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How early childhood teachers can develop confidence in doing music

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This paper describes aspects of a research project currently being carried out with early childhood teachers who wish to improve their ability to provide meaningful music experiences for the children in their care. It has long been known that generalist primary teachers lack confidence in teaching music, and this is just as true in the early childhood sector. This multiple case study looks at teacher perceptions of a particular model of music professional development that involves a twelve-month collaboration between a music specialist (the researcher) and early childhood educators (three participants in different pre-school settings). An early finding of this phenomenological study is that the general lack of confidence felt by the participants needs to be understood as specific issues: called a ‘group of confidences’ which can be successfully addressed through a mentoring collaboration that offers long-term and consistent practical and moral support.

Introduction

This paper discusses early findings of a study into teacher’s perceptions of a model of professional development which aims to improve the skills and confidence of early childhood teachers in doing music. (Please note that the participant’s are given a letter pseudonym to protect their identity.)

“I don’t know if I’m more skilled or just more confident - probably goes together really, doesn’t it.” (Participant ‘D’, Interview 2, March 09)

It takes a lot of confidence to face up to a group of small children and introduce musical activities that require you to perform when you feel you have no musical skills. Early childhood teachers need to have that confidence, because a large and growing body of research shows that music activities and free music play, facilitated by skillful educators, have a myriad of benefits for the young child (Forrai, 1990; Feierabend, 1990; Jeanneret, N. 1997; Temmerman, 1998; Burton et al. 1999; Jensen, 2001; Suthers, 2004; Persellin, 2007; Temmerman, 2006; de Vries, 2006). Australian parents agree. According to the latest National Review of School Music Education (NRSME) done in 2004/5 received the highest number of submissions ever (over 6,000) indicating that 90% of Australian parents regard music as an important part of every child’s education (Callaghan, 2007).

The NRSME also found that music in our primary schools is poor - both in quantity and quality, with the abilities of existing generalist teachers to meet the music needs of young children being patchy at best (Department of Education, Science and Training, 2005). These findings apply equally to music provision in the early childhood sector, where there are still no national or state guidelines for music education (Southcott & de Vries, 2006).

On past evidence, advocacy for music in early childhood might easily be viewed as a special domain for the eternal optimist. While none of the research literature disagrees with the claims made for music's value, and teachers attest to the importance of music as an essential part of early childhood education, the provision of music in many preschools and day-care centres still consists merely putting on a CD for the children to dance to.

The most critical factor in the quality of a child's education is an effective, skilled and confident teacher (Chen & Chang, 2006). A quality music experience for the young child can be summarized briefly as opportunities for free play and structured musical play in group times, involving the child in activities that facilitate a playful discovery of all the fundamentals of music. Chen and Chang's work suggests this can only be achieved with a teacher who has skills and feels confident in her own musical understanding and skills, however many researchers consistently find that many pre-school teachers are intimidated by music due to a perceived lack of music skills and confidence, often resulting in them avoiding doing music all together (Mills, 1989; Harris, 1996; Bodkin, 1999; Russell-Bowie, 1999; Anderson, 2005; Russell-Bowie, 2002; Suthers, 2004; Temmerman, 2005; Nardo et al, 2006). As one of the participants in this study puts it;

"I guess it's just a different area from anything else you do, like mathematical concepts or literacy - music is very different. You have to have a lot of knowledge and when you don't have that knowledge it's difficult ... we're trained in literacy and numeracy as teachers, but not necessarily music. That's where we are struggling and trying to work out what to do." (B; Q. 18, Interview 2, Feb 09)

It is an early finding of this research that this ubiquitous lack of confidence, which ultimately robs many of our young children of the benefits of music, can be effectively addressed by a sustained program of collaborative professional development available to educators in the field. De Vries describes current professional development opportunities for music as “unsatisfactory, due to an over-reliance on passive delivery methods such as lectures and handouts, poor focus and lack of follow-up” (2006, p.256). In sharp contrast to this, Kent describes high quality professional development for teachers as being focused on local schools, specific to identified needs, and continued through on-going follow-up support (2004).

The field work for this research consists of a twelve-month, one-to-one collaboration with three participants. The three participant teachers had identified themselves as lacking the necessary skills and confidence to provide a quality music experience for the children in their care. To explore the personal experience of early childhood teachers as they participate in this model of professional development, various methods of data collection are used. Through using IPA to study all the collected data over the past 10 months, specific issues have emerged, indicating that the lack of confidence felt by teachers is a generality made up of distinct issues.

This collection of confidence issues is referred to by the researcher as a ‘group of confidences’. This research shows that when these specific issues are addressed within a collaboration model of professional development, there is a marked increase in the participants’ music confidence and skills, and correspondingly, with their willingness and effectiveness in providing enriching musical experiences for their children.

Methodology

This is a qualitative, phenomenological, multiple-case study which aims to gain an understanding of the inner experience of three teacher participants from three different pre-schools in a rural area of NSW throughout a twelve-month collaboration with a music consultant (the researcher). Phenomenology aims to understand the lived experience of participants and to “...capture, as closely as possible, the way in which the phenomena is experienced within the context in which the experience takes place” (Giorgi & Giorgi, 2008. p. 28). The emphasis is always on the meaning of the lived experience (White, 03). Throughout the collaboration, a variety of data gathering tools are being used; including semi-structured, periodic interviews, reflective journals, and weekly or fortnightly observations of music sessions, which are always followed by a private discussion between participant and researcher. A final interview is scheduled for five months after the cessation of field work.

As the focus is on the perceptions of the participants, Interpretative Phenomenological Analysis (IPA) is used to analyse the data. IPA makes a detailed exploration of the participant’s accounts of how they experience and self-reflect the process they are going through (Brocki & Wearden, 2006).

IPA is a suitable approach when one is trying to find out how individuals are perceiving the particular situations they are facing, how they are making sense of their personal and social world. (Smith & Osborn, 2008)

According to Bresler and Stake, (1992) qualitative research involves four research strategies, which in this study, have been used to formulate a phenomenological framework;

The first strategy; non-interventionist observation in a natural setting; is achieved by the researcher observing the participants, weekly or fortnightly, as they do group music times with the children in their pre-schools as part of their regular working day. Non-intervention has been defined by Wiersma & Jurs as being without any manipulation or external imposition (2009).

The second; an emphasis on interpretation of issues concerning both the participants (emic) and the researcher (etic) is a hallmark of the phenomenological study. Giving equal status to both the etic and emic perspectives emphasises the subjective nature of the behaviour being studied (Yardley, in Chpt. 11 of Qualitative Psychology (Ed.) Smith, 2008). Rather than presuming to know what things mean to the participants being observed,

the researcher is directed to attempt to understand what the observed behaviour means to the participant (Wiersma & Jurs, 2009). A double hermeneutic emerges; the participant's inner perspective as the work progresses, in addition to the researcher's own perspective based on the collected data. Both perspectives are continually informed by the shared communications and the process of collaboration as it progresses.

The third strategy; a highly contextual description of people and events, has been achieved by collecting data from the first semi-structured interview, where each participant was asked to describe her past and current music experiences in all areas of her life, providing a personal and historical context to the participant's perspective, in her own words, as referred to in studies by Crawford, (2008) and Brocki & Wearden (2006). Periodic interviews and regular private discussions provided an inner context to the way the teacher was working, from week to week, while regular observations provided a detailed context of the work place.

The fourth and last strategy; the use of triangulation to validate information, seeks to enrich understanding of a phenomenon by valuing different perspectives equally, rather than trying to reduce data to a single, consistent account, detailed by Yardley (2008). Data collected from the participants is triangulated with the researchers' observations of the participants' teaching practice. This provides a triple layer of triangulation; 1) the comparison of data from three different case studies, 2) a variety of data collection tools and 3) the equal status given to emic and etic perspectives.

The collaboration methodology used in this study is based on Chen & Chang's, 'whole teacher' approach (2006) where the supporting 'expert' must gain an understanding of the context, the attitudes and beliefs, the existing skill level, and the specific needs of each teacher, before offering support, feed back and guidance in a tailor made fashion. Analysis of the data, as it is collected, creates a triangulation loop; where the participants own experience and perspective, and the researcher's observations of practice combine to arrive at insights that continually influence the collaboration.

Discussion of data

The different issues referred to collectively by the researcher as the 'group of confidences' were not immediately apparent although a few of these issues were clearly identified the collaboration began. In the first interview, each participant voiced strong beliefs about the value of music for young children, and were able to identify a few specific difficulties, such as lacking skills and confidence in general, and not knowing how to make effective use of existing resources. An essential aspect of the collaboration was the building of trust between each participant and the researcher, based on the understanding that the researcher was there to support the teacher, rather than to assess their work. As this relationship grew, other issues slowly emerged. Some months into the collaboration, the participants had a wider understanding of what was

possible when doing music with children, which raised new challenges but also provided opportunities to extend existing skills. As there are still 2 more months of field-work, and a follow up interview scheduled for 5 months after the cessation of field work, the group of confidences identified so far may well prove to be incomplete. Three issues identified in the group of confidences are focused on here; the issues of musicality, control and flexibility.

1: Musicality

The participants equated musicality with music performance skills. This undermined confidence, resulting in a negative view of their own musicality, with comments like;

“..I’m not being a musical person myself ...I struggled with music at school ...” (S: Interview 1)

“I can’t singI’m not musical ...” (D: Interview 1)

This is not surprising when the participants main education experiences consisted of being negatively assessed on their performance of musical skills. D describes an experience in primary school;

“ We had to sing to this teacher, - we were all lined up and there were two boys in front of me and my girlfriend, and we were all being marked out of 10 and the teacher marked these boys with a ‘T/D’ - turns out that meant tone deaf - it was horrific. That was it - I never made a sound after that.” (D: Interview 1)

Things didn’t improve in her teacher training. She remembers;

“ ... it was awful a Kodaly teacher ..got us doing all these hand things and I had no idea what was going on, and then she made each person sing. I must have had this look on my face because she never asked me to do it - I would have just died....I’m a terrible singer” (D: Interview 1)

S had problems with ear infections as a child, and today has great trouble holding a tune. She remembers;

“ ...as a child I suffered a bit with “Oh you can’t sing” and that sort of thing ...” (S: Interview 1)

This has created a tension between the teacher’s perceptions of their own musicality and what they recognise as children’s natural musicality;

“They just love music and gain so much from musical experiences.....” (B: Interview 1)

“They really enjoy it ...they just love the instruments they quite naturally have an ear for music ..” (S: Interview 1)

Working in a one-to-one collaboration has made it possible for the participants to re-appraise their own musicality, as they are encouraged to connect with the children through musical play, developing their specific music skills alongside and with the children. An example of this is introducing games that allow the participant and the children to play freely with vocalizing and extending vocal range. In this way, the participants have worked hard on improving their singing voices, while at the same time, gaining confidence to sing out strongly for and with the children. As the teacher and children play together, they develop vocal confidence together. Six months into the collaboration, the participants' self-perceptions of their own musicality have changed.

“I’m much more interested in music, learning songs and really hearing what’s in music ...I’ve started to realise that I can sing, that I don’t have to feel I’m not good at music ... that’s been incredibly wonderful to me...” (S: Interview 2)

“I definitely feel different! ... improvement in singing is the big thing...it’s helping me to develop their skills and mine I was talking earlier about the children recognising that they are a musical person - the musical person isn’t just on the CD - well I think I needed to change my perception of that too....” (D: Interview 2)

The collaboration has also cause re-appraisals. Participant B had initially described herself as musical, providing plenty of music in her work, but after 6 months her perceptions had changed;

“I guess I was more dependent on music from the CD’s, but now I’m having to think a lot more about music now ... I realise my own lack of musicality.” (B: Interview 2)

At the same time she was personally engaging with music differently;

“I’ve got more of an appreciation now of listening to music at home, enjoying music on a personal level.” (B: Interview 2)

The participants have also been encouraged to use regular repetitions of musical games with extensions each time; to strengthen their repertoire, and develop both their own and the children’s musical confidence.

“ ..I’m feeling more confident with my presentation, so the children are getting more from it.” (S: Interview 2)

In describing their view of the children’s learning process, the participants were also inadvertently describing their own progress, showing how effectively this parallel learning is taking place;

“..the kids love to feel familiar with things ... then you can add new things and they still feel safe. I thought they might get a bit bored (with repeating things) ... but they are actually getting more engaged this seems to be cementing things for them...” (D: Interview 2)

2: Confidence and control

Another issue that has come up in both interviews and discussions is a realistic fear of losing control of the children while doing music activities, especially when instruments or chasing games are involved.

“ ... we (played with drums and tapping sticks) ... slow, then fast - you can see the delight; “Let’s do it fast!. That was enough - I packed it up.” (S: Interview 1)

“... playing instruments is the trickiest ... I’m afraid I’ll maybe loose control of the group.... ” (D: Interview 1)

“ ...I’ll know to keep it very calm because .. it will be very exciting and they’ll get so het up ..(I want). .. to keep them settled...” (B: Interview 1)

A good music session ideally involves lots of fun, so the participants have been given simple strategies that help them to manage the children’s excitement and the noise levels. Using these strategies has resulted in a marked increase in the use of instruments and more active musical games. The participants have also been encouraged to work with smaller groups where possible.

When asked to put five given benefits for doing music into an order of importance, the participants nominated social development as either top or second. Social development can be supported in music through engaging children in games that highlight the benefits of sharing and taking turns. Combined with good listening skills, the children’s ability to co-operate makes management for the teacher easier.

“..music helps with routine and discipline in a fun way...” (B: Interview 1)

“.. if you start off developing their listening skills then ..they can see that they can have fun and the limits are actually a good thing- if you wait your turn great benefit will come, much more than if you’re just running around the room and screaming...” (D: Interview 1)

3: Flexibility.

When lacking confidence, a teacher tends to rely more on an instructive approach (Kagan, 1992). This is a potential problem when the teacher is taking the role of co-player in music games, in that it can influence the success of a playful activity. An instructive style of teaching can inadvertently inhibit a child’s genuine exploration of music, whereas a playful, flexible teaching approach greatly increases the children’s engagement and enjoyment in musical games.

It is a natural consequence of musical play that children improvise on songs and games that they are familiar with (Marsh, 1979). In the early months of the field work observations, the researcher observed that impromptu suggestions from the children were often passed over by the participants for various reasons; they interrupted the plan, the teacher thought the suggestion wouldn't have worked, or simply that the children's in-put was not seen as important.

In feed-back discussions, the participants were urged to see in-put from the children as a very positive outcome, to be encouraged and acted upon whenever possible, with the ultimate aim of each activity being child-directed. Where the participants have become more confident, they have become more inclusive and playful, moving away a little from a more instructive style of teaching, towards a more child-centred and playful style.

“I’m learning to take some ideas from the children more, go with their ideas more instead of having what I think we’re going to do ...” (S: Interview 2)

“I have made a conscious decision to let the children ‘go’ and play more..”
(B: Discussion, April 09)

A wonderful feed-back loop has developed; the participant responds positively to the children's input, the children react more and more enthusiastically to music activities, which serves to increase the participant's confidence. The participants reflected on this change to their practice;

“I was really pleased today with the children’s responses and felt confident to ‘go’ with their ideas rather than stick with the lesson plan ... very pleased with the listening skills and most of all by the sense of FUN!” (D: journal entry; 15th Feb 09)

As D said in the opening quote, a growth in skills and increased confidence go together. As the participants gain knowledge in how to extend musical games to explore music concepts, such as dynamics, texture, tempo and pitch, they gain the confidence to create music sessions with clear didactic aims, encased in play, and to set up opportunities for the children to engage in free music play.

