of self-efficacy and intrinsic motivation suggest that his strong level of belief may be aligned with his sophisticated use of goal setting, planning, strategy, time on task and self-reflection through the duration of the composition, whereby he was able to balance, organise and adapt his behaviour to ensure that he was able to complete the composition to the very best of his ability. The most interesting aspect of Ben's self regulation was his ability to accurately organise his level of focus upon the task (product) combined with an ongoing awareness of how much time, application and strategy were necessary to ensure that he achieved his outcome (process).

In contrast, Daniel's low to moderate self-efficacy and fluctuating levels of intrinsic motivation, suggest that his low level of belief and motivation towards the task are influencing his limited setting of goals, unfocussed approach to the task, simplistic use of strategy and combined with product oriented self-reflection and monitoring. For the duration of the task, his approach to the task did not really vary, whereby he continually displayed behaviours that are aligned with the sub-processes identified in the 'forethought', 'performance' and 'self-reflection' phases for naive self-regulators (see Table 1).

This study, which employed both quantitative and qualitative data, suggests that students undertaking creative tasks, such as creating or composing music, demonstrate behaviours that are consistent with other studies that have examined self-regulation in academic domains. The results also suggest the need to further replicate this type of study while also looking further into other aspects of music education, such as performance, improvisation and theory, to determine if self-efficacy is also a predictor of the type and degree of self-regulated behaviour that will be employed. Importantly, the analysis of the two students suggest that Ben (high self-efficacy) was able to use a combination of both (product) and (process) based orientation, while Daniel (low to moderate self-efficacy) employed a high degree of (product) based orientation throughout the task.

Based upon this study, several recommendations are suggested. There is the need for teachers and students to become familiar with the phases and the specific behavioural sub-processes that contribute to effective self-regulation (see Table 1). There is a need for students to understand how important their own level of belief (self-efficacy) can be in allowing them to attain their best when undertaking a task. More attention needs to be given to the awareness and understanding of self-efficacy as a motivational construct.

These findings also suggest the need for teachers to become more aware of students who indicate low or moderate self-efficacy levels before a task, so that they can intervene to try and enable a greater level of success to be achieved. Early intervention may allow the less regulated students to achieve substantially higher levels of attainment. Once established, personal cycles of self-regulation, whether skillful or naive, can be resistant to change without employing interventions that address their inherently cyclical nature (Zimmerman, 1998).

Finally, there is a need for greater development and research into the ways in which students self-reflect and then respond, before reworking on a task. The behaviour of the two case studies in this report would suggest that the types of positive or negative attribution that humans make about their achievement is critical to their ongoing success, motivation and level of self-regulation for the task. By modeling and explaining this self-regulatory learning cycle to students, teachers can help them to understand the self-fulfilling qualities of skillful self-regulated learning, helping them to avoid the descending cycle of self-reactions and self-efficacy that can result from naive learning efforts (Zimmerman, Bonner and Kovach, 1996).

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Bradley Merrick has recently completed his PhD in music education at UNSW. He is a secondary music teacher in Sydney and has co-authored several music textbooks that are used widely. He specialises in the integration of music technology in learning environments and has written widely in this area. He has also presented many papers, workshops and professional development programs both nationally and internationally.

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Additional Tables

Table 1 – Classes of self-regulated learners and features of their behaviour. From "Self-Fulfilling Cycles of Academic Regulation: An Analysis of Exemplary Instructional Models" (Zimmerman, 1998, p. 6).

Self-regulatory phase	Naive self-regulators	Skilful self-regulators
Forethought	• Non-specific distal goals/ Performance goal orientation • Low self-efficacy • Disinterested	• Specific hierarchical goals • Learning goal orientation • High self-efficacy • Intrinsically interested
Performance/Volitional Control	• Unfocused plan • Self-handicapping strategies • Outcome self-monitoring	• Focused upon performance • Self-instruction/imagery • Process self-monitoring
Self-Reflection	• Avoid self-evaluation • Ability attributions • Negative self-reactions • Non-adaptive	• Seek self-evaluation • Strategy/practice attributions • Positive self-reactions • Adaptive

Education, Globalisation, Samba and the *Fourfold*

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This paper is a reflection on a community Samba school working with schools in mainstream education. Throughout the paper reference is made to Heidegger's fourfold as it forms a foundation for 'truth' in art. What distinguishes this inquiry is that as we are living at a time of global enframing, Heidegger's work has to, by necessity, be seen within the terms of globalisation. This may seem a contradiction in terms as the fourfold is considered in Heidegger as related to the local, but within the context of globalisation what can be described as local anymore?

It is to globalisation that this paper looks first, considering the plight of mainstream education in an age of corporate schooling. This examination of global pressures on education and music reveals the difficulty of students engaging in the Arts when time allocation and funding have been severely reduced through new curriculum directives (See Mansfield, 2003).The impact on initial teacher education and the ethical position taken by the tertiary sector in music are also examined. Arguing within Heidegger's terms of the fourfold and the rejection of old and revaluing of what is new, Samba is reflected on in the light of globalisation together with Heidegger's philosophy of the artwork.

The final section of this paper returns to learning in music beyond Samba and applying learning from Samba when set in the context of music education. While this includes aspects of critical studies in music education it is the core principles of music as a fundamental in realizing community value that is emphasized. This is reckoned in contradistinction to the modernist principles of excellence and detachment that are seen as inept at a time of increasing division within society and music education, where difference, engagement and an awareness of local and global perspectives are seen as critical for music's relevance within the school and community.

Education and Globalisation

Globalisation is an economic, cultural and political reality today affecting every aspect of living. Though a full examination of the subject is not the focus of this paper, the implications of globalisation on education and music education will be first addressed in this paper.

Globalisation has had a dramatic effect on education (see Burbules & Torres, 2000, Rikowski, 2002, Miriam Henry et al, 1999, Dimitriades & Kamberlis, 1997). At school level education has been redefined as a competency based practice that sees skill sets in numeracy and literacy as the principle goal. This is a move away from a caring profession, where the individual educational need of the student is the concern, to a rigid structure that seeks to promote competition and values that are the concern of industry. The association between the enframed teacher and student has become that of a service – client relation. Mainstream education has in effect become 'training,' for the corporate workforce, not education in an 'educative' sense of developing an enthusiasm for learning and being. As a result of this unequal emphasis on a basic education in numeracy and literacy, the Arts have become sidelined. In New Zealand, music is now categorized with dance, drama and art in the Arts (See Ministry of Education, 2006). The effect on curriculum status has in turn reduced course provision and funding for the Arts in schools. In tertiary sector education faculties, time allocation in initial teacher education also aligns with curriculum allocation so that as a result, staff reductions and a lowering of expectations in schools has occurred. As the Education Review Office (ERO) reported on the Arts in the primary phase:

ERO has identified that a minority of schools will need focused support to enable them to implement the Arts curriculum. This support will need to overcome multiple barriers to implementation, including the low priority which some schools place on preparing for the curriculum (ERO, 2003, p. 7).

Within the music curriculum itself, in line with this rationalized approach to learning, music has been narrowed to the level of skill sets. These skills being constantly referenced to the 'elements of music,' rather like Schopenhauer's division of music into formal elements, (see *World as Will and Representation Vol., II 1966).* Music is referred to in the New Zealand curriculum as rhythm, pitch, texture, form, dynamics, tempo and timbre. This formalistic understanding removes the concept of music as a spontaneous communal act. This 'horizon' is therefore withdrawn from the scope of music in school.

Globalisation or the industrialization of tertiary education has polarized music into commercial divisions. While many colleges or *new* universities offer popular music, most universities restrict their interest to classical music. In

adopting the classical text, this is seen as preserving the aura of academic scholarship and distinction. As a result the scientific rational view of art remains intact, as universities adopt the classical modernist hegemony. With the marketing of these classical music courses targeted toward the more conservative sectors of society it falls to the affluent families that can afford private tuition to take up these places in tertiary institutions. The exclusivity of these classical music schools is reinforced by multi-national corporations, who maintain a strong interest in the preservation of the classical establishment. In promoting competitions and concert series, multi-national companies are seen to enhance their reputation in a business partnership with musical excellence, exhibited by classical music departments and conservatoires (see Small, 1977).

As increase in market share is pivotal for the tertiary sector in New Zealand and other countries in the Pacific, the temptation is to also offer places to those from countries willing to pay the high cost of overseas fees. The popularity of classical music, as Small has noted, applies not only to the western elite but to those countries where democracy remains weak. Within classical music Small notes the values of stability, obedience and lack of divergence serves to reinforce the establishment. As Small wrote in 1977:

The Soviets, like ourselves, have given their society over to the production of commodities, and it is a notable fact that wherever western consumer values go, western classical music follows quickly, as can be seen most vividly in Japan (Small, 1977, p.165)

In today's scenario Japan can be read as the newly emerging economies of the Pacific Rim. The targeting of these countries for classical music students by the tertiary providers reveals the continued subjugation of young people to a cultural hierarchy that reinforces a social political concept of music simply read as consumer product (See Bowman, 2005). What is difficult to accept is that the students themselves by submitting to such a narrow doctrine of formalised knowing, reduce their own cultural perspective as the classical text is given such unjustified prominence. The value of music from different places and using different ideas will never acquire currency if a 'training,' only pays lip service to broadening the students' knowing of what musicking – as in Small's concept, and hence 'being' is. The denial of any opportunity to improvise within a text inclusive of living today in the here and now, or seeing an alternative role for music in society, ensures that students see improvisation and many other aspects of music only as 'other.' The unquestioning authority of the classical text thus undermines the ability to read otherness from within the confines of this singular horizon. This manner of exploitation both politically and socially can be seen as an acceptance of the reduced democratic instance of the country of origin, and at best a disregard for democracy in education on the part of the host universities.

Christopher Small: Improvised Music and Heidegger

Small sees the contrast between music as objectified in classical music and music as a performance act in improvisation. His texts *Music Society and Education* (1977) and *Music of the Common Tongue* (1987) were an indictment of musical formalism, and it is only now (2006) that his work is beginning to be addressed by those in the academy. In his discussion of improvisation, Small sees music as having a power to transform players through the musical experience. It is the transforming qualities of Samba as an improvised music that will be dwelt on in this paper after an exposition of Small's work in relation to Heidegger's theory.

Small's discussion of music is made emphatic in Chapter 2 of *Music of a Common Tongue*. Here Small makes a comparison of music regarded as an object and music as an improvised experience. As an instance, Small reflects on the way in which improvising musicians relate to each other as they make musical space (1987: 62). Small sees this process of working together as indicative of how people are in making music. For Small the discussion of music cannot be undertaken without reference to this relations created in the process between people. Within the making of a musical event, Small sees the valuing of relations being celebrated. In a performance, Small proposes, an ideal society is created by all those connected with the music making adding that in coming to music from the past, an account should therefore be undertaken of the underlying belief systems and the 'ideal society' prevalent at the time. This would reflect the attitudes and beliefs of those concerned.

For Small it is not:

> 'What does this composition mean?' but what should be asked is;
> 'What does it mean when this performance takes place at this time, in this place with these musicians, before this audience?' (Small, 1987, p. 53).

Music performed today, as Small notes, does not after all resonate the same way as it did at the first performance two hundred years ago. He writes:

> While coming down to us more or less unchanged, *(musics)* have nonetheless had their social function, and their meaning, altered by the changing nature of the situation in which they are performed today. (Small, 1987, p. 51)

Applying Small's ideas to Heidegger, it can be reasoned how the rationality of the time in mid eighteenth century Germany created the conditions for Bach, and how the later epoch of the bourgeois French revolution in 1789 created the conditions for Beethoven with the assertion of individual liberty. For Small, Beethoven reflects the society at the time. Today things have changed, and it is no longer shocking or daring when listening to Beethoven's music but quite the opposite. The effect of Beethoven is not one of revolution but reassurance and stability. Beethoven today has become predictable and safe, for an audience who far from witnessing the political assertion of their struggle, (1987, p. 64) see instead a means of reinforcing their privileged status. It is no longer the bourgeoisie looking for a battle but a class struggle in which the bourgeoisie are in defense mode, defending their meaning of Art.

Small, Samba and ...

Just as music at the time of Beethoven reflects the preoccupations of that era, so today conditions have changed and the meaning encompassed in the art form has changed. The young school students today find themselves in world dominated by multinational companies eager to promote their products which they tirelessly advertise at the young. The school no longer acting as a refuge from this globalizing process, subjects students themselves to global pressures mirrored by a curriculum devoid of space for any significant encounter with difference (See Davies, 2003). The sense of 'homelessness' that Heidegger refers to is present in all aspects of living with, as Heidegger observes, insecurity a natural condition of living.

Without space where ritual can reinstate values through an altered state, it is only through the Arts that meaning can be found. It is seen in this paper that music such as Samba is a way to bring about shared beliefs once more in an ideal society created for that time when the music occurs. Just as Nietzsche found in the Dionysian (See Nietzsche, 1999), an experience that drew the community into a common bond, so Samba draws those involved together into a bond as evidenced in a community Samba school. Samba thus presents an opportunity for music making at both community and school level. It is accessible in reproduction, and can very quickly develop to a point of musical significance. But Samba in coming to presence reveals not just a music that is from Brazil but a space where players can create and re-create themselves.

As there are a large number of schools engaged in this musical phenomenon there is a need here that is obviously being addressed. The question that is now asked is whether that sense of 'home' that appears located in Samba in this new manifestation of community, can be read as in Heidegger's *fourfold,* the basis of truth in music/art in Heidegger's terms? Can the *fourfold* be seen as appropriate if the discussion of art in Samba? Heidegger after all sees the origin of the work of art in the location of its arising. If Samba originates from Brazil and yet is played all over the world how can that be connected with home, the first principle of the *fourfold*? What is called for is a redefinition of the *fourfold* in the global context of today to test this idea.

Heidegger's Fourfold

This section begins with an outline of the *fourfold*. This prefaces an examination of how music can be seen as a way to reinterpret the *fourfold* in the context of globalisation. By relating the concept of globalisation and music to samba, a new way to derive the *fourfold* within a musical context is advanced.

The four elements of Heidegger's *fourfold* are Earth, Sky, Mortals and Divinities. They become; Earth – the produce of earth, the feel of the countryside and the environment, Sky – the local weather, the affect of weather on how people live, relate and their being, Mortals – that we die to develop something new in the event, the attunement to what occurs according to the mood and gods - recognizing those that elevate us in our community through the thematizing of the everyday, the making of works. All of the *fourfold* appertain to truth in the Art event, premised in Heidegger's *fourfold* as an Art event in itself coming to presence within the community.

The first point in relating the *fourfold* to samba is to reflect on how globalisation has affected music. The effect of global trends on many cultures has been to homogenize the local music industry, as global pop artists come to dominate local music production. In countering this Samba schools, outside Brazil, have however become a way to reclaim rather than homogenise local music making. How has this occurred? As the world becomes more and more commodified

popular rhythms are heard across international boundaries. What then happens in the Samba school where students learn rhythms from Brazil but then allow change to occur? What is it that changes?

Today popular rhythms are no longer seen as the other, as different or removed from 'home.' While students sing their own traditional songs or songs of their region or their religious affiliation, they may also perform break dancing, hip hop, rap, rock and 'dj' depending on their cultural affiliation. What does this mean for the fourfold if the definition of home becomes no home in Heidegger's terms? Is it that in music, the global is taken and changed to become a part of home? In global terms, newness in music is difficult to conceptualize as newness has the potential to either open a new space or lead to a narrow enframing. To live the inauthentic life, in Heidegger's terms, is just to copy or reproduce the given style which commonly occurs in popular and classical music. For Heidegger art can be a revelation of our being our everydayness that is thematized by the Arts, that is the place where true art may arise. Small adds to this by again relating musicking to the relations between players:

> ... thus the act of musicking, taking place over a duration of time teaches us what we really feel about ourselves and about our relationships to other people and to the world in general, helping us to structure those feelings and therefore to explore and evolve our own identity. (Small, 1987, p. 70)

The Earth, in global terms is no longer in the landscape but the city-scape. The city or built environment reflects where Samba occurs, with the size of the city and relations of those in the city reflected in the musical relations. These relations in the city fluctuate, are different according to the people who populate the city. The sense of impending change and upbeat feel thus characterizes the city this space, so that Samba changes according to the type of city environment. The smaller cities are less hectic, more accepting of cross generational association and are more grounded. In terms of the Samba the large city Samba school might be the young professional classes with a harder faster tempo and a more contemporary feel to the rhythms. This reflects the environment and the type of membership. The smaller city would be typified by being more open to a variety of styles and may include more locally derived Sambas created by the performers. The more intimate smaller scale city may allow for greater profile for a Samba school, especially as it can't be easily avoided in the High Street. Within a conventional school setting, Earth becomes changed by the classroom, the physical being of the school the district, the environment of the inner city, suburban or rural location that will be reflected in the musical ideas and gestures in the music. The environment perhaps of the school may change the approach to Samba, making a difference in the 'feel' of the music.

The next element in Heidegger is Sky. Even though many maintain that Samba can't exist in a cold climate, Samba is more popular in England than any other country outside Brazil, and thrives despite the climate. If England has bad weather then Finland's weather must be worse, yet Finnish Samba also thrives. As far as Sky applies to global Samba the changes might be in terms of where the Samba is performed and if indoors the impact that may have on the type of invitations that the Samba school receives to play and that in turn may change the style of playing. Schools may be less outward, as they do not have that opportunity for extended procession in colder climates. Although a summer does occur in Finland and while it is short may be used to the full, yet the heat in Brazil is intense and undoubtedly plays a part in the way Samba is enacted, apart from the long tradition of Samba parades.

There are two remaining elements in the *fourfold,* Mortals and Gods. Mortals see the leaving of the known, the understood, moving into a new space toward a new attunement. In the Samba school project this was typified by the change and allowance of new ideas to emerge as the work progressed. The development within Samba of small additions and changes in the texture to heighten the performance all take place within a performance of an experienced school who allow the Samba to change, as the players 'attune' to the Samba as it shifts and reforms itself. These shifts and changes make the performance different each time, and as in any improvised music this attunement to the new mood occurs for those that can read what is happening in the musical texture.

The gods are less difficult to isolate in the globalized Samba school. The gods (those that thematize the everyday), develop ideas as they emerge in the community. This comes about inside the community itself not abstracted from the performers as is the case in classical performances of 'great works.' In the case of the Samba school, the gods take their ideas from the substrate of the community of players. Within the gods the allowance for everydayness is another way of allowing the individuality of players to emerge. All this characterizes players creating conditions for this to happen, which is perhaps the greatest distinction between improvised music and classical music, where a leader allows others ideas and authority to arise in the process of making and performing.

Lessons from Community Samba for Music Education

By revealing music as arising from participants in a community, it is ultimately their work that is legitimated in the sensate act of making a samba. The validation of the work they make is thus only seen in terms of the particular community at that time. This becoming has no other referent but those engaged in making the work. The work is not

made at the behest of a set of rules belonging to a singular higher authority. The makers see in their work a reflection of who they are in the work's being. This envelopment is not in order to justify a style or a sense of elitism and competition but to see the work reinvigorating a sense of certainty within the knowledge that what has been made, is worthy of the community, and has brought a sense of community to a heightened awareness of each other.

The revealing reveals to those who can read the work, a new musical space which brings forth something that will never occur again. This removes the participant from their usual ties and pressures, and allows them to accept absorbed in an unself-conscious making allowing people to show who they are, through participation in the event. The making is not then the notes that are played, or in Samba the beats that are played, but the process and the recognition of how those beats and those drums are played by whom, when and how. It is this combination of engagement in the act of making and the removal of pre-determined ways of being in the act of making that can be of value in music education. As a place of highly charged feeling, music can act as a means to allow a group, a class, to bring to presence a performance of themselves and by doing so validate themselves beyond matters of creed, colour, race or religion. Music has this transforming power that can bring those who engage in such experience to the point where they are ready for the unknown the spontaneous to occur.

While Samba has been the subject of this study other improvised musics may ostensibly allow this intensity to arise in the process of creating the text. The contrast between an authentic engagement and that of classical music need hardly be drawn, suffice to mention the damage that such an adherence to classical music may have on young children in terms of validating a rigid single dimension to what music is. By validating such a singular modernist hierarchy a wedge is driven through a school community between those that can and those that can't. Heidegger as seen in this paper opens new horizons that are inclusive and participatory, not exclusive and isolating. This primordial understanding of music combined with the culturally located experience, locally grounds the musical experience. The artist is not seen as one who visits the community and goes, but as someone who works with the materials of the community bringing to presence the form that is the community itself in performance. This removal of modernist conformity throws light on the rigid insistence in the classical text that sets impossibly high levels of accuracy and serves only to limit and reduce widespread participation in the Arts. The maintenance of such enframing while held under a banner of excellence, only serves to retain the privilege of a small and limited section of the community.

Conclusion

The intense competition generated by multinational corporations, prompts industry to make more demands on education then ever before. With the World Bank and International Monetary Fund in control of national spending for most of the developed countries of the world, these bodies now have unprecedented power in the jurisdiction of countries, including national education systems. After successful lobbying time spent on the Arts in education has been reduced to a level that is critical, as seen in the quoted section from the Education Review Office report in 2003.

The effect of globalisation on higher education has allowed institutions to focus more on education that resembles industrial training for students. This in turn removes the university from a role of one of inclusive and community focused education, to become a multi-national corporate, seeking greater profitability at the expense of quality education and enrichment for the community. The commercialization of the institution has led to the division between a perceived higher class university adopting classical music while the new universities and colleges are left with popular styles. While this vestige of class division within higher education is ethically questionable it is obscured by the economic imperative to enlist overseas students bringing added income into the institution.

In returning to Heidegger's *fourfold,* placed in the context of globalisation this is seen against the changed circumstance and emphasis from the time when Heidegger was writing in a Black Forest hut in the 1950s. This exercise reveals the impact of the changed world that does not lead to the abandonment of Heidegger's ideas but a re-configuration of Heidegger to take account the global circumstances in which life is undertaken. This reveals the city as the focus of Earth, that being reflected in the 'city' Sambas that are fast and abrupt revealing the city life and 'city-scape'. The Sky remains the weather as it affects the Sambas in how they are performed. The mortals and gods can be seen to refer to the attuning to music through a globalized existence, where home becomes a new global musical text, and the gods become those who lead the Samba schools allowing ideas to arise from the substrate of the community.

This revealing of a work by those in the community empowers the community in bringing to presence their own music. The danger of the classical text and the singularity of that text is thus highlighted by the open and dynamic encounter in Samba acting as antidote to the enframed existence that most students and adults grow to accept. If ever there was an experience where an ideal society is being celebrated then Samba very quickly seems to provide for that space. It is hoped that this re-awakening of the value of music as social and communal experience can be adopted more widely so as to counter the nihilistic experience of the formalized and individually motivated approach to music education.

About the Author

Christopher Naughton is a freelance Music Educator based in Auckland New Zealand. In addition to developing community Samba and projects in schools Christopher is engaged in the completion of a PhD degree that is examining Samba in the community acting a model for music education. Christopher plays percussion in Samba schools and piano in a Latin Jazz quartet for which he writes most of the material. Christopher has been involved in several large scale enterprises looking at the role of music and intercultural learning, including being founder member of 'Intercultural Music Education in Europe' (IMEE). Christopher is currently establishing himself as an international freelance music education consultant for music education in schools and universities.

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Dalcroze Eurhythmics in Melbourne: 1919-1929

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The story of Dalcroze Eurhythmics in Melbourne, and the people who feature in its first decade, form the basis of this narrative paper. It neatly illustrates the Australasian experience of the music education ideas of Emile Jaques-Dalcroze. Typically, initial interest was followed by a period of intense study, promotion and support, which then gradually declined. It was a microcosm of the broad pattern experienced elsewhere in Australia.

Background information about several visiting English exponents who promulgated the Dalcroze work in Melbourne, Ethel Driver, Phyllis Crawhall-Wilson and Kitty Haynes, is presented. The parts played by Australians, Cecilia John and Heather Gell, and the establishment of a Victorian Dalcroze Society, in which Professor Meredith Atkinson and Phyllis Lockhart were key figures, are recorded. The countervailing influence of the Bjelke-Petersen School of Physical Culture and similar enterprises is evaluated. Thelma St. John George, the Melbourne music teacher who undertook the three year study in London and Geneva to obtain her teaching qualification, is shown to be an important contributor. The arrival from England of another graduate, Nancy Rosenhain, concludes the decade.

It is argued that a lack of critical mass, and an apparent inability to train a new generation of teachers, presented inherent difficulties in sustaining and nurturing a remarkable and dynamic educational method. These factors also seem to have inhibited the development of Dalcroze Eurhythmics in other Australian States.