A word on collaboration

The participants' lack of confidence in music is often marked by an emotional quality that demands sensitivity and tact from the researcher. Teaching is a special art, made up of many distinctly personal aspects that demand respect;

‘An educators teaching practice remains forever rooted in personality and experience. Learning to teach requires a journey into the deepest recesses of one’s self awareness, where failures, fears, and hopes are hidden. Teaching seems to be a peculiar form of self-expression in which the artist, subject and the medium are one.’ (Kagan, 1992, p. 163)

For the collaboration to be successful, it has been essential for the researcher to establish a supportive and accepting relationship with each participant, that respects vulnerable feelings of inadequacy and, very importantly, accepting the participants' current music practice, whatever it might be, as a valid starting point. In this, the researcher faces two distinct challenges: firstly; taking into account the participants inevitable unease in being observed by an 'expert' while working, and secondly; translating a private critique of the participants practice into helpful, supportive, and confidence-building feed back. Understanding the different issues that constitute the lack of confidence felt by teachers is essential when acting as a mentor in a collaboration.

Summation

An early finding of his study is that the general lack of confidence felt by teachers needs too be understood as a generality. This general lack of confidence is experienced by the participant teachers as a group of specific issues, each of which need to be individually addressed before the teachers can develop their skills and confidence to the extent that they become effective and active music makers with their children. Three of these issues have been discussed here, although there are close to a dozen so far identified.

The findings of this study suggest that these issues can be addressed effectively using a long-term collaboration model of professional development, which involves the establishment of a supportive relationship between 'expert' and teacher, where the expert works as a mentor with each teacher in their own practice and work place.

"I'm suddenly singing - and that surprises me! I feel supported." (B: Interview 2)

"... coming and seeing where I'm at and assisting me in the environment that I'm working in is extremely helpful - it assists me with my skills where I'm at at any particular time which I think is the best thing about it." (S: Interview 2) (Underlining reflects vocal emphasis)

"All that one-to-one is really beneficial ... its all about me!" (D: Interview 2)

A consistent dialogue and follow-up is an essential part of this type of professional development, resulting in a positive change in the teacher's perceptions of their own music skills and confidence, allowing them to make real progress in their practice to the children's benefit.

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Developing teacher identity among music performance students

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The mythologised image of the musician as performer often contradicts the reality. This article reports initial results from a study that used learner-generated drawings and journal reflections with music performance majors as a means to examine emerging perceptions of music teaching. Whilst initial drawings illustrated traditional images of the teacher as knowledge giver, these gave way to more fluid and student-centred images in which students appeared to identify with teaching in new ways. The combination of textual and non-textual data provided insights that would not otherwise have been evident, and the broad consideration of ‘possible selves’ became a useful tool in the explorations of identity and career.

Background

Professional identity is a constant negotiation framed within changing social and historical contexts. This is particularly problematic for musicians and other artists whose work is ever changing and often contradicts the mythologised image of the artist as creator and performer (Bennett, 2008). For performance majors in particular, it is important to challenge existing preconceived notions of career—and of teaching—through opportunities to reconcile romanticised ideals with realistic experiences in which ‘possible selves’ (Marcus and Nirius, 1986) and self-identities can be explored.

Despite the commonality of teaching activities within the portfolios of musicians, the lack of comprehensive pedagogical training within tertiary performance studies is by no means unusual. Nonetheless, whatever the extent to which pedagogy is incorporated into students’ learning, there are crucial decisions to be made about what to include and how to teach it. Many pedagogy units encounter myriad limitations such as low status, low contact hours, lack of alignment with other elements of the curriculum, limited staff and student time, low student motivation, and rigid course structure. Simulated practice and experiential learning can be the most feasible ways of providing students with meaningful experiences within these limitations, and it is useful to consider the value of such approaches as a bridge between methods and practice. This article draws on student experience within a unit designed around these considerations. It brings into play students’ drawings and journal reflections and examines the effectiveness of these tools in relation to emerging perceptions of music teaching and musician identities.

Professional identity

Professional identity is of special interest to those researching artist careers. Whereas for many people professional identity and job title are one and the same, the reality of life as an artist is the incorporation of multiple employments and complex working arrangements. Consequently, many artists have a career identity that does not correspond with their income sources

(Rogers, 2002). Self-definition as a musician, for example, could relate to a career that combines performance, composition, teaching, arts management, technical roles and research, and to waged or unwaged work that is unrelated to music. Ideally, multiple professional identities are switched on and off according to task, but it is acknowledged that this can be difficult: “the concept of a plurality of occupational identities is engaging in theory but a challenge to maintain in practice” (Bain, 2005, p. 42).

For multiple identities to co-contribute to an intrinsically satisfying career, artists need to consider their careers both subjectively and objectively. The role of teaching within music careers is an excellent example of how the same activities can be deemed ‘successful’ by one person and ‘unsuccessful’ by another. It is a pertinent example also because teaching in one form or another is a fundamental component of most music careers. A musician who is teaching as a means of financial support whilst aspiring to a performance career, for example, is likely to have a subjective career as a performer rather than as a teacher. Conversely, someone who views teaching as a positive long-term career component is likely to have a subjective career identity that concurs with their objective one (Huhtanen, 2004). It follows that intrinsic career satisfaction, which is a primary measure of success within protean careers, correlates with the level of alignment between subjective and objective career identities. A key question is the role that pedagogy training might play in the development of career and identity amongst student cohorts who are at least initially performance centred and for whom teaching is often perceived as a ‘fall-back’ position. Miller and Baker (2007) suggest that pedagogy training is vital in this regard and can “serve as a catalyst for changes in career orientation” (p. 5).

Teacher development and performance majors

With a focus on pre-service and first-year teaching, Kagan (1992) outlines three crucial phases of development. Novice teachers, she writes, begin by acquiring knowledge about students. This knowledge is then used in the reconstruction of self-identity as a teacher following which procedural routines are adopted to integrate classroom management and instruction. Kagan concludes that pre-service programs and student practicum placements fail to adequately address these three steps. The difficulty with performance majors in the early stages of their training is that self-identity is likely to be narrowly defined in line with the priority afforded to performance ambitions. Although many students anticipate the inclusion of non-performance activities within their careers (Burt-Perkins, 2008), the adoption of these activities as part of their long-term professional identities is much less certain. As a result, performance majors tend to be a fundamental step behind the continua posited within existing theories. This is significant because a clear self-image inclusive of teacher identity is crucial to a positive engagement with teaching. Kagan goes so far as to suggest that “novices who enter the classroom without clear images of themselves as teachers are doomed to failure” (1992, p. 146).

Method

Twenty students (14 female, 6 male) participated in the project in two semester-long cohorts. The pedagogy unit was one strand of an undergraduate unit titled Extension Studies, and the twelve one-hour lectures constituted the only pedagogy training for 75% of the students. Eight of the students were in the second and final year of an Advanced Diploma of Performing Arts (ADPA), for which 18 months credit is given towards the Bachelor of Music (BMus) degree; four students were in the second year of a four-year Bachelor of Music Education (BMusEd) degree that would qualify them as classroom music teachers; and the remaining eight students were performance majors in the Bachelor of Performance programme. The unit was compulsory for the eight ADPA students. Thirteen of the twenty students were majoring in performance in either the ADPA or the BMus degree.

There is insufficient space to provide a detailed picture of all the activities in which the class engaged over the twelve weeks; however, peer teaching was an important element of the class and each student gave and received at least six individual instrumental or vocal lessons. Students also presented to the class two five-minute teaching sessions. Throughout the unit there were numerous activities relating to communication, planning, risk taking, performance stress, group work, teamwork, and approaches to teaching and learning involving movement and creative tools. The common factor was that every activity engaged students in both active teaching and learning, so that they were experiencing the different ways in which they and their peers learned, and were applying this continuously to their teaching.

Surveys were implemented at the commencement of the unit and again at the end. The initial survey asked students about their expected and desired careers and about the anticipated role of teaching. At the end of the unit, students answered a second survey that repeated the career and teaching questions, and in which they reflected on their perception of teaching and the value of tools and activities within the unit. Adopting a modified hermeneutic approach (Van Meter & Garner, 2005) each survey asked students to draw a teaching situation. In addition to questions about students' background and experience, common questions within the two surveys asked about career goals and expectations, choice of electives, and the potential role of teaching in the student's future career.

Citing Britton's (1977) concept of play together with Bruner's (1987) writing on narrative, Creme (2008) argues that journals can enable students to access a potential or transitional space incorporating both play and creative activity. A reflective journal was the central device for recording both teaching and learning activities. Every activity, including each individual teaching or learning session, attracted a peer-assessment and a self-assessment, and reflections were ongoing. Peer reviews did not have to be shared in their written form; however, students developed the skills to integrate generalised critical feedback into group discussions, and to give negative feedback in a constructive manner. Drawings from each of the surveys were analysed in

isolation and also in relation to reflective journals and survey data. The first phase of analysis concerned the performance majors, who are the subject of this paper. The second phase of the study, which incorporates the music education majors ($n=7$), will be completed in early 2009. Pseudonyms are used throughout the paper to protect the anonymity of participants.

Results and discussion

Why will you teach?

Performance majors are likely to embark upon performance-based training in search of careers in performance (Presland, 2005); however, through the course of their undergraduate studies they tend to become increasingly aware that their careers will involve other activities such as teaching (Mills, Burt and Moore, 2005). Six of the eight BMus performance majors cited performance as their primary career goal and for four of these students performance was the only outcome listed. When asked in the initial survey why they had selected the pedagogy elective, three students focused on a desire to improve communication skills, three mentioned teaching skills, and one wrote about gaining confidence. Within the initial survey, students were asked: 1) Do you expect to teach after university; and 2) Why will you teach? All of the performance majors ($n=13$) expected to teach, and the anticipated role of teaching within their careers was revealed in their responses to the second question. All but one of the responses positioned teaching in a supporting role separate to the performer identity:

- | | |
|----------|---|
| Jessie | “To support income from performance” |
| Suzie | “Probably I’ll have to, rather than wanting to pass on skills/knowledge” |
| Caroline | “Yes at some point, but I don’t want it to be my main priority” |
| Paula | “It’s a good thing to be able to do <i>on the side</i> ” [student emphasis] |
| Jordan | “Teaching kids would be fun and a good side job” |
| Ken | “Source of income” |
| David | “To earn money and give kids the right advice” |
| Liz | “For money reasons” |

If not addressed, the implications of this include musicians who teach without having accepted teaching as a successful and intrinsically satisfying component of their careers; the perpetuation of existing hierarchies; and graduates whose level of performance focus has left them feeling unprepared to adopt and effectively manage a teaching role. It was hoped that the unit activities would broaden students’ perceptions of teaching without ‘lecturing’ them about the almost inevitability of their future engagement with teaching.

Drawings

The use of drawings with students who were not visual artists was a deliberate attempt to steer away from the more traditional forms of questioning in relation to self-awareness and professional identity. With a focus on student teachers’ perceptions of an ‘ideal’ music teacher and of themselves as teachers, Brand and Dolloff (2002) used drawings with music education

majors and found them to be “a valuable entry into the attitudes, beliefs, aspirations and even fears of beginning music education students” (p. 26). As many of the students in this study were performance majors and had not made an active decision to teach, students were asked to draw a teaching situation rather than to focus on their own possibly absent self-image as a teacher. The open nature of the question also enabled students to draw classroom or studio situations, or indeed both.

Paula, one of the four students who had listed only a performance goal, wrote in her final survey that the unit “made me look at myself as a teacher”. Her comments reflect a growing enthusiasm for teaching, which she had not previously considered to be a career outcome despite the fact that she was teaching instrumental music lessons whilst a student. For Paula, teaching was initially positioned as a fallback or interim activity rather than as a desirable outcome. Her first drawing separates teacher from student and weights the teacher with a dark cross. In her final drawing the crosses are humanised and both teacher and students are wearing smiles. The teacher figure is the same size and shading as the students, and Paula labels the configuration as a circle, which is a move away from the teacher-centred configuration shown in the first drawing (see Figure 1). Diane, another performance major, drew a very similar configuration at the end of the unit and noted: “I would like my lessons (my teaching) to be very different and fun, and allow the student to really interact and engage with the material instead of being lectured, all one-way. ... I want us to journey together in the learning process.”

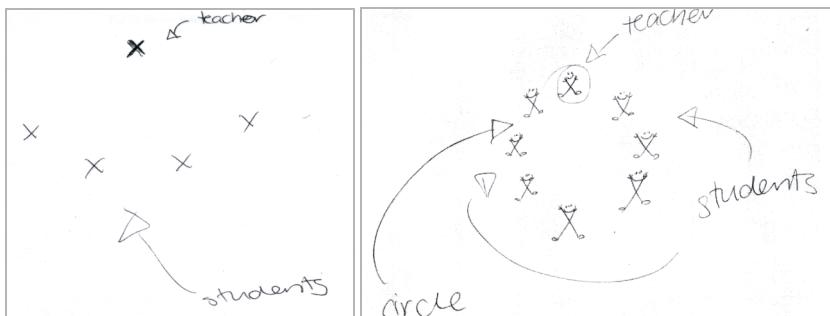


Figure 1: Paula's initial drawing (left) and second drawing (right)

Suzie was clear at the start of the unit that any teaching would be at a tertiary level, which she represented with a tiered lecture hall in her first drawing. At the end of the unit her teaching focus remained at the tertiary level, but she had completely rethought the configuration of the space in which her teaching might take place. Instead, she drew herself teaching a group of students who are sitting on the floor. There is no seating or other equipment in the second drawing.

Of particular interest are the drawings of another of the performance majors, Graham, who took the unit for a second time in semester two despite having passed the unit in semester one. Graham, a guitar major, was initially a quiet

member of the class who struggled to engage other students in informal communication, and his drawings reveal fears and uncertainties about his teaching that would not have been apparent from his journal writing alone. Similarly, the almost comedic nature of the drawings may well have been dismissed as larrikin had they not been cross-referenced with other evidence. Analysis of his drawings together with his journals and the peer-reviews from his fellow students were very useful in understanding the hurdles he was facing and helping him to overcome them. It was as though he had found, as Creme (2008, p. 62) writes, “a rare space for meaningful play in the academic setting”.

Graham demonstrated his interest in teaching in his initial survey response: “I have a passion for music and the study of music. To be able to share that with students would be a fantastic career for me”. At first sight, his initial drawing appears to position him in a disorganised classroom without having the capacity for control. However, later in the unit his journal writing reveals that his picture represents an experience he had as a student:

I will not stand for any crap. I’ve seen first hand what it can be like to have a disorderly class. My year 9 maths teacher had no control of his class, and students practically walked all over him. It was not a nice learning environment, and something I would not like to emulate!

The above comments were journalled directly before Graham’s first peer-teaching session. In stark contrast, his end-of-unit drawing portrays him teaching a class and having lost the students’ attention. Graham’s concerns about student engagement were genuine and the theme permeates both his self-reflections and peer reviews of his teaching. Prior to his third peer-teaching lesson he wrote: “last week in comparison to the lesson Suzie gave me, my lesson was boring. I might try and make it more of an enjoyable experience by throwing in a few jokes”. The comedic approach, however, did not work in his class presentations. Another student noted in her diary: “... he tried to make a joke but nobody laughed. I think we had tuned out”. However, prior to the fourth peer-teaching lesson Graham makes a huge step forward: “Ultimately I want Suzie to feel she has some freedom with choice in her learning guitar. ... This will help to make Suzie’s lesson more interesting next week”. Graham’s initial second semester picture illustrates his strategy of giving students some freedom of choice within their learning; nonetheless the risks associated with this are clearly illustrated in the final picture. All four of Graham’s drawings are shown as Figure 2.

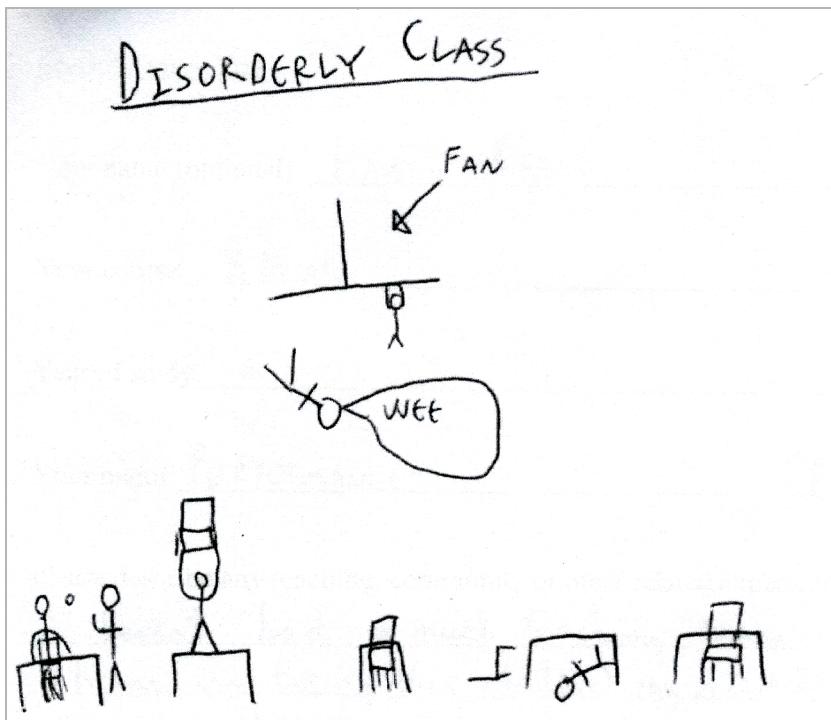


Figure 2: Graham's drawings: Semester 1 drawing 1

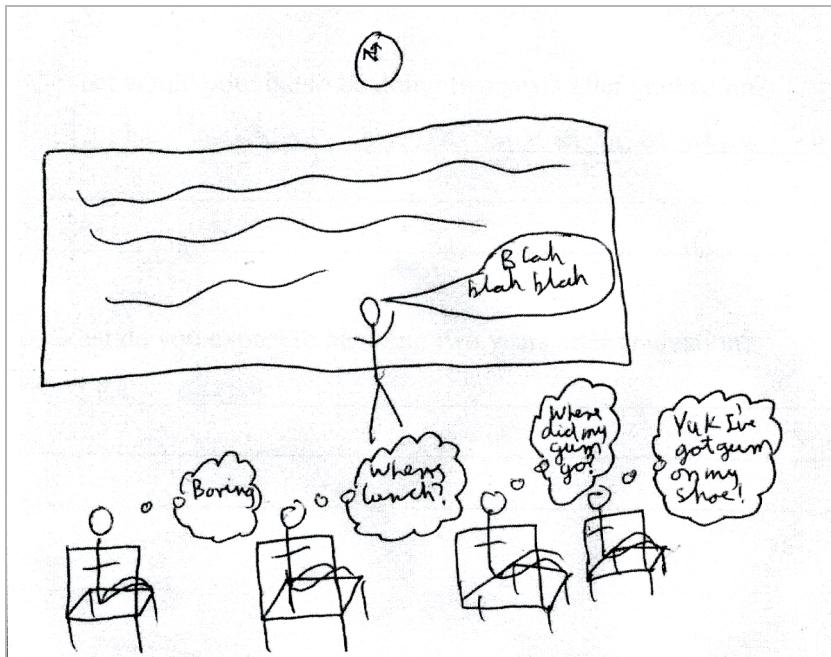


Figure 2: Graham's drawings: Semester 1 drawing 2;



Figure 2: Graham's drawings: Semester 2 drawing 1

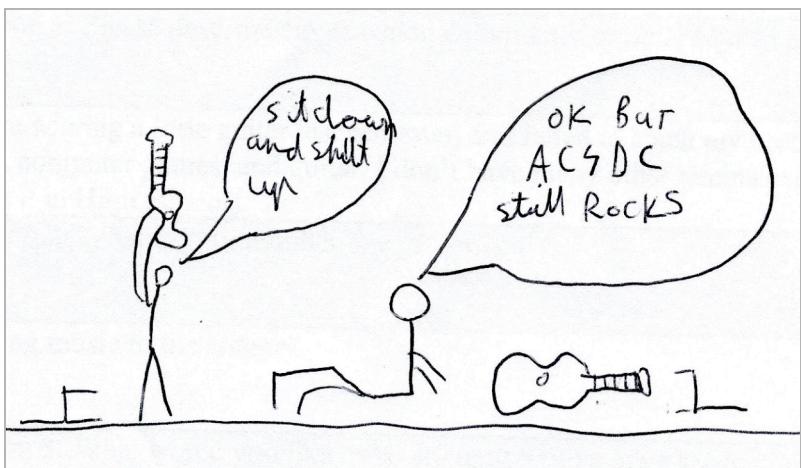


Figure 2: Graham's drawings: Semester 2 drawing 2

Two of the participants were vocal majors completing their ADPA and intending to move on to the BMus degree. Both students were clear about their intended careers: Karen as a performer and Liz in music business, and neither had considered vocal teaching. Karen acknowledged the likelihood of teaching “to support ourselves whilst looking for work as performers”. However, she mused: “I’m not sure how I feel about that, since I have always viewed myself as a performer, rather than a teacher”. Through the unit activities, the two students used the notion of play as transitional space to make meaning of this new potential by ‘trying on’ “different ways of knowing and speaking”

(Creme, 2008, p. 61), often bouncing ideas off one another before bringing them to the whole group.

Liz was very complacent about the idea of teaching at the start of the unit, but eventually she engaged in the group work and became an active member of the class. Her second five-minute lesson was entirely interactive and very well planned, and she reflected that: “When I started pedagogy I wasn’t sure if I really wanted to do teaching, but now I’m thinking about it as a possibility”. Her drawings illustrate a progression from a simple venture to one in which the planning or business of teaching is at the fore. Karen didn’t produce a drawing at the start of the unit, but at the end she drew a detailed representation of a teaching space in which she focused on the necessary equipment. At the end of the unit she reflected: “My view of teaching has changed dramatically. I was always quite pessimistic about teaching but now that I know how to plan lessons, I feel more confident”.

Jane was the other participant who did not produce a first drawing. When she produced a drawing at the end of the unit I asked her about the absence of a first drawing and she explained: “Before, I couldn’t see teaching in my head”. Jane came from a strict instrumental teaching system in Korea and her experiences of instrumental teaching were reflected in her journal as she wrote about her own teaching. She wrote about one unit activity: “I was impressed that we were dancing to some music. I’ll never forget it. Making new experiences is a good way to enjoy music”. New ideas and activities were transferred directly to her existing teaching practice and she wrote in her journal of increased enjoyment amongst her students.

Concluding comments

Thinking of oneself in terms of a performer rather than in terms of a holistic career in music is both professionally and personally limiting. Rather, musicians need to develop a conscious and positive self-identity in relation to their work, and to find intrinsic satisfaction in their teaching. Unfortunately, the early labelling of performers often results in the neglect of other strengths and interests, and for many students there is “potential tension … between the revelation of authentic identity to the self and the social meaning attributed to this in the presence of others” (Gibbs, Angelides and Michaelides, 2004, p. 190). The performer identity has been promoted through performance-centred examination systems, labels of ‘giftedness’ and even the audition process with which students gain their university place. The common placement of pedagogy units as ‘extension’ or ‘supporting’ studies, or as electives rather than core units, signals further to students that teaching is less attractive and successful than performance.

Given the realities of practice as a musician and the considerable presence of teaching within musicians’ portfolios, it is essential that students are encouraged to explore potential career paths and possible selves beyond traditional hierarchical constraints. The process of music making and learning

has for most students been a largely private venture, and simulated teaching practice appears to provide a bridge between self-learning and professional practice such that participants can gain feedback and test emerging skills within an environment of guided peer- and mentor evaluation. The combination of open discussion, self-reflection, peer evaluation and simulated teaching practice provided students in the study with a springboard for discussion and the space to consider their possible selves within a supportive group environment. Reflective journals enabled students to write subjectively and non-academically, and the combination of textual and non-textual data was both useful and revealing.

Having engaged in the unit activities, students were more motivated to look at ‘possible selves’ within the interface between motivation and self-concept (Marcus and Nirius, 1986) and to engage in teaching activities as an integral component of their careers and as a positive identity within their composite musician identity.

The addition of a teacher identity would seem a pre-requisite to an intrinsically satisfying engagement with teaching, and yet there is a gap between existing developmental theories and the cohort to which performance majors belong. Teacher development theories tend to commence their developmental continua after the decision has been made to become a teacher. They do not take into account people who engage in teacher training because of a lack of other work, or those who attend introductory teaching units as a component of other studies. This is important because it is acknowledged that the process of becoming a teacher begins early: Weber and Mitchell cite extensive research that has found “becoming a teacher begins long before people ever enter a Faculty of Education” (1995, p. 5). Performers who have yet to consider teaching as a desirable or long-term component of their future careers have not yet reached the starting point of existing developmental continua, and preliminary findings suggest that ‘unintended teachers’ such as performance majors would benefit from two preliminary or complementary steps as a bridge to existing continua. These could be defined as follows:

1. Investigate possible selves by exploring own and others’ personal interpretive horizons;
2. Experience teaching as an integral and successful component of being a musician;

Once these preliminary steps are commenced, students are more likely to embrace existing continua:

3. Acquire knowledge of students;
4. Reconstruct self-identity: incorporate teaching and other roles within musician identity; and
5. Adopt procedural routines for teaching and management.

Purcell suggests that the level of instability and change within the cultural sphere means that “music students cannot predict their career paths, and conservatoires must redefine their identities” (in Miller and Baker, 2007, p. 16). This redefinition does not entail dismantling what they have already, but providing opportunities and the structure within which students can freely explore. Even small pedagogy units have considerable potential to contribute

to this vital shift in self-identity. Implications include rethinking pedagogy and introductory methods classes to focus more on the adoption and development of teaching and career identities within a holistic framework: questioning the myth of artist as creator without dispelling students' dreams and ambitions.

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**Practice-led research in practice: two pianists' preparation processes of
Ross Edwards's *Kumari* for public performance & recording**

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Discovery-led research, also known as practice-led research, is dancer Sarah Rubidge's (2005) term for when a researcher enters an 'initially inchoate field' with few if any speculative questions, and through professional experience, insights and skills, embarks on a research journey not clearly defined. In documenting and analysing a performance preparation journey, this paper is largely 'performer's analysis', Rink's (2002 p.36) term for what is taking place 'as an interpretation is being formulated and subsequently re-evaluated – that is, while one is practising rather than performing' (p.39). These journeys of discovery and learning can take many different forms. Examples include Aggett's performative strategies for approaching an Australian art song (2007), and Rothstein's (1995) discussion of the effect music's structure should have on the way in which music is performed drawn from his own piano playing.

This paper will focus on the conceptual and often contextual thinking undertaken by two experienced pianists (the authors) when preparing *Kumari*, a work for solo piano by Australian composer Ross Edwards, exploring in particular, the mental approach required to understand the piece. There are two educational aims: firstly, to offer other pianists ways of approaching and thinking about Edwards's piano works, and in particular, *Kumari*; and secondly, to show how performance analysis, a new research area, can offer new knowledge of a musical work, different from that of traditional score-based analysis, to another practitioner.

Kumari

Kumari is a work that both pianists found conceptually challenging at first, and as such, provides a particularly fitting example of how practice-led research can be of benefit. The two parts of *Kumari* have been described by the composer as having a "quiet intensity" (Edwards in Hindson retrieved 2006), by Blom as having a cool beauty (Blom and Edwards 2006), and by composer Paul Stanhope (2006) as being one of a series of "...quiet, reflective works well known for their crystalline starkness and the sparing use of a refined series of musical gestures" (p.103).

These descriptions do not fully convey the unusual and challenging qualities of the work. The intangible qualities of *Kumari* can only be conveyed by the sound of the music itself. Described by Edwards as a "musical contemplation object" (Edwards in Hindson retrieved 2006), it contains long sustained pitches and large distances between cell-like motivic events reminiscent of Feldman, as well as a kind of Cagean semi-randomness that nevertheless 'feels' inevitable. The lack of sustained melodic figures, or phrases, perhaps contributes to the music's elusiveness, but is hardly singular in modern music.

And yet the music is unique, and owes little or nothing to specific elements of other major composers' music. Documenting two approaches to this piece of twentieth century music may act as a model or metaphor for approaching unfamiliar music in general. While practicing and researching, the authors examined a variety of parameters in an experimental fashion, discovering and exploring interpretive and technical approaches to the work.

On first opening the score

On first opening the score, both pianists felt uncertain when starting to prepare *Kumari* despite knowing other compositions by Ross Edwards. The uncertainty sprang from a sense that the work represented a genuinely new musical paradigm, outside their library of musical experience. The authors found that their received musical knowledge and catalogue of approaches did not create a convincing connection to *Kumari*. Similarly, painter Barbara Bolt (2006) "was left inadequate to the task of rendering this complex landscape [that is, on the edge of the desert in Kalgoorlie] in paint" (p. 8) despite many years of practice. Schön (1987) refers to this as an "indeterminate zone of practice – [with] uncertainty, uniqueness, and value conflict..." (p. 6). He writes that "when a practitioner recognizes a situation as unique, she cannot handle it solely by applying theories or techniques derived from her store of professional knowledge. And in situations of value conflict, there are no clear and self-consistent ends to guide the technical selection of means" (p.6). For Blom, this prompted her to seek an interview with Ross Edwards and led to further reading about this type of uncertainty (Blom and Edwards 2006). She knew *Kumari* was an earlier work of Edwards, remembered the premier of his *Mountain Village in a Clearing Mist* for orchestra, in 1973 and knew the sound of this work and that of several of his dance-like Maninya works. *Mountain Village* was vaguely in the back of her mind as she began work on *Kumari* although had not seen a score and knew nothing of *Mountain's* compositional thinking.

Viney sought information on the web and in books to try and clarify his uncertainty. He knew that Edwards had written a series of works, later described as his 'Sacred Series'¹, around this period of his life. But through further reading he also discovered the history behind the emergence of the 'sacred' style, specifically, that Edwards had previously studied in Britain with Peter Maxwell Davies, and had gone through a period of modernism followed by relative silence. This had a great impact on his thinking about the piece, as it underscored the sense of purity and zen-like focus that Viney felt Edwards wanted - a renewed sense of beauty after flirting with the complexity and violence sometimes associated with modernism. By coincidence, only weeks before starting to learn *Kumari*, Viney had the opportunity, through a

¹ The term 'sacred music' was first applied to Edwards's work by Corinne D'Aston (1985). The composer and scholars have since adopted the usage 'sacred series', considering it a convenient label, which is also accurate in terms of the music's implied function (Stanhope 2006, p.103).

residency at the 2008 Dartington International Summer School, to become immersed in Peter Maxwell Davies' dark chamber opera *The Lighthouse*, and was therefore intimately and recently familiar with the violence and complexity of some of Davies's music. Viney also knew of Edwards's Maninya pieces, and had long enjoyed their dance-like rhythms and sense of joy. He immediately saw a connection between the more familiar energetic style and this more spacious version of the same impulse in *Kumari*. The dance-like patterns were there, but they were expanded into a higher rhythmic level - perhaps a transcendent or sacred version of the more profane earthiness found in the other music of Edwards he was familiar with up to that point.