"And they're Racing"

In 1920, a race horse from Western Australia named 'Eurythmic' won the Caulfield Cup in Melbourne.[1] He had shared a dead-heat win in the Perth Cup the previous year, and was to have an impressive career in the Eastern States. The name comes from the Greek word for 'harmonious rhythm' but he possessed 'a galloping action that was anything but harmonious, his off foreleg moved in a swinging action endangering himself and others.'[2] The unusual name was associated with a young Perth woman, Irene Wittenoom, who graduated from the London School of Dalcroze Eurhythmics (henceforth LSDE) in the 1917 class. She was the first Australian to qualify in this new branch of musical study.[3] His story, to some extent, parallels the progress in Australia of the music education approach pioneered by Emile Jaques-Dalcroze (1865-1950). The initial impact was stellar, much talked about, photographed and in the news, and then gradually faded from view. 'Eurythmic' was inducted into the Australian Racing Hall of Fame in 2002. Will the Eurhythmics of Jaques-Dalcroze achieve equivalent recognition in its second century?

The year 1920 however, was not the first in which Melbournians heard the word because it enjoyed currency in the world of Physical Culture. Healthy breathing exercises, Grecian-style tunics and statuary poses, were becoming popular. Brochures from various Melbourne studios, such as that of the Bjelke-Petersen Bros., (established in Melbourne, 1909), Weber & Rice's College of Health and Strength, and others, show various styles of movement activities emphasising grace and fitness.[4] Astonishingly, in one undated brochure, the Bjelke-Petersen Institute included a photograph of four women in Grecian tunics, hands upraised, skipping in a dynamic manner. This unacknowledged photograph is one of a series taken for Emile Jaques-Dalcroze by Monsieur Boissonnas of Geneva, in 1915 and 1916 and published in *Plastique Animee*.[5]

Uncontrolled use of the term was inimical to Dalcroze interests and Jaques-Dalcroze kept a close eye on those purporting to use his '*Methode Rythmique*'. The teaching 'certificate', and the advanced 'diplôme', were important means to this end. Registers of teachers attending his early training courses, and those being granted permission by him to utilise his name in their work, were kept at Geneva from 1906, Hellerau-Dresden in the years 1911-1914, London from 1914, and Paris and Geneva, from 1915. Low numbers are recorded for his training courses, although hundreds attended holiday 'open courses', or experienced aspects of his work in the theatre. He utilised specific agreements in these matters, and it was understood that the bearer would continue studies when times permitted. Mary Whidborne, for example, an English woman who taught Eurhythmics in Sydney and at Frensham School in NSW, between 1920 and 1925, carried such a Letter of Permission from pre-war days, and completed her training in 1927 in Paris and Geneva. Another instance was the Australian, Cecilia John, who gained a Provisional Certificate in 1923 in London and was required to convert this to a Full Certificate within two years.[6]

'Place–getters'

Like the horse racing world, where owners and punters like to win, many specialist teachers took pride in establishing their reputation of 'being the first'. Although Wittenoom had already given public demonstrations in Western Australia in March and June 1919, a report from Mrs M. Walpole from a girls' school in Devonport, Tasmania, states that they 'introduced eurhythmics to the mainland' in a school excursion to Melbourne during 1921.[7] Wittenoom's demonstration at Government House Ballroom, Perth, with children from a State Infants School, and students from the W.A. Kindergarten Training College, attracted 'considerable and sustained interest.'[8] In addition to Wittenoom and Walpole, we have another 'W', with Whidborne, who arrived in New South Wales in 1920. Writing an account many years later, she states that for

> anyone who is keen on adventure, there is nothing more thrilling than pioneer work. To travel 12,000 miles, and at the end of your journey to find that no-one had ever heard of Eurhythmics, and that it was up to you to 'tell the world', and prove that it was very worth while, as part of the education of the rising generation, was a thrill indeed![9]

Whidborne apparently disembarked in Melbourne in late 1919 but it is not known if she taught there, nor is it known whether Wittenoom ever presented Dalcroze work in Melbourne, although she used notepaper from the Orient Hotel, Collins Street, when writing to the London School in 1920. While Walpole may have done sterling work in 'rhythmic and Grecian-style' movement, brought by her from England in 1910, where the work of Margaret Morris, Isadora and Raymond Duncan had excited great interest, she was not a certificated teacher of 'DALCROZE' Eurhythmics and that is a key factor when assessing authenticity. Courses and lecture-demonstrations given in Melbourne during the decade of the 'Twenties', given by teachers trained at the LSDE form the basis of this investigation. It traces the enthusiasm and publicity, the acquisition of skills by some Melbourne teachers, the formation of a special organisation, and then, disappointingly, a dwindling of information and support. As is the case in several other Australian States, the existence of a Dalcroze Society in the 1920s, and awareness of a decade or so of Dalcroze Eurhythmics teaching, are largely unknown to practitioners today.

'The Word gets Around'

Dalcroze work is notoriously difficult to 'show', and for decades has been described mistakenly as 'callisthenics'.[10] A recurrent theme, the necessity to alter people's conception of the work, seems part and parcel of the Dalcroze teachers' lot and there is much railing against ignorant use of 'eurhythmics' in Australia. Kitty Haynes noted that there was

> a great deal to contend with as all the physical culture and dancing schools have so-called Eurhythmics teachers and what they teach is a form of dancing and has no relation to Dalcroze eurhythmics at all. Though the general public think they are one and the same. This conception is so deep seated that we are having to battle quite tactfully but firmly against it. We always call ours 'Dalcroze Eurhythmics'.[11]

Cecilia John when visiting Melbourne in 1924 forthrightly observed that people were 'keen, studious, and thrilled to be taking part in Dalcroze Eurhythmics, and seeing for the first time the method that has so far been travestied in Australia.'[12]

The Melbourne magazine *Table Talk,* reviewed an intensive Dalcroze course presented by Heather Gell and two teachers from England, Phyllis Crawhall-Wilson and Kitty Haynes, in 1925, and concluded that

> Unfortunately, Melbourne is lagging behind, as we have no Centre of Dalcroze Eurhythmics. Eurhythmics we certainly have; but these are quite a different thing, and are purely the ancient Grecian dance movement, and musical development and musical expression.[13]

Two members of the Melbourne-based Victorian Dalcroze Committee (formed 1924), Professor Meredith Atkinson and Phyllis Lockhart, took advantage of their being in London in 1925 to address a committee meeting of the Dalcroze Society.

They boldly stated that

> In various parts of Australia more or less spurious forms of eurhythmics were being practised and advocated, and what was needed now was a School where students could train and graduate as Certificated Teachers of the Method. It was true that just at present there was a distinct 'vogue' for Eurhythmics in Australia, and apart from the earnest students, the dilettante classes would take it up enthusiastically so that there would be no lack of financial support in opening a school. If either Miss John or Miss Driver could be spared to go out and start such a training centre there would be no fear as to its making good headway.[14]

Percy Ingham, Principal of the LSDE, asked "Whether in Melbourne the term 'Dalcroze Eurhythmics' was ever wrongly applied or used by people untrained in the method?" Mr. Atkinson replied diplomatically, 'On one occasion this was so, but it was pointed out to the offender and no case has come to our notice since.'[15] There were, in fact, many instances.

In 1928 Thelma George, the first Victorian to have gained the Dalcroze Teaching certificate in London, reporting from Melbourne to the London Dalcroze Teachers' Union (henceforth LDTU), commented many people applied the word Eurhythmics to 'movements and posings of all descriptions, regardless of its true meaning. It makes my teaching very uphill work, because I have to break down so many wrong impressions.'[16] It was indeed, a difficult task, to act as a 'Dalcroze Policeman', and simultaneously promote the spread of the work. Very similar predicaments occur in Australia some eighty years later.

'Thoroughbreds'

A significant event took place in Melbourne in 1924 when Ethel Driver, assisted by Cecilia John and Heather Gell, presented a two-week Summer School in January. The *Illustrated Tasmanian Mail*, of 1924, reported that 'Miss John and Miss Driver have been officially sent by the founders to start it on the right lines in Australia'.[17] This journey had been proposed by the Dalcroze Society of Great Britain, and supported by the Principal of the London School. English-born Ethel Driver had obtained her Diplôme at Hellerau in 1913, and John and Gell were recent graduates. Driver assumes a significant role, not only for her essential part in the course presented in Melbourne, but for the influence she exerted as exemplar; she taught all the Dalcroze graduates featured in this study, and the format she used for Demonstrations was replicated by them.[18] Gell, a kindergartener from South Australia, had studied with Wittenoom in Perth in 1920, prior to travelling to London. She graduated there in 1923 and returned to be part of the six-month promotional tour of Australia.[19]

The other participant, Cecilia John, was a woman of energy and commitment who lived a varied life. Anne Summers records that 'Adela Pankhurst and Cecilia John, two English suffragettes who came to Australia and became activists in the feminist and anti-war movements used to sing the following song at anti-war rallies: *I didn't raise my son to be a soldier.*'[20] Sing she certainly did, and on one occasion, was arrested for causing a disturbance, spending a night in the police lock-up. John, however, was not English, but born in 1877 at Hobart Town in Tasmania, the daughter of a blacksmith. Typically though, she advanced this date to 1887 in her registration at the LSDE in 1921. In the early 1900s she studied singing in Melbourne with Mrs Trentham Cooper, gained her L.A.B., sang with George Musgroves' opera company and the Melbourne Liedertafel. The *Illustrated Tasmanian Mail*, recalled that 'Miss John used to charm Hobart audiences with her beautiful contralto voice. Her talent is fully recognized in the musical world'.[21] Surprisingly, she also became known as a fine judge of poultry. The latter interest arose from practical fundraising to finance her singing career. She built, and ran, a chook and egg farm at Deepdene, near Melbourne. Within a few years these organizational skills were utilized in the services of the *Woman Voter*, of which she was Financial Manager; the Women's Peace Army, co-founded with Vida Goldstein; a Children's Peace Army; the Women's Bank; a women's refuge farm and The People's Conservatorium which she set up with Mrs Stewart Mackie in 1918. John was the first administrator of the Save the Children Fund in Australia and, during 1919, was one of three Australian women delegates to attend the International Peace Conference in Switzerland.[22]

Patricia Gowland states that 'after 1919, John disappears from the pages of history'.[23] Far from it! Cecilia John became an exponent of Dalcroze Eurhythmics. It is not known if John, prior to 1919, was familiar with the work of Jaques-Dalcroze, but he conducted an international Summer School in Switzerland that year and it is possible that John saw the work that would again change the course of her life. By 1923 she was on the Executive Committee of the Dalcroze Society in London and three years later became the British representative and vice-president of the inaugural international union of Dalcroze teachers, (UIPD). After the death of Ingham in 1930, she became Warden and soon thereafter, Principal of the LSDE. She maintained her association with the Save the Children Fund, holding the position of Overseas Director for many years. Several students recall that even in the 1950s she had a rifle and at dawn would fire away at foxes from her upstairs window at the residential Dalcroze School in the country. Described as a 'Wagnerian figure of awe-inspiring proportions', it was nonetheless acknowledged that she was good at management, and directed the School with a firm hand.[24] There is no doubt that she greatly assisted the development of the Dalcroze Society of Great Britain and significantly influenced the events in Australasia in 1923-24.

Writing to colleagues about the demanding promotional tour, she reveals her capacity to seize opportunities and make firm decisions when remarking that

> we went on to Melbourne only to find that an immediate dem. was out of the question as owing to a police strike the city was very disturbed and riots had occurred which brought about the closing of everything at 7.30 each night. After the short course in Perth we had been playing with the idea of a Summer School, and it was in Melbourne that we definitely decided to hold such a school and made the necessary preparations before going on to Sydney.[25]

Leaving Sydney, Driver and John proceeded to Hobart, where they gave a successful demonstration and short course which resulted in several teachers enrolling for the Melbourne Summer School held soon after, at the Teachers' Training College in Carlton.[26]

The College had been made available by the Director of Education, Frank Tate, who chaired the public opening ceremony, at which Dr. Leeper, Vice-Chancellor of the University, spoke. Professor Meredith Atkinson gave an address on Ancient Greek Dancing. Atkinson, a forward-thinker, holding somewhat radical social and political views, had been involved with Adult Education initiatives in both NSW and Victoria and, as Editor of *Stead's Review* in Melbourne, had both a platform and a public persona. In reprinting a thoughtful article about the principles and philosophy of Jaques-Dalcroze, he mentioned he had interviewed the man himself in Switzerland in 1922. Not only was Atkinson an accomplished speaker for the summer school, but he was to play a vital role in the formation of a Dalcroze Society in Melbourne.[27]

There was extensive newspaper coverage of the event with group photos, and portraits of John who was described as and 'old friend, feminist, politician and entrepreneur' now 'an exponent of the Music of Motion.'[28] The *Melbourne Punch* noted that 'most of the prominent physical culture teachers were represented, as were also a number of prominent dancing and music teachers'. Participants came from all States, except Queensland, and John and Driver made time to spread the word. John, writing to Ingham, noted their success and, that

> the Registrar of the University Conservatorium came to see me yesterday to discuss the possibility of establishing the method in the University! So you will understand why I say there is much to tell you when I come Home. A Dalcroze Society was formed in Melbourne last Monday at a meeting held in our Hotel. I was in the Chair and the Meeting was splendid. Monsieur Jaques would also be happy if he could see the people of Australia so eager to learn of his work, and how indignant they are with those few people who have used the word "Eurhythmics" in connection with other things. The Vice-Regal party came to the Dem. at Melbourne and were very interested, coming on stage afterwards to speak to us.[29]

Within two days, Ingham had written to Jaques-Dalcroze notifying him of the success of the venture and sending 'loyal greetings from the members of the Summer School'.[30] Ethel Driver also put pen to paper, although as Ingham said, 'she has no gift for tongues', the letter was undoubtedly translated by John.

> Ce collége se trouve à l'Université de Melbourne. C'était saissant de voir les quatre-vingt-dix élèves se promener dans le magnifique parc qui entoure le collège, dans leurs kimonos de couleurs diverses. Ces élèves étaint arrivés de differentes parties del'Australia, de la Tasmanie, et de la Nouvelle-Zéland ayant fait un voyage les uns d'une nuit, les autres de quatre à cinq jours. C'était étonnant de voir les progrès qu'ils ont fait dans une quinzaine.[31]

The colourful kimonos, modestly worn like fashionable 'beach coats' over bathing-costumes or tunics, were the standard outfit at the London school.

Driver may not have had a gift for tongues, but she was an ardent publicist, and an interviewers delight. The *Melbourne Punch*, for example, began a full page article titled 'The Science of Eurhythmics' by setting the heading with a question-mark.

In answer, the writer proposed the following:

> The man in the street immediately visualises a few folk dances, artistic tableaux, with young ladies in varying poses and scanty 'clo'eses', and thinking thereby that he knows all about it, dismisses it as some new fad of a dancing crank—and a terrible waste of time. BUT, let him talk to Miss Ethel Driver or some other of its prophets, he will soon be disillusioned.[32]

Faddish dance crazes abounded in the 'Twenties' and dance marathons aroused the ire of many. Barely a month seems to have passed without a mention in the Press of a new variation of the Fox Trot, Turkey Trot, or Charleston. The Jazz Age was as much upon Melbourne as other cities.

Driver and John made a short visit to New Zealand, and returned to give another Demonstration in Melbourne in early March, 1924, at the Playhouse. A capacity audience received the recital enthusiastically, which no doubt pleased the Honorary Secretary-organisers, Thelma George and Kathleen Lascelles. Children featured in the first part of the programme which showed the basic grammar of the method, while adult participants from the summer school demonstrated spontaneous tasks and illustrated musical forms in the second part. It is interesting to note that Clarence Weber, of 'Weber & Rice's Health & Strength Studio' was involved in the evening's performance.[33] A photograph of the Summer School shows at least two men amongst the seventy or so women, so perhaps Weber, and a representative from the Bjelke-Petersen Institute, may have attended.[34] It raises the possibility that the eager reception being given to the work by the 'physical culturists' and dancing teachers in Melbourne may have impeded its acceptance by the musical community of the day. This was paralleled to some extent in both Western Australia and South Australia, where the work was so well supported and encouraged by Kindergartens and Infants Schools that it became associated, in the public mind, with activities only for that age group.

'Photo Finish'

A spate of pictorial reportage appeared in the Melbourne press over the next twelve months. There were 'attractive presentations from Miss Heyford-Smith's pupils' at the South Yarra Church of England Girls Grammar, and also 'Strathearne' Presbyterian Girls Grammar.[35] The pupils of Miss Eileen Edwards at Hebe College, 'performed graceful eurhythmic exercises for the Chamber of Manufacturers' Exhibition'[36]; and Mr Hays' pupils at St Michael's Church of England Girls Grammar, St Kilda, gave 'a delightful al fresco eurhythmic dance'.[37] The audience admired the development of 'graceful movement and sound physique in pupils of the Presbyterian Ladies College of East Melbourne, by the course of eurhythmics and callisthenics by Miss R W Taylor, who staged a display to the music of the school orchestra.'[38] While the pupils of Strathfield Girls', Inkerman Rd, Caulfield, gave an 'attractive display of plastic posing and dancing on the lawn under the direction of Miss N. Currie.'[39]

In addition to schools, there was much activity in the adult physical culture world. The Bjelke-Petersen School gave 'a delightful exhibition of rhythmic dancing at the Town Hall, under the direction of Mr Hay'.[40] Young women from Stott's Business College 'under Miss Kathleen Armstrong', and on another occasion, 'under the direction of Miss L. Beer', rehearsed in Fitzroy Gardens, where 'you might think you were in Kensington Gardens.'[41] Head-lines such as 'Eurhythmic dancing aids church funds' assisted the Union Presbyterian fete, with 'a display of eurhythmic dancing on the lawn by girls under the direction of Miss Janet Doigt'.[42] Another announced, 'Eurhythmics at the fountain' where 'an old fashioned garden formed a charming setting for the Bjelke-Petersen School of Eurhythmics.'[43] The Ballarat Physical Culture competitions of 1924 stated that 'eurythmics might well be studied by every girl to gain lightness and grace of movement' and noted that 'Miss E. Cadwallader's team from the YWCA is an eloquent example of this new science.'[44] There are numerous descriptions in the pictorial pages of 'melodious interpretations', 'artistic groupings', and 'graceful posing at open-air rehearsals'.[45]

In relative terms this was all huge publicity, but how close to 'Dalcroze' eurhythmics was it? It would indeed be helpful to establish if any of the named teachers had attended the inspiring Summer School, and if there was a direct impact on their development. If so, then the complaints by Dalcroze enthusiasts of inappropriate use, to their ears at least, of the term 'eurhythmics', might have been partly of their own making. The wide reportage of the 1924 summer school may have been irresistible for teachers in Australia, hungry for modern ideas and practical examples they could use immediately in class, or 'work-up' for an end-of-year display. The following excerpt is typical.

> An enjoyable eurhythmics and physical culture display, in aid of the Medical Mission, was given by the pupils of St Catherine's School, under the direction of Mr Hay from the Bjelke-Petersen Institute. A particularly fine effect was gained with the Greek frieze *To a Wild Rose*, for which the graceful girls wore flowing white robes … grace and poise were apparent in a series of rhythmic exercises … and in *The Opening Flower*, the beautiful shading of the frocks, from pale in the centre, to deeper tones of the outer petals, gave a lovely effect as the bloom slowly opened.[46]

Edward MacDowell's *To a Wild Rose,* and the 'opening flower', with its concentric circle patterns, (perhaps using a Brahms or Chopin Waltz), occur in many a Dalcroze teacher's repertoire as successful ideas for ensemble experiences of phrasing and crescendo. However, whether Hay presented it with 'Dalcroze' intent remains unknown.

'Track Work Continues'

The blaze of publicity was still aglow in the 1924 May school holidays when a course was presented in Melbourne by Heather Gell. Perhaps encouraged by her, Thelma George and Elizabeth Dremain, two teachers from Melbourne, set off to commence studies in London by October. Their financial arrangements are unknown but probably they paid their own way. Elizabeth Dremain married before completing the course and moved to Ireland, and Thelma George is discussed below.[47]

The course in Melbourne in May 1925 was presented by Gell and two British teachers who had recently commenced a practice in Sydney.[48] Gell brought a contingent of her adult students by train from Adelaide to participate. The enthusiastic journalist from *Table Talk* remarked that 'the result was a positive awakening for those Melbourne students who attended' and continued,

> The demonstration on Saturday showed how the Dalcroze eurhythmics are designed to develop the student mentally in a musical sense. So wonderfully is this attained that not only is rhythm developed, but the power of improvisation is awakened. This is spontaneous action which is inspired by music, not set exercises which have been taught. There is nothing set or formal, but as the tones of music arouse the soul of music in the hearer, the trained muscles instinctively respond to the musical impulse, and it is expressed almost involuntarily by movement.[49]

Such perceptive and well-informed comments must have been met with considerable relief by the participants.

In 1927, Cecilia John, now a Staff member, visited Melbourne once more, to conduct auditions for further scholarships, and the London School sent a great deal of promotional material with her for the Australian Societies. [50] It is not known who the candidates were in Melbourne, but in Adelaide a scholarship was awarded to a woman trained by Gell. Her name was Margaret Scales, whose name obviously delighted her young piano pupils, one of whom was Doreen Bridges.[51] Scales however, did not complete the Dalcroze training, turning her career to nursing.[52] By the end of 1927 Thelma George, returned to Melbourne after graduating.

'The Home Stretch'

Thelma St John George, born June 29, 1899, became a Registered Primary Teacher of Victoria in 1918. It may be presumed therefore, that she attended the Teachers' College in Carlton, in 1916 and 1917. She was a participant in the Dalcroze courses in Melbourne in January and May, 1924 and, as noted above, assisted with the organization of at least one demonstration. The London Dalcroze School records that she taught kindergarten in 1918-1920, and was engaged in teaching at private schools, with children aged 6-9 years, from 1920-1923.[53]

There are a number of references to her three years at the London School, in the précis letter-book kept by fellow student, Jean Wilson of Perth, Western Australia. Several 'snaps-shots' from Wilson's photograph album of the 1924-1927 period, are labelled 'George' in the English school tradition. There are many references to going with 'George' on weekend trips, attending concerts, enjoying the Russian Ballet performances, and working out their class 'plastic' and doing homework together. They enrolled in French classes prior to attending the Summer School and 'Congress of Rhythm' held in Geneva in the northern summer of 1926.[54] In 1928 George was a studio teacher living in High Street, Glen Iris. She reported her endeavours to colleagues in London, describing classes in several schools, including the Church of England Girls Grammar at Geelong, '45 miles by rail', Saturday morning childrens' classes, and her coaching of several piano teachers. She related that one, who had read everything she could find about Monsieur Jaques, told her she has been searching for years for work of this kind because she "found her pupil's musical ideas were so one-sided," and added, 'I find it intensely interesting to work with her.'[55]

She certainly made a positive impression on a Brisbane ballet teacher, Marjorie Hollinshed who, with her mother, travelled by boat to either Sydney or Melbourne to 'refuel' each summer. She recalled how,

> at the end of 1927, I went South again to Melbourne and made two great discoveries; Miss Eunice Weston and Miss Thelma St George [sic]. Miss St George was a talented woman who had just returned from England where she had received the full and correct training in Dalcroze Eurhythmics. This system teaches the exact interpretation into movement of the time intervals of music. Pavlova had visited Dalcroze and was deeply impressed by the work she saw. But when told the course was up to five years she concluded it would be impossible to include the full training in the training of ballet students. [56]

In Melbourne one year, she visited the Bjelke-Petersen school, and saw one of their teachers, Miss Cadwallader, for some 'rhythmic work', from which she felt she gained 'little of use'. With considerable insight, Hollinshed reminisces, that after meeting George and learning something of the method, she shuddered when hearing people talk about

displays of eurhythmics, which were "all the rage and generally meant a sort of 'pipes of pan' dance in bare feet and a Grecian costume. I suppose one would have had to have lived in my generation to know what I mean by that!"[57]

In the summers of 1927 and 1928, she was 'very busy with notebooks'. This activity soon bore fruit. In her annual 'Operatic Dancing Display' the programme opened with 'Mushrooms and Fairies', described as 'Eurhythmics and Ear training'. The second half of the display was made up of individual presentations created by students using their own choice of music, and a press report noted encouragingly that 'an extraordinary amount of individuality, self-confidence and appreciation of rhythm was shown by the ten students who were allowed to present their own pieces.'[58] One of George's items, titled 'Inhibition', was performed as a finale. Hollinshed described it being presented by several girls who walked freely around the stage and then, at a signal from the pianist, would contract very slowly all over, and then suddenly become relaxed again. This is a typical Dalcroze exercise of 'Incitation and Inhibition' requiring immediate muscular response to a musical signal at unpredictable moments. It is capable of a great range of variation in its execution.[59]

Some time in 1929, Brenda McCullough, one of Hollinshed's students, went to Melbourne to study movement, particularly wanting to study the Dalcroze method with George, but unfortunately she was not available. Instead, McCullough found 'a young teacher who gave lessons in her drawing room in a Toorak mansion'. McCullough reported that she found it somewhat disconcerting to 'prance around among the statuary that adorned the room!'[60] It may be conjectured that the young teacher referred to was Nancy Rosenhain (later Mrs Marcus Kirsner), who graduated from the LSDE in 1928, and moved almost immediately to Melbourne where she lived permanently. [61]

By 1929, when the effects of the economic downturn were beginning to be felt world-wide, Dalcroze Eurhythmics becomes less frequently recorded in the newspapers, specialist musical and arts publications. Rosenhain's thoughts on her experiences, written years later, are revealing. She recalled that,

> At the time there was only one Dalcroze teacher in Melbourne teaching at private schools only. On my arrival in Melbourne, the Education Department became interested and after a successful trial term I was appointed full time to the Department, and the future looked assured for Dalcroze. Then came the depression, a change of government, immediate cutbacks on all new ventures, especially on music subjects, then considered a *luxury*.[62]

Rosenhain married, raised a family and only resumed Dalcroze teaching in Melbourne some eighteen years later. It would be interesting to ascertain if, when she arrived in Melbourne, a Dalcroze Society was still functioning, or whether she was welcomed by her only other colleague, Thelma George. It is understood that George also married and, although known to have taken some classes in the mid-thirties, seems to have discontinued regular teaching shortly afterwards. Details are sketchy because no records of the Victorian Dalcroze Society seem to have survived.