Searching on the Web, Viney encountered Blom's article in a publication of practice-led writings which emerged from her performance and recording of the work for the Aurora festival in 2006. Rubidge (2005) describes practice-led research as that '...initiated by an artistic hunch, intuition, or question, or an artistic or technical concern generated by the researcher's own practice which it has become important to pursue in order to continue that practice' (p. 6). From this article Viney's first reaction was that of relief that another pianist had experienced the same sense of uncertainty regarding the work. The description of Blom's journey from uncertainty, through the interview with Edwards and his own description of the music, through to Blom's internalisation of that new knowledge was important to Viney both for the specific information pertaining to *Kumari*, but also for the general notion that we do not always come to an artistic situation with enough prior knowledge, and that practice-led research can lead to totally new interpretive frameworks. Through integrating his own thought-processes with new information from Blom's article and interview with Edwards, Viney was able to eventually come to a personally convincing vision of the musical character of *Kumari*. The two authors emailed back and forth and then began this research project together.

Experiential anchors, Baggage, and the Nature of Our Uncertainty

Steve Feld (1994) says "we rarely confront sounds that are totally new, unusual, and without experiential anchors. Hence, each experience in listening necessarily connotes prior, contemporary, and future listenings" (p. 83). He continues by saying that as we listen, we work "through the dialectics in a series of 'interpretative moves', developing choices and juxtaposing background knowledge" (p. 86). For both pianists, *Kumari* offered few 'experiential anchors'. Viney found himself making 'interpretative moves' as he tried to overcome the challenge with several associations coming to mind - "maybe it's like Messiaen? With some bells here and colours here and ritual here - Morton Feldman, with intensely beautiful sounds enveloped by eternal silences - maybe it's Cagean...or a kind of proto-minimalism, hypnotic... or the long line of Beethoven" - but none felt right.

For both performers there was a 'Eureka' moment or stage, when some element clicked that allowed a vision to emerge. For Viney, Edwards's

description of a symbolic representation of bush sounds heard during a walk provided the key inspiration (Blom and Edwards, 2006 p.7). This new approach at first seemed to negate Viney's earlier experimentation with Messiaenic or Feldmanesque influences. On later reflection, however, both performers also understood, almost contradictorily, that several ideas were carried through from the earlier thinking. For instance, some elements of Viney's experience with Messiaen's piano music may have been retained including the approach to colour and resonance. And Blom related to Messiaen's use of colour and resonance in his piano works, in particular *Catalogue d'oiseaux* in Edwards's use of both extremes of the piano range. A general sense of ritual helped get Viney in the mood at the performance. Lakoff and Johnson (1999) say "we cannot think (much less talk) about time without... metaphors" (p.66) and Blom adopted metaphors of religious ritual – bells, gongs, echoes – to understand the sounding and placement of Edwards's figures or cells in time. However she did not feel these were entirely appropriate nor what the composer intended.

While not treating the work as experimental in the Cagean sense, Viney felt there was still a sense in which the audience was being asked to focus on a very small number of events, and that this was made easier by the existence of Cage's work, something that gave Viney the confidence to take his time, and to feel unhurried and completely unself-conscious. This process perhaps hints at the non-linear character of practice-led research. Through creative experimentation after hitting a road-block, various combinations of old knowledge, and newly acquired knowledge synthesized to form a new interpretive vision.

Another key event in Viney's process can be understood as a counterweight, or balancing impulse to the "idea journey" (Viney's phrase) described in the previous paragraph (and as such, an integral part of finding an interpretive path through experimentation, exaggeration and ultimately synthesis). This occurred when he played the work for experimental composer, Michael Pisaro, a colleague at the CalArts Institute in the USA, and an expert in the American experimental tradition who was not at all impressed with Viney's mental contortions. Pisaro noted that Edwards was very specific in his notation, with all musical parameters carefully articulated. There was nothing to worry about - simply play the notes as written! Viney realised that he had been over-thinking the work, and he realised that if he faithfully executed the music as written, then that experience would reveal itself without any extra effort on his part as the composer had done the important and difficult part already (i.e. creating the score itself). For Viney, the move from a bundle of pre-conceived ideas which were whittled away through a process of simplification led to his most authentic performance. Here he understands authenticity to mean that his performance attempted to allow the music to speak on its own terms, rather than imposing ideas onto the music, or seeking to imbue the music with any extra meaning beyond that expressed in sound. Put another way, it means seeking to produce "the clearest possible revelation of that music so that its intrinsic qualities, vitality and value are presented again as vividly as they may conceivably ever have been" (Leppard cited in Rubidge 1996, p.227), the word 'again' revealing Leppard's 'early music'

interests, thereby allowing the work “to act upon the present by revealing new possibilities within, and new understandings of, the work” (Rubidge 1996, p.227). This ‘acting upon the present’ was essential for Viney when he played to audience members at his Los Angeles concert who did not relate to *Kumari* as a distillation or symbol of bush-listening experiences because they had never heard the unique sound world of the Australian bush. He also knows that many of his graduate students from the CalArts Institute, some of whom liked *Kumari* best out of his entire Australian solo repertoire program he performed, connected the work generally with Morton Feldman’s aesthetic, not the Australian bush.

The title

As general practice, it seems wise always to ‘mine’ information provided by the composer when trying to establish an aesthetic framework for interpretation. Beyond the title, Edwards provides almost no non-musical information in *Kumari*. He does provide a subtle hint at the end of the score where the date and place are signed; revealing the location of Pearl Beach suggests a certain connection to nature, but nothing more substantial. Thankfully, *Kumari* is an evocative and provocative title for the performer to interpret. ‘Kumari’ is “a Sanskrit word meaning ‘pure, untainted by the world’ (Edwards in Hindson retrieved 2006). This information is not in the published Faber score and the performer needs to go searching for it. Edwards says “I’ve tried to go to the source and that’s what that was all about and that’s what the title is” (Blom and Edwards 2006). For Viney, the meaning of the title corresponds, not only to the pure and distilled style of the music, but also connects to the experience of ‘bush-listening’ that Edwards describes as fundamental to the genesis of the piece. The bush symbolises a kind of natural purity, wilderness is, by definition untainted by the (human) world. The fact that Edwards chose a Sanskrit word is, Viney feels, also telling - it is wonderfully evocative to Western ears, in a way that enhances the spiritual dimension of the piece. Edwards says he sometimes put images into people’s heads but would rather the audience (and presumably the performer) make up their own mind. Blom became annoyed at having no explanation of the title in the score which forced her to research the piece, the meaning of the title word and talk to the composer, all fruitful activities which richly informed her interpretation and understanding of the work. Understanding Edwards’s meaning of the title released Blom from notions of ritualistic symbolism she associated with a Hindu word and allowed a less tainted placement of sounds in time and space, freer (but not entirely) from overt bush symbolism – for example, bird calls, insect sounds.

For both authors, the title provided freedom yet also a wish to understand where it came from, what it meant, as we presumed it had a relevance to the music itself. On the one hand, we felt the title was beautifully simple and understated the way it is, which suits the music and therefore performers should have to do a little bit of work to find out about the music. This might, in fact, encourage a deeper engagement with the score, rather than being

spoon-fed the ideas behind the music, a notion we later understood Edwards agrees with.

Conclusions

What do these two processes offer to other pianists when approaching and thinking about Edwards's piano works, and in particular, *Kumari*? Because of the challenges encountered in the conceptual planning and contextual knowledge needed to start the piece, the pianists began their metacognition and strategies for preparing *Kumari* a stage earlier than Hallam's (2001) study investigating the preparations of professional and novice musicians for learning an unidentified piece of music. Here participants began with getting an overview of the work to identify such issues as difficulties, tempo, musical and technical implication, structure and thematic material. The authors, however, had to begin further back by understanding what the piece and the composer were 'on about'. Both started the work then stopped. This indicates how even without experiential anchors, or a richly detailed tradition of context behind a particular work, a musician can still find pathways towards understanding. For Viney, the strategies involved in learning *Kumari* have influenced his teaching approach in piano lessons as well as masterclasses. Embracing the challenge of working maximally with minimal information, he has found the lessons of learning *Kumari* to be particularly useful when teaching large practical masterclasses that involve teaching any instrument or vocalist in unfamiliar repertoire.

Comparison can be a useful tool in performer's analysis as both similarities and differences in the thinking of creative artists highlight interpretative possibilities. Both pianists came to the piece with similar original concerns, but the end results achieved different listening aesthetics. Both differed very slightly in their understanding of the importance of ritual, as well as the extent to which the musical material symbolised or evoked natural sounds.

Performance analysis can offer new knowledge of a musical work, different from that of traditional score-based analysis, to another practitioner. Viney found that the Blom article stimulated latent ways of thinking that led to his own personal direction. He found it simultaneously reassuring and stimulating to read about Blom's earlier attempts to make sense of the music, and to see that someone else had tried similar things before hitting on a more Edwardsian take. Both feel this is likely to be one of the great benefits of practice-led research - the notion that performers can share their insights with each other in a way that hasn't traditionally been encouraged in academic print, and in a way that ultimately affirms our efforts and common ground.

Both pianists sought what Rubidge (1996) describes as "...access to the world of the work, in all its variety...engag[ing] with the work as an act of communication" (p.231). The similarities and differences in our creative preparation process offer plenty of information for future performers of *Kumari*, and for them, when they play the work again. This generation of

conceptual thinking from different performers stimulates new ideas for interpreting works. For Rubidge, through re-interpretation, "...the authentic world of the work...is located anew in each performance [of the work]" (p.231) and this is true for one performer playing the work several times as it is for other performers. Concepts such as Schön's (1987) 'thinking on action' are observable throughout the paper, showing how practice-led research can inform the practice and thinking of other practitioners.

This emerging field could be of particular benefit to musicians dealing with new or unfamiliar musical pieces and styles. When a music teacher assigns a student Bartok's *Mikrokosmos*, for example, there is a readily available literature and assumed general knowledge pertaining to the composer and his style that can be easily applied to interpretive and technical issues. This sense of stylistic familiarity is often completely absent when dealing with an obscure piece or composer, or more importantly when encountering a piece of new music, or twentieth century music the musician is unfamiliar with. In these cases, traditional modes of thought and musical approach do not always apply.

Discussion of two pianists' learning journeys, through an 'initially inchoate field, could provide stimulation or at least comfort to musicians in similar situations. The next performer or teacher may not agree with anything said but it will encourage thinking about how he or she wishes to approach the work. The necessity for the particular types of thinking and approach that led to this paper was due to the unique qualities of Ross Edward's *Kumari*; a piece of music that is stylistically unlike most other music ever written, and about which little has been published describing the music's background, context, or content from an analytical viewpoint. The resulting implication is that there exists a wider need for expert performers to find ways to share their approaches to new and unfamiliar music. Through their emails and discussion, the authors each found our interpretations enriched. Because of the incredible diversity of styles and influences and systems that abound within twentieth and twenty-first century music, it stands to reason that the initially challenging experience felt upon opening the score of *Kumari* is an experience shared by many performers and teachers of all backgrounds. Practical resources such as seminars for teachers on the preparation of new music, or written handbooks that guide teachers and students through modern repertoire in A.M.E.B examinations, for example, may be developed from this research.

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Towards an interdisciplinary school curriculum in voice studies

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Outlined in this paper is an accumulation of research in voice science, cognition, and music education that underpins our advocacy of curriculum design incorporating voice as an essential element in the development of the national curriculum for Australian schools. As Australia moves to a national curriculum, it is imperative that curriculum development includes voice education: voice knowledge, voice health, voice care, voice use, and vocal expression.

Introduction

This paper outlines a basis for curriculum design incorporating voice as an essential element in the development of the national curriculum for Australian schools. Voice is the means by which all cultures communicate in speech and song. It is the embodied instrument through which we articulate verbal, emotional and musical meanings, and was traditionally employed as the universally accessible instrument for musical learning. While over the last 30 years or so developments in voice science, technology and research have presented a clear understanding of the detailed anatomy and physiology of voice, vocal acoustics, and vocal health (e.g. Sundberg, 1987; Sataloff, 2006; Dayme, 2009) stages of vocal development (e.g. Cooksey & Welch, 1998; Cooksey, 2000a, 2000b; Gackle, 2000a, 2000b) and a holistic, systematic, research-based approach to the teaching of singing (e.g. Phillips, 1992; Callaghan, 2000; Chapman, 2006), these understandings have not been incorporated into the school curriculum.

Beginning with a survey of New South Wales school curriculum documents, we considered the place of voice in the national curriculum, lobbying leading members of the Australian Curriculum and Reporting Authority (ACARA) in the context of the Arts being involved in the second stage of national curriculum design. This proposal is based on current understandings of the importance of voice not only as a part of Music and Drama, but also in more general human communication, and in intellectual and physical development. We propose an interdisciplinary approach that includes units of work in the Key Learning Areas of English, Science, Creative Arts (Music), and in Health and Physical Education, Personal Health and Development, Drama and secondary Music. Such an approach would involve a comprehensive, sequential syllabus that would include aspects of voice science and embody strategies for vocal health and vocal care.

The Voice in Communication

Voice is the means by which all cultures communicate in speech and song. Communication rests on integration of psychological, physiological and intellectual factors. Both speech and singing are essentially semiotic systems, i.e. systems where a set of contents is related to a set of expressions, in both cases the medium

of expression being the human voice. In both language and music meaning arises from understanding, imagination and embodiment (Johnson, 1987). Meaning is grounded in the body, expressed through the body.

Language and Music in Intellectual Development

Language and music play a vital role in intellectual development. Both linguistic intelligence and musical intelligence are closely tied to the auditory-oral tract, and early learning can proceed without relation to physical objects. Singing competency is the example par excellence of auditory-oral musical intelligence, which Gardner (1993) defines as the ability to discern meaning and importance in sets of pitches rhythmically arranged and also to produce such metrically arranged pitch sequences as a means of communicating with others. The process of hearing, perceiving, and remembering sound forms a loop with the production of sound. In speaking and singing, the sounds being produced by the vocal mechanism are constantly being fed through this loop—the phonological loop—dictating what is produced by the vocal apparatus.

Many cognitive scientists see music processing as similar to language processing. In a series of publications (Heller & Campbell, 1976; Campbell & Heller, 1980, Campbell & Heller, 1981; Heller & Campbell, 1982), Heller and Campbell put forward the view that music cognition is pattern construction and pattern management, having both universal and style-specific components, with musical understanding being the product of music acculturation. Serafine's work also supports the view that music is heard as organised patterns and that processing these patterns depends on knowledge of a particular music system. Serafine's central claim is that "music is a form of thought and that it develops over the life span much as other forms of thought develop, principally those such as language, mathematical reasoning, and ideas about the physical world" (Serafine, 1988, p. 5).

The Vocal Instrument

The instrument of expression that is the voice is the whole person: body parts responding in particular co-ordinations to express thoughts and emotions, verbal meanings and musical meanings. Both speech and singing are sensorimotor skills, involving co-ordination of body parts in the service of communication. It is the human body that sees, hears, feels, perceives, and makes sense of its surroundings. That same body may be thinking language and music while apprehending internal sensations of vibration, movement, and sound, and while attending and responding to external sensations such as the sound of its own voice and the sight and sound of instrumental accompaniment, others singers, and an audience. In this process, the ear is involved in providing auditory input and also in its control of symmetry and balance (Callaghan, 2000, p. 16). To complicate matters, the structures involved in voicing also serve other functions which may even prove antagonistic to voicing (Dayme, 2009). Plainly the brain is the most important vocal organ, and the

intellectual, physical and emotional connections established in developing vocal expression and communication are important to other areas of intellectual development.

All musical instruments comprise three elements: an actuator (the energy supply), a vibrator, and a resonator. For human sound production the actuator is the energy produced by the respiratory apparatus, the vibrator is the larynx, and the resonator is the vocal tract. And for the vocal instrument, these body parts must be aligned in a posture that maximises their co-ordinated working, directed by the brain.

Both speaking and singing require control of pitch, loudness, duration and timbre, and higher-level control in relation to phrasing and word articulation. Control of pitch and duration, and to some degree of timbre and loudness, rests on management of the breath and the phonation that achieves. The breathing mechanism involves the diaphragm, lungs, rib cage, thoracic and abdominal muscles. For voicing, efficient inspiration allows taking in the required amount of air quickly and without unnecessary muscular tension in the articulatory structures. The controlled expiration required for efficient voicing requires co-ordinated working of the muscles of the ribcage and abdomen to provide the subglottic pressure appropriate for the required pitch and intensity of sound and for the length of phrase. Singing makes heavier demands than speech, requiring sustained tone, varying pitch and loudness, and the shaping of sometimes lengthy phrases.

The vibrator for the vocal instrument is the vocal folds of the larynx. The larynx is a cartilaginous structure at the top of the trachea, with joints held by ligaments and operated by small muscles. Its primary function is as a valve that closes to prevent foreign material entering the airway or to help sustain pressure in heavy lifting, childbirth, urination or defecation. The vocal folds consist of muscles covered by mucous membrane. They open and close and vibrate in response to both muscular and aerodynamic factors. Their vibration produces phonation, the basic vocal sound, called the voice source. The frequency of the vibrations is the pitch of the vocal sound.

The acoustics of the vocal instrument are largely reliant on the conformation of the vocal tract. The cavities above the larynx—the pharynx and the interconnected mouth and nasal cavities —comprise the vocal tract, with the air in the vocal tract acting as a resonator. Depending on the configuration of the vocal tract, some sounds of the complex voice source are damped and others enhanced. This is the timbre of the voice, the acoustics of the instrument. Changes in the configuration of the vocal tract are achieved by movements of the lips, the tongue, the jaw, the velum or soft palate, and the pharynx. And these articulators are also used to articulate words. Word articulation and vocal tone are thus interdependent.

Stages of Vocal Development

The psychomotor skill that is voicing for speech and singing involves both the physiological process of motor co-ordination and the neurological and psychological processes related to pitch and rhythm perception and memory.

Neurobiological research suggests that children's learning of both music and language is achieved by the establishment of mental representations that are reflected by cortical activation patterns (Deacon, 1997; Gruhn, 1997). Thus for children, learning to sing involves their physical and psychological development, as well as training in particular skills. In relation to music learning, culture, environment, and teaching are as vital as native endowment.

Foetal Development

The development of singing relates to the child's earliest experiences in sound, right back to development of those areas of the brain associated with voice use from the onset of hearing function, typically between the 16th and 20th week of perinatal development (Thurman & Grambsch, 2000, p. 665). By the 30th week of gestation, the human auditory system is sufficiently developed for response to external sound stimuli. Thus, the sounds of the mother's daily environment, including music and the mother's voice in both speech and song, have an influence on the child's musical intelligence (Thurman & Grambsch, 2000, pp. 660-673).

Birth to Adolescence

After birth, lungs and vocal tract are co-ordinated in the production of cries and babbling, then speech and crooning—a kind of singing—develop (Welch, 2000). The influence of social and cultural factors becomes even more marked once there has been sufficient physical development and co-ordination of the voice mechanism for the onset of speech, usually between the ages of 9 to 18 months (Thurman & Grambsch, 2000). Vocal pitch production is dependent upon both psychological and physiological factors. The ability to hear and decode pitch (pitch perception) and to remember pitch (tonal memory) are the psychological requirements. The physiological action involves the closing and tensing of the vocal folds and the pressure of breath (Thurman et al., 2000). If these parameters are not co-ordinated properly, accurate pitch production is hampered. Good singing requires fine co-ordination of these elements, and that is a learned skill, which, with sensitivity to stages of physical, emotional and cognitive development, can be taught to children.

Research data clearly show that there is a hierarchy in children's developing singing competencies (e.g. Welch, 2000). In promoting singing development, a teaching procedure that takes account of this hierarchy is vital. Because songs combine words and music, and accurate reproduction of words begins much earlier than accurate reproduction of melody, putting the two together in songs is difficult. For a large majority of children in our culture, linguistic competence appears much earlier than the ability to learn the melodic contour and musical intervals of songs. Development in both language and music generally comes later for males than for females.

Adolescent Voice Change

Physiological vocal changes are closely linked with puberty, approximately a four-year period during which the body prepares for sexual reproduction. Occurring in tandem with this process is the 'adolescent growth spurt', which also impacts on specific aspects of voice development. While there is a sequence of voice changes in both males and females, the male change is more dramatic.

As a consequence of hormonal changes, girls grow fastest in height and weight between 10 and 13 years of age (Gackle, 2000b), but boys' growth occurs later, between 12 and 14 years of age (Cooksey, 2000b). Practically all skeletal and muscular tissue, including that involving the voice, is affected by the growth spurt, and different body parts reach near-adult size or configuration at various times during this period. The process of sexual development also begins earlier in girls than in boys, typically around 10 years of age, compared with 12-13 years for boys. The relationship of these seemingly chaotic physiological and sexual growth patterns in boys and girls produce definite effects upon the development of the voice and its use in speaking and singing activities (Cooksey, 1992, 2000a, 2000b; Gackle, 2000a, 2000b).

In the adolescent male, with the release of testosterone into the body, there is an increase in size of all organs concerned with voice production. The most significant physical changes occur in the larynx, with rapid and disproportionate growth beginning at approximately 12 or 13, primarily in the thyroid cartilage, causing lengthening of the vocal folds, and growth in laryngeal muscles (Cooksey, 2000a). The visible effect is a protruding Adam's Apple. These rapid physical changes mean rapid voice changes and difficulty in controlling the voice, and often concomitant emotional difficulties.

There is a far less noticeable change in pitch range in girls than in boys. The vocal folds increase in length by about 4mm or 34% and the vocal tract expands, but not at the rate or dimension of the changing male voice (Gackle, 2000b). For both males and females, voice changes in adolescence involve: lowering of the mean speaking fundamental frequency; increased breathiness, huskiness, hoarseness; voice cracking during speech; noticeable register breaks during singing; and decreased and inconsistent pitch range capabilities. Singing feels more effortful, with a delay in phonation onset; breathy, heavier, rougher voice quality or breathy, thin, 'colourless' voice quality (Cooksey, 2000a, 2000b; Gackle, 2000a, 2000b). Knowledge of how these voice changes proceed has important implications for choice of repertoire, its range and tessitura, and the assigning of parts in choral music.

Vocal Health

Since we are all voice users, a knowledge of vocal health is important for all of us. For teachers, who are professional voice users using their voices every day in the course of their work, and for students, whose physical, intellectual and emotional development is constantly changing throughout their school education, a knowledge of healthy voice use and vocal health is equally important. Knowing how to care for the voice is necessary for the instrument to be available and in good condition whenever it is needed. Studies on vocal health have produced prescriptions relating to maintaining hydration; managing general health, fitness and lifestyle; avoiding vocal strain and fatigue; and using good technique to achieve efficient voice use

(Callaghan, 2000, pp. 97-108). Vocal health means eliminating risk factors so that optimum function is maintained. Vocal care implies efficient vocal use (Hughes, 2008) in order to avoid vocal damage.

The Voice in Education

Voice is our embodied communication. We all have one; it is portable; it costs nothing; it requires no special storage. It is perhaps for these reasons that little thought is given to voice use.

An accumulation of research in voice science, cognition, and music education makes it plain that voice is an integral part of learning and growth in language, music, and personal development. As we move to a national curriculum for Australian schools it is imperative that curriculum development includes voice education: voice knowledge, voice health, voice care, voice use, and vocal expression. If the school curriculum is, to quote our Minister for Education, truly to “contribute to creating a modern Australia, with a workforce that will benefit from being educated by a world-class national curriculum” (Gillard, 2008), then interdisciplinary voice studies are an essential component of that curriculum.

In order to achieve these aims, we recommend:

- An interdisciplinary approach that includes units of work in the learning areas of Science, English and Health and Physical Education (HPE), and in the subject areas of Music and Drama.
- A comprehensive, sequential curriculum that would include aspects of voice science and embody strategies for vocal health and vocal care.

If education is truly provided to all children and adolescents, then all areas of education should be equitable and access to skill development should be unbiased. All school students should have access to learning an embodied approach to voice studies. An understanding of voice use and voice care is also an important aspect of the professional training of teachers at all levels. The progress of voice science and technology in the latter part of the 20th century now means that voice knowledge is no longer based on conjecture or on the unseen. It is appropriate that the curriculum should reflect these advances and equip students with vocal skills to justly enable lifelong learning.

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The Vincenzo Vitale Piano School Technical/Expressive Training Matrix: A systematic approach to piano skills development

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This paper introduces the principles of teaching and the technical/expressive training matrix of the Vincenzo Vitale Piano School; a twentieth Italian piano school generated from the intersection of the Neapolitan Piano School and other European musical realities. Although the school's importance is recognised by many as is documentable by numerous articles, there is very limited scholarly work about either the Vitale School or Vincenzo Vitale (1908–1984). The Thesis entitled: *The Piano Teaching of Vincenzo Vitale* (L'Insegnamento Pianistico di Vincenzo Vitale) undertaken towards the completion of a Bachelor degree and specialisation, at the Bologna University in 2005, is still to my knowledge the only in-depth scholarly study on the topic so far.

Introduction

During the second half of the twentieth century many considered the Vincenzo Vitale Piano School as “*the most known and homogenous of the Italian piano schools*” (Alberto Basso, 1974) and Vincenzo Vitale (Naples, 13-XII-1908 – ivi, 21-VII-1984) as “*the most important Italian piano teacher of the second half of the 1900s*” as expressed by Michele Campanella. Others speak of the *Vitale School* or system with some reservation although such comments have not been expressed in written form. Nevertheless due to Vitale’s prolific teaching over three continents his name continues to appear in numerous young piano performers’ *curriculum vitae* although Vitale died in 1984. It almost appears that Vitale in many ways has become a ‘brand’, his name standing for some sort of guarantee of professionalism or solid pianistic foundation.

Because Vitale himself did not write his method of teaching in a volume, the important legacy risks to be misinterpreted or even become extinct. Since 2002 I have addressed this problem by completing a Thesis entitled *The Teachings of Vincenzo Vitale* (2005) with the University of Bologna and I am continuing the research into the application of the Vitale’s teaching principles towards a PhD with the University of Melbourne - Graduate School of Education.

The focus of the thesis completed in Bologna in 2005 was on the principles of Vitale’s teachings, his theories, the formulation of these theories and their background. Schematically, now we know that the Vitale school was generated from Vitale’s teaching dating back into the 1930s; the school is based on two principles: *technique and interpretation cannot be separated* and piano playing is manifested through *sound production*; that is at all times resulting from a combination of two fundamental techniques (of sound production) - *weight technique and percussive technique*, that originate from the only two antithetic actions of the finger on the keyboard (sustainment of

weight or percussion action); on a specific system of training; and on clear guide lines of knowledge transfer. We also know that Vitale's teachings are propagated today through the teaching of Vitale's disciples and their students.

The underlying problem is: What is, or can be, the use of the Vitale system of teaching in the larger panorama of piano pedagogy? Possible solutions stand in presenting the findings to a larger audience, and thus encourage scholarly attention and debate to a substantial pianistic phenomenon as well as pursue the research towards the formation of a construct - the Vitalian body of knowledge - in a format that can be, only afterwards, compared with other existing piano schools.

In this paper, I draw on the findings from the Thesis, *The Piano Teaching of Vincenzo Vitale* (Ferrari, 2005). I begin by exposing a brief historical context of the Vitale Piano School. Next, I delineate the main principles of the school. Followed by an historical overview of underlying concepts in piano pedagogy that informed Vitale's piano pedagogy. Finally, I outline the features of the school's technical/expressive training matrix. The paper, in its brevity, is intended only as a sketch of some of the main issues and necessarily omits considerations of other issues that are pertinent to a full understanding of the Vitalian phenomenon. The paper also omits comparisons of elements of the Vitale school with those of other contemporane pianistic realities, as such a venture is postponed to a later date when the amount of data collected will be sufficient to enable a scientific analysis.

Vitale Piano School: Historical background

Alongside the German, Russian and French schools of piano playing during the 1800's in Naples (Italy) the Neapolitan Piano School, founded by Francesco Lanza (1783–1862) and subsequently by Sigismund Thalberg (1812–1871), was flourishing (Vitale, 1983). Well into the first part of the 1900s Naples with its Conservatorium was the centre of piano playing in Italy. Pianists such as: Michelangeli, Ciccolini, Pollini as most of the Italian pianists are "an offspring of this school" (Source Keller, 1986: 307). Furthermore, the Neapolitan school's prerogatives of piano playing have been exported outside Italy, for example: Beniamino Cesi (1845–1907) taught piano in St. Petersburg, Vincenzo Scaramuzza (1885–1968) in Buenos Aires, Vincenzo Vitale (1908–1984) in the US.

Vitale's piano teaching took place mainly in conservatories, academies and summer schools, in Italy, in many European cities, as well as in Buenos Aires, Bloomington (Indiana – US) and Cairo. Students from many parts of the world have come in contact directly or indirectly with Vitale's teachings. Besides Vitale's numerous teaching appointments, he was also active as a historian, writer, journalist and promoter in the field of music – activities that significantly enriched the Italian musical arts (Di Benedetto, 2001).

The ‘Vitale Piano School’ does not refer to a finite institute because such an institution never existed. The denomination came about spontaneously in the Italian pianistic entourage (pedagogues, students, journalists, music critics) as a way to identify a specific and prolific phenomenon. Its specificities were denoted by the technical drill which was part of the Vitalian training; the particular typology of a fundamental sound (intense, full, round, direct, very clear); and a significant number of skilled and/or successful professional musicians (pianists, conductors, musicologists, pedagogues, journalists) who have referred to his teaching, such as: Michele Campanella, Bruno Canino, Carlo Bruno, Riccardo Muti, Renato Di Benedetto, Paolo Isotta.

Vitale’s pedagogy of the fundamentals of piano playing can be intended as an amalgamation of elements derived from the Finger School (Clementi/Lanza and Thalberg) through the Neapolitan piano school, as well as, the weight centred school (Liszt, Steinhausen, Deppe, Breithaupt, Matthay) filtered through the Neapolitan Attilio Brugnoli’s *Dinamica Pianistica* (1926). By intuition, experimentation and rational process Vitale developed a pedagogical system of training intended as a tool in piano teaching, in its technical/interpretative aspects, from preliminary to the highest level. The system of training (or the technical drill), commonly referred to by the Vitalian community of performers, teachers and students as ‘*la tecnica*’ was only intended as a formative tool towards artistic aims.

Although Vitale refused to leave his method of teaching in writing he instituted the legacy by releasing between 1974 and 1981 three sets of 5 PL recorded by himself and the school’s disciples with annexed explanatory booklets (*La Scuola Pianistica di Vincenzo Vitale*, 1974; *La Scuola Pianistica di Vincenzo Vitale* [2], 1980; *Muzio Clementi, Gradus ad Parnassum: Incisione Integrale dei 100 Studi*, 1981). Although the limited release, the albums were intensely reviewed by the critique, and these form the most part of literature on the school (for example: Pannain, 1974; Canessa, 1975; Rattalino, 1981; Ferrara, 1981; Mila, 1981).