'The Finishing Post'

Preliminary investigation of the teaching of Dalcroze Eurhythmics in Western Australia and New South Wales in the 1919-1929 decade, suggests a pattern of development somewhat similar to that of Victoria. Namely, an initial period of excitement and 'inspiration', followed by a declining 'exhalation'. Visiting teachers usually returned to England after several years, local graduates married and, bound by the social mores of the day, did not continue with full-time teaching. The situation in South Australia presented a different pattern as the continuing energies of the unmarried Heather Gell generated a prominent presence in that state. To date, neither Tasmania nor Queensland have been comparably researched. Perhaps the lack of training for future teachers may have been the reason for the decline. No matter how enjoyable such experiences are as personal development or recreational activity, the rigour and breadth of study required for a full Dalcroze teacher training course would have been difficult for isolated graduates to offer, lacking both time and facilities. As private music teachers, with only part-time engagements in a variety of educational organizations, it may have become too daunting to undertake anything more than earning a livelihood. The remarkable and dynamic educational influences of the principles of Jaques-Dalcroze seemed to have been retired from the main events. Hopefully, they will race again!

About the Author

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[1] Both spellings, 'eurhythmic' and 'eurythmic', were in regular use.

[2] Australian Racing Hall of Fame Inductees, 2002. www.racingvictoria.net.au. The famous 'Phar Lap' came from the same blood line as 'Eurythmic'.

[3] Wittenoom had to repeat one section of her Teaching Certificate examination, which she did by February 1918, but was formally recorded in the 1917 Register by Percy Ingham, the Principal of the School.

[4] Two Melbourne dancing teachers, for example, 'the Misses Montgomery', returning from abroad, stated to a journalist that 'the craze for Folk Dancing, especially in the schools, was most pronounced in England', and that they intended to introduce it and 'some eurhythmic movements' into their school.' *Argus*, 27-02-24. p20.

[5] Bjelke-Petersen Bros. brochure (nd); Jaques-Dalcroze, E. (1917). *Plastique Animee* Jobin. Lausanne. They were also available as publicity postcards.

[6] Pope, J. (2005).'Wretched victims in singlets: A Dalcroze music examination'. Proceedings, Australian Association for Research in Music Education, Sydney.

[7] 'In 1910 Mrs. M. Walpole came to St. Margaret's Girls' School, Devonport, Tasmania with news of it'. *Tasmanian Historical Research Papers*, Vol. 39, No 3, (Sept. 1992).

[8] *West Australian*. 27-6-19. p4. See also W.A. Kindergarten Union annual news sheets 1923-1926; The *Register*, South Australia. 26-8-20. p5.

[9] *Journal of the Dalcroze Society of Great Britain.* (1934). p12. See also Pope, J. 'Mary Whidborne: first teacher of Dalcroze Eurhythmics in New South Wales?' in *Brolga*, July, 2006. Ausdance. Canberra. pp6-18.

[10] Essentially it is about individual decision making, shown kinaesthetically, in response to informed listening to musical stimulus, its processes being of greater import than rehearsed products. For the participant it is spontaneous and improvised, whilst for the teacher there is continual assessment and adjustment to challenge and affirm the responses observed.

[11] *London Dalcroze Teachers' Union News Sheet.* (henceforth LDTU). (1925). pp13-14.

[12] *LDTU News Sheet* (1924). p2. Emphasis added.

[13] *Table Talk*, May, (1925). (nd) in Gell's cuttings scrapbook. p36. Mortlock Library, South Australia .

[14] Minutes of Dalcroze Society of Great Britain, Jan. 1926. National Resource Centre for Dance (henceforth NRCD), University of Surrey.

[15] Minutes of Dalcroze Society of Great Britain, Jan. 1926. NRCD. See also Meredith Atkinson, Australian Dictionary of Biography. Vol 7.

[16] *Journal of the Dalcroze Society of Great Britain,* No 10. (Nov. 1928). p3.

[17] *Illustrated Tasmanian Mail.* 3-01-24. p69.

[18] Wittenoom had been in Driver's first public demonstration in London in 1917, and the programme of Wittenoom's Perth presentation (prepared for December, 1918, but actually given in March, 1919) followed it closely. It notes that the exercises are mainly improvised, that the word 'hopp' is used to make some change previously agreed upon; that 'realisation' is the interpretation of musical rhythms making use of the movements shown in the previous exercises. It lists the topics: Five graded steps; General response following the piano; Note values; Realization of simple rhythms; Realisation of a canon between piano and pupils; Improvisation of simple rhythms [keyboard]; Conducting, in regular and irregular bar times with accelerando and ritardando. The presentation concluded with several compositions by Jaques-Dalcroze, childrens 'Action Songs' and 'Rhythmic Sketches; Esquisses'.

[19] Pope, J. (2005).'High hopes and hindsight: promoting Dalcroze in Australia, 1923-24.' Proceedings, Australian Society for Music Education (ASME), Melbourne.

[20] Summers, A. (1975: 1980). *Damned Whores and God's Police*. Penguin Books. p381.

[21] *Illustrated Tasmanian Mail,* 03-01-24. p69.

[22] Pesman R. (1996). *Duty Free: Australian women abroad.* OUP, Melbourne.

[23] Gowland, P, in Windschuttle, E. (1980). *Women,class and history: feminist perspectives on Australia, 1788-1978.* Fontana. Melbourne. p222.

[24] Jane Bradley, in *American Dalcroze Journal*, (Summer, 1977). p10; and Merle Walkington. (pers com. April 2005).

[25] *LDTU News Sheet,* (1923-24). p2.

[26] The *Mercury*, 04-01.24. p10. D G Brooks, the Director General of Education chaired the demonstration and stated that though 'we in Australia were unable to do a very great deal in the way of getting direct help from leading authorities in the Old Country, the Education Department sent representatives to the mainland 'whenever there was anything doing.'

[27] *Stead's Review*, 23-03-24. p29.

[28] *Melbourne Punch*, 31-01-24. p26.

[29] John to Ingham. 02-02-24. Institut Jaques-Dalcroze, (henceforth I J-D) Geneva. English box. The demonstration was held at the Melba Hall and received excellent press notices.

[30] Ingham to Cochard. 4 -2-24. I J-D, Geneva, English Box.

[31] *Le Rythme*. (Dec. 1924). No. 14. Geneve. p22-23.

[32] *Melbourne Punch*, 31-1-24. p26.

[33] *Argus*, 12-03-24.

[34] Gift to the author from Patricia James, UK Dalcroze Society.

[35] *Argus*. 07-11-24, p33; also 19-12-24. p19.

[36] *Argus*, 23-10-24. p9.

[37] *Argus*, 22-09-24. p17.

[38] *Argus*, 14-05-25. p11.

[39] *Argus*, 11-12-24. p9.

[40] *Argus*, 10-11-24. p9.

[41] *Argus*, 02-12- 24, p17. Also 05-12-24. p19.

[42] *Argus*, 08-12-24. p9.

[43] *Argus*, 16- 04-25. p7.

[44] *Table Talk*, 30-10-24. p25.

[45] *Argus*, 21-11-23.

[46] *Table Talk*, 26-11-25. p35.

[47] *The Australian Woman's Mirror*, 19-5-1925, mentions three Australian girls in London and gives the name as 'Elizabeth Demaine from Melbourne.' Fellow student, West Australian Jean Wilson, noted 'Lisbeth's' engagement to 'the only man I know who absolutely believes in fairies', in her letter book.

[48] Her colleagues were Phyllis Crawhall-Wilson, a 1918 graduate from the London School, and Katherine 'Kitty' Haynes who qualified in 1920. Both were experienced teachers and presenters. Crawhall-Wilson had been a pioneers of the Dalcroze work in Scotland, and Haynes one of four students selected by Jaques-Dalcroze, for his many Lecture-Demonstrations in England and Europe after the War.

[49] *Table Talk*, (May, 1925). (nd). Gell's scrapbook, p36. Mortlock Library, South Australia.

[50] Minutes, Dalcroze Society of Great Britain, July, 1927. '50 copies of Miss Ingham's pamphlet have been sent to Australia to each of the affiliated societies. Mr Ingham has kindly consented to obtain Sir Henry Hadow's signature to a letter of recommendation from the Society for Miss Cecilia John which is being delivered by Miss John to all Australian Societies and will act as a credential. Suggested Chair for next dem. could include Mr Walford Davies, Prof Meredith Atkinson or Dr Kennedy Fraser.' (This may suggest Atkinson had returned to England permanently.)

[51] Doreen Bridges. (pers. com. April, 2006).

[52] Letter to Lesley Cox, (1994), from Scales' sister, Lady Melville.

[53] London Graduates Registration Book. NRCD. University of Surrey.

[54] Jean Wilson's letter books (1924-1927), in author's possession. The jottings provide a rare glimpse of students' lives and activities. Wilson, on her long way home to Perth on the NARKUNDA in 1927 records: "Sept 2, Marseilles; Letter to George; snaps, thanks for card, perfect trip, plans for Marseilles, ripping boat. Sept 17, Columbo; Letter to George 'bon voyage', heat of Red Sea, Good Luck." Then, writing to a mutual friend in London: 'Nov 21, Xmas mail to England; First few weeks here settling down; ready to start properly next year. Interviews most trying! GEORGE came through!"

[55] *Journal of the Dalcroze Society of Great Britain*. No.10. (Nov. 1928). p3.

[56] Hollinshed, M. (1987). *In search of ballet in Australia*. Boolarong Publications, Brisbane. pp59-60. Hollinshed's ballet mentor was a Miss St Ledger, and perhaps the use of the St of the 'St John' element of Thelma George's name is due to this confusion. Weston had come from England in late 1927. She was from the Espinosa Ballet School and one of the original members of the Association of Operatic Dancing of Great Britain (now the RAD). She qualified in its first exams and went on to receive the Advanced Certificate and Teachers Diploma of the British Ballet Organisation. Hollinshed states, 'Here at last was someone who had the sound knowledge of classical ballet techniques.' Weston was a generous and supportive person; it was she who later helped the Borovansky's by making her studio available when they began a Ballet company, and guaranteed the rent payment.

[57] Ibid. p60.

[58] Ibid. pp65-67.

[59] In 1929 Weston conducted a Summer School at Scarborough, near Brisbane. It is not clear if George also came but eurhythmic exercises were utilised. This is confirmed by an oral history interview, (Melbourne, 2005), with former ballerina, Laurel Martyn (then Gill), who recollected doing eurhythmics when she was a student that summer and 'improvising movement' on the beach. She had already experienced 'eurhythmic dancing' with Kathleen Hamilton, a Toowoomba dance teacher. Several years later, in 1933, she was to experience Dalcroze Eurhythmics in Anne Driver's classes for the Sadler's Wells ballet school in London.

[60] Hollinshed, op. cit. p87.

[61] Minutes, AGM Reports; Dalcroze Society Journals; records of the LDTU, the Register of Graduates, NRCD, University of Surrey.

[62] The *Australian Journal of Music Education.* 1973. p44-45.

Lessons from Teaching Practice: Self-perceptions of Student Teachers

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The long established practice of teaching practicum, in which students carry out the role of teacher whilst being supervised by a mentor teacher at the school and a visiting university supervisor, is well recognised as the most valuable and important part of preparing for the school teaching profession. The opportunity to reflect on the teaching experiences is a necessary part of refining and addressing aspects which require further development. The formal teaching report may highlight strengths and weaknesses, and provides guidance for the student when preparing for later practicum and for the profession. Sharing reflections of teaching practice with peers can assist in the process of identifying one's strengths and weaknesses.

This paper aims to explore the perceptions of student teachers when considering their own strengths as well as areas that require further development. Data were collected from student teachers in music at the University of Adelaide over a 4-year period (2003-2006 inclusive). Each cohort of students attended a seminar and completed a questionnaire shortly after the conclusion of their practicum blocks. This paper reports on their perceptions and identifies common aspects which may be of some relevance to other tertiary music educators.

Introduction

Whilst there are a number of different pathways to becoming a qualified school music teacher, including varying levels of musical proficiency requirements, a common thread is the experience of teaching practicum in which student teachers are able to gain some teaching experience with guidance from a mentor teacher at the school and a university supervisor who visits the school. In Australia, most teacher training programs require at least two blocks of practicum in different schools, with observation by the student teacher of the mentor teacher's lessons typically being carried out prior to lessons being taught by the student teacher.

This paper aims to discuss various facets of teaching practice and some ideas about what constitutes successful music teaching. It then explores the perceptions of student teachers when considering their own strengths and weaknesses identified after teaching practice experiences. Specifically, the research questions are:

1. In relation to self, what aspects are perceived as strengths by student teachers?
2. In relation to self, what aspects are perceived as in need of requiring further development?
3. How do perceived strengths and weaknesses compare to the skills and behaviours expected of successful music teachers?

According to Verrastro and Leglar (1992, p.684), although "there is no solid body of research that demonstrates conclusively the value of preservice classroom experience [...] it has evolved, unquestioned and unexamined, from the early apprenticeship model". Even though research supporting this model is not evident, nevertheless it is widely recognised that teaching practice is a most valuable part of tertiary programs in preparing for the teaching profession (Krueger, 2006, p.56; Leglar & Collay, 2002, p.866; Rideout & Feldman, 2002, p.874; Rogers, 1995, p.29). Successful teaching practice, which is likened to a keystone holding the stones of an arch together by Fallin and Royse (2000, p.19), can consolidate the range of teacher training experiences. Through successful teaching practice, a student teacher is enabled to develop confidence which will facilitate the progression to becoming a teacher and embarking on a teaching career. Krueger (2006, p.56) suggests that "the student-teaching experience has a lasting effect on the perspectives and practices of beginning music teachers".

The experience gained from teaching practicum helps the student to develop reflective practices, which are an important part of the teaching process. The notion of the reflective practitioner, which Leglar and Collay (2002, p.860) acknowledge stems from Dewey (1933) and Schön (1983), is widely recognised as being at the core of teaching. It is important, therefore, that student teachers be encouraged to develop reflective routines. As described by Leglar and Collay (2002, p.861) "students do not automatically engage in reflective thinking or systematic enquiry; it is a learned process for some, if not all". According to Bain, Ballantyne, Mills and Lester (2002, p.10), student teachers need "appropriate models of reflective writing and suitable feedback" in order to develop reflective skills and attitudes. In simplified form, the reflective process requires reflecting on past experiences, reflecting on current experiences and then modifying practices. Students bring their own attitudes and backgrounds (from school and tertiary studies) as well as what they learn through observation of teaching, and are thus likely to recognise effective teaching practices. Richards & Killen (1993, p.41) discuss the idea that student teachers come to their studies "with a well-developed set of ideas,

attitudes and beliefs about what constitutes good teaching and learning". According to Pajares (1992), such beliefs are likely to be influential in determining teaching practices that are pursued. In Schmidt's (1998, p. 39) study the student teachers "appeared to derive the majority of their teaching practices from their own experience as students, ... [thus] expanding the range of experiential understandings of 'good' teaching may contribute to more thoughtful practice". The use of journals may be particularly helpful in encouraging students to develop reflective thinking which involves thinking about, examining and questioning the goals, values and assumptions of the teaching experience (Rideout & Feldman, 2002, p.881). At the University of Western Sydney, where an internship model applies, "additional focus group meetings ... and the introduction of a reflective journal have been added to the repertoire of strategies used in the internship program to support the development and sustaining value of reflection on teaching practice" (Power, Clarke & Hine, 2002).

The process of teaching practice requires careful attention, including selection of the school for the placement, the mentor teacher, and the university supervisor. The student teacher needs to address the expectations of their mentor teacher, the pupils in the classes being taught and the university supervisor, not to mention their own expectations based on their own school experiences and their tertiary studies. Sometimes student teachers may feel "overwhelmed at the thought of the effort that pleasing everyone might take" (Liebhaber, 2000, p. 56). The quality of the relationship with the mentor teacher is particularly important, and where a collaborative and educational partnership is established and fostered, as outlined by Schmidt (1998, p.40) the mentor teacher's "model and verbal advice became more potent positive influences". Dobbins (1996, p.17) cautions that the "student teacher – supervisory teacher relationship must not be underestimated". Student teaching success is likely to be optimised when the student is placed in a school where musical skills can be readily utilised and where personality traits and maturity level are likely to be compatible with the mentor teacher. Although such consideration may seem idealistic, and some may suggest that student teachers should be able to be successful wherever they are placed (and indeed some student teachers will be), student teachers need to be in a supportive environment where they have the opportunity to develop their confidence as teachers.

The transition from student to the role of 'teacher' can be very challenging. There may be differences between students' own expectations and what is occurring at the school on a daily basis, with such differences being a cause for concern.

Beginning teachers may discover that students do not respond as enthusiastically to their best efforts as they had anticipated or that experienced teachers react differently, often seemingly autocratically, to classroom situations. Student teachers are faced with the task of clarifying and defining their roles as teachers and how that affects their relationships with students. For many teachers in training, this is a very trying period because they want to be respected and also liked. (Fallin & Royse, 2000, p. 20)

Differences may also occur between what the student teacher perceives he/she is achieving and what is taking place in reality, although such differences can be lessened through the use of reflective journals, especially when guidance for writing these journals is provided (Yourn, 2000, p. 188). The differences between the student teachers' stated beliefs and their teaching practices (such as engaging in behaviour they had expected to avoid), highlights the need for student teacher to develop specific techniques to implement expectations (Schmidt, 1998, p.36). It was reported by Richards and Killen (1993, p. 50) that student teachers in their study had "unrealistically optimistic views about their ability to teach and to deal with the problems associated with teaching". Roulston (2005, p.74) discusses the problems of the transition from university to teaching in schools, suggesting that "the first year is described as tough and it is obvious that beginning music teachers need assistance ... it seems that appropriate mentorship from experienced music teachers with specialist expertise is highly valued by beginning teachers".

Successful Teaching

Consideration of what constitutes successful teaching (as seen via skills and behaviours, or competencies) can provide a suitable reference point for reflecting and for exploring the strengths and weaknesses perceived by student teachers. Various lists defining the characteristics of good teachers have been compiled, although there may be limited value in endless lists describing universally desirable qualities, which Lehman described as "useless" (cited in Leglar & Collay, 2002, p. 857). However, Teachout (1997) researched the opinions of preservice and experienced teachers in five different states in the USA about the skills and behaviours likely to be important for successful music teaching within the first three years of service. The identified skills and behaviours were categorised by Teachout into Personal, Musical and Teaching skills and behaviours. Of the 40 items listed, there were some differences of opinion between preservice and experienced teachers in the ranking of importance of some items. Both groups, however, considered Personal and Teaching skills to be more important to teaching success than Musical skills. Similarly, Leong (1995) developed a Competency Profile through consultation with teachers, principals and undergraduate music education students in four states in Australia, and sought their perceptions about what could be expected of secondary classroom music teachers in the first three years of service. The definition of "competence" used by Leong (1995, p. 139) was that

used by the National Competency Standards: Policy and Guidelines (1991) which states: "the specification of knowledge and skill and the application of that knowledge and skill within an occupation or industry to the standard or performance required in employment". The competencies identified by Leong were in five categories: Teaching Methods and Strategies; Musical Skills; Musical Knowledge; Administration and Communication; and Music Teaching Assessment.

The Music Teaching Standards developed by ASME (2005) clearly elaborate on the standards expected for music teachers in the categories of professional knowledge (students, subject and learning), professional practice, professional relationships and professional values. The National Review of School Music Education (Pascoe et al, 2005, p. 97) adapted the ASME Teaching Standards in preparing a section entitled "Guidelines for teachers and classrooms" where the first three areas (i.e. professional knowledge, professional practice, and professional relationships) provide the framework for the guidelines. In the UK, the Training and Development Agency for Schools (TDA) has similarly published a set of standards which must be met in order to be granted Qualified Teacher Status (QTS). Here, there are three categories which are inter-related and are as follows: Professional values and practice, Knowledge and understanding (both of subject knowledge and of learning), and Teaching (skills of planning, monitoring and assessment, and teaching and class management) (TDA, 2006, p. 5).

While student teachers need to be concerned with all aspects as outlined in the standards, the areas of professional knowledge and professional practice would appear to be prominent in preservice programs and are the areas which most frequently embrace the skills and competencies put forward by both Teachout and Leong. Although there are differences between the Teachout and Leong studies (e.g. the language used to describe various teaching skills and knowledge), they nevertheless highlight what can be expected of early career music teachers and consequently provide a reference point for exploring the self-perceptions of student teachers.

Method

During the period June 2003 to June 2006, students who completed teaching practice, either as part of the 1-year postgraduate Diploma of Education or as part of the final year of the 4-year Bachelor of Music Education at the University of Adelaide, were invited to attend an optional de-briefing seminar shortly after completion of a practicum block. Each seminar was organised by the author who also taught methodology components and carried out some duties as a university supervisor for teaching practice. At the seminars, students were asked to provide a brief verbal report to the group, giving an overview of classes taught and describing a particular highlight and a lowlight during their practicum experience. To assist in preparing the verbal report, students were first provided with a 1-page questionnaire in which they were asked to describe a highlight and a lowlight, to identify their own teaching strengths and any areas requiring further development, with the purpose being to ensure that relevant aspects were being addressed by the author in the methodology subjects. This paper investigates the student responses to the following two questions in the questionnaire:

> What are your main strengths as a teacher – what do *you* have to offer as a teacher?
> Are there any areas of specific music skills/knowledge or personal aspects that you think you need to work on?

In the following discussion, the terms 'strengths' and 'weaknesses' relate to Questions 1 and 2 respectively.

Over the years the optional debriefing seminars have been well-received by students who welcome the opportunity to share their experiences on practicum with their peers. Students tend to be open about sharing their highlights and lowlights, and the seminar seems to provide a supportive role and network for the students. The information about strengths and weaknesses is not intended to be shared in the same public way during the session, but to be read and considered by the author. At times, some students may have alluded to their own capabilities during seminar discussion of highlights and lowlights, but in general, this information was provided in a written format.

The items identified and ranked in the Teachout (1997) study were used as the basis for sorting the written responses to Questions 1 and 2. Although the wording of the responses may have varied from Teachout's items, where there was an obvious relation to items listed by Teachout, the response was designated to that item. A number of responses identified other aspects that were not listed by Teachout, and these are discussed separately. There were 40 items ranked in the Teachout (1997) study, with 26 of these being relevant to the present study.

Results

During the three-year period, a total of 52 students completed the questionnaire after either one or both practicum blocks per year. There was a total of approximately 80 students eligible to attend the optional debriefing seminars during this time, thus giving an attendance rate of around 65%. Each seminar was held during a non-teaching period

and some students were unable to attend due to illness or work commitments, and in a few instances, additional days of teaching practice were being made up due to illness during the practicum block. There were 22 students who completed one questionnaire and another 30 students who completed two questionnaires, giving a total of 82 questionnaires being considered within the present study.