Piero Rattalino (1981, 1983), reviewing the Clementi album, placed Vitale’s teaching as a successful modern realisation of the concept of the virtuoso pianistic sonority. By the term ‘pianistic sonority’ is intended not the timbre by itself but the timbre as an integral part of the expressive ‘lexicon’ of pianistic composition. More precisely, this lexicon is formed by the specific pianistic use of an extensive use of scales, arpeggios, double thirds, double sixths, octaves and pianistic modulus; that seem to originate from the interaction of the pianist’s physiology of the arm complex and the specific sound qualities generated by the mechanism of the instrument (Rattalino, 1990). Furthermore, Rattalino suggests that the piano compositions of Clementi – Liszt – Ravel provided Vitale with a specific sound construct that exemplified this concept of pianistic lexicon. Without doubt Vitale sourced the fundamental ingredients of the particular typology of sound, the *cantabile* and the *brillante* sound, from the brief introduction in Thalberg’s *L’Art du chant appliqu  au piano* (1850). As Rattalino observed, Thalberg modelled these

two sonorities on the singing voice (*cantabile*) of the *bel canto*, specifically on the distinction between *cantar di petto* and *cantar di grazia* (1983: 140-141).

Vitale's frustration with the excessive empiricism and lack of rationality in piano pedagogy observed in both the Neapolitan Piano School and French Piano School that he received during the 1920s and 1930s by Sigismund Cesi, Rossomandi (both students of Beniamino Cesi, himself the main student of Thalberg) and Cortot, led him to search for the foundation elements of modern piano playing and teaching in its expressiveness both as timbre and mechanism. Alongside Thalberg's introduction to *L'Art du Chant*, Vitale was inspired by Clementi's op.44 *Gradus ad Parnassum* (Rattalino, 1983); and Liszt's and Ravel's piano sonority constructs (expressive/technical), in particular, these last two were considered by Vitale as the natural evolution in pianism lexicon.

If Vitale's retrospective look at Thalberg's legacy asserts his connection to the Neapolitan School, his assimilation of Clementi's pianistic prerogatives (and consequently Liszt's and Ravel's) connect Vitale, as he mentioned in numerous letters, to the larger pianistic community; to a Platonic inspired 'Piano Republic' without geographical and temporal boundaries, interconnected citizens by the love for the instrument and the music it generates. Values and attitudes that spark from such a vision were integral part of Vitale's teaching. It could be inferred, the vision is emblematic of the Vitalian philosophy and served to substantiate the school; as expressed by Bruno Canino: "...[we were united by] a sort of intimate affection, as if the love for the instrument unites the descendants to their teacher in an elective consanguinity just as strong as a direct blood line." (Di Benedetto A., 1983: 8)

Vitale's piano teaching principles

Schematically, Vitale's interpretation towards the realisation of Thalberg's two fundamental ideas of sound on the instrument (*cantabile* and *brillante*) concerned the amount of weight of the arm complex (shoulder, fore-arm and hand) released on the keypad. The *cantabile* sonority requires a major amount of weight to be released on the keypad and the *brillante* sonority requires a major amount of suspension of the weight. The following deduction in this line of thought was: more the weight released on the keypad more the finger must sustain the weight and its percussiveness is limited; more the weight is suspended (in other words the weight of the arm, forearm, and even hand is sustained by the appropriate muscles that have this function), more the finger has a favourable muscular/articular condition to solve its percussive action on the keypad. These observations brought Vitale to assert that sound production on the piano can be categorized from the point of view of touch mechanisms in only two fundamental techniques: the weight technique (*tecnica di peso*) and the percussive technique (*tecnica percussiva*) (see Fig. 1).

In Vitale's views, the two different technique typologies were inferred from the only two fundamentally different possibilities of physiological action of the finger on the keypad. The finger can either sustain as a point of support the weight of the arm (necessary in delivering the expressive effects in *legato*, *cantabile* and in polyphonic passages), or it can execute a percussive action (what is commonly referred to by pianists as articulation) necessary in the performance such passages as 'fast passages'. Furthermore, in Vitale's theory the two technical categories (weight and percussive) serve mainly as referential point of piano playing. In reality, Vitale spoke openly of a compromise of the two mechanisms, as the piano performance (*l'esecuzione pianistica*) necessitates a 'continues technical construct' – the *hybrid technique* (see Fig. 1).

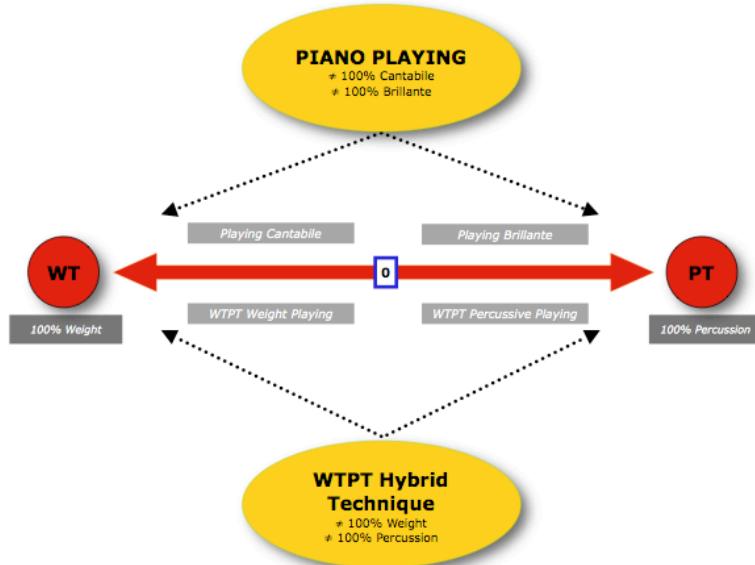


Fig. 1: VVPS – Piano playing/Sound production/Techniques Equivalence

The other corner stone principle of the Vitale Piano School is: technique and interpretation cannot be in practice separated as each sound production is a manifestation of the pianist's sensibility. Vitale's necessity to find practical solutions in piano playing made him realize that there is no separation between interpretation and technique of execution, as one informs the other constantly. In fact, Vitale in his notes wrote that the Greek terms *techne* stands for "art", and *technicos* which means "serves art" clarify the inseparable dichotomy: imagination and concretisation. The first generated from

Sehensucht, the other from the means of expression (Vitale in Ferrari, 2005). Vitale intended technique as the functionality of interpretative means: it can be velocity, precision or timbre. Technique represents the means of appropriate sound production in order to deliver the musical piece.

The executor's expressive capacity is manifested through the pianistic execution by achieving varied sounds in intensity, giving each note its appropriate accent with the appropriate touch dictated by the pianist's interpretation of the composer's indications. The more the technical means are controlled and precise, the more the interpretation can be exteriorised with precision of intent (Brugnoli, 1926). Vitale considered a 'virtuoso' pianist, one who achieves control over all the means involved. The respectful approach to the musical text and consequently the thorough methodological approach to piano playing can be intended as the profound ethical foundation to the Vitalic piano and music professionalism.

Piano methodologies: Evolution and limits

In Vitale's views the piano pedagogy differed from the pedagogies of other musical instruments including the voice due to the mechanical nature of the instrument. On any other acoustic instrument in between the performer and the produced sound there is a direct line; in between the pianist and the sound produced there is the complex mechanism of the instrument. If pedagogies of other instruments had as an aim the procedures to *how to produce* sounds, because the sounds on the piano are already set by the manufacturer, the same aim was considered superfluous by piano pedagogues; thus their attention was directed towards *how to position* oneself at the piano. The consequences of such a conceptual approach can be traced through the history of piano pedagogy until present time. Vitale considered that such literature was filled with subjective *suggestions* towards piano execution/interpretation. Furthermore, 'suggestions' were expected from piano teachers instead of the teaching of the means of execution - the procedures to *how to reach* desired results (Vitale, 1983).

Due to the popularity of the piano since its origins, the *gravicembalo col piano e forte* by Bartolomeo Cristofori (1668–1731), became the focus of a vast cultural interest and consequently the literature on how to master the position of the hand flourished (Macri, 2001). Initially the literature was based on pre-existent normative keyboard methods, such as: *Il Transilvano* (Diruta, 1625); *L'Art de Toucher le Clavecin* (Couperin, 1716); *Dissertation sur les différents méthodes d'accompagnement pour le clavecin, ou pour l'orgue* (Rameau, 1732); *Versuch über die wahre Art das Clavier zu spielen* (C. F. E. Bach, 1753). Clementi implemented the model of normative methods by producing a substantial number of exercises and études (studies). The *Gradus ad Parnassum* op.44 (1817, 1819, 1826), opus in three volumes comprising 100 Studies, as inferred by the title, was intended by Clementi as a compendium of the Art of piano playing. In these works there was not a clear distinction between the exercise, study or artwork; the distinction took place

as the volume of performers, teachers and methods increased. For the next one hundred years or so, most composers and/or pedagogues, such as: Field, Czerny, Hummel, Moscheles, Liszt, Chopin, Brahms, Debussy, Cortot emulated the models and in many cases, founded on these their school of teaching (Ferrari, 2005).

It is important to note that Clementi was active for a long time span from C. P. E. Bach to Chopin; historically this period coincides with one of the richest period in piano history and modern music history in general (Rattalino, 1992). Clementi's great impact on piano pedagogy was supported by his collaboration in meliorating the mechanics of the piano towards a more performative instrument in respect to sound capacity and malleability in order to meet the musical cultural requirements. He concretised the new pianistic lexicon and a new conception of the Art of piano playing, based on the exaltation of emotions through the introduction of virtuosistic passages in piano compositions. Thus, piano execution necessitated greater technical skills as well as greater skills in emotional control. Rattalino (1992) suggests that Clementi modified the expression/technique of piano playing due to being a pianist and composer and not just a composer that wrote also for the piano. Although Clementi permeated his pedagogical compositions with the new richer pianistic lexicon, he did not specify in words how to reach the required skills. Natural artistic and muscular disposition coupled with intuition were the cipher underlaying his method. In Vitale's views, this tacit traditional perspective led to consider a student's lack of technical skills as a fault in the student's talent disposition not on teaching/learning procedures.

The essential element that characterised piano methods was the practical aim; on the one hand composers/pedagogues needed to train the performers towards the expressive musical and pianistic lexicon, on the other they needed to find away to train the mechanical/physiological elements necessary for a piano student to perform the piano repertoire. Both aspects form the pianistic/artistic skills development. The first relies more on analysis, thus rational thinking; the second is more pragmatic in nature and it relies on psycho/physiology, the sensory perception system.

Due to the empirical nature of keyboard/piano playing the act of observation and imitation was elected to pedagogical foundation. As early as in Diruta's time (1600s) it seemed natural to observe the position of the hand, and in particular the 'quietness of the hand' of skilled performers and attempt to imitate it through repetitive exercises devised for such purpose (Vitale, 1983; Valori, 1983; Vitale in Ferrari, 2005). A perfect example lies in the exercise in which one finger sustains a note one whilst the rest of the fingers act percussively '*a martelletto*' the successive keys. The concept of the quietness of the hand was extended to the entire arm to such extremes that external apparatus to fixate part of the arm were invented by pedagogues, as well as, the practise at the piano with a book under the arm or with a coin on the hand was by many utilised as legitimate practise methods.

The observation and imitation of the quietness of the hand was reinforced by the descriptive methods of the first half of the 1800's music historians. Ventrix (2002) suggests that at the beginning of the 1800's the musical discourse passed through the hands of biographers that fused the personality of artists with artistic development. Fétis' *Méthode des méthodes de piano* (1837) written in collaboration with Moschelles became the descriptive model of music history based on observation and 'branding'. It could be inferred that the success of a method or school of teaching was based not on objective results (such as: the ratio of hand crippled piano students and virtuoso pianists produced by a school) but on the personal success and fame of the teacher. Thus Vitale seems to be concordant with the opinions of the progressive schools generated towards the end of the 1800s in, specifically, the tradition of piano pedagogy was filled with undetected unsuccessful piano teaching.

In origin the technical/mechanical exercises were formulated with the aim to achieve affordability of execution of fast complex passages. Exercises were: specific passages extrapolated from the opus, often modified into modules aiming to be practised through prolonged repetitions. Such compositive enterprise often resulted in the exercise becoming more difficult than the passage itself. Brugnoli (1926) commented that such exercises not only do not meet the aims but can result in misunderstanding the correct muscular action in respect to the specific task. The assumption is based on two reasons: if the student does not possess the psycho/physiological functional qualities to execute the passage, he/she will not display them in the exercise; if the passage is modified in the exercise, the required technique (an *ad hoc* expressive/muscular construct) will consequently be diverse, thus the student practises a different technical skill than the one required for the passage. This way of illogical practising is still commonly observable today; it is noticeable when students are asked to practise passages at a slow tempo combined with an amplification of the gestuality, in particular the rotation of the arm or forearm/hand or increased percussiveness by an excessive metacarpus/finger articulation.

The stiffness of the arm complex and the irrationality of such exercises were the main contentious factors between the old school of piano pedagogy, the *Finger School* and the new school the *Anatomic-Physiological School* as well as the *Psycho-Technical School* (Kochevitsky, 1967). During the second half of the nineteenth century the study of physiology became a recognized branch of the medical sciences. The fresh physiological insights brought a new perspective to piano pedagogy that bore its fruits towards the end of the century and the first decades of the 1900's with the works of: Deppe (1898) and his students, and Matthay (1903), Steinhausen (1905), Breithaupt (1909), Brugnoli (1926) and Ortmann (1929). Thus a new conceptual approach to piano pedagogy based on 'weight' and the use of the entire arm complex had taken the place of the old approach based on the only fingers and the quietness of the hand position.

Vitale considered that although the piano pedagogy entered a 'scientific' stage at research level, such findings were not applied systematically in studio teaching, where most teachers relied mostly on modelling - the teaching

examples of their teachers. The lack of scientific pedagogical procedures resulted in the transmission on to the student uncertainty towards how to reach the expression of one's sensibility on the piano. It could be concluded that this nexus of beliefs motivated Vitale's search towards the concretisation of a school of teaching applicable to any piano student that would address simultaneously the aesthetical requirements for the actualisation of the pianistic repertoire as well as the pianists' psycho-physiological necessities towards performance.

Figure 3. The school's technical/expressive training matrix

Exercises				Techniques							
Sequence	Exercise	Formula	Rhythmic Variations	Single Note Mechanism			Double Note Mechanism				
			3 notes 4 notes	WT	PT	WTPT	WT	PT	WTPT	WT+PT	
				Pure Technique	Hybrid Technique		Pure Technique	Hybrid Technique		Composite Technique	
I	a Preliminary	1 freefall + 1 prehensile flexion	- -	<input type="checkbox"/>	-	-	-	-	-	-	
		1 freefall + 1 percussion	- -	-	-	<input type="checkbox"/>	-	-	-	-	
		1 freefall + 2 percussions	- -	-	-	<input type="checkbox"/>	-	-	-	-	
	b 4 fingers	1 Fingers sequence 1 ÷ 4	- <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-	-	
		2 Fingers sequence 2 ÷ 5	- <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-	-	
II	a 5 fingers	4 note groups both hands ascending moto	- <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-	-	
		4 note groups both hands descending moto	- <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-	-	
		4 note groups contrary convergent moto	- <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-	-	

Exercises				Techniques					
Sequence	Exercise	Formula	Rhythmic Variations	Single Note Mechanism			Double Note Mechanism		
b	Chromatics 5 fingers	4 note groups contrary	-	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		4 divergent moto	- <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		5 6 note groups both	-	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		5 hands ascending moto	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		6 6 note groups both	-	-	-	-	-	-	-
		6 hands descending	-	-	-	-	-	-	-
		6 moto	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		6 6 note groups contrary	-	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		7 convergent moto	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		8 6 note groups contrary	-	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		8 divergent moto	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
III	- Trills	1 As per Tausig ex. 1	- -	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		2 As per Tausig ex. 2	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
IV	- Repeated Notes	3 As per Tausig ex. 3	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		4 As per Tausig ex. 4	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		5 As per Tausig ex. 5	<input type="checkbox"/> -	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
III	- Trills	RH 1-2,2-3,3-4,4-5 LH							
		1	2-1,3-2,4-3,5-4	- -	-	<input type="checkbox"/>	<input type="checkbox"/>	-	-
IV	- Repeated Notes	RH 1-3,2-4,3-5 LH 3-							
		2	1,4-2,5-3	- -	-	<input type="checkbox"/>	<input type="checkbox"/>	-	-
		1	Two repeated notes	- -	-	-	<input type="checkbox"/>	-	-
IV	- Repeated Notes	2	Three repeated notes	- -	-	-	<input type="checkbox"/>	-	-
		3	Four repeated notes	- -	-	-	<input type="checkbox"/>	-	-

Exercises				Techniques					
Sequence	Exercise	Formula	Rhythmic Variations	Single Note Mechanism			Double Note Mechanism		
V	a Preparatory Scales	1 3-p1	- -	-	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		2 3-1	- -	-	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		3 3-1-2	- -	-	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		4 2-3-1-2	- -	-	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		5 2-3-1-2-3	- -	-	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		6 4-p1	- -	-	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		7 4-1	- -	-	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		8 4-1-2	- -	-	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
		9 3-4-1-2	- -	-	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
	b Scales	1 Alternate hands	- <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
	2 Separate hands	- <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-	
	3 Both hands	- <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-	
VI	a Preparatory Arpeggios	1 3-p1	- -	-	-	<input type="checkbox"/>	-	-	-
		2 3-1	- -	-	-	<input type="checkbox"/>	-	-	-
		3 2-3-1	- -	-	-	<input type="checkbox"/>	-	-	-
		4 2-3-1-2	- -	-	-	<input type="checkbox"/>	-	-	-
		5 4-p1	- -	-	-	<input type="checkbox"/>	-	-	-
		6 4-1	- -	-	-	<input type="checkbox"/>	-	-	-
		7 2-4-1	- -	-	-	<input type="checkbox"/>	-	-	-
		8 2-4-1-2	- -	-	-	<input type="checkbox"/>	-	-	-
		1 Alternate hands	- <input type="checkbox"/>	-	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-
	b Arpeggios	2 Separate hands	- <input type="checkbox"/>	-	<input type="checkbox"/>	<input type="checkbox"/>	-	-	-

Exercises				Techniques					
Sequence	Exercise	Formula	Rhythmic Variations	Single Note Mechanism			Double Note Mechanism		
VII	a Preparatory Double Thirds	3 Both hands	- <input type="checkbox"/>	- <input type="checkbox"/>	<input type="checkbox"/>	-	-	-	-
		Leap over 3rd on 4th finger within the thirds	- -	- -	-	-	<input type="checkbox"/>	-	-
		1 As per Tausig ex. 30	- <input type="checkbox"/>	- -	-	-	<input type="checkbox"/>	-	-
	b Double Thirds Scales	2 As per Tausig ex. 31	- <input type="checkbox"/>	- -	-	-	<input type="checkbox"/>	-	-
		1 Alternate hands	- <input type="checkbox"/>	- -	-	-	<input type="checkbox"/>	-	-
		2 Separate hands	- <input type="checkbox"/>	- -	-	-	<input type="checkbox"/>	-	-
		3 Both hands	- <input type="checkbox"/>	- -	-	-	<input type="checkbox"/>	-	-
VIII	- Double 16ths Scales	1 Alternate hands	- <input type="checkbox"/>	- -	-	-	<input type="checkbox"/>	-	-
		2 Separate hands	- <input type="checkbox"/>	- -	-	-	<input type="checkbox"/>	-	-
		3 Both hands	- <input type="checkbox"/>	- -	-	-	<input type="checkbox"/>	-	-
IX	- Held Notes	One finger sustains and four fingers							
		1 percusses	- -	- -	-	-	-	-	<input type="checkbox"/>
		Two finger sustains and three fingers							
		2 percusses	- -	- -	-	-	-	-	<input type="checkbox"/>
		Three finger sustains and two fingers							
X	- Finger Substitution	3 percusses	- -	- -	-	-	-	-	<input type="checkbox"/>
		4 percusses	- -	- -	-	-	-	-	<input type="checkbox"/>

<i>Exercises</i>				<i>Techniques</i>			
Sequence	Exercise	Formula	Rhythmic Variations	Single Note Mechanism		Double Note Mechanism	
X	a Octaves Scales	Both hands four repeated notes of the scale	- - -	- - -	-	<input type="checkbox"/>	- <input type="checkbox"/> -
		Both hands three repeated notes of the scale	- - -	- - -	-	<input type="checkbox"/>	- <input type="checkbox"/> -
		Both hands two repeated notes of the scale	- - -	- - -	-	<input type="checkbox"/>	- <input type="checkbox"/> -
		4 Scales	- <input type="checkbox"/>	- - -	-	<input type="checkbox"/>	- <input type="checkbox"/> -
b	Octaves Arpeggios	1 Arpeggios	- <input type="checkbox"/>	- - -	- -	-	<input type="checkbox"/> -
		Octaves	- - -	- - -	- -	-	<input type="checkbox"/> -
c	Chromatics Scales	Chromatic octaves	- - -	- - -	- -	-	<input type="checkbox"/> -
		2 leaps	- - -	- - -	- -	-	<input type="checkbox"/> -

Fig. 2: *Vincenzo Vitale Technical Drill Matrix*

The Vitale technical drill is probably the most famous element of the school. Although Vitale did not leave the system in written form, all Vitalians, from the students to the professional pianists, use the system regularly. The system consists of a series of concise exercises set in a progression that respects the assimilation of physiological difficulties — from the single note mechanism (four notes and five notes and chromatic exercise, scales, arpeggios, trills, repeated notes) to the double notes mechanism (double thirds, sixths, octaves) as well as the combination of the weight and percussive mechanism (one, two or three fingers sustain the weight over long notes whilst the other fingers act percussively notes of a shorter value) (see Fig. 2). All exercises are to be executed in all tonalities; with different graduations of volume (from *forte* to *piano* as well as in *crescendo* and *diminuendo*); at different *tempi*; and with different accents determined by a fix set of rhythmic variations (groups of two, three or four notes).

Vitale did not compose the exercises; these were sourced from traditional piano pedagogy and were assembled by him within a system of rational criteria of determined aims. The aims were to train the fundamental functional qualities necessary in piano execution and thus create a health conscious solid technical/expressive base to which the student can refer to with confidence in creating an *ad hoc* sound production as dictated by the musical score and the performer's sensibility. Some of the elements trained are: the piano lexicon module; the listening faculties, the use of the weight of the arm complex coupled with controlled muscular action; a varied rich timbre palette, and an acute rhythmical sense.

Because of the apparent simplicity of the system and the fame of the school, students attempted to apply it without neither the rigorous muscular control of a Vitalian teacher in the first stages, neither a strong conceptual base; such unsuccessful ventures collaborated in creating an unsurmountable distance between the Vitale School and other piano schools.

Conclusion

This paper offered a bald sketch of the context of the school; the two principles of teaching of the Vitale School and presented some historical pedagogical concepts that informed Vitale's motivations towards the construction of the technical system. The historical pedagogical study of the Vitale school is retained by the author as the first step towards engage in a comparative discourse with other pianistic realities, thus to produce a useful tool in piano pedagogy in general.

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Good practice in the training of practitioner-researchers: What do experienced and new professionals in music therapy consider to be important issues?

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Modern professional practice in healthcare and education requires therapists, teachers, doctors, nurses, allied health professionals to be increasingly responsive to research evidence in the way we work. How do we learn about this as trainees, and how far should we 'all be researchers now' (Healey, 2006) In particular, in grass roots training of professional practitioners, what should the balance be in developing high quality therapy/teaching/medical 'practitioner' skills and in knowing how to research our disciplines (Edwards, 2006)? This paper draws on some literature from a range of disciplines concerning this dilemma and presents ideas developed from data gathered from a focus group of international and NZ music therapists conducted in 2008 (with participants at varying levels of research, teaching and practice skills). The researcher is seeking to develop good practice in this area, and the focus group indicates diverse ideas and some consensus about possibilities for future teaching and learning in music therapy and other related disciplines. This paper is the first stage of a larger PhD project in learning and teaching in music therapy at the New Zealand School of Music.

Introduction

This paper introduces some research , exploring issues of being both practitioners and researchers in the field of music therapy and - in particular - implications for training people in this practical clinical field. It is part of the first stage of a larger PhD project in learning and teaching entitled: '*Educating effective music therapy clinicians and researchers: developing strategies for good practice*', which looks particularly at the integration of research and clinical practice in the master of music therapy degree, (the qualification which enables graduates to register and work as practitioners in New Zealand and internationally).² The PhD project is focused on a central question as follows:

How can research effectively be integrated into the clinical education of music therapists at Masters level?

This question is by nature exploratory, and the research design is framed by a constructivist approach which assumes there will be different perceptions and 'constructions' of the subject by participants. Kuper, Reeves and Levinson describe constructivism as a 'belief about knowledge....which holds that the

² In Europe and Australasia the masters' degree has emerged as the typical registerable qualification for graduate musicians learning to be music therapists. In other parts of the world, for example the USA, the bachelors' degree has been a more common clinical training pathway, with research being more prevalent in following Masters courses.

reality we perceive is constructed by our social, historical, and individual contexts' (Kuper, Reeves, & Levinson, 2008) p405, and it is the value system that underpins many approaches to qualitative research in social science and clinical fields.

In keeping with traditions of qualitative research and a constructivist philosophy that uses participants' subjective experience and the reflexive process of the researcher (Etherington, 2004), this paper will make use of the first person in the introduction and 'Illustration of findings' sections to acknowledge openly the place and experience of the researcher. Music therapy research and practice has taken steps towards encouraging more personal and open styles of writing in recent years, particularly, where it is in keeping with the values of qualitative study of practice (Amir, 2005) and (Aigen, 2005). The review of literature will employ a more customary academic style as befits the information provided in that section.

A variety of methods is being used to answer a series of secondary questions that make up this research project (see Appendix 1). This includes a baseline survey of international training programmes, focus groups, two narrative case studies of programmes in different countries, and an ongoing reflexive research journal spanning the course of the research study. Using these different lenses allows me as researcher to embrace the complexity of the topic and to balance the need for 'evidence' with more personalized and meaningful accounts of experience in healthcare. I was keen to include some rich qualitative information in the study, but in considering the main question, it felt important to develop some broad survey enquiry about what other countries, programmes, and individual music therapists were doing and thinking in this area as a foundation to the project.

Overview of the paper

In this paper, two aspects of Stage 1 of the PhD project are introduced : the first part provides a brief overview of some ideas in the literature (drawn across different professions – including music therapy) about the 'research-and- practice' debate; the second part presents some examples of themes and ideas that have emerged in the qualitative analysis of a focus group of music therapists that I facilitated in 2008 at the 12th World Congress of Music Therapy in Buenos Aires, Argentina . The focus group aimed to do some 'soundings' or fact-finding with international colleagues, concerning the place and interrelationship of clinical practice and research in our field. The basic secondary question (Q 3 in Appendix 1):

'What are participants' experiences of - and ideas about - combining research and clinical practice particularly in the training of music therapy students?'

was the starting point of inquiry in the focus group. (See appendix 2 for the frame for the focus group and additional prompt questions that could be used

to keep discussion focused. In the event, the questions were not really needed as the focus group began to develop and generate itself, but questions were available to keep us ‘on task’.) The findings have particular relevance for music therapy, but they also relate to other ‘practice-based professions’ (eg the allied health professions including counselling and psychotherapy, nursing, medicine and teaching). There was certainly interest in and agreement expressed from practice-based researchers about the issues raised at the ANZARME- MERC conference ‘*Il est Bel et Bon*’ in July 2009, where this paper was first presented.

I should explain that I have been involved in the training of music therapists for 28 years initially as a supervisor and tutor initially and then for the last 18 years as a programme leader. Recent graduates, current students, my fellow lecturer , our external examiners and I have been involved in an ongoing ‘conversation’ about how to manage our research input to the programme. Despite interesting challenges in this process, I have found this a very stimulating topic to work with and it feels helpful to draw my own teaching and ideas about clinical practice into this research. Thus I am my own ‘practitioner-researcher’ as a teacher of music therapy and this seems a valuable parallel to the *research-praxis* question I am considering here.

In any qualitative study of data, it is important to identify personal values and biases so that they can be bracketed out, or kept in mind when we are analyzing data. The following paragraph outlines my stance as researcher, taken from the *epoché*, written in my research journal :

*‘My starting point for this research has been one of genuine ambivalence about the place of research in the training courses that we have generated for our music therapy profession. Part of me says, it is really sensible that we include it readily in the training process, because then it is familiar and ‘close to’, and everybody gets used to the idea that research is important. (We’ve got to do it anyway, if we are to be taken seriously as health professionals. Why not embrace it and go for it!) I was really attracted to music therapy initially [in 1980] because I saw it as a research-focused profession. I thought it might not be, and the projects I became aware of were rigorous and interesting..However the other part of me says, we want our clinicians to be talented, intuitive, practical musical people who engage with the public and who have the maximum opportunity to develop those values, skills and resources. Students often say [on our current programme] that it is hard to switch between clinical and research modes and that they spend too much of their time on the research part. ...That makes me really sad, the students get bogged down in words and distanced from the musical-creative process that they started out wanting to do.’ (My *epoché* written at beginning of the research analysis , Research Journal April 2009)*

As I looked back on this statement when beginning the analysis of the focus group data a few months ago, I was very aware that my own perspective of ‘ambivalence and balancing’ between the domains of research and practice was very important for me to recognize. Other people may be very different in

their perceptions. The intention of the research is to reflect the range of views represented by the participants – not just to validate my own.

Themes from the literature

Evidence from nursing, teaching , counselling, music therapy and other therapeutic professions suggests that the development of research literacy and ‘research- mindedness’ is increasingly important across all these professions (Lytle & Cochran-Smith, 1992), (McLeod, 2004), (Rolvsjord, Gold, & Stige, 2005), (Smith, 1997), (Welch & Dawson, 2006), (B. Wheeler, 2005), (S. Wheeler & Elliott, 2008). Although the debates about this are many and varied, two major themes emerge:

- 1) the need for professions to develop their knowledge and evidence-base in order to refine theory, demonstrate effectiveness, to justify and develop employment (in the smaller professions), and to respond to professional registration requirements;
- 2) the value of research as a mode of professional development, maintaining professionals critical interest and developing their skills in the field.

With the professional bodies calling for increased awareness and facility with research, it is clearly relevant that tertiary institutions consider how practitioners will be prepared for this, and how attitudes and skills might be developed (Bilsker & Goldner, 2000; Kedge & Appleby, 2009).