The frequency of responses and their alignment with Teachout's skills are indicated in Tables 1, 2 and 3, which deal with personal skills, teaching skills and musical skills respectively. Individual responses could have listed more than one item for each of the two questions, hence no attempt has been made to express frequency of responses as percentages. Where responses are listed in both columns for an item, this means that the item was nominated as both a strength and as an area requiring further development (presumably by different respondents). There are 12 of the 25 items which are listed as both strengths and weakness and therefore appear in both of these columns. In each of Tables 1, 2 and 3, the strengths are listed in descending order of frequency of responses. Each table also shows the rankings of the 40 skills and behaviours identified by Experienced Teachers (ET) and by Preservice Teachers (PST) in the Teachout (1997) study. It should be noted that some of Teachout's items were ranked equally, for example, 'be organised', 'display confidence' and 'be enthusiastic, energetic' were ranked equal 3rd by Experienced Teachers.

Discussion

Most of the strengths and weaknesses that were identified by students can be organised into Personal, Musical and Teaching categories as identified in Teachout's (1997) study. The most frequently mentioned strength related to the Personal item "positive rapport", and was described in terms such as being able to relate well to young people through having a caring attitude and being approachable. The next most frequent strength related to the Personal item "enthusiastic and energetic", as reflected by expression such as having passion for teaching and being keen to learn. The third most frequent strength was the Musical item "knowledge of materials" which was expressed through having a high level of musical knowledge. The Teaching item "teaching strategies" was the next most frequent response as suggested through being able to use varied, creative and fun activities and teaching techniques.

With regard to areas requiring further development, the two most frequent responses by far related to the Teaching item "classroom management, maintain student behaviour" and the Musical item "music theory/history". The responses listed various aspects of behaviour management and various types of activity (e.g. rehearsal strategies) where management was particularly in need of development. Some responses also mentioned the need to be more assertive, which may be more of a personal trait, as an aspect needing development. Although the students were all music degree graduates, it would appear that many students were concerned about their lack of breadth of musical knowledge. The students in this research had done intensive studies in either jazz or classical music, and it was clear that jazz students wanted more classical knowledge along with rock and pop history, and classical students saw a need for modern harmony as well as rock and pop history. The issue of breadth of musical knowledge, especially knowledge of contemporary popular music, was also raised in the National Review of School Music Education (Pascoe et al, 2005, p. 115). The Musical item "conducting gestures" was the next most frequent area nominated for further development.

Some of the questionnaire responses mentioned aspects that were not readily able to match any of the skills and behaviours as listed by Teachout (1997). In relation to perceived strengths, the following additional items were noted: enjoy teaching; hard working; wide range of practical skills; resourceful. The following items were noted as areas requiring further development: lesson flow/pacing; awareness of student behaviour ("eyes in the back of one's head"); managing disaffected students; music software and technology; various instrumental and other skills including piano, guitar and setting up a public address (PA) system.

In this study, the strengths perceived by student teachers were most frequently related to Personal aspects, followed by Teaching skills and least frequently Musical skills. The areas nominated as requiring further development were most frequently related to Teaching skills, closely followed by Musical skills, and least frequently Personal skills.

The data collected give some insights into the areas perceived to be in need of further development and these provide valuable input into the ongoing curriculum development of the related methodology subjects taught by the author. There are indeed many lessons to be learned from teaching practice.

Conclusions and Implications

This research has identified many facets of the complex process of developing music teaching skills, drawing on the perceptions of student teachers about their own strengths and weaknesses which they concluded from their teaching practice experiences. The aspects identified from the data bear similarities to the skills and behaviours identified in the Teachout (1997) study and the professional areas identified (e.g. ASME, 2005) regarding subject knowledge, learning and teaching skills. The findings highlight the need for beginning teachers to have a broader subject knowledge; for

example, music graduates may be expert in performance of a particular instrument but a need for less familiar areas, such as, traditional or modern harmony, or rock/pop music, were identified. The findings emphasise the need to develop suitable classroom management strategies, along with conducting, which although a 'musical' skill, is very much related to ensemble management and leadership. Thus, teacher educators may wish to consider the breadth of musical studies offered and to incorporate areas beyond the scope of traditional classical or jazz domains, and to continue to ensure that student teachers develop a functional and practical range of classroom and ensemble management strategies. Preservice music educators may be encouraged to broaden their range of musical skills and knowledge, and they may be reminded of the skills and behaviours likely to be needed in order to be a successful teacher.

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Table 1

Personal skills: frequency of perceived strengths and weaknesses

Teachout (1997) –Personal Skills	Teachout (1997) Ranking - ET/PST[a]	Perceived Strengths (Frequency of response, n=82)	Perceived Weaknesses (Frequency of response, n=82)
Positive rapport	26/27	Relate well to young people; caring; approachable (24)	
Be enthusiastic; energetic	3/15	Passion; enthusiasm; keen to learn (15)	
Patience	7/19	Patience (6)	Tolerance (1)
Flexible, adaptable	12/11	Adaptable, relaxed (5)	Flexibility (2)
Be organised	3/6	Organised (5)	Organisation of materials (3)
Goal-oriented	17/15	Determination (5)	
Speaking skills	23/27	Clear voice; communication (4)	Voice projection; rate of speech (8)
Display confidence	3/4	Show authority (3)	Confidence; presence (5)
Professionalism	15/17	Reliability (2)	Punctuality; learn student names (4)
Creativity, imagination	30/19	Creativity; (2)	
Mature (self-control)	7/1	Life experiences (1)	
Sense of humour	24/30	Sense of humour (1)	

[a]ET = Experienced Teachers, PST = Preservice Teachers

Table 2

Teaching skills: frequency of perceived strengths and weaknesses

Teachout (1997) – Teaching Skills	Teachout (1997) Ranking - ET/PST[a]	Perceived Strengths (Frequency of response, N=82)	Perceived Weaknesses (Frequency of response, N=82)
Teaching strategies	28/22	Teaching techniques; fun ways to learn; able to include creative activities; variety of methods (8)	Creative, fun ideas (6)
Presents clear lessons	17/9	Understandable; clear instructions; clear explanations (6)	Present concepts more simply (1)
Classroom management; Maintain student behaviour	15/7 1/14	Good behaviour management (5)	More assertive; behaviour management; rehearsal strategies (30)
Motivate students	2/2	Able to get students interested; interesting and challenging (4)	How to keep students interested; variety in lessons (2)
Work with many ages	24/25	Talk at the right level (3)	Cater for different year levels (4)
Employ positive approach	6/9	Positive attitude (2)	Use more engaging approach (1)
Involve students	9/4	Able to engage students well; belief in student abilities (2)	
Frequent eye contact	21/17		Eye contact with whole class (1)
Lesson-planning skills	27/22		Planning and preparing (7)

[a]ET = Experienced Teachers, PST = Preservice Teachers

Table 3

Musical skills: frequency of perceived strengths and weaknesses

Teachout (1997) – Musical Skills	Teachout (1997) Ranking of Skills- ET/PST[a]	Perceived Strengths (Frequency of response, N=82)	Perceived Weaknesses (Frequency of response, N=82)
Knowledge of materials	12/7	High level of musical knowledge (10)	
Ear-training skills	28/32		Aural skills (1)
Music theory/history	32/37		Traditional & modern harmony; classical history; rock/pop (29)
Conducting gestures	38/34		Conducting; choral conducting (12)

[a]ET = Experienced Teachers, PST = Preservice Teachers

Bright and Breezy: Past and Present Practices in Pre-school Music Education

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Since the inception of early childhood education, music, usually in the form of singing, has always been included. This has been and continues to be predominantly for extrinsic purposes, such as language acquisition. Although play has always been valued by early childhood educators, this has, for the most part, not been extended to include vocal and instrumental play. These problems have been inherent in the provision of music in early childhood from the first days of the kindergarten. This paper will consider past and present practices in pre-school music education to exemplify this ongoing dilemma.

Music in Early Childhood Education

"It's about fun … the children having fun. And it's about entertainment too. That's where music is great, it's great for entertaining children. They love it."

This quote comes from an interview with Michelle, a modern pre-school teacher. The notion of music as fun and providing entertainment pervaded her use of music with her pre-school class. In observing Michelle's use of music, along with two other pre-school teachers, a portrait of music in two pre-school settings emerged that demonstrated current practice is not all that different to past practices in pre-school music education, dating back to the inception of early childhood education. That is, singing dominates, play is acknowledged as being important, yet this is not always practised in terms of young children's music experiences, and the extrinsic value of music is emphasised. In addition, debate continues about repertoire selection, the provision of song accompaniments and the use of percussion instruments. It is the intention of this paper to contrast past and present practices in music in early childhood education. Michelle's comment could easily have been made at any time in the past one hundred years. In 1926 the chief aim of kindergarten music was that songs should be child-like and appealing so that "children should really love music" (Lush, 1926, p. 111). In 1954 the first aim of infant school music was enjoyment. Second was good singing and third was an appreciation of music (Roberts, 1954).

The focus on present music education practice in pre-schools focuses on two settings, one a room (up to 25 children per day) in a long daycare centre with children aged 0-5, with two teachers present, and the latter a pre-school attached to a primary school, with two classes of 22 children (each class attended two and a half days a week), with one teacher and one assistant. Teachers were observed teaching and interacting with the children in their care, they were interviewed about their use of music, and artifacts (resources) used in musical experiences provided to children were examined. For ease of reading, the pre-school in the long daycare centre will be known as PS#1 (teachers Narelle and Stephanie), and the pre-school attached to the local primary school will be known as PS#2 (teacher Michelle).

Pre-school music educators and researchers agree that best practice in music education in the pre-school should encompass a variety of music activities with children, including singing, moving to music, listening to music, and discovering and playing musical instruments (Fox, 2000; Reilly & Olson, 1987; Scott-Kassner, 1999; Trister Dodge et al., 2002; Young, 2003). However, many teachers and workers in early childhood settings such as pre-schools lack the skills and resources to implement such diversity in music programs (Gharavi, 1993; Hildebrandt, 1998). There tends to be an over-reliance on whole class, teacher-directed activities that do not allow for musical play (Addison, 1991; Morin, 2001; Smithrim, 1997) and a focus on listening to music for "relaxation" and singing as a whole class (Sims, 2001; Smithrim, 1997; Tarnowski, 1994; Temmerman, 2000; Wright, 2003).

In contemporary pre-school music education a range of modes of engagement are used – singing, playing, and listening. Music has always been a part of early childhood education from the outset however the focus was initially on singing. Froebel believed that music, in the form of singing, should provide a natural expression for the child's simple, natural feelings (Bowen, 1901, p. 88). Early kindergarten texts supported this, stating that singing was considered an important part of a child's education as "it is as natural for a child to express himself in song, as it is for a bird to sing, and frequent opportunity should be given for this" (Bates, 1897, p. 275). Quite rapidly, early kindergartners added other ways of using music in their classrooms. Often a teacher who played the piano to accompany singing also used music to signal children to gather together, and to accompany marching, drill and games. Music was thus used for management and relaxation. Heewart (1877), an early writer, stated that:

> Music has a wonderful influence upon children, and when words do not suffice to make them come to the parent or teacher, a simple song will often be found effective ... It may also be used to enliven the hour of quiet occupation or to shorten the time of waiting, and thus prevent disorder. (p.iv)

This has not changed. In contemporary uses of music in the two pre-school settings, relaxation was highlighted, and to a lesser degree management of children's behaviour. This primarily occurred through the use of playing audio CDs, often as background music. Narelle (PS#1) said, "we use our CDs to set the mood and tone of a session ... and to inspire the children ... [such as] when they are drawing or painting." When children arrived at the centre recorded music was playing, ranging from classical to contemporary popular to children's music. In the transition to nap time after lunch classical music tended to be played, "because it's relaxing" (Stephanie). The contemporary music tended to come from the teachers' personal CD collections. Michelle (PS#2) would also use music to control the children's mood, including allowing children to "jump around" to music with a faster beat, to "release energy", and use slower, relaxing music to "calm children", generally after an outdoor session and prior to whole class sitting down activities (such as story time). Michelle (PS#2) only used recordings specifically recorded for children as background music, mainly when children were engaged in art activities or playing outdoors in the sandpit or with gym equipment.

Music, particularly singing, has always had a place in educational programmes but this has been for varied reasons, few intrinsically musical. Mrs. Annie Curwen, one of the first to consider the new field of psychology and how it might apply to music education spoke pragmatically about the place of music in educational institutions: "Though singing was always assigned a place ... as a relaxation, a healthy exercise, and a vehicle – allied to words – for moral teaching, music was not considered an aid to intellectual development, but rather a relief from mental work" (Curwen, 1896, p. 302).

Part of the problem, Curwen thought, was that non-musicians only saw the emotional side of music whereas musicians recognised its intellectual side. She was identifying the notion that music learning engages both the cognitive and the affective. Curwen pointed out that: "in books on pedagogics allusions to the art [of teaching] were rare" (Curwen, 1896, p. 302). She argued that if musicians could show educators that in music education there was real mental activity, that gave insight and discipline, there would be a strong claim for the intellectual side of music in the school curriculum. Curwen (1986) continued that, if this was not done: "music must continue to be regarded merely as a sauce to the morality of the school song" (p. 302).

Curwen reflected the Froebelian underpinnings of early childhood practice, stating that music in the kindergarten should be: "simple, pleasurable sense-stimulation, affecting the child's nature for good ... its object was three-fold – to keep the child-garden bright and breezy, to reinforce the moral teaching of the school song, and to lay up in the children's minds a store of musical percepts which shall be the material for musical thinking later on" (Curwen, 1896, p. 302).

In the two contemporary pre-school settings these three objectives of including music as part of a pre-school program were also present, albeit with a slightly different slant. That is, teachers believed music should be fun and entertaining (bright and breezy), as indicated in the quote from Michelle at the beginning of this paper, should reinforce other teaching/learning, such as learning to take turns and share (moral teaching of the school song), and to a much lesser degree prepare the child for future musical learning and thinking. The first two objectives were consistently articulated by all three teachers, whereas the latter intrinsic-based objective was rarely articulated, the exception being Narelle, who introduced percussion instruments later in the year to focus on playing a steady beat, and spoke of having the children singing daily to "extend their vocal ranges."

Music was and is perceived as a vehicle for moral teaching. Even music itself was thought to be morally uplifting but, as Curwen (1896) pointed out: "Music in itself cannot moralise anybody" (p. 302). Despite this, much care and consideration went into the selection of songs for children. The texts were discussed as much as the music, if not more. American kindergartners Wiggin and Smith (1896) made this very clear:

> There are various songs appropriate in sentiment which the children may learn, and which they sing with great zest and enjoyment on festal occasions ... There is no question, of course, of the value of music in intensifying any sentiment, and whether, few and simple as are our [American] national melodies, there is yet something in their composition which touches the springs of patriotism ... we know practically that they have a certain effect on the veriest baby. (p. 66)

Play

Early kindergartners and early childhood teachers frequently acknowledged their pedagogical inheritance from Froebel (1782-1852) who believed in a natural, developmental model of education illustrated by the metaphor of the unfolding plant (Bowen, 1903). This metaphor for the nurture of children was pervasive - it influenced the very name of the educational institutions devised by Froebel - the kindergarten or 'child garden' and founded in 1837 (Alper, 1980). He considered play the natural activity of children. Educative play should follow a well organised developmental sequence. All educational experience should begin with the known and proceed to the new. Unfortunately, this approach was not initially applied to music where vocal play was not acknowledged as leading to musical education. Rather, songs were prepared for and presented to children.

Kindergartners, from the latter part of the 19th century, began to remedy this omission, identifying singing "as one of the natural forms of *play*. Children sing as naturally as they dance, or jump, or run, and for very much the same reasons. Singing is a mode of giving physical expression to overflowing natural energy" (Gunn, 1904, p. 332). Singing was seen as one of the ways in which young children express thoughts, ideas and feelings (Mellor, 1957, p.39). And it was deemed essential that every Kindergarten programme must include singing (Gunn, 1904). The question then was whether it should be considered an educative or a recreative exercise. The answer was, according to Gunn (1904) probably both as play was "educative in the degree that it calls into exercise the physical, mental, and moral activities of the child" (p. 332).

Today, musical free play is regarded as being vital in early childhood musical development (Smithrin, 1997; Tarnowski, 1994; Wright, 2003). However, in the two contemporary pre-school settings it was largely not fostered, with the exception of fortnightly free instrument music play in the first pre-school setting. Children were observed singing when playing outdoors, but staff did not actively encourage or comment on this musical play.

However, singing was valued as an activity. Songs were selected by the teachers and presented *to* the children, generally in a whole class setting. Narelle had a daily singing session in the morning where children sat in a circle and sang a series of songs selected by the teacher, sung unaccompanied. All three teachers also regularly presented songs to children on CD. Content included contemporary popular children's music, written specifically for the early childhood audience with identifiable performers/characters (i.e., The Wiggles, the Hooley Dooleys, Hi-5; Sesame Street; Don Spencer). Once again, the teachers chose the repertoire, and when the singing would occur. Children tended to "sing along" with the CD, often adding accompanying actions learnt from watching the performers perform on television or video.

Repertoire and Reasons for Choice

Many songs written for children were, as Curwen (1896) pointed out: "utterly unsuitable to be sung by children, though admirably adapted for singing to them" (p. 302). She did see a use for some of these as they might cultivate children's musical taste. Lush (1926) warned that songs for children should be "child-like and simple in form and harmony, but not vulgar or sentimental" (p. 111) and selected from the best available. Curwen (1896) defined this simplicity: "the music should be straightforward diatonic melody, with simple rhythm" (p. 302). Lush (1926) expanded this, stating that the music must be "(1) Simple and yet really tuneful and singable; (2) suited to the words ... (3) simply harmonised, and (4) contain only easy intervals" (pp. 115-116). Gunn (1904) pointed out that: "the limits of the pitch must be narrow. The average infant voice will hardly cover an octave" (p. 337).

> The melody must be rudimentary and even bald in type, the strong tones of the scale predominating, and any movement of pitch must be the subject of frequent repetition and melodic imitation. The rhythm must be simple and well marked. (Gunn, 1904, p. 337)

As identified, the words of songs for children were often paramount. The texts of the songs offered to children in the 19th century were often highly moralistic and sententious. Kindergartners argued that both words and music of the songs for children should be carefully chosen. As Lush (1926) pointed out: "the words of Kindergarten songs have often been open to serious criticism for a certain sentimentality and unreality, and have frequently been far too long" (p. 115). She identified a number of criteria to be applied to the words of a song for it to be deemed suitable. First the idea of the song should appeal to children – they should express simply something that relates to the world of the child and can be understood. Second, they should interest children. She pointed out that Australian children often found it difficult to relate to songs designed for children half a world away. Third, the words should have some poetic merit – too many songs for children had trite, sentimental texts. Fourth, songs for children should be short: "in the great majority or cases, one verse is enough - just a little complete picture, and that is all that is necessary" (Lush, 1926, p. 116).

The use of repertoire in the two contemporary pre-school settings was mixed. Teachers all used "traditional" song material, diatonic in nature, with simple rhythm and narrow pitch range, with ideas appealing to children, and songs that were brief. Examples of such material were cited in the music books/scores owned by the teachers, of which there were only three: *Okki-tokki-unga: Action songs for children* and *Catch a song* (Narelle, PS#1) and The Play School *The Useful Book* (Michelle, PS#2). The teachers acknowledged that they used these books earlier in their career, but now knew the repertoire and rarely referred to the texts. The songs from these texts were used for mainly non-musical reasons. For example, Michelle indicated that she liked *The Useful Book* because it provided integrated activites for the children (i.e., integrating art, drama and movement with a song). Narelle indicated that *Okki-tokki-unga* was her favourite music resource when beginning teaching because all the songs had accompanying actions/movement, which she values, indicating that "music and moving go together and moving is the best way to get children singing."

Much of the repertoire presented to children on CD differed significantly in musical character to the traditional children's songs. Songs tended to be much longer (i.e., multiple verses leading to chorus), and have a more expansive pitch range. This did not concern the teachers, as this more contemporary repertoire was chosen because the children listened to this music at home and often knew the songs. The music was appealing to the children in terms of lyric content, and although children clearly enjoyed the music, in particular moving to the music, many could not accurately sing along with the CD recordings.

Of the three teachers, only Narelle could read music. She did not include any activities related to notation in her music activities, but found being able to "read music" a useful skill in finding new songs. Michelle indicated she tended to use "the Web" for finding new songs. She had some printouts of song lyrics from websites that she had subsequently used. "If I don't know the tune I either make it up or use a tune I do know … Lots of the sites tell you what tune to sing the new lyrics to, it's usually a tune I'll know like *Old MacDonald*."

There was debate by music educators about the early inclusion of music notation. Gunn (1904) thought that its value was doubtful and Curwen (1896) was even more decided, stating that it had little intellectual value in the kindergarten. However she did encourage 'musical thinking' as a preparatory stage. By this, she meant:

> setting the child's mind to work upon the material it had been collecting since it became conscious of musical sensation; examining it and discovering its elements of tune and time, and, again, the elements of these, discovering them in the music by listening, and not by looking at notation; for notation is no more music that the digits are arithmetic. Children who are thus taught, and think about music, use notation as a servant. (Curwen, 1896, p. 302)

To Accompany or Not

Despite the ubiquitousness of the piano in all kindergartens and schools from the end of the 19th century, indeed Mrs. Curwen (1896) "could not imagine music in a kindergarten without a piano; indeed, life without a piano would be miserable" (p. 303). There was debate about the provision of accompaniment to children's singing. Curwen (1896) thought it might be beneficial as it could prepare the ear for later part-singing. Gunn (1904) was however against the accompanying of children's songs. He felt that the "earliest perception of pitch is acquired from *melody,* and melody alone is the proper medium of musical teaching for some considerable time … The piano, instead of aiding their perception of tone, retards an debases it" (Gunn, 1904, p. 338). Further, providing the accompaniment could distract a teacher from attending to the class (Gunn, 1904).

None of the contemporary teachers accompanied their children's singing on piano (or other instrument). Rather, the audio recording was the predominant accompaniment. This freed the teacher to focus less on singing and more on accompanying movements/actions to songs. Interestingly, this CD based repertoire was not sung unaccompanied at other times (like the traditional children's repertoire). When asking Stephanie about this, she replied, "It wouldn't sound the same. You need the CD for the instruments and everything that the kids like … Why sing The Wiggles if you don't *sing* with the Wiggles?"

Playing Percussion

From the early days of kindergartens, small percussion instruments (often only toy instruments) were present in the classes. One of the earliest recorded was observed in 1895 in Miss Bishop's Kindergarten in Edgbaston, USA. Bishop

> modelled her Kindergarten and Training School on the lines of the Pestalozzi-Froebel Haus in Berlin. So the origin of the band is to be found in the earliest days of the Kindergarten ... Miss Bishop's band was very simple ... there was one good drum and a few castanets, while the rank and file of the orchestra was provided with two bricks from a Gift IV box, with which they kept time to the music provided by the piano. (Murray, 1917, p. 40)

The band was seen as having both musical and social advantages. Musically it provided rhythmic training, notation reading, ensemble playing, musical expressiveness, and hopefully was an introduction to "great music [and] an orchestral sense of colour" (Shaw, 1940, p. 2). Socially it taught teamwork. Shaw (1940) stated that: "I know of nothing more truly educative in the early stages than the percussion band. In it you learn your duty towards your neighbour in a most practical way; for the unrestrained satisfying of desire by banging anywhen and anyhow will spoil his enjoyment, and will be an offence against the community. Thus teamwork is learned" (p. 2). In this case, piano accompaniment could be very beneficial but this could "vary according to the taste and skill of the pianist" (Murray, 1917, p. 42).

In both contemporary pre-school settings there was a small set of untuned percussion instruments. Michelle indicated that she mainly uses the instruments herself, "often during storytelling, where I'll use an instrument to make a sound ... like a horse clip clopping." She had occasionally used instruments with the children, but found the experience stressful, due to the excessive noise and amount of time it took to hand out instruments and hand them back. Instruments were used more frequently in the other setting, generally once a week, where instruments were placed on a table in an outside area at the beginning of the day, where children could play either alone or in groups, according to interest. "They're out for about an hour before the pre-school session actually starts" (Stephanie). That is, they were accessed by children attending the long daycare at the centre prior to the "official" start of the pre-school sessions. Stephanie and Narelle said that some children were constantly drawn to the instruments and would play and sing "happily", with or without an adult present. Narelle indicated that towards the end of the year she would incorporate instruments into the morning singing sessions, where children were encouraged to play as they sang. "I try to get them listening to each other and play to the beat." This was as close to a percussion band work as any of the contemporary teachers came.

Conclusion

The teachers in the two contemporary pre-school settings value music. However, major issues in the delivery of music education in the pre-school were apparent – issues that were also apparent earlier on in the genesis of early childhood music education. These issues are predominantly concerned with the absence of free play in terms of music, which the literature, as cited in the beginning of this article, suggests is vital for young children's musical development. Also, there is still the predominant obsession with the extrinsic value/use of music in early childhood, with little focus on the intrinsic. Perhaps this can be attributed to the lack of teacher knowledge/experience in implementing sequential, developmental music programs in early childhood settings. In discussing professional development Narelle in particular wanted "the bigger picture" in terms of a music program, indicating there was little guidance in terms of developing an ongoing music program for pre-school children. In Australia there are no national (or even state) guidelines for pre-school music education, unlike America, where the Music Educators National Conference has formulated Pre-kindergarten Standards for Music Education, under the content standards of singing, playing instruments, creating music, responding to music and understanding music (MENC, n.d.). Perhaps it is time to follow this lead so that pre-school educators have a framework to develop rich, ongoing music programs for the children in their care. Naturally, a Framework is not enough. Rather, ongoing professional development, and additional time in tertiary training, may go some way in rectifying not only this larger issue, but some of the smaller issues raised in this paper, namely how to choose suitable repertoire for early childhood settings, an over-reliance on using CDs to "accompany" singing, and the minimal use of percussion instruments. If this is not addressed, it is likely that there will be little change and we will find early childhood music educators in the mid 21st century using songs for relaxation and enjoyment as their predecessors did one hundred and fifty years earlier.

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A case study in performance tension: responding to the vulnerable child

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Performance tension is commonly experienced in many fields, including music, and yet performance tension is severely under-researched. Self help books, offering techniques modified from popular psychology, predominate in the existing literature. Often the suggested remedies are not tailored to the needs of the individual. A refined approach, based on systematic, developed research is needed. In the case study reported here, part of a more extensive research project, questions that were systematically investigated included: What happens when a performer faces his or her audience? What psychological processes occur that might ease and enhance music performance? Further, what psychological and subsequent physiological symptoms occur to impede performance? What happens in the musician's mind? What previous experiences are drawn upon? What models form teachers, mentors and other instructors present themselves, to be welcomed or battled? This indepth research aims to explore these questions and provide recommendations that will inform music educators who are commonly faced with both their own and their students' performance tension.

Introduction

As Nagel (2004) succinctly states, "performance anxiety is a complex issue that can affect a musician's competence and self-esteem on and off stage" (p. 39). Robson (2004) notes that for some individuals, anxiety can be facilitating while for others, it can be debilitating. Many musicians are given advice during their education such as "it is good to be nervous, it shows that you care". But for some, performance tension can be so intrusive that musical study is ceased and aspirations modified. Performance anxiety has both emotional and physical components. Its theoretical and clinical understanding can present challenges to clinicians and musicians. Although the psychological literature often focuses on cognitive, measurable, symptomatic, conscious aspects of stage fright, there are other ways to understand this seemingly mysterious and painful problem" (Nagel, 2004, p. 39). This research is the first in a series that undertakes indepth case studies into the effects and affects of performance tension on participants from a range of professions including music. Senyshyn and O'Neill (2001) undertook a similar inquiry with seven undergraduate music students prior to and immediately after their final recitals. They found that individual experience of performance tension was related to "their perceptions of self as a 'musician'" (p. 52). In the case outlined below, the participant, Zoe, alters her self-perceptions. In this she develops a more flexible and potentially less anxious sense of self.

Analysis Strategy: Interpretative Phenomenological Analysis

In this single case study, Zoe was jointly interviewed by the two researchers for the first interview and for the second interview by the second author. The semi-structured interviews were recorded and then transcribed. Zoe was asked to correct and confirm the interview transcript. Semi-structured interviews enable the participant to provide a rich and hopefully in depth account of their experiences and permit flexibility for the researchers and participants to probe areas of interest. The interview was analysed using Interpretative Phenomenological Analysis (IPA). The aim of IPA is to "explore in detail how participants are making sense of their personal and social world" (Smith & Osborn, 2003, p. 51). IPA is strongly idiographic. As Smith (2004) states, "it begins with the study of one case until some degree of closure or gestalt has been achieved, then moving to a detailed analysis of the second case, and so on" (p. 41). IPA is phenomenological as it focuses on the meanings that particular experiences and events hold for the participant. This approach emphasizes that research is a dynamic process in which researchers take an active role as they try to approach the participant's personal world. However, IPA accepts the "impossibility of gaining direct access to research participant's experiences ... such an exploration must necessarily implicate the researcher's own view of the world as well as the nature of the interaction between researcher and participant" (Willig, 2001, p. 53). As Smith and Osborn (2003) identify, "The participants are trying to make sense of their world; the researcher is trying to make sense of the participants trying to make sense of their world" (p. 51). The phenomenological analysis created by the researcher is always interpretive. To share the experience, the researchers have also been interviewed about performance tension. The researchers are also aware that performance tension is not unique to music performers. A number of participants in our research have discussed performance tension elicited by other potentially stressful situations, such as public speaking.

In IPA the researcher first identifies through repeated reading the emergent themes of the interview. Subsequently, the researcher looks for connections between the themes to create an array of concepts and ideas which is ordered coherently. Often an interview subject will return to the same theme a number of times. Once analysed, the researcher creates a narrative account to illuminate and explore issues raised. In this research project, it is hoped to be able to make indicative observations.

Zoe

Zoe is a 32-year-old music educator. She completed a performance degree at a well-recognised tertiary music performance institution. Her principle instrument was viola but she also plays piano and guitar. Currently her principle instrument is voice. Zoe is a trained teacher, both in secondary classroom teaching and in the Kodály method of music education. She has completed a Master of Education (Music Education) degree. (The names of the participant and significant ensembles and institutions have been altered to maintain privacy.)

As a performer, Zoe did not undertake solo performance work apart from mandated instrumental recitals as part of her undergraduate music degree. She sang in choirs at high school and at university. After graduating with a music degree, Zoe was a lead viola player in theCapricornia Chamber Orchestra, a well-established and high-standard ensemble. With this group she took solos within musical works, made professional level recordings and toured overseas. It was with this ensemble that her most memorable and positive experience of performance occurred. She took a 'significant solo' that was recorded live by ABC National and broadcast live. Zoe considers this a 'huge climax of my career as a solo viola player'. She remembers experiencing a high level of anxiety about the performance but found the experience positive. As a musician she felt that she reached an 'altered state of consciousness' while performing the solo and had 'a vision of myself as a little girl in my ballet costume dancing to the music'. Although positive, Zoe ascribes to luck that this happened to be a positive experience, believing that it could have gone either way.

Although Zoe described more positive experiences of performance tension, it was the negative that elicited greater discussion and reflection. In a negative experience, there was detachment of mind and body with a perception of being a detached observer of self. The negative effects included paralysis that particularly manifested as a numbness in the left arm and, in extreme situations, deafness. As a result of this, musical intonation is lost, creating a spiral of problems that can lead to failure. This happened during her undergraduate music degree which necessitated the repeating of subjects and which created a sense of humiliation as recitals recreate a performance situation with an audience (albeit small) comprising the examiners who judge the musician. As a result of failing the performance recital at the end of her first year, Zoe felt 'devastated' and 'humiliated'. She developed depression and a Repetition Strain Injury, another physical manifestation of underlying physiological and psychological problems. A second failure led her father to approach the institution. He was informed that severe doubts were held about Zoe's abilities. Zoe felt unsupported by both the institution and her instrumental teacher whom she compared to a more supportive earlier teacher. At this time, she perceived the viola as her enemy.

Having been informed that the institution was where 'we sort out those who are going to sink and those who are going to swim' Zoe decided that she would prove that she was not a failure. She explored a number of strategies for dealing with her performance tension and its physical and psychological manifestations. She maintained a personal journal of her 'attempts to stay committed' to her goal of 'succeeding in this negative environment', deeming this to be therapeutic in itself. Zoe spent 12 months just on her final recital, developing a regime of gym sessions, 5 hours per day practice and taking beta-blockers to manage her perceived problem with managing adrenalin flow: 'there is something special about the way my brain operates in stressful situations that triggers extreme amounts of adrenaline … I can feel it overtaking my system instantly'. The medication suppressed an element of performance tension and produced considerable relief. Zoe stated that she fell in love with her viola again. After this massive commitment her final recital was a success. She was approached by the institution to talk to first year students about managing performance tension. With considerable pleasure she 'told them where to'.

Following completion of her course, Zoe continued to play the viola in ensembles, particularly the Capricornia Chamber Orchestra in which she felt she reached a musical climax. Despite this she decided that the lifestyle of a professional musician was not for her. She re-evaluated what she wanted to do and, eventually, decided that she wanted to teach. The viola lost its supremacy in her performance life and she became increasingly involved in vocal education.

As a teacher she has reflected on her own learning experiences and was critical of the way in which her tertiary music instruction was managed. The focus of the course she had undertaken was directed to the production of

'typical' professional orchestral or jazz performers without consideration of such issues as performance tension. Zoe deemed this a 'rigid' environment where you either succeeded or failed with little support and has, as a teacher herself, worked to create supportive learning environments for her students. In hindsight, Zoe is angry at the way she was treated and vehement that this will not be repeated.

Zoe created for herself a new identity as a musician, not a viola player. As a maturer teacher and musician she hoped that she had moved past performance tension, however it can still reappear. The appearance of performance anxiety is occasional and can be triggered by different things. With recognition the condition can be, to some extent, managed and there is an awareness that it will pass after the event that is its cause is over. Such an event may be public speaking. The appearance of performance tension can relate to preparation – thorough preparation can reduce levels of performance tension. However, with added pressure, no amount of preparation is enough. A recent example was given of a presentation at a major conference. Zoe was also one of the organisers (having been the instigator of the whole project) and was hosting one of the international keynote speakers, an expert that she esteems highly. Despite careful rehearsal of her paper (prepared notes, practice, etc.) the distractions of the conference had created performance tension that was barely manageable. At the beginning of the presentation, one of the international experts joined the audience, thus heightening the perceived level of judgement. The result was 'meltdown'. Although her paper was not a failure, the experience was traumatic. Zoe entered a state of perceived paralysis in which she was unable to even pick up her notes and read them. The presence of the international speaker was the 'last straw' that raised the bar. Zoe strongly wished to demonstrate mastery of her subject (as she had with her viola) and felt that it all depends on your own self-perception and how you build it up in your mind. The responsibility is entirely on the self thus increasing the level of anxiety.

Zoe has learnt to identify the symptoms of building performance tension. A week before an event that she is 'really invested in' she will lose appetite and stop sleeping. Recently this was extreme to the point that she thought she was 'going to die' with 'heart pains' and physical side effects. She recognises that these symptoms are part of a process that she will survive, once the event is past. At this point she can give herself permission to 'calm down'. Despite having some predictability, Zoe has stated that, with new situations, there is 'no rhythm', 'no predictability' which is 'scary'. After the event, she is drained, exhausted and empty. Gradually she rebuilds her reserves. Acquiring a sense of predictability is a form of control. Once the individual is aware that the performance tension will pass. then it can be survived. This understanding has increased with maturity and repeated experiences.

As a consequence of taking the responsibility for success or failure on the self, Zoe explored other strategies for self-development. As a viola student she had (as many are) been directed to Alexander Technique. She found that although it did not assist with performance tension, it did raise her consciousness and increased her sense of psychological control. Alexander Technique also assisted with physical problems, particularly tension in her neck and shoulder. Zoe had also undertaken hypnotherapy to explore the issues that underlay her performance difficulties.

Returning to the image of herself as a child she recounted an episode that she considered critical. Her mother has recently apologised to Zoe for her mishandling of the situation: 'it was one of the biggest parenting mistakes I ever made.' Although this apology is appreciated, the nearly three decades past event remains traumatic and formative. Zoe pushed her younger sister into a coffee table. The younger sister fell, 'cracked her head open' and was rushed to hospital for stitches. Although it was an accident, the mother, clearly shaken, scolded Zoe 'so badly out of the shock, that I went and hid in the wardrobe all day'. The child was also threatened with her father's return and anger. Zoe sees this as an end to her belief in the unconditional love of her parents. She remembers feeling cold, lonely and rejected. From this, Zoe took the understanding that she had to be a 'good girl' to be loved. This understanding appeared to underpin her desire for approval and support. She has instigated no additional strategies for self-development other than trying to understand herself. A friend has offered the idea that one must develop a relationship with your unconscious self, part of which Zoe sees as 'scared and vulnerable and anxious and very keen to please others' – the child. In the interviews, she described the inner child-self as the happy ballet dancer envisaged as she performed the viola solo with the Capricornia ensemble. Zoe understood that, if ignored, the vulnerable child will demand attention in the negative manifestations of performance anxiety: 'if I ignore the vulnerable me, and don't listen to her, when she needs to be listened to, she will only be kept quiet for so long, and then she explodes and that's when I'll lose the grip of a balance'.

Zoe considers that the inner debate is very helpful. She asks herself what are her greatest fears and what is the worst thing that can happen. She recognises in herself a tendency to catastrophise coming events. She takes the responsibility for success upon herself 'it's such hard work... I prepare on a conceptual and kind of philosophical level, as well as a tangible, physical level – such as having my script memorized or learning a piece of music sufficiently. For me it is the mind work that I need to put the most effort into because without that, no matter how

much music practice you might do, your state of mind can undo everything'. Ultimately, Zoe sees this as all her own responsibility: 'I've learnt how to look after me, and the only way I could have done that was through these dramatic experiences'.

Discussion

This case study raises a number of issues that have also been explored in other research. For example, Zoe recognises her tendency to catastrophise coming events. Liston, Frost and Mohr (2003) identified this as a very strong predictor of performance tension. In this discussion three particular issues will be considered.

Physical Responses to Performance Tension

There is a growing interest and systematic investigation of the medical and psychological problems of musicians. Wilson and Roland (2002) note that, as for any other kind of phobia, the symptoms of performance anxiety are "those produced by activation of the body's emergency system, the sympathetic branch of the autonomic nervous system, including …[the] effects of increases of adrenaline in the bloodstream" (p. 47). This increase can result in palpitations, a feeling of breathlessness, 'butterflies' in the stomach, a dry mouth, sweaty palms and so on. It can also be suggested that these responses may vary between instrumentalists. The very nature of the instrument seems to determine, to some degree, how performance tension is physically manifested. Havas (1973) suggests that violinists have problems that are more complex than most due to the very nature of the instrument. However, it is to be expected that proponents of other instruments could advance the same claim. Zoe, as other violinists and violists have stated, had problems with her left arm. Others have also mentioned particularly tension in the neck and shoulders.

Stature of the Audience

Anecdotally it is a widely held understanding that the more musically qualified the audience, the greater the performance tension experienced. Kato Havas, a concert violinist, recalled that, "A first recital is always a big event, especially if one happens to be seven years old. I clearly remember the pink rococo-style taffeta frock with the matching bow in my hair and the two things that were dinned into me. The first was that I should look on the audience as if they were so many cabbages and on no account was I to take any notice of them. The second was that I should go on playing no matter what happened…By the age of fourteen, however, I knew better, and at my first recital in Budapest … I would have given a pretty penny for the audience to turn into cabbages, especially when … I saw Hubay, Kodály, Weiner, Dohnanyi, and Bartok appear, one by one, on the balcony level with the stage" (Havas, 1973, p. xi). Havas was not alone in this experience. Zoe mentions this both in relation to her musical performances and to her conference presentation. Kirchner (2003) identified an underlying fear of being negatively judged by "others from whom the participants inherently feared disapproval" (p. 81). This debilitating fear can influence the perception of self worth of the performer and their playing.

Institutional Reinforcement of Performance Tension

Robson (2004) states that competition can "range from a healthy innate striving to a pathological disorder" (p. 164). Students in performance schools face continual assessment of their abilities, with evaluations by experts happening at least annually. In some institutions this strong element of repeated public trial is seen as appropriate, as this will, as was the case for Zoe, sort out the able from the failures. Institutions can argue that competition and dealing with the anxiety that it generates is the normal lot for a professional musician and that it is appropriate to train students in this way. However, imposing such trials needs to be tempered by an understanding that, for some, the experience of performance tension can be so debilitating that the performer will abandon music, or at least its public pursuit. Nagel (2004) has noted that responses to anxiety can have strong resonances for the individual: "The potentially devastating effects of performance anxiety pose difficult and worthy questions with regard to musical performers whose egos develop in childhood side by side with their music lessons, all of which are in the constantly unfolding context of a unique life history" (p. 39).

Conclusion

Stephenson and Quarrier (2005) identify anxiety as a multidimensional construct and that "not all forms of anxiety have negative outcomes. However a range of debilitating, episodic, and chronic anxiety disorders have been identified" (p. 119). It is hoped that these studies will provide further insights into the experience of performance tension of individuals. Our research findings are likely to have implications for all those who prepare such individuals to perform in many situations that can engender anxiety.

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"Forward Gaily Together"—The School Music Compositions of Samuel McBurney

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As one of the leading figures in nineteenth century school music in Victoria and more widely in Australia, Samuel McBurney contributed significantly to the promotion of Tonic Sol-fa as a music teaching method as well as to supporting the role of music as a subject in the school curriculum. However his role also extended to that of composer of vocal and choral works for both adults and children. Although largely conforming to the established genre of choral writing of his time, McBurney's compositional output nevertheless represents a variety of styles ranging from lieder to school and popular songs, and from children's cantatas to celebratory and patriotic anthems.

This paper considers a representative sample of McBurney's compositional output in the light of both its musical and extra-musical content. It is argued that his compositions represent several important themes that emerged in Australian colonial society during the latter part of the nineteenth century. His music contributed not only to the moral and aesthetic development of school children but also supported the growing tide of nationalism (which resulted in Federation in 1901) in adult choral music making. Moreover, particularly in relation to his school cantatas, McBurney continued the tradition established by earlier school music composers in Australia—such as James Fisher in New South Wales—by providing a repertoire of choral music for use in schools which, to the present day with the current vogue for school musical productions, continues to be a source of enjoyment, celebration and "healthful recreation" for young people.

Introduction

One medium for school music education that has re-emerged over the past decade or so and is now employed extensively at the primary school level has been variously described as 'the Musical', 'the Mini-Musical', 'the Production Piece' or simply 'the Musical Production'. Typically these musicals range in performance time from 10 to about 50 minutes duration and, depending on the level of difficulty, cater for the abilities and interests of children from lower to upper primary levels and beyond. Many of these musical productions incorporate a wide-range of musical and dramatic forms including narration, solo songs, choruses, vocal sound effects, simple scat, rap-style chant, simple percussion playing, simple acting parts and simple dance forms. One of many publishers of school musicals—the Melbourne-based arts education publisher Bushfire Press—has a catalogue of musicals produced by local composers including Lynne Bartlett, Geoff Maddern, Susie Davies, Phillip Splitter, Rob Fairbairn, Mark Leehy, Kevin O'Mara and others.[1] In addition, Bushfire Press publishes school song books and other music educational resources which, for the primary school music teacher, supplement other school song materials which are published by state education departments—for example, the *Vocal-Ease*[2]—as well as the annual *Sing* books and, before that, *The ABC School Songbook* produced since the 1960s by what is now the Australian Broadcasting Corporation. Some of these musicians have, through their composing and publishing of school musicals as well as other class and choral singing repertoire, established themselves as professional or semi-professional composers of children's music as well as adult performance repertoire.

While many music educationists may quite reasonably criticize schools for substituting participation by their students in an annual or bi-annual musical production, or even a music program consisting principally of class singing or choir participation for a more ideal curriculum based on sequential and developmental classroom music program, there is nevertheless undoubted value for students, particularly in terms of more recent curriculum policies (such as the *Victorian Essential Learning Standards*[3]), for these forms of singing-based activity as part of a school's co-curricular program. Many of today's primary school teachers see these musicals as being an innovative and relevant form of music education, but the reality is that musicals and other forms of choral singing have, since the introduction of music to primary education, provided children with worthwhile musical and extra-musical experiences as part of their primary schooling.

The principle objective of this paper is to document the work of one of the many nineteenth century Australian composers of children's music whose multifaceted role as a musician, music teacher and educationist represents a worthy model for emulation. Samuel McBurney was a composer of music in a variety of genres including

[1] See Bushfire Press website, <http://www.bushfirepress.com/primary/musicals.html> (accessed 20/9/2006).
[2] Sydney: New South Wales Department of Education and Training, 2002.
[3] See *Victorial Essential Learning Standards* website, http://vels.vcaa.vic.edu.au/ (accessed 20/9/2006).

children's music that contributed to the musical education of young people as well as to promoting childhood culture and extra-musical precepts during the latter part of nineteenth century in Australia. Broadly speaking, this paper takes a case study approach. The "case"—in this instance—is that part of the life history of McBurney that focuses on his role as a composer and more broadly as a music teacher and educationalist. Data for this paper is provided by archival documents, reports in contemporary published sources (such as journals), published music as well as other contemporary artefacts. Examination of the data involved both documentary analysis and, in the case of the compositions selected for examination, both textual and musical analysis.

A Man of Many Parts

Samuel McBurney was born at Glasgow, Scotland on April 30, 1847, the eldest son of Dr Isaiah McBurney and his wife Margaret Bonnar.[1] His father was then Classics Master at the Glasgow Academy and later Principal of the Athol Academy at Douglas on the Isle of Man. McBurney was taught to read music by the Tonic Sol-fa method from an early age by John McLelland and became involved in teaching singing by this method while still a boy (Stevens 1974, p.128). McBurney attended the University of Glasgow but, as was then quite common, left without completing his studies and taking a degree. He opened a school at Bathgate near Edinburgh but, for health reasons, emigrated to the Colony of Victoria in 1870 where he held several teaching positions (at Kyneton, South Melbourne and Sale) before being appointed as the district singing master at Portland by the Education Department in 1875. The following year McBurney returned to England where he attended the Summer Session of the Tonic Sol-fa College in London (which had recently been incorporated as the official training school of the Tonic Sol-fa method), and having passed all the examinations available at the time, returned to Australia and with his wife took over operation of the Geelong Ladies College.

In an effort to disseminate Tonic Sol-fa as a choral singing method, McBurney called together all the Tonic Sol-fa-ists whom he could locate in the colony and founded the Victorian Tonic Sol-fa Association in 1878. This led to the formation of several tonic sol-fa choral societies and the adoption of the method by many church choirs. In 1883 McBurney organised the first Inter-colonial Tonic Sol-fa Conference at the Geelong Ladies College and in further efforts to propagate tonic sol-fa, he commenced choral singing classes, undertook lecture tours, offered postal courses and examined candidates for certificates of the Tonic Sol-fa College.

McBurney then began to campaign for recognition of the Tonic Sol-fa method for use in Victorian Education Department schools. The Inspector of School Music, Joseph Summers, and several of the senior singing masters in the Education Department were strongly opposed these moves, preferring instead Waite's 'tonic numeral' method which employed scale degree numbers as a mnemonic aid to reading music from staff notation. A vigorous battle was waged chiefly through the daily press and a monthly education journal, *The Australasian Schoolmaster,* and it was not until 1887 that an alternative music program based on the tonic sol-fa method and its notational system was finally placed on an equal footing with the existing staff notation program in Victorian state schools.[2]

Early in 1887 McBurney and his wife left Victoria on an extended tour of the eastern Australian colonies, New Zealand and the United States *en route* to Britain. McBurney's Australian tour was undertaken with a threefold purpose—to collect data on local dialect peculiarities for the English phonetician Dr. A.J. Ellis, to investigate the state of music education in state schools, and to disseminate the tonic sol-fa system wherever possible though lectures, public meetings and, in the case of Queensland and New South Wales, establishing of tonic sol-fa associations to carry on the work of disseminating the method. After a similar tour of New Zealand, McBurney left for San Francisco early in November 1887 and on arrival in the United States, began his efforts to disseminate the tonic sol-fa method in the American school system. During his eight months on the West Coast, he lectured extensively on the tonic sol-fa system at teachers colleges and teachers institutes before embarking on a lecture tour across the American continent, including a visit to Canada.

After attending the 1889 Summer Session of the Tonic Sol-fa College in London, McBurney became determined to demonstrate that the tonic sol-fa system could be successfully applied to the highest levels of musical scholarship. He therefore entered for the Bachelor of Music examinations at Trinity College, Dublin and having gained the degree, successfully attempted the examinations for the Doctor of Music degree a few months later. He also passed all the examinations of the Tonic Sol-fa College to qualify as a Fellow of that institution in July 1891, thereby attaining the distinction of holding the highest qualifications in both staff notation and tonic

[1] Unless otherwise stated, the sources of biographical and other details for McBurney are cited in R.S. Stevens, "Music in Sate-Supported Education in New South Wales and Victoria, 1848-1920" (unpublished PhD thesis, University of Melbourne, 1978).

[2] See Stevens, op. cit., 333.

sol-fa notation.[3] Before embarking again for Australia, McBurney spent several months examining the state of music education in Germany and France and briefly returned to London to participate in the Tonic Sol-fa Jubilee celebrations.

On arriving back in the colony of Victoria, McBurney was commissioned to report on musical standards in Education Department schools as compared with those in Europe and America. After a time acting as relieving Inspector of Music for the Education Department, he was officially appointed to that position at the beginning of 1893. Unfortunately this appointment was short-lived as, due to the worsening economic depression, the position of Inspector of Music together with all positions for specialist music teachers in state schools were abolished in June of that year. McBurney and his wife then took over Oberwyl Ladies College in St. Kilda. As well as resuming his public choral classes and postal courses, McBurney also conducted in-service training courses in the tonic sol-fa method for state school teachers, adjudicated at choral festivals and competitions both in Victoria and in other states, and kept up a steady stream of propaganda in support of tonic sol-fa in *The Australasian Schoolmaster*. In 1902 McBurney revived the Victorian Tonic Sol-fa Association, again becoming its president, and the following year joined the staff of the University of Melbourne Conservatorium of Music as a teacher of sight singing and ear training, having been admitted to the degree of Doctor of Music *(ad eundem)* in 1891. McBurney's fervent advocacy of the tonic sol-fa system ceased only with his death in 1909 at the age of sixty-two.

In addition to his work as a tonic sol-fa advocate, McBurney contributed significantly to school music teaching pedagogy, particularly at the kindergarten level, as well as contributing to local Victorian musical culture through his choral compositions. During the early 1890s McBurney published a number of school songbooks including a two-volume work entitled *The Australian Progressive Songster*. Being for junior and senior school classes respectively, these two volumes formed a course of "graded songs, rounds and exercises in staff notation, tonic sol-fa and numerals with musical theory specially prepared for the requirements of Australian schools".[4] Another publication, *Hints on Infant and Elementary Music Teaching* (1892) was followed by a sequel entitled *Kindergarten Music Training* which was published by J.Curwen and Sons about 1894. This textbook (which included sixty-six 'Bird Songs') together with the separately-published *Bird Modulator* formed an exceedingly well-devised kindergarten music teaching method.

Firmly believing that the tonic sol-fa system could be successfully taught to kindergarten children, McBurney devised his coloured *Bird Modulator* to illustrate to children the "mental effects" of the scale tones by correlating each with a particular bird and its characteristic colour or an assigned colour. Thus the tonic note *doh*—the strong or firm tone was represented by the "Black Crow", *ray*—the rousing or hopeful tone was represented by an orange humming bird, *me*—the calm and steady tone by two green parrots ("Love Birds"), *fah* —the desolate or awe-inspiring tone by a blue owl, *soh*—the grand and bright tone by a red parrot ("Pretty Joe"), *lah*—the sad or weeping tone by a lavender dove, *te*—the piercing or sensitive tone by a yellow canary and the upper tonic—*doh'*—by a black jackdaw (a near relation of the crow). McBurney appears to have devised the *Bird Modulator* during the late 1880s, having demonstrated it while on tour in the United States and also in England at the Tonic Sol-fa Jubilee Exhibition in 1891. The *Bird Modulator* was used in conjunction with the especially composed "bird songs" to teach children how to read from sol-fa notation.

McBurney's literary output, aside from numerous articles advocating the tonic sol-fa system, included a chapter on 'Pronunciation and Musical Terms' which was published in a revised edition of Curwen's *The Standard Course* in 1900. McBurney's interest in the education of blind people led him to devise a new form of Braille raised type for tonic sol-fa notation which improved upon the existing tonic sol-fa Braille. He introduced this new Braille system to blind asylums in Scotland in 1889 and it was featured in the Tonic Sol-fa Jubilee Exhibition held in London in 1891. McBurney also utilized the system in Australia at the Victorian Institute for the Blind during the late 1890s.

A life-long interest in linguistics and dialects led McBurney to take an active part in the Victorian Esperanto Society, serving as its secretary for several years. He also collected material on colonial dialect peculiarities during his tour of the eastern Australian colonies in 1887, his findings being published in A.J. Ellis's *On English Pronunciation, Volume V*.[5] He also authored the chapter on "Pronunciation and Musical Terms" in the "New Edition, Re-written 1900"of Curwen's *The Standard Course*.[6]

[3] *The Musical Herald,* February 1891, 35

[4] Op. cit., title page.

[5] Ellis, A. J., *On Early English Pronunciation, Vol. V.* (London: Rubner and Co., 1889)

[6] J. Curwen, *The Standard Course of Lessons and Exercises in the Tonic Sol-fa Method of Teaching Music* (New Edition, Re-written 1900) (London: J.Curwen & Sons, Ltd., 1900).

One of the most revealing aspects into what, from a contemporary perspective, may be identified as McBurney's seeming interest in and commitment to promoting the ideals of internationalism was his postcard correspondence with Esperantists world-wide during his years of retirement in the early 1900s. A fascinating insight into this aspect of McBurney's Esperanto work came to light in 2000 when a collection of postcards which McBurney had received from Esperanto correspondents came to light. This collection of about sixty postcards addressed to McBurney at his address at the time—2 Alfred Square, St Kilda—were written in Esperanto and came from correspondents in countries world-wide including Japan, New Zealand, Ceylon, the United States, Canada, European countries (France, Spain, etc) and Eastern European countries (Czechoslovakia, Bohemia, Poland, Hungary, Russia, etc). This interest in Esperanto as the new international spoken and written language, together with his long-standing promotion of Tonic Sol-fa also as a new musical language capable of achieving universal musical literacy tends to suggest that McBurney was part of or at least influenced by the movement towards internationalism that was prominent during the late nineteenth and early twentieth centuries.[7]

Compositional Works

McBurney's interest in and talent for composing manifested itself as a child when he composed a piano piece entitled 'The Crichton Royal Gallop'.[8] Given his advocacy of Tonic Sol-fa as a choral singing method, his compositions were mainly vocal and choral. His compositional output may be categorised according to genre as art songs for solo voice, popular songs for solo voice, part songs (generally SATB settings for adult choirs, including patriotic songs), school cantatas, secular cantatas (for adult choirs) and 'examination exercises' for music degrees.[9] Four representative examples will now be considered.

"Tale of the Bell-Birds" (c.1895)

This is one of songs especially composed by McBurney for his publications entitled *The Australian Progressive Songster, No. 1 for Junior Classes* and *The Australian Progressive Songster, No. 2 for Senior Classes*.[10] These songbooks consisted of several prefatory pages outlining music theory and notation in both staff and Tonic Sol-fa notation, then a series of exercises in dual notation, and finally a more extensive section of Songs and Rounds. "Tale of the Bell-Birds" was included in two differing arrangements in the No 1 and No 2 editions, the No 1 version (pp.34-35) being an arrangement for two vocal parts and the No 2 version (pp.35-36) being for three vocal parts. Both versions include the direction "Use Metallophones (Metal Dulcimers) for the three notes 'Ring, ring, ring' and chorus".

During the late 1800s and early 1900s, one of the main forms of entertainment for children was singing. This could be done as part of a class or a choir in the formal situation of a schoolroom, a public hall concert, a church or Sunday school hall, or children could simply sing on their own for their own enjoyment on the way to and from school or at home. Children who lived in the country often considered themselves luckier than town or city children because they had the cleared country side as well as the uncleared bush land to explore. This song is an example of a short children's story which combines the joy of singing, the telling of a story and the excitement of exploring in bushland. However, the song also has a definite moral—a warning of the dangers of the bush.

The words of the song come from a poem by the Australian literary figure, A. B. (Andrew Barton—"Banjo") Paterson (1864-1941). The words are an adaptation of Paterson's "Song of the Future", published in *The Bulletin* of December 21, 1889 and come in the sixth stanza of the poem:

> But we have heard the bell-birds ring
> Their silver bells at eventide,
> Like fairies on the mountain side,
> The sweetest note man ever heard.[11]

[7] For an overview of nineteenth century internationalism, see *The Mechanics of Internationalism: Culture, Society, and Politics from the 1840s to the First World War*, ed. by M.H. Geyer and J. Paulmann (Oxford University Press, 2001).

[8] *The Musical Herald*, February 1891, 36.

[9] These are listed according to genre in the Appendix to this paper, with those for which there is an extant score being marked with an asterisk.

[10] Sydney: Angus & Robertson, n.d. [c. 1895]. These to parts of *The Australian Progressive Songster* were later published as "Nos. 1 and 2 (Combined) for Junior and Senior Classes" by Angus and Robertson, 89 Castlereagh Street, Sydney.

[11] From W.L. Ham, *The Works of Banjo Patterson* web site (1998), <http://whitewolf.newcastle.edu.au/words/authors/P/PatersonAB_Banjo/verse/riogrande/songfuture.html>, accessed September 20, 2006.

The words of the song describe a story which would have been of interest and relevance to children at the time.

Verse 1
Ring, Ring Ring! The chime of the bell-birds rang.
Over the old grey mountains. Over the ranges wide.
Ring, Ring, Ring! Sweetly the bell-birds sang.
Ringing the chime of their silver bells, Softly at even-tide.
Chorus
Ringing sweetly, ringing softly, O'er the ranges wide,
Ringing sweetly, ringing softly, At the even-tide.
Verse 2
Ring, Ring, Ring! The bells have a silver chime,
Such as a fairy's wedding bells, Greeting a fairy bride.
Ring, Ring, Ring! Once in the olden time,
The two children followed the fairy bells, Into the range's side.
Chorus
Verse 3
Ring, Ring, Ring! It came to them clear and true,
Calling them to the fairies' church, After the fairy bride,
Ring, Ring, Ring! Little children knew,
'Twas but the chime that the bell-birds ring, Out on the mountain side.
Chorus
Verse 4
Ring, Ring, Ring! 'Twas nearly a fatal spell,
Did not the bell of a pack horse tell, Someone was close beside.
Ring, Ring, Ring! Louder the trampling grew,
Rough, kindly men took the wand'rers again, Homeward at even-tide.
Chorus

The story of the poem is of two children who hear the sounds of the bell-birds and, because of the beautiful chime-like quality of the sound, imagine a fairies' wedding. They follow the sound of the bell-birds and get themselves lost in the bush. Then they hear another bell-like sound which comes from the bell on a packhorse and they are found by the party of bush men. The bush men take the children home and all ends well. Like so many stories of this time, the song has a strong moral message. In this case, the message warns that, although the bush may be an interesting and enticing place to explore, there are hidden dangers for young children including the danger of being lost in the bush.

In its three-part arrangement in Progressive Songster, No. 2, this song is written for Soprano I, Soprano II and Alto with the two soprano parts being on the upper treble stave and the alto part being on the lower treble stave. Below each the treble staves, the song is written out in Tonic Sol-fa notation. In many respects, "Tale of the Bell-Birds" is typical of the Australian song content in *The Australian Progressive Songster, No. 1 for Junior Classes* and *The Australian Progressive Songster, No. 2 for Senior Classes*. Both publications included a variety of folk songs from the British Isles, original songs by past and contemporary composers such as Naegeli, Root, Bishop and Lowell Mason, as well as in No 1, three of the thirty-four songs and in No 2, twenty-two of the thirty-six songs were composed by McBurney. Interestingly, as well as "Tale of the Bell-Birds", there were two other songs with "Words by A.B.P.)" and it may be conjectured that McBurney had personal contact with Patterson either in person during his (McBurney's) visits to New South Wales or at least had corresponded with him. Given that the words of the song were not published separately by Patterson, it may well be that they were written by the poet specifically for McBurney to use for this song. Whatever the case, this song represents an excellent illustration of a children's song that was imbued with the culture of Australian childhood of the time and as well attempted to provide a medium for the enjoyment of singing and for learning about the Australian bush—both its charms and its dangers.

"Victoria"—A school cantata (1875)

This cantata consisting of nine discrete choruses (together with the National Anthem. "God Save the Queen", at the end) and interspersed with poetic narrative between each section was one of McBurney's early school music works composed and self-published about 1875. "Victoria" was "Composed and Dedicated to The Singing Masters of the Victoria State Schools" and was in its Second Edition when this version was published about

1875.[12] The music was printed by a Melbourne company (Clarson, Massina and Co) and was scored for unison through to four-parts, with piano accompaniment. At the time of publication, McBurney was resident at Portland in Victoria where he was employed by the Victorian Education Department and was also organist at St Stephen's Church of England. Although already an advocate of Tonic Sol-fa, McBurney published this cantata in staff notation only, although it is possible that later editions may have also included Tonic Sol-fa notation.

The cantata is prefaced by a narration of the opening poetic stanza of ten lines which sets the scene for the story to follow.

Down by the Yarra banks amid the trees,
Whose branches waved to greet the passing breeze,
Whose clustering foliage threw a cooling shade,
O'er many a pleasant nook and grassy glade,
Victoria's children, from their tasks set free,
Wander abroad in joyous picnic glee,
Or, gathering round some monarch of the wood,
Sound forth their varied songs in tuneful mood.
Such was the scene, and such were they who sang,
As loud upon the breeze Victoria's praises rang.

The first musical piece of the cantata (No 1), "Fair is our Native Land", was a song sung by all of the children and expressed the beauty of the natural environment, the pleasing climate and the wealth of its resources—"Victoria on thy golden strand"—which is the theme of the cantata. This open piece is a lively two-part arrangement, with a piano accompaniment, expressed optimism about the future for the children of the colony.

The second poetic narrative further supports the main theme of the cantata:

There passes by an aged man
With hair unkempt and grey,
He listens to the children's song,
He watches while they play;
And as they cease he mutters low—
"Victoria's golden Strand!
Yes, it *was* 'golden' that they said,
Where is this golden land?"
And, as if answering him, the throng
Of children thus took up their song.

Song referred to is (No 2) "Gold" which is a three-part arrangement in simple duple metre and in the key of F major which describes the miners bring forth the "hidden wealth" from the "bounteous earth". However, the message of this piece is contradicted in the next item (No 3) which is "The Girls' Song—'We want not Gold'". This song, sung two parts, denounced the greed for gold and instead promotes "the gifts from Flora's hand" and "the vines o'er acres spread". After another poetic narrative, there is "The Boys' Song—'Leave Flowers and Fruit'" which presents the counter view of the colony's young men going out on horseback with their guns and dogs and hunting for local game such as turkeys and swans, ducks and snipe, and possums and kangaroo.

The conversation between what emerges as opposing gender groups continues with "No 4—The Little Girls' Song—'In the woods'" that describes scenes of "tranquil bliss" with flowers, insects, grasslands and gentle breezes caressing wattle trees. This two-part song passes into a four voice round with sections of bird calls from "Pretty Joe" (presumably a parrot) "to be whistled" and section to be hummed with repeated sustained notes over several bars. Predictably, there follows "No 6—The Little Boys' Song—'Ducks and Geese'" which describes a lake with water fowl and, like "The Little Girls' Song" ends with a four-part round about rain, accompanied by the singing of two varied rhythmic lines of the word "quack". The poetic narration that follows describes the course of a stream of water as it grows in volume and flows as a river into the sea. The next song (No 7) is "The Stockrider" describes the work of mustering cattle on the plains with reference to cracking whips and the instruction in the score that "At 'Crack', the Trebles and Altos should clap hands, or a leather strap, alternatively, or together at [the words] 'crack goes the whip'". The alternation between songs that were sung by and related to the assumed interests of boys and of girls at this point in the cantata appealed to and reinforced the gender stereotyping which was obviously intended to prepare boys and girls to fulfil their respective roles—as dictated by nineteenth century colonial society.

The penultimate piece sung by all the children, No 8—"Little Folks in England", reflected on their counterparts back in Britain who, because of their "old world heritage", lived in fear of goblins and of ghosts haunting towers and steeples, whereas in Victoria, children were fearless in the security of a new country which free of the "cultural burden" of superstition. With the fall of evening, the children return to their homes singing No 9, "Victoria", the first section of a piece in ternary form asking that "Heaven grant thy land in peace to stand, While England rules the wave", before a second section remembering the pioneer work of English and Scottish immigrants who cleared the land and established the colony. The final piece of poetic narrative brought home the connection between the colony and its namesake.

'Tis over; but before they reached the close,
Thoughts of "Victoria the Good" arose—
That other queen—her subjects' love and pride,
Whose power extends far as the world is wide,
And as thickening darkness deeper grows,
The well-known strain along the forest follows.
(Singing of "God Save the Queen")

From a music-analytic perspective, the nine parts forming the cantata were each in written in a contrasting metre, tempo and key (albeit that all of the choruses were in major keys which were presumably easier for children to sing) and all parts were arranged with a piano accompaniment. The melodic writing style was well suited to children's voices and the tunes duly reflected the content and sentiment of the words with complementary rhythms and melodic contour—the boys' choruses in particular reflected a martial style through dotted note rhythms in duple or quadruple metres and intervals of upward perfect fourths, whereas those for girls were more lyrical in nature with more stepwise melodic movement and in triple metres. The harmonic writing style was consistent with the prevailing tonal harmonic idiom of the mid-nineteenth century and included the almost obligatory modulation to the dominant key at about the three-quarter way point of the piece. Textural interest was achieved through scoring for different vocal combinations (two-, three- and four-parts) and through differing compositional settings such as four-part homophony and four-part rounds (which are effectively polyphonic in style).

"Advance Australia" (pre-1887)

Composed during his time at Geelong, this four-part song was an entry for the Australian National Song held prior to Federation in 1901. The words were written by J. Eccleston Walker who had previously supplied words for other of McBurney's songs. Aside from its publication in three editions (A) Tonic Sol-fa Arranged for Four Voices, (B) Solo or Duet, In both Notations, Key G, and (C) Ordinary Notation for Four Voices, Key A, this song was also included as the last song in *The Australian Progressive Songster, No. 2 for Senior Classes* (Angus & Robertson (n.d. [c. 1895]) and so formed part of the school song repertoire sung by children at the close of the nineteenth century. Being written in the style of a choral march, the piece is in quadruple metre. It has an opening motif based on an ascending broken-chord figure and otherwise the tune has a step-wise melodic progression. Predictably, given the optimism and cheerful outlook projected in this piece, it is set in the key of A major and has modulations to the dominant and sub-dominant keys. The five verses portray nationalistic sentiments such as Australia being "a land of labour, wealth and rest" and "a land where freedom ne'er can die" as well as extolling the populous to "Seize the standard, bear the Sway, Drive the clouds of sloth away" and other such postures. Binns and Hill point out that the song was performed at the inauguration of Commonwealth Parliament in Melbourne in May 1901 and suggest that this song could well have been inspired by P. D. McCormick's *Advance Australia Fair* (c.1878) with its rising broken-chord figure imitating the first bars of the verse and calls to 'Advance Australia'.[13] This song represents a good example of the rising nationalist spirit in the lead-up to Federation in 1901 and undoubtedly inspired children of the time with a spirit of optimism in the future of their new nation.

"Forward Gaily Together" (1890)

Although not published specifically as a children's song, this choral work in its various settings and editions may well have been sung by children as its words are equally suitable for young people as for adults. Described by McBurney as the choral march, it was part of a larger work (which has seems not to have survived) entitled "Sea Spray". Although lacking a specific context, the song appears to express the optimism felt by immigrants sailing to their new homeland of Australia.

Verse 1
Forward gaily together, Let us hail the festive day,
Nature smiling around us, Bids us cast dull care away;
Friends are waiting before us, With a welcome soon to be ours,
And our hearts as out footsteps Treading quickly o'er the flowers.
Verse 2
Happy homesteads surround us, In peaceful verture arrayed;
Beauty beams in the sunshine That bedecks each verdant blade.
Gladly nature rejoices In the brightness born of the day;

[13] G. Binns and J. Hill, The Centre for Studies in Australian Music presents Federation! (Concert presented April 21, 2001) website, <http://www.music.unimelb.edu.au/about/CSAM/events.html> (accessed 20/9/2006).

And a thousand cheerful voices, Give a welcome on our way.

Again, in keeping with its march style, this piece is set in quadruple metre and is in a major tonality (Ab) with modulations to related major keys. The piece was published in different choral arrangements—SATB and SSC—and in both staff and Tonic Sol-fa notation. This was undoubtedly one of McBurney's most popular choral pieces and as such "Forward Gaily Together" was accorded the honour of being performed as a massed singing item at one of the four concerts held as part of the Tonic Sol-fa Jubilee Festival at the Crystal Palace London on July 18, 1891.[14] This work has a definite celebratory character and may well have featured in the festivities a decade later at the inauguration of the Commonwealth of Australia. Whatever its specific context, the piece epitomises much of the optimism widely felt in Australia as it approached the turn of the century.

Conclusion

McBurney was not, of course, the only nineteenth century music educator composing school songs and other choral repertoire. There are numerous examples of Australian composers who turned their hand to composing for children as well as for adult amateur and professional musicians. One of the earliest of these composers was James Churchill Fisher in New South Wales who was the Singing Master for Sydney schools from 1867 to 1884.[15] Like many composers of his time, McBurney recognised the need to provide a repertoire of songs and choral music for use in schools which, aside from developing children's musical skills and knowledge and being suitable for their tessitura and vocal capacities, also fulfilled other purposes deemed appropriate in educating young people. As has been demonstrated, McBurney recognised the role of school singing as a medium for teaching moral precepts and other extra-musical knowledge and for instilling a sense of patriotism and loyalty to the mother country together with a sense of nationalism in the movement towards Federation. Particularly in the case of McBurney, there was also a recognition in his own compositional output that school singing should also be a source of enjoyment, celebration and "healthful recreation" for children … or, as one of his most popular songs expressed it, going "Forward gaily together".

While many contemporary composers of music for children—songs, musicals and choral pieces—produce some excellent material, it is appropriate, particularly with the current curriculum focus being on interdisciplinary as well disciplinary teaching and learning, to consider again the potential of singing in the school curriculum and to build on the examples of the past to ensure that singing serves the widest possible purpose in the education of young people.

About the Author

Robin Stevens is Associate Professor of Music Education at Deakin University and has undertaken research into the history of school music education in Australia, Britain, South Africa and the Asia-Pacific region. His present research is focused on the use of Tonic Sol-fa in countries outside the United Kingdom from both historical and contemporary perspectives.

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[14] *The Tonic Sol-fa Jubilee, 1891: Great Jubilee Festival at the Crystal Palace, Saturday, July 18th, 1891, Selection of Music to be sung at the Evening Concert.* (London: Jubilee Committee, The Tonic Sol-fa College, 1891).

[15] See R.S. Stevens, "James Churchill Fisher: Pioneer of Tonic Sol-fa in Australia" in *Proceedings of the XXIInd Annual Conference of the Australian Association for Research in Music Education* (2000), ed. by J. Southcott and R. Smith, 172-182 (Melbourne: AARME, 2002).

Appendix

Catalogue of Musical Compositions by Samuel McBurney

Songs for solo voice:

*A Voice Recalled** Art Song (Voice with piano accompaniment in Staff notation). Words by J.B. O'Hara. Published by F.G. Shrimpton, London and Allan & Co. Prop. Ltd., Melbourne, c.1907.

*Beautiful in Fading** (Art Song in Staff notation). Published by Tonic Sol-fa Agency, London, 1885.

Das Verlone (The Lost Ship)* (Lied [German and English]). Published by Bremen, Praecer & Meier, Leipzig and G. Schirmer, New York, 190-?

Dreaming (Art Song), n.d.

Evening Shades (Art Song), n.d.

L'Allegro (Duet), n.d.

Longing (Art Song), n.d.

*Lovers Know** (Art Song for Voice with piano accompaniment in Staff notation). Words by J.B. O'Hara. Published by Allan & Co. Prop. Ltd., Melbourne, 1907

Merry Margaret (Song [German & English]), n.d.

On the Shore (Song [German & English]), n.d.

Some Day I'll Wander Back (Song), n.d.

The Upward Path (Song), n.d.

*United we will be** (An Australian national song for Voice with piano accompaniment in Staff notation). Words by William Carrington. Published by A. & W. Bruce (Melbourne), 190-?

Were I a bird (Song [German & English]), n.d.

Songs for Supper Series: 1. *Hunting Song;* 2. *Tom's Toast;* 3. *Heave Ho! Jolly Tars!;* 4. *Sea Song;* 5. *The German Professor;* 6. *Ebb and Flow* (Popular Songs), n.d.

Tune of the Old Cow who Died (Popular Song), n.d.

Part songs:

*Advance Australia** (National Song [entry for the Australian National Song Competition] for SATB in Tonic Sol-fa notation, or Solo or Duet in Tonic Sol-fa and Staff notation, or SATB in Staff notation). Words by J. Eccleston Walker. Self-published, Geelong, pre 1887.

Anniversary Anthem, n.d.

*Esperanta Lando** (Four-part Song [Esperanto] in Staff notation). Words by F.G. Rowe. Self-published, Melbourne: 2 Alfred Square, St Kilda, 190-?

*Beautiful in Fading** (Four-part Song in Tonic Sol-fa notation). Words by R.B.M. Published by the Tonic Sol-fa Agency (*Tonic Sol-fa Reporter,* No. 934), 1885.

*Forward Gaily Together** (Choral March; SATB in Staff notation, SSC in Staff notation, SATB in Tonic Sol-fa notation). Words by S. McBurney. Published by J. Curwen & Sons, London (*Tonic Sol-fa Reporter,* No 934, *Choruses for Equal Voices,* No 624, Tonic Sol-fa Reporter, No 934), 1890.

Funeral Anthem, n.d.

He Cometh to Me, n.d.

*Indian March** (An Orchestral Sketch for Voices and Metallophones in Tonic Sol-fa notation), Unpublished manuscript (Tonic Sol-fa notation), 1885.

No More Sea, n.d.

Our Home is the Ocean (Part Song: SATB in Tonic Sol-fa notation). Published by the Tonic Sol-fa Agency (*Tonic Sol-fa Reporter* No.934), n.d.

Praise Ye the Lord, n.d.

*The Flag of the Union** (A Federation Song for Solo, or Solo or Quartet and Chorus, or Chorus—with piano accompaniment in Staff notation). Words by J. Eccleston Walker. Published by Spectator Publishing Company Pty Ltd., Melbourne, 1901?

There was a Maiden Fair (Sight-test composed in the form of a Madrigal for SATB in Tonic Sol-fa and Staff notation). Published by J. Curwen & Sons, London (Choral Leaflets, No. 108; *Tonic Sol-fa Reporter,* No.523), 1891.

School Cantatas:

Children's Festival, n.d.

*The Christmas Greeting** (An Australian Cantata or Drawing-room operetta suited for children's voices for Solos and Choruses in Staff notation). Published by J. Curwen & Sons, London, 1871?

*Victoria** (A school cantata—composed and dedicated to the singing masters of the Victorian State Schools) (Two to Four-Part Choruses in Staff notation). Words by S. McBurney. Published for the composer by Clarson, Massina, & Co, Printers, Melbourne, 1875.

*Youthful Toilers** (An opening ode for the Grand Sunday School Industrial Exhibition, October 1896—Solos and Four-Part Choruses in Staff and Tonic Sol-fa notation). Words by J.W. Meaden. Published by The Victorian Sunday School Union, Melbourne and A. & W. Bruce, Melbourne, 1896.

Miscellaneous Choral Works:
The Crichton Royal Gallop (Piano solo), n.d.
Lady Isobel (Secular Cantata for Adult Choir), n.d.
Setting of the 23rd Psalm (unpublished MusBac exercise, Trinity College, Dublin), 1890.
Setting of the 103rd Psalm (unpublished MusDoc exercise, Trinity College, Dublin for Soprano solo, double chorus and full orchestra), 1890

School Songbooks:
The Australian Graded Songster, n.d.
*The Australian Progressive Songster No 1 for Junior Classes** (Unison songs and Duets in Staff and Tonic Sol-fa notation). Published by Angus & Robertson, Sydney, n.d.
*The Australian Progressive Songster No 2 for Senior Classes** (Unison songs and Duets, Three- and Four-Part Songs in both Staff and Tonic Sol-fa notation). Published by Angus & Robertson, Sydney, n.d.
The Australian Progressive Songster Nos 1 and 2 (Combined) for Junior and Senior Classes* (Unison songs and Duets, Three- and Four-Part Songs in Staff and Tonic Sol-fa notation). Published by Angus & Robertson, Sydney, n.d.
Kindergarten Musical Training* (Unison songs in Tonic Sol-fa notation). Published by J. Curwen & Sons, London, 1896.

The Relationship of Practice to Continued Participation in Musical Instrument Learning

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The aim of this study was to investigate students' perceptions of their progress and learning when studying a musical instrument. An important objective was to compare students who were continuing their instrumental learning to those who had discontinued. A questionnaire was completed by 376 primary and secondary students, of whom 31% had discontinued their learning. The results showed a significant difference between these two groups on a number of variables including Musical Background, Music Affect, Practice Satisfaction and Self-Efficacy. Discontinuers were significantly less interested in music, were less confident in their practice, and were lower in self-efficacy than were continuers. Both continuers and discontinuers believed that they were able to improve their musical ability. Overall, the findings provide insight into students' perceptions of their own learning processes, and demonstrate the importance these perceptions have in relation to students' engagement with musical instrument learning.

Learning a musical instrument is an appealing and popular activity, and nearly one in six Australian children participate in after-school-hours music (ABS, 2003). However, approximately 25% of players drop out by the age of 12, and a further 25% discontinue by the age of 15. Approximately 5 million Australians have discontinued playing, compared to about 4 million of all ages who still continue to play (AMA, 2001). Students cited boredom, loss of interest and little motivation as reasons for discontinuing their formal music lessons. Similar rates of attrition are experienced in Great Britain (*Young People and Music Participation Project* [*YPPMP*], 2001).

At the same time, there has been considerable interest by government agencies and research institutes into both the extrinsic benefits of participation in the arts, and music in particular, as well as its intrinsic benefits. Concern for participation in music has generated important policies and protocols at the highest level in the USA (*Vision 2020*, 2000), the UK (*YPMPP*, 2001) and in Australia (*National Review of Music in Schools*, 2005), whilst the peak arts body, The Australia Council (Hunter, 2005) reported on multiple studies which investigated the impact of arts participation on student learning and development.

This research has convincingly shown that involvement in performing and fine arts promotes students' engagement with school life, their academic achievement, and their socio-emotional development (Scripp, 2002). Education programs which incorporate the arts are developmentally rich and prepare students for a fulfilling and successful life (*The Impact of Arts Education on Workforce Preparation*, 2002). Music also plays an important role throughout individuals' lives in representing emotional and symbolic links to their personal history (e.g., Russell, 1997) and there is evidence to suggest it provides a health-giving source of activity and mental stimulation (Wilson & Bennett, 2003). The intrinsic values of music as ways of expression, communication and knowing about the world are also vitally important to individuals and their societies (Stevens, 2003).

However, McCarthy, Ondaajte, Zakara and Brooks (2004) state that continuing involvement in the arts depend greatly on musical experiences which are 'mentally and emotionally engaging'. The boredom and lack of interest expressed by discontinuing students represent both mental and emotional forms of disengagement.

Previous research into the causes and correlates of attrition includes numerous doctoral dissertations directly investigating attrition and retention in music programs, whilst other studies concerning practice behaviour and motivation have included data on those who discontinue. The research indicates that a number of variables having a positive correlation with discontinuation include low socio-economic background (Corenblum & Marshall, 1998; Klinedinst, 1991; McCarthy, 1980), although Costa-Giomi, Flowers and Sasaki (2005) did not confirm this; low self -concept in music (Frakes, 1984; Hallam, 1998; Klinedinst, 1991; Mowery, 1993); lower academic achievement (McCarthy, 1980; Klinedinst, 1991); less amount of practice (Sloboda & Davidson, 1996) and low motivation and less achievement (Costa-Giomi et al., 2005). Parents and teachers also influence attrition when they are only indirectly involved (Govel, 2004) or are less encouraging (Davidson, Sloboda & Howe 1996). Discontinuers appear to demonstrate more approval seeking behaviour in lessons (Costa-Giomi et al., 2005).

This paper reports on two studies, selected phases of the research project which seeks an understanding of the factors which facilitate and inhibit young people's engagement in musical instrument learning and investigates students' feelings and experiences in their practice and learning and their interactions with other people. This study was limited to school students, learning band, orchestral instruments, drums, guitar and keyboard in formal

settings such as school band, group and individual lessons. These learning settings were generally extra-curricular by nature, and therefore participation in learning was a voluntary activity. Music in these environments - private lessons, band programs - though the style or genre of music varies, is based on the Western art-music format which is almost exclusively notation based, and reliant on replication of other-composed repertoire.

The overarching research question is:

What factors facilitate and inhibit engagement with musical instrument learning?

This broad question posed two sub-questions for this paper:

1. What was the nature of learner experiences and behaviour in lessons and practice?
2. What challenges and difficulties did learners face in their learning and how did they respond?

Method Study 1 & 2

A questionnaire (Study 1) was administered to late primary (ages 10-12), and late secondary (ages 15-16) school students from public and independent schools in the region. Late primary was selected as it was considered that the children would have had the opportunity to learn instruments for a number of years, and it is acknowledged that the transition from primary to high school has been a factor in discontinuation (Hartley, 1996). Secondary students were selected so as to include those who started in their secondary years, as well those who had continued with their instrumental learning over longer periods.

376 students (49% female, 52% primary) completed the questionnaire. The sample consisted of students who were learning an instrument (38%), students who had discontinued learning (31%) and students who had never learned an instrument (32%).

A series of four-point Likert scales were used to measure theorised dispositional and behavioural characteristics of all participants. The measures reported here comprise:

- Affect for Music
- Implicit Belief
- Amount of practice
- Self Efficacy
- Practice Satisfaction
- Sufficient Knowledge
- Social Support
- Musical Milieu
- Teacher Support

In Study 1, the first two measures (Affect for Music and Implicit Belief) were administered to all students, whilst the remaining measures only applied to continuers and discontinuers. The responses to these scales were analysed by t-tests and analyses of variance amongst the groups of continuers, discontinuers and non-learners (where applicable), as well as between age groups and gender (3 x 2 x 2).

Through the questionnaire a sub-group of discontinuers was identified, of whom 17 primary school discontinuers participated in semi-structured individual interviews (Study 2). The format of the interviews facilitated discussion of certain key concepts, while providing an opportunity to follow an individual's distinctive or unusual directions. The interview guide was intended to elicit students' experiences and feelings about their lessons, their practising, their reasons for discontinuation and their current interest in music. The interviews were transcribed and analysed thematically with the QSR software program *NVivo 2*. The first stage of coding consisted of simplification: category, pattern and variation searching, followed by a conceptual expansion of the emerging themes. This was considered critical to the effective thematic integration of the varying participant groups at a later stage (i.e. student, teacher,) and to the overall aim of conceptual expansion of questionnaire hypotheses and emergent qualitative themes.

Study 1 (Questionnaire) - Brief Results Summary

Feelings and Beliefs

Together the results for Affect for Music and Implicit Beliefs (see Table 1) suggest that even though continuers, discontinuers and non-learners felt quite differently about music, students who were currently or who had finished learning an instrument had equally positive beliefs about their ability to improve their learning. Whilst this disproves the hypothesis that discontinuation would be associated with a tendency to an entity belief, it suggests that all students, particularly older students believe they can improve their music playing abilities. This

result suggests that older students may be more likely to adopt appropriate learning strategies and self-regulation (Ames & Archer, 1988; Grant & Dweck, 2003), and to experience intrinsic enjoyment (Elliot & Church, 1997).

Practising and Learning

Discontinuers were significantly different from continuers on each of the three measures of Self-Efficacy, Practice Satisfaction and Sufficient Knowledge (see Table 1), and the hypotheses for all measures were confirmed. Discontinuers accomplished less practice overall, as Sloboda and Davidson (1996) also observed, and learned for a shorter period than continuers. They also felt less confident and secure in their practice activities than did continuers. Although Nielsen (2004) found that tertiary students who had low self-efficacy were less likely to use cognitive and metacognitive strategies, McCormick and McPherson (2003) found that self-efficacy did not predict strategy use: the present results further suggest that low-efficacy students have fewer strategic and knowledge resources to work with and concomitantly their feelings, directed at learning, are reasonably negative, in comparison to continuers.

Social Interaction

Most students felt well supported by the important people surrounding them, and the results in Musical Milieu, Family & Friends Support, and Teacher Support (see Table 1) are in common with previous research. Govel (2004) found that parents of piano dropouts gave little support or encouragement to their children's musical practice as did Davidson, Sloboda and Howe (1996). Davidson, Sloboda, Moore and Howe (1998) found all their students valued friendliness and warmth in their teacher, and Brakel (1997) found that learning environments which afforded little student autonomy were associated with dropout. Researchers in academic settings also have observed that when students experience autonomy support in their learning environment, they are more likely to adopt mastery goals which in turn are associated with the use of deep learning strategies (Archer, 1994), effort and persistence in studying, and intrinsic motivation (Elliot, 1999).

Discussion

The results of Study 1 indicate that students who discontinued learning their instrument came from a background that was, in comparison to continuers, less musically-enriched. This environment continued to have an effect on students through the period of their learning, as they felt less supported and encouraged by parents, or by teachers, than did continuers. Although discontinuers felt less intrinsically interested in music, perhaps because of their family background environment, interests or values, it was interesting to note that all players considered that their musical ability was able to be increased or improved, whether or not they continued. We would expect that most of these students would then adopt more strategic learning behaviour, and be more persistent and optimistic about their playing (Dweck & Leggett, 1988). Secondary students were more persuaded about this malleable quality than were primary students and it may be that such self-attribution is a factor of psychological and cognitive development.

As indicated by the negative skew common to most of the scales, all students were generally optimistic about their learning experiences, and only in comparing the two groups of learners was it evident that discontinuers felt less optimistic and confident. Self-efficacy and practice confidence taken together provide a picture of students' beliefs about their current capabilities and competencies. When competence is valued, interest and enjoyment increase (Harackiewicz, Sansone & Manderlink, 1985), and among these students, there is evidence to suggest that their interest and enjoyment were not stimulated to the same degree as continuers. Parents and teachers can influence the development of these capability beliefs by offering choice, participation and autonomy support (Grolnick & Ryan, 1989; Ryan & Deci, 2000); and the evidence in this study reveals that indeed, discontinuers received less of this than continuers.

Study 2 (Interview) - Results

Feelings and Beliefs

The attitudes expressed by students and their behaviour are assumed to be reflective of the deep-seated beliefs and values students have about music learning (Fishbein & Ajzen, 1975). Reasons or motives reflecting these attitudes were spread throughout the interviews and these qualitative data qualify and enhance the substance of the questionnaire responses.

These identified motives coalesced into four main categories:

1. Musical value and interest (11): Being in touch with the sound and being enabled to play songs that were familiar:
   So I really like electric guitar. I just love it, I'm not sure why. (127: 4)

2. Perceived simplicity (6): to some the instrument looked easy or fun to play when they saw others doing it, or if they were a little familiar with sound or notation:
   Well, I saw people at school playing it and I really liked how they did it and everything and I thought it would be easy to do.... (73: 6)

3. Social (6): Students wanted be like, or to be with, other people:
   Well my brothers and sisters used to play all the time, and I used to kind of get jealous, so I thought, I said to Mum one day, can I play an instrument? (26: 4)

4. External (5): perhaps they were able to get lessons free or they were compulsory; others were attracted by overseas tours or need to fill in spare time:
   The drum auditions will be on whenever. So I decided I might try and get in. (99:6)

All students ascribed their activities to at least one motive, including four who ascribed their actions to between two and four motives. Interest in musical sound, its mood or the self-expression facilitated by skill in music playing was an important influence on students' reasons to start or continue their practice.

Practising and Learning

Once the students had commenced lessons, they encountered new routines, expectations and influences to which they reacted in a variety of ways. The purpose of the analysis of this phase of the study was to gain a picture of the activities they undertook, how they responded to challenges and difficulties that they must have inevitably encountered, and how they felt about their experiences and concomitant outcomes.

Tasks

A full range of technical challenges embedded in practice, in lessons and in performing were mentioned by students; these included reading, playing by ear or memory, scales, sound production, rhythm, posture, and composing. Repertoire that students faced included easy pieces as well as pieces that were more challenging for their difficulty, unfamiliarity or complexity. Practice itself was viewed as a regular duty, with amount and content usually set by the teacher.

Level of Difficulty

Students were asked about the things they had to do, and whether they experienced these things as easy or difficult. Overall, a similar number of easy and difficult tasks were mentioned (approximately 25 in both). The greatest difficulty experienced by one third of all students was music reading. Playing by ear or memory was considered mostly as an easier task than reading music, and this was used by several students as a strategy to cover difficulty in reading the notation:

> I was never taught to read music so it was really hard for me, cos I play by memory, so ... I never really learnt the songs. (53: 5)

Music playing in band and ensembles almost always follows printed scores, and this criterion alone was enough to affect students' ability to continue in the group. Students resorted to aural memory to attempt their practice; their inability to decipher the score left them with only their aural sense, yet once the aural memory faded, they had few strategies left to work with.

Almost all students mentioned playing tunes they were familiar with and enjoyed - children's songs or TV or show themes - by ear or memory. Scales, sound production and rhythm were each mentioned by four or five students in a fairly simplistic manner. That is, these things did not seem to be of a high priority in students' practice.

Strategies and Actions

Students responded to tasks in a variety of ways. The most common approach to problems with reading or technique was to seek advice from others. Nine students suggested that they would seek advice from parents, siblings or neighbours if they were unable to resolve a problem or were unsure of what they were to do. Almost

half of the students commented on increasing effort as a deliberate strategy – trying harder still – others spoke of contingent practice – only when they felt like it, or of decreased effort (3 students). More important than increasing the hours spent in practice to solve problems, students undertook a variety of deliberate practice strategies in a thoughtful manner. Such strategies included working slowly, working in parts, mental preparation, working on memorising and other creative solutions. Many others used simple repetitive routines – simply play through once or twice, or, make a mistake and repeat.

Students' Reactions

The difficulty experienced in reading music elicited a range of negative feelings, such as boredom, frustration and dissatisfaction amongst students. Difficult tasks engendered more and varied feelings than did easy tasks: ambivalent and negative feelings such as boredom, frustration or anxiety were experienced in practice and in lessons.Three students were very conscious of their abilities compared to their peers, and each challenge served to remind them that they were really too far behind to make their learning appear worthwhile:

> Well, when I accomplish something, I do feel good about myself, but I straight away realise that, that would be easy for someone else in my group. (60: 10)

Approaches to Music Learning

A series of themes about learning and skill emerged from students' interview texts as a result of both inductive and a priori coding. One set of themes described students' *modes of learning*: 'learning with intention' and 'learning with others'. The second set of themes concerned students' *conceptions of musical learning* knowledge or skill acquisition, these coalesced in two directions: 'music skill as an object to acquire' and 'music skill as a trajectory'. A third group of themes emerged through an exhaustive exploration of students' texts for expressions of competence, confidence or perceived capability as *outcomes of student learning*. 'Accomplishment' was achieved through musical expressions; for other students, 'lack of knowledge' meant that accomplishment eluded them.

Modes of Learning

The two patterns which emerged essentially formed a description of two differing modes or processes. The strongest theme by far was 'learning with others' (10). Many students felt that their path to learning had to be shown to them, they were unable to find or follow the path without the assistance of a more knowledgeable other. The second path travelled by students was one characterised by self-directed learning and effort. This theme of intention was characteristic of 9 students, and it arose specifically in relation to their learning when practising; students at times wavered between routes.

Learning with Others

Students considered assistance from any quarter to be helpful, though generally they felt that they really needed the assistance of their teacher. They consulted parents, peers or family members in their search for assistance. This was usually in their home practice, unaided by teachers. They asked others who had been able to do this in the past:

> Cos dad would come home and we'd have to show him and he'd know because he used to play heaps of instruments. (12: 14)

This type of support appeared to be critical to students in their home practice. Not only did students feel as though learning occurred for them in the company of others, it was easier when there was someone who could tell you what to do. Learning appeared to be harder when you were the only one doing it:

> I think the flute's getting harder because no-one in my family really plays, and so I thought if I do more practice, I might be good at the flute. (26: 38).

This student appears to think that if no-one in the family plays her instrument, she is not going to be able to get assistance, and so she is going to have to 'do more practice'. Intuitively she realises that to compensate for the lack of contact in this mode, she will need to employ more intentional, deliberate learning.

Learning with others was also an important source of implicit standard referencing for a small number of students who compared themselves to others to check that in fact they were playing the right thing:

> then I'd try and do it and if it sounded the same, I thought I would have been right. (34: 26).

However, there was also the added challenge of keeping up with the others, which for three students, resulted in discounting their personal achievement in the light of comparison with others. There was also a sense that as long as they could keep up with their peers, then that was all they needed to know:

> But if a lot of people stuffed up I didn't really feel that bad. (60: 13)

Learning with Intention

Nine students indicated an awareness of the necessity of commitment to practice, who understood goals and acknowledged some of the costs and benefits of a self-directed approach to learning and it arose specifically in relation to their learning when practising. This mode of learning was a proactive one where students purposefully pledged effort, both physically and mentally, to the learning. Physically, this meant they found time and place to practice and learn, while mentally they brought into play varying degrees of cognitive engagement with the learning tasks. Learning intention engendered understanding of the task as a specific goal-oriented activity and it required input from the student as well as the teacher:

> I sort of figured it out myself...and he just taught me how...and it's so much easier to understand the book now. (127:13).

It also facilitated transfer or application of their acquired knowledge or changed expectations.

Closely aligned with the notion of self-direction is effort, though students can apply effort without self-regulation. Nevertheless, the intention mode was one of expressed purpose and will wherein students demonstrated their resolve to provide the necessary input from their own thinking, whether informed by strategy use or not:

> But then when I started to get better at it then I realised that it takes practice. (191: 15)

Modes of Learning

These two modes represent distinct patterns, though they are not exclusive; some students approached learning in both ways. Those who needed high levels of interaction were seeking assurance and approval and used others as their 'reference' base. This approach suggests Vygotskyian theories of development. According to this theory, optimal learning takes place when scaffolded or supported by others in early stages, and in this zone students are able to do more that if they were by themselves (Vygotsky, 1978). The dimensions of the 'intention' mode have a number of similarities with descriptions of patterns of behaviour in self-regulated learning (McPherson & Renwick, 2001; Pintrich & DeGroot, 1990), for example, the use of cognitive strategies and goals, and management of time or effort.

Conceptions of Learning

A second set of patterns concerning the nature of musical knowledge and skill was found to be powerfully represented throughout students' discussion. The first was a conception of musical knowledge as an object to be acquired, as an object that possessed properties such as difficulty or simplicity. The second was a view of musical skill as a trajectory, an open-ended activity required to be undergone by the self. This 'trajectory' theme was characteristic of nine students, whilst the 'object' approach was distinctive of another nine: only three students made comments typical of both approaches.

Learning as an Acquisition

As students explained their practising and learning, and illustrated with examples, they talked about their playing as if it was a quality or dimension that belonged to the instrument or to music, as something that was definitely external to them. As an internal citation, perhaps the student might have said, 'I always got a squeak' or 'I always squeaked when I played high notes'. The squeak therefore appears to be a property of the instrument in question: *I'd always laugh when I got to a high note because the clarinet would squeak. It just made a strange noise.* (9: 9)

Levels of difficulty lay as hurdles inherent to the music itself:

> The pieces that I know and I can just click right in to play them, I don't have to practise them again. (73: 15).

What is particularly noticeable about this approach is what is NOT said about easy and hard: the attainment of 'easy' is not reflected on as a result of learning, it just appears as a property of the piece or instrument in question: *Sometimes if the piece was easy and I knew it off by heart but otherwise I'd have to have the music.* (73: 18)

Some students appeared to not possess the knowledge required, and their response did not call on a personal sense of accountability. When music learning was seen as external to the self, its properties became defined as finite and normative. In this way, music learning was seen to have a foreseeable process and termination. Once learning had proceeded for a while, its transient qualities became more apparent and there was an intimation of closure if they felt they had not learned anything:

> Umm...it just stopped giving me interest, because I was really excited about practising and then it just sort of got boring after a while. (53: 8)

Learning is a Trajectory

Considering learning as a trajectory, an interactive path or process obtained a different outcome. Such learning effected a transformation for individuals and was the foundation for music-making and long-lasting capabilities:

> Probably [I enjoyed the piano more;] with the piano just at my lessons it was really good. Just how much he could teach me. He saw me changing and that with it. (99: 24)

Transformation and joy in achievement was an outcome of an active pursuit of improvement and change and it opened the door for self-directed learning and a long-lasting effect. The students welcomed or at least coped with practice and its challenges; they accepted that they had to 'undergo' the learning to achieve their ends:

> At first, um, it was a bit, like ... 'oh, come on', and all that sort of stuff, because like, I wasn't really learning anything. I felt to myself that I wasn't learning anything. But when I got into it I felt, oh yea, I've actually accomplished something. And it made me feel good inside. (191: 14)

Students appeared to acknowledge that practice is learning, and learning is specific and progress was made through identifying problems and working through them:

> When you've got to study, you can't really do that [enjoy yourself]. You have to learn how to play specific things to give you skills. (53: 23)

Conceptions of Learning

These conceptions of knowledge appear similar outwardly to surface and deep conceptions of learning as discussed by Biggs (1992) for example. Increase of knowledge and its acquisition were considered by Saljo (1979; in Purdie & Hattie, 2002) to represent surface understandings of learning, while cognitive and metacognitive thinking are more representative of deep understandings of learning. Importantly, it seemed that most students adopted either one or other of these approaches, suggesting that these approaches represent deep-seated beliefs and attitudes to music-learning.

Outcomes of Learning: Accomplishment and Deficit

Two themes featured as outcomes of students' practising: a sense of accomplishment and a sense, not of failure, but of inadequate or deficient knowledge. Accomplishment (mentioned by 14 students) was experienced in three ways; contained in a musical experience (e.g. performing a notated piece, completing an exam or playing in band) (10), having developed skill in the instrument (10), and external evaluation (6).

Musical Experience

Enjoyment and achievement in learning was measured by the degree of music-making the student felt they had achieved in their playing. Importance for them lay in learning how to play 'real' songs, 'real' music, music they recognised or were familiar with. Achieving this meant playing fluently and without error, so that the temporal execution of the piece was successful:

> The most enjoyable thing was when you can actually play a song and not just play anything. (26: 35)

Some students felt concerned that they were learning **about** music, rather than to do or make music. This created an affective dissonance for students whose motives to start learning were based on a search for making music, and it surfaced as frustration, annoyance and discontent with the teachers' approach:

> If he could actually teach me to play some real songs, that would have made me change my mind. (102: 22)

Evaluation

Six students mentioned evaluation, which they had either experienced, or of which they were apprehensive while other reactions to evaluation were positive in relation to teacher, examiner or parent feedback or assessment.

Deficit

Lack of knowledge was a theme that recurred amongst nine students, and featured a sense of deficit in their knowledge base. This appeared when students were attempting their own musical learning or through their perception of being denied it by the teacher (4 students). As a result of this deficit, students were not able to keep up with the band, were not able to progress ahead in their music of their own accord or they found music practice or performance too hard to do, and they felt as though they had not gained or learned anything.

Accomplishment

Students' concerns for accomplishment emerged in qualitatively different ways: the most important form of accomplishment however was that of constructing music-making. This was very important to students and resonates throughout the study as one of critical importance. Some students were concerned with evaluation at different levels, though this was not an intense concern, and was common to one third of students. Over half the students were concerned about deficits or gaps in their learning that acted as stoppers or barriers to their music-making.

Discussion Study 2

This study examined students' motives to practice, the tasks, strategies and difficulties they encountered in their practising, and their approaches to learning. Some of the tasks and strategies were assumed to exist *a priori,* whilst the approaches to learning emerged as inductive themes. These features of learning and music-making-meaning emerged from a fine-grained analysis of the students' interviews, and their origins are clearly contained in students' thoughts, attitudes and activities.

The analysis identified a range of activities in students' practice, and these were associated with varying degrees of difficulty. Reading music was the single most important difficulty faced by a third of students. This is an important observation to make, as the curriculum of music learning methods used in Australia is almost exclusively notation-based. This would suggest that a large number of students may be finding difficulties from the earliest days of their learning. A deficit in reading in band environments may well be hidden or masked, unknowingly or not, by the use of strategies such as memorising or referencing from others. The pressure of not being able to read fluently caused anxiety and frustration among these students, and the problem was implicated in the decision to discontinue learning.

Students felt quite negatively about music they considered 'difficult'; difficult music almost always concerned a lack of familiarity with technique or repertoire, and the perceived complexity of that material. There was a very clear distinction between difficult and 'easy music', which was explained as simple or well-known music, and about which students felt comfortable.

There is little to suggest that these discontinuers approached their learning exclusively in a surface manner, as might have been assumed. Two distinct modes of learning were discerned, but these modes were not exclusive. Not all students required high levels of intervention while some students processed their learning in both modes. Learning in a group situation, as did eight of the seventeen students, may encourage or facilitate an advice-seeking approach to learning for several reasons. It may be that students pick up knowledge from their friends 'on the job' so to speak; it could also be that peers in the groups are the only available sources of information, given that the bandmaster may be directing between 20 and 30 students at any one time. Even in small groups, some students felt hesitant to ask teachers directly for advice.

Vygotsky's social-learning theories (1978) suggest that optimal learning takes place in the 'zone of proximal development'; that is, learning is best when it is scaffolded or supported by others in the early stages; in this zone students are able to do more that if they were by themselves (Brophy, 1999; Vygotsky, 1978). The ZPD:

> is the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers. (Vygotsky, 1978, p. 86)

Student 191 expressed this quite succinctly when she lamented over the difficulty of teaching herself- she felt sure learning would have been faster if only her parents had been able to help her. She implies that her potential to learn would be enhanced if she were not left to solitary independent problem solving.

Learning with intention is more like an additional arrow in the quiver than a contrasting or oppositional mode. Learning with intention is similar to self-regulated learning, in that it is a deliberate activity. The findings here suggest that approaching learning from this perspective has developmental benefits for students, as the gradual development of their personal understanding and awareness of the logic and processes of music skill development is evidenced through this approach. Students who adopted this mode of learning were more likely to have a perspective on music skill as a trajectory rather than an external object to be acquired. The two conceptions of learning observed here are quite distinct from one another, and point in two different directions. Students who considered music skill as an object to obtain foresaw closure on the experience; rather than a process, music learning was an object to obtain. Musical experience and skill were important motivators for students and figured strongly in their analyses of their outcomes of learning.

General Discussion

The use of differing methods has illuminated different facets of the lenses through which students are viewing their music learning. The questionnaire has shown that students who feel less capable also feel less positive about their experiences. Confirmation of the research hypotheses which have much in common with academic learning indicates that important relationships exist between students' affect, their knowledge base and their intentions to discontinue learning. The qualitative method substantiated these hypotheses by generating unique participant themes, the dimensions of which demonstrate multiple variations in students' perceptions and responses to music learning. How much these themes are implicated in discontinuation is the mission of the latter stages of analysis and interpretation in this project.

About the Author

This doctoral project in progress includes interviews with focus groups and individuals, and is supervised by Dr Melissa Monfries and Associate Professor Allyson Holbrook. Jennifer holds an APA scholarship, and is research assistant with SORTI, the Centre for the Study of Research Training and Impact at the University of Newcastle.

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Table 1

Alpha	Measure	*Gender*		*Learner Status*			*Year Grouping*		*Interact -ion*
		Male	***Female***	***Continuer***	**Discont inuer**	***Never learned***	***Primary***	***Secondary***	
.74	Music Affect	3.20	**3.38**	**3.55**	3.24	2.98	NS	NS	No
.76	Implicit Ability Belief	NS	NS	NS	NS	NS	2.78	**2.98**	No
.76	Self-Efficacy	NS	NS	**3.29**	3.00	--	NS	NS	No
.73	Practice Satisfactio n	NS	NS	**3.48**	3.07	--	**3.43**	3.15	Year group & gender
.70	Sufficient Knowledg e	NS	NS	**3.24**	2.90	--	NS	NS	No
N/A	Musical Milieu	NS	NS	**3.32**	2.89	2.34	NS	NS	Year group & learner
.70	Family & Friends Support	NS	NS	**3.30**	2.95	--	**3.26**	2.93	Year group & learner
.76	Teacher Support	NS	NS	**3.63**	3.32	--	NS	NS	No

Significant differences between students in Study 1
Bold Significant means; NS Not significant means; -- Not applicable.

A Preliminary Discussion of 'Cross-media Listening' as a Means of Enhancing Classroom Music Experiences

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School students' immersion in a rich entertainment media environment has implications for classroom listening. In diverse and imaginative ways sound and music is being aligned with moving images in media products, including in interactive formats. In this article I propose an approach I term cross-media listening, which variously merges aural, visual, spatial and kinaesthetic orientations to music. Grounded in sound pedagogical principles and expounded through a series of analyses, cross-media listening as outlined in the article advocates a reintegrated, multi-domain, body-mind approach to encountering music in educational settings.

Introduction

In a recent study Marian Dura notes how the powerful influence of film, music video, multimedia music software and video games has "created a new popular view of music as a visual, as well as aural, experience" (Dura, 2002, p.3). Dura calls for an approach to music education that presents learners with a "multi-domain experience of music," one which involves learners' "bodily-kinesthetic and visual-spatial" capacities (Dura, 2002, p. 2). Dura's research concentrates on the music listening experience and she presents a strong case for teaching students "to be able to perceive and appreciate musical motion internally as well as outwardly, i.e., both with and without the use of physical movement" (Dura, 2002, p. 257). Taking into account students' ever increasing screen literacy, in this paper I explore some of the possibilities of multi-domain, cross-media approaches to music educational listening. I propose Patricia Campbell's (2004) three-phase "listen to learn" model as a framework within which to analytically consider cross-media listening. In the light of this framework I examine several musical examples from various musical styles and suggest follow-on participatory activities, outlining an approach aimed to extend or expand common practice classroom listening activities. My aim in the paper is to contribute to the evaluation of current classroom listening practices and to seek ways to enliven and enrich the experiences and meanings of music that result from such educational activities.

In his work on analysing musical multimedia, musicologist Nicholas Cook points out that music is never "alone" and he proposes a general theory of how music works together with other media including words, images and dance to create multimedia (Cook, 1998, p. 268). Cook details how the rise of the public concert led to "narrowing of the doors of musical perception," a process completed by mechanical reproduction (radio, long-playing records, CDs), which "filters out everything except the sound." "Social practice," he writes, "has worked overtime to put back what technology has taken out" (Cook, 1998, p. 266). Music education, I believe, should benefit from such practice and could respond by seeking ways to broaden its approach to listening. Hence I propose developing an analytical approach for the music classroom that I call cross-media listening. Cross-media listening variously merges aural, visual, spatial and kinaesthetic orientations to music. Before examining specific instances of cross-media listening I will sketch out Patricia Campbell's "listen-to-learn" instructional model (Campbell, 2004, pp. 54--55). Campbell's pedagogically innovative model provides a sound framework for rich, holistic listening experiences.

In *Teaching Music Globally* Patricia Campbell proposes that in the context of music education (where an individual's "valuing of music as an important part of daily life" is deepened) there are "three central features that help to develop a sound awareness of music – instruments [including voices], elements, and context" (Campbell, 2004, p. 54). These are "folded within instructional processes that lead to 'attentive,' engaged,' and enactive' listening" (Campbell 2004, p. 55). In the first or "attentive" phase of Campbell's model listening is focussed on "musical elements and structures" and is "guided by the use of specified points of focus or diagrams (including notation and 'maps' that lead a listener from one musical event to the next)" (Campbell, 2004, p. 55). The second, "engaged" phase requires "the active participation by a listener in some extent of music making" (such as singing or playing a part of the music, or "moving eurythmically or in an actual dance pattern" while the music, recorded or live, is sounding) (Campbell, 2004, p. 55). The third, "enactive" phase involves "intensive listening to every musical nuance" as part of recreating the music in performance "in as stylistically accurate a way as possible" (Campbell, 2004, p. 55).

The model emphasises participation in and with the music, and even at the Attentive Listening phase Campbell commends bodily involvement. In one of her examples, for instance, she instructs teachers (and by extension, students) to use their hand to 'paint' in the air the melodic contour of a Koranic chant while the music is sounding (Campbell, 2004, p. 57). Campbell quotes musicologist Charles Keil (who refers to an emerging 'field' he calls "applied groovology" [Keil, n.d.]) to the effect that:

> participating consciousness can be achieved through focused listening to the collective whole as well as to the separate and individual parts in live and recorded music, which can then lead engaged listeners into an ecological synchrony with themselves and with the natural world. (Campbell, 2004, p. 92)

The way Campbell's model is set out and her use of the term 'phase' suggests a kind of developmental progression from Attentive through Engaged to Enactive Listening. The model is flexible however, and I recommend beginning with phase two or three and moving back and forth from these phases to the Attentive Listening phase. This prevents instructional listening from becoming (or more likely remaining) fixed on what is potentially the most 'cognitive' listening phase. Most relevant to this paper are the Attentive and Engaged listening phases. In the description and analysis of specific instances of cross-media listening that follows, I offer preliminary suggestions of how these might stimulate further participatory points of entry, particularly in relation to kinaesthetic involvement. Rather than providing a schema with predetermined, finite analytical conclusions or participatory possibilities, I am suggesting what should be seen as a framework for initiating deepening classroom conversations about music.

Cross-media Listening Examples

Jøran Rudi, a Norwegian composer of visually arresting computer music video works, points out that "[n]ew possibilities for narrative arise when other forms of representation and expression are added to sound" (Rudi, 2005, p. 36). In relation to the selections I now discuss, such 'narratives' extend the principle of the "graphic devices" employed in the attentive and engaged listening phases of Campbell's model which are employed as "ancillary techniques for getting to the heart of music's structures and meanings" (Campbell, 2004: , p. 1). The visual aids Campbell provides in her book for the Attentive phase are generally descriptive notations (they illustrate the workings of the music) while those for the Engaged phase are prescriptive (they are aids to performance). In these examples film, video and animation are descriptively aligned or "merged" (Campbell's usage [2004, p. 55]) with musical sound to reveal insights about music structures, processes and meanings.

1. Music video – 'Around the World' by Daft Punk (1997). Directed by Michel Gondry.

The music videos of French director Michael Gondry (Gondry, 2003) have received high praise for their aesthetic and technical ingenuity. His videos for the White Stripes' 'Hardest Button to Button' and the Chemical Brothers' 'Star Guitar' for example, notably feature an "immediate and direct correspondence between image and sound (Unterberger, 2004). Gondry's visual "sensitivity to the structure of pop music," has been attributed in part to his experience as a rock drummer (Burns, 2006). For Daft Punk's 'Around the World' he choreographs an "intentionally absurd" dance, a "Busby Berkeley romp" (Goldsmith, 2004) in front of blinking disco lights where the five musical components of the song are visually represented by "Halloween" characters (Burns, 2006) as follows:

- drum machine rhythm – mummies
- vocoder vocal melody – robots
- guitar riff – skeletons
- bass line – strange, tall athletes with small heads
- synthesiser countermelody – disco girls

The set, lights and choreography comprise a kind of animated score, spatially tracing geometric patterns which in various ways either mirror or otherwise embellish or complement the song's musical features: the additive, layered textures are as visible as they are audible with each set of characters entering the dance while the others wait, motionless, to join in. The melodically descending bass line is literally stepped by the athletes while the robots circularly trace the looped vocal melody. The skeletons angularly render the jagged guitar riff while the disco girls weave texturally on several planes. Musical metaphors abound! The song's structure is realised visually, as when for example, the musical texture reduces to drum machine and the skeletons take a brief solo or the bass line becomes funkier while the athletes appear to improvise spasmodically.

One reviewer explains how the entire dance number is "filmed in meditative long takes and slow tracking shots" from various angles as well as from above, to create an effect "hypnotic and oddly reminiscent of Kubrick's cinematography" (Goldsmith, 2004). Gondry's editing allows room for the viewer to fully experience the music's textural contrasts and dense rhythmic interplay.

Participation

- Perform sections of the choreography – the robots' movements or the mummys' – while watching-listening. Have a group sing the vocoder part, 'around the world, around the world,' and another simulating the drum machine part with handclaps.

- In the spirit of Michel Gondry's 'Around the World' video, choreograph some other music.

2. Film – Koyaanisqatsi *(1983). Directed by Godfrey Reggio, cinematography by Ron Fricke, music by Philip Glass. Scene – 'The Grid'*

The 22-minute scene known as 'The Grid' is probably the most well known music and image sequence from Godfrey Reggio's seminal nonverbal film, *Koyaanisqatsi* (Reggio, 1983/2003). In the context of Reggio's larger narrative about the imbalance of life on planet earth resulting from human activity, 'The Grid' addresses the pace of urban living, providing an effective visual and aural metaphor for the relentless, grinding patterns and routines of a mechanistic urban vision of reality.

Considering the first five or so minutes of 'The Grid,' Philip Glass' music is characterised by melodic cycles, additive layers (the effect of which is heightened by 'additive' instrumental and vocal timbres), cross rhythms and contrasting metres, and cyclically increasing durational subdivision. The metamorphic, trance-like qualities of the music reveal an affinity with aspects of Hindu chant, of which Glass was a student.

Over the course of this music extract there is a general and gradual transition from a sense of time passing slowly to time passing frenetically. This shifting sense of the momentum of time coincides with a setting sun reflected in the windows of the highrise buildings, a moon tracking across the sky, and the onset of night with various speeds of traffic traced by car lights modulated through cinematographer Ron Fricke's hyper-speed time lapse filming).

The sense of motion in this section of the film (and elsewhere) is conveyed through a counterpoint or interplay between the visual and aural rhythms at multiple levels:

- The rhythm of repeated visual patterns – in the lines and angles of the architecture of the buildings, for example
- the rhythm of the film editing, which shifts towards coinciding precisely with the music cycles
- the rhythm of the panning camera in some shots
- the rhythms of the moving images (the different rates of moving car lights, or of elevators in buildings, or the vector of the moon for example, which provides a kind of tension as it moves towards its vanishing point in the top right hand corner of the screen, only to coincide precisely with a sub-cadential point in the music)
- the music's rhythms.

There is also a sense in which the changing musical textures are visualised (again, the different traffic densities or the moon moving in relation to a single tall building, for example). At another level changes in timbre are sometimes heightened visually. For example, when voices are heard for the first time, a halo of sunlight refracts off the corner of a building, then clouds begin to 'race' past from the right to the left of the screen.

Participation

- Choreograph a human grid ('programmed' to move) to visualise crossrhythms, durational layers and melodic/harmonic textures in Philip Glass' The Grid' from *Koyaanisqatsi.* Perform the human grid piece to a recording of a section of the music.

3. TV advertisement/music video – 'Vertigo' by U2 (2004). iPod version and Temple Bar Mix.

In this example I briefly compare two video versions of the same song. Considered individually they reveal certain details – visual, kinaesthetic, musical and cultural; compared, they assist in identifying the song's 'material definition' and provoke questions – about style, for example. Such a comparison also yields important information about instruments, performance culture (including about gender and rock), context and performance practice.

In 2004, U2 and Apple iPod announced their co-branding, content bundling promotion with a new format television advertisement that was a hybrid of Apple's silhouette-style ads and a music video. The video-ad is a two minute version of U2's 'Vertigo' highlighting the trademark white iPod headphone lanyard.[1] The 'Vertigo' (Temple Bar Mix) was released in 2004 on a bonus DVD with the U2 album, *How to Dismantle an Atomic Bomb* (U2, 2004). Temple Bar is a colourful tourist district of Dublin, Ireland, and in Temple Bar pubs musicians often spontaneously perform live. The Temple Bar Mix of 'Vertigo' has the feel of an impromptu performance where the band is stripped back to solo banjo (the guitarist, The Edge) and solo voice (the singer, Bono). The performance is filmed without edits in sepia-toned

[1] As far as I am aware the iPod version of 'Vertigo' has not been released commercially, however it can be viewed on the internet at YouTube (http://www.youtube.com/watch?v=nljs4kzpebU).

monochrome, in one long shot, as if to match the changes in musical timbre and texture. An interesting feature of the performance is the way Bono plays "air" drums and guitar (including slow motion power chords) at several points, visually filling in the missing players.[2]

In her discussion of popular music video editing Kay Dickinson notes in rock and pop music the "repetition of decidedly short phrases (the riff) and a disregard of narrative progression," which instead alternates any arrangement of verse, chorus, and bridge (Dickinson, 2003, p. 143). The editing of music video images compensates for this quality of the music, she writes, by its submission "to the customary tempi of popular music" (Dickinson, 2003, p. 143). Such "visible tempi," Dickinson further explains, "originally expressed a compliance with musical form that was necessary to the thematic restrictions of music video" (Dickinson, 2003, p. 144). In the 'Vertigo' iPod video-ad, within the first three bars of the song there are five edits (including the initial shot) as follows:

- on-beat drum stick tempo setting clicks – one bar 4/4 [yellow background]
- off-beat rhythm guitar palm muted scratching – one bar 4/4 [blue background]
- woman dancing stylishly while signalling the counting in Spanish – one bar 4/4 [green background]
- singer who completes counting in Spanish [purple background] -- ½ bar 4/4, then drum kit front shot -- ½ bar 4/4 [back to yellow background]

Variations on this editing rhythm and colour scheme, occasionally becoming more complex, continue throughout the two minute version of the song. This "visible tempo" assists the listener in 'flash focussing' on musical details such as the guitar palm muting in the introduction, the foundational guitar and bass riff, the quaver pulsations of the bass, particular drum beat patterns, cadential fills or points of cymbals emphasis, the guitar harmonics riff (at about halfway through the song), and the relationship between vocal register and body posture.

The iPod video-ad as animated listening guide also assists in reinforcing the semantic meaning of the song lyrics including through the singer's use of mimetic gestures – praying hands for example, and iconic symbols such as the pulsating heart or swinging crucifix. The video's visual style and use of gesture and choreography 'define' vertigo literally, through, for example, the circling camera and overhead shots and the dancing styles represented. They also underscore 'vertigo' as metaphor, through, perhaps, the frequent use of purple, the darkest of the four colours, when the lyrics are being sung, and the zoom-in-zoom-out camera effects.

I can only hint here at ways the whole video is 'alive' with movement, both through its filming and editing style, and through the bodily gestures of the dancers and musicians. Aligning these aspects with the lyrics (which include the words "swinging," "beat," "dance," "rock and roll," "music," and which often play reflexively), the video-ad makes an almost overwhelming invitation to the viewer to participate by moving, if not dancing (a response to the experience of 'vertigo' as metaphor that the video-ad is advocating, surely).

The Temple Bar Mix performance gains rhythmic momentum from the percussive sound of the banjo and The Edge's jerky-and-in-time leg movements (and to some extent from Bono's mostly more understated movement). (The Edge's frequent use of rapid, double semiquaver pick strums serves to compensate for the absence of drums to some extent and also creates the illusion of densifying the texture.) Notably, in this version we hear the riff on the banjo in chordal form and as a single note melody (compared with the contrasting textures of guitar and bass then bass only in the iPod video-ad version). The entire structure of the song in this version can be seen, its verse and chorus easily distinguishable as follows: the riff is played throughout the verse section, with the lyrics spoken – almost rapped (note the different phrase rhythm) – rather than sung, and a four chord sequence defines the chorus, which Bono sings, pulling back from his usual impassioned vocal delivery.

Participation

- Watch the iPod version again and devise "air" guitar, bass, or drums moments for the Temple Bar Mix.
- Learn to rap the lyrics, along with the Temple Bar Mix DVD.
- Comment on the different endings (iPod version: rock 'n' roll ending, drummer throws down his drumsticks, guitarists plays a downwards glissando; Temple Bar Mix: slows down to a stop) and how they relate to the drama of the performances.

Conclusion

[2] Thanks to my colleague Andrew Tredinnick for this observation.

In this paper I have attempted in a preliminary way to take into account some of the implications of new technologies and literacies – the ways students now listen – for the music education listening experience. Music educators need to be diligent, I believe, in connecting classroom music teaching and learning practices with the "sea change in human cognition" that is taking place (Sweet, McLaren & Haselmayer, 2003, p. 209). Classroom listening experiences must be guided by a well grounded philosophical and pedagogical framework and to this end I have commended Patricia Campbell's "Listen-to-Learn" model.

In conclusion I'd like to return to the research and words of Marian Dura, who proposes developing "entire curricular units based upon multisensory integration" which could teach students how to use "kinesthetic, visual, and other metaphorical referents to increase music vocabularies and enhance listening experiences" (Dura, 2003, p. 257). In addition to rigorously exploring kinaesthetic interpretations of music that are manageable in the classroom, such units might also include making computer animations, short music videos, shadow plays, flip books, building Lego models (after Michel Gondry's video for the White Stripes' 'Fell in Love with a Girl [Gondry, 2003]), or creating and playing 'interactive scores' of themes from Mozart's Symphony No 40 by roller blading past water tuned wine bottles.[3] These and other activities can contribute to prising back open the doors of musical perception (Cook, 1998, p. 266), and by drawing on ways music is experienced outside the classroom, to returning music to the multidimensional experience it has been for thousands of years.

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[3] The 'Mozart on roller blades' 'home' quality video (which can be viewed at YouTube: http://www.youtube.com/watch?v=5h2qJtsHado&mode=related&search=) has been circulating informally for some time, as an email attachment.

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