Challenges of Evidence-Based Practice and Evidence-Based Medicine

Many authors in healthcare professions including music therapy have written in the last decade about the challenges of Evidence-Based Practice (EBP) (or Evidence –Based Medicine as it particularly refers to the healthcare professions, including music therapy and how to encourage and develop effective use of evidence amongst practitioners. Some brief examples are (D. Freshwater, 2008) in nursing, (Gilroy, 2006) in art therapy, (Welch & Dawson, 2006) in occupational therapy, (Pavlicevic, Ansdell, Procter, & Hickey, 2009) in music therapy and (McLeod, 2004) in counselling and psychotherapy. Pugsley, a medical educator, discusses the dissonance that can occur between professional values about evidence-based practice and the specific quality of teaching and learning in the education of doctors. She notes that ‘communities of practice need to be fostered to enable researchers to collaborate and disseminate good practice’ p866 (Pugsley, 2008). In classroom teaching of science, a study by Ratcliffe and colleagues investigated the perceptions of a sample of participants, including primary and secondary classroom teachers and curriculum policy makers about the ‘nature, actual use and potential’ of research in the classroom. They concluded that ‘ increasing use of research evidence requires researchers to translate outcomes of research into practical actions and practitioners to be skilled in using evidence

systematically in evaluation of their own practice' p169 (Ratcliffe, et al., 2005).

A common problem for arts therapists articulated by Rolvsjord, Gold and Stige . is the challenge of accounting for the flexible measures needed for responsive client-centred practice, in the frameworks used for randomized controlled trials (RCT). The EBM movement, they argue, is deeply grounded in a medical model that uses 'therapist induced interventions' (p21) and the language of 'treatment, interventions, and mechanisms' rather than music and other therapists' terminology of 'therapy, collaborations and processes' (Rolvsjord, et al., 2005) (note 9, p21).

Many of these authors, acknowledge that music therapists and others need to present the evidence in order to progress as relevant and efficacious disciplines, and to find ways, within the respective professions, for undertaking or contributing to appropriate RCTs but also recommend robust arguments to respond to these challenges. These would include educating clinicians (and by implication *student clinicians* in the habit of being research-aware and research-friendly) so that appropriate forms of evidence can be developed for person-centred professions.

It is ironic that that music therapy and other sister professions have greatly developed their interest in research since qualitative frameworks have become more prevalent as routes into research yet qualitative studies rank quite low down the hierarchy of 'evidence' as it is only above expert opinion, but greatly below RCTs and systematic reviews (See a table of rankings of 'evidence' Evans quoted in 'Presenting the Evidence' p 17 (Pavlicevic, et al., 2009)). This produces a dilemma - the research that practitioners might want to do tends to be related to the *meaning and quality* of the intervention; the research required by health providers and governments is about *outcomes and effectiveness*.

One of the arguments often returned to by researchers in clinical fields has been the value and importance of case studies. McLeod articulates this clearly in an interesting article in Healthcare and Counselling Journal, (McLeod, 2002a) . Wheeler devotes chapters 24 and 35 to quantitative case study design and qualitative case study research in the key text 'Music Therapy Research', that has helped define the parameters for research approaches in 21st century research in this profession. Case studies are meaningful forms for practitioners and students and seeing these as starting points for research may assist the bridging necessary for practitioners to become interested and curious about research.

Interestingly, even the directors of institutes for EBM begin to see the difficulties to conduct RCTs for professions whose clinical care involves complex relationship- factors in treatment, as has been aptly noted by British colleagues Pavlicevic et al. in their guide to therapists developing understanding of clinical effectiveness.

‘There are all sorts of observational techniques we can use and have been used very effectively over the years... we ought to be prepared to accept the results of those sorts of studies ‘ Sir Michael Rawlins, Chairman of the National Institute for Clinical Excellence (NICE) Foundation, U.K. (Pavlicevic, et al., 2009) p 15.³

If music therapists can take an active place in the development of their own research strategies and contribute critically to the arguments as Pavlicevic and colleagues contend, there is a much better chance of the values of the evidence-based movement being influenced. This starts with the education of new therapists!

Research as Professional Development for practitioners

Welch and Dawson’s action research study in occupational therapy showed the important influence of support and collaborative learning groups to increase the confidence of practitioners’ working in the EBP environment in the UK . An example given showed one person’s attitude to the idea of researchers being people who ‘are good at reading and theory that kind of stuff but they don’t have the people skills or the problem solving skills we need in practice’ changed to an attitude of confidence in her own ability to understand and become involved in research. The authors also emphasised the point that ‘insider knowledge of the dynamics between therapists was essential to the formation of collegial relationships... honest and respect... that enabled learning to act as a catalyst’ (Welch & Dawson, 2006)p 234. This suggests that the role of the researcher should not just be left to ‘research experts’ from other fields, but needs to be taken up and embraced by each profession. Practitioners are much more likely to trust people with insider knowledge of the discipline and again this has implications for training student therapists at an early point to be research-minded.

McLeod in the following publication observes that involvement in research can raise the self esteem of practitioners helping them feel they are making a difference – and contributing to knowledge in an energetic and interested way (McLeod, 2002b) This is strongly supported by Lytle and Cochrane Smyth, in their in-depth study of teacher research. (Lytle & Cochran-Smith, 1992)Professional development has a significant contribution to make in helping practitioners avoid ‘burn-out’, and encouraging practitioners to see research as valuable or relevant professional development will be a key responsibility in education for the future.

Interest in reflective and reflexive practice has developed strongly across a number of the health and education professions reviewed in this brief survey over recent years and it was exciting to see a new volume from nursing make a

³ Rawlins quoted in *Presenting the Evidence 2nd Edition* from a recent (2008) BBC radio interview.

thorough exploration of how practice and research might be linked easily and productively and that the cross-disciplinary movement for ‘reflective practice’ could assist the integration of the two areas (D. Freshwater, Taylor, B.J. & Sherwood, G., 2008). Taylor from her perspective in nursing practice has developed valuable thinking in the ways that reflexivity and reflective practice can bridge practice and research questions, and can help the nursing profession ‘attain higher levels of awareness and change strategies’ in relation to varied topics of interest (p21). She argues its use in ‘finding and validating’ knowledge in nursing (p21) (Taylor, 2008).

In her own music therapy research and supervision of practice with students, O’Callaghan has pioneered strategies and thinking for linking student work, practitioner reflection and reflexive practice in interesting ways that are imbedded in and point towards research. Her student Barry and O’Callaghan co-wrote a study about a student developing practice wisdom, (Barry & O’Callaghan, 2008) and O’Callaghan demonstrates its strong value for ‘developing’ the practitioner as she describes ‘by combining the two roles into a clinician –researcher, one’s practice wisdom can be uncovered and extended, and professional curiosity can be reinvigorated, arguably resulting in improved clinical practice and job satisfaction’ (O’Callaghan, 2005) (p227)

While a number of authors strongly advocate for the huge value and interest to practice that relevant practice-based research generates, a concern that echoes in the literature is that practitioners worry about time. Pettifer interviewed counsellors for a special issue on research in the Healthcare Counselling and Psychotherapy Journal and reported that while there was enthusiasm for post masters research ‘they baulked at the idea of giving yet more of their (unpaid) time’ – there was just too much else for them to do (Pettifer, 2004) (p2). O’Callaghan also observes the ‘extensive time needed for journal writing after every day of clinical practice’ set against unique rewards (particularly in terms of developing clinical insights) of undertaking reflexive journal analysis as a form of practice-based research. It is interesting that the issue of time is taken up by one of the participants in the following focus group, and a good point to move on to the next stage of the paper

Illustration of some findings from Buenos Aires Focus Group 2008

Procedure and Participants in the Focus group

This research focus group was conducted within the busy week of the 12th World Congress of Music Therapy on a mid-conference evening. I was interested to discover, in exploring the history of focus groups, the links with the grass roots movement in pedagogy and feminism, and the way that focus groups have contributed to the acknowledgement that ‘we as humans, are fundamentally charged with producing and transforming reality together’ and the idea of ‘women’s way of knowing’(Kamberelis & Dimitriadis, 2005) p 889. So concepts are worked at, debated, shaped and tested through discussion and joint-ownership. . The idea of sharing ideas around the kitchen table was appealing to me personally – an emulation of the multi-disciplinary team at

work – although I had not particularly anticipated this kind of democratic sharing of research data when I first began my study.

The focus group drew together four available participants who gave consent from a pool of about 20 invited, who were interested in the topic and were attending the World Congress in Argentina (making it practically possible to conduct the group). We met round a dining table in a comfortable apartment near the Recoleta Cemetery, sharing supper first and then talking in a conversational way about research and practice in education. The group was recorded on an Olympus mini-recorder and lasted 1 hour 20 minutes. (Appendix 2 shows the guidance frame for the focus group.)

Method of analysis

The recording was then transcribed in full and returned to the participants for checking and amendments (if necessary). The analysis has followed a typical pattern in phenomenological analysis of interviews outlined by McFerran and Grocke (McFerran & Grocke, 2007). Over the past 20 years, music therapists have been drawn to using phenemonological methods in research about the experiences and perceptions of their clients and themselves as professionals (Forinash & Grocke, 2005). This approach seemed to be highly suitable to the research question and mode of enquiry in the focus group. Forinash and Grocke quote Ihde (1976) describing phenomenology as a ‘style of thinking which concentrates an intense examination upon experience in its multifaceted, complex, and essential forms’ (Forinash & Grocke, 2005) p322 and it seemed particularly valuable at the beginning of this study to gain a sense of the complexity of this topic and participants’ individual and varied understandings of the issues. Although there are other possible ways to analyse focus group data (for example using methods derived from critical theory), this approach seemed to fit best the needs of this research needs.

The steps in the analysis (which is still in progress) involve developing key statements through the transcript; evolving of structural meaning units (i.e. categories or groupings of the key statements); the development experienced meaning units, leading to themes and distilled units of meaning for each participant (McFerran & Grocke, 2007) p275. As this was a group conversation being analysed, I have also been particularly interested also in the area of explicit connections made by participants with each other’s discourse, as a way of identifying shared meanings - in addition to individual concepts and meaning.

As this paper is short and the data extensive, I shall limit illustration to two categories identified in the analysis : a) brief demonstration about the participants’ history and interest in the subject, and then b) illustrate connection points that they initiated.

Category 1: The participants' history and interest as they characterised themselves

The four participants were all registered music therapists and came from three different continents including Europe, The Americas and Australasia. All were female, three very experienced professionals and one more recently graduated. Three had active music therapy research experience, and another three had tertiary teaching experience. All were practitioners. Figure 1 gives a shortened 'story' of each person's introduction at the beginning of the focus group. Each extract is derived from 'key statements' made by the participants (identified in first stage of the phenomenological analysis) and uses their own words throughout, apart from a few brief clarifications in brackets.

Figure 1

 <p>Participant A (line 38-71)</p> <p>I didn't train until I was in my late 30s and before that I had worked as a researcher in another area—musicology. Training as a therapist was a step away from being an academic and gave me something much more directly to do with engaging with people. I was immensely liberated by [the psychodynamic model of my training]. For many years I have simply worked as a clinician. The clinical dimension of the work has been very compelling for me. Now I am a university lecturer. When [our clinical training] was first established it was a postgraduate diploma – in the sense that you get out in the world, meet patients and do that work. Now there is a great weight on writing something...in terms of people's outcomes. There is a considerable component now of teaching people approaches to research and methodology. ...We are finding it difficult to keep the balance. I am struggling with that in myself, although I have come full circle and I am now interested in being a researcher again!</p>	 <p>Participant B (line 98 – 138)</p> <p>[In] my training there was an emphasis on behaviour modification and along with that on taking data. I still struggle with at what point does clinical work become research? I've certainly got less rigid about that. But earlier in my career I wouldn't have considered what most people do to be research. [After some years of writing and presenting] well I've felt I've presented on the same stuff for a number of years and what do I want to think about? And I've been thinking about 'how clinicians can incorporate research'? I've been thinking 'well if you take data that is a type of research'. It even has a name : 'pre-experimental design; That's what we do when we take data. My paper today [<i>at World Congress</i>] ... this isn't a research project: and then it <u>is</u> a research project! So it's all very mixed up for me, and I'm supposed to know something.</p>
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Participant C
(line 152- 184)

I've only been out for two years. I've tried to block out my final year project because I just remember it being so much work – ethics, everything. It made my brain very grey - 'mush-like'. I took 3 children [in my project], I analysed several sessions, I got themes... and I found that so beneficial, because I was learning to become a clinician. I'm not a great writer and researcher... but the reflective part of it was very important and helped me get a lot out of it. I remember it being a lot of hard work to juggle the hours, when you are trying to deal with a) am I being a good music therapist, doing the right things ?and b) [having to] study on top. Looking back I found it very beneficial and I'm just coming round to the thought now where I begin to look at my own work again and thinking 'it might be good if I wrote something down'. [Writing the thesis]provided a lot of stress. I guess we learn to deal with [it] - perhaps not the best way.

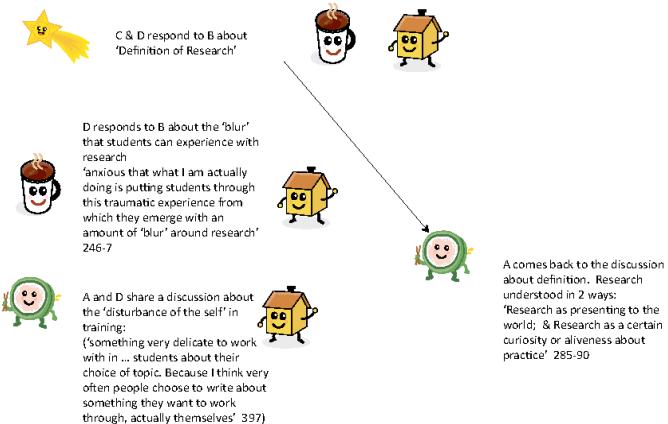


Participant D
(line 188-212)

I really don't think any of my training up until I qualified was anything to do with research. I really struggled with becoming a good practitioner. Clients were very demanding in terms of getting good skills and boundaries, and understanding 'that's about them and not about me'. ... There was something very important to learn about presence about pacing about understanding fluctuating state (particularly of psychotic patients). After I was qualified almost immediately I became interested. I suppose because managers or colleagues were saying 'It would be great if there was better evidence or proof'. So I took a step to go back to study (honours, masters' then PhD). I think the challenge for me was how does it link with clinical practice? I did many evaluations before I ever started researching that I never would have called research. They were part of your responsibilities as a clinician to really understand – if you think you are doing this, are you really doing it?

I used the idea of 'history/background' as one category in the analysis, and identified various themes for each participant . Note from Figure 1 how diverse were the backgrounds and balance of clinical-research experience in training for these participants and how strongly their experiences prior to - and during training influenced their thinking.

Connecting ideas between participants: some examples



The participants experiences showed that there were very individualized pathways through practice and research and that individual focuses vary and develop over time. For example, you might come into training with no particular awareness of research initially but develop an acute passion and interest later through clinical evaluation (Participant D). You may have been a researcher in another field and be drawn to music therapy through the idea of getting out into the world and meeting patients and the clinical work is vital (Participant A). You might have a challenging experience with research in training, yet come back to wanting to write things down after qualifying (Participant C). Your training might be very focused on 'taking data' and have a strong clear perception of the definition of research, but this becomes more complicated later (Participant B). Overall it was very interesting how the participants themselves drew attention to certain details initially and then how the mutual thinking and threads developed during the course of the meeting. These ideas will be developed further in the PhD thesis.

Category 2 : Connections raised in the group, initiated by the participants

Brief mention will now be made of the emergence of some moments of linkage and connection where participants echoed and picked up on each other's ideas that were initiated by the 'stories' of each person at the opening of the focus group. Although phenomenological analysis traditionally develops the specific meaning of one individual's experience, here we were developing some group meaning about the topic, as our discussion developed. Thus the category of 'connections' has become an important area of

consideration in the analysis. (See figure 2 which gives a diagram of linkage of ideas between members of the focus group).

The connection points that developed during the early part of the focus group were as follows:

Theme 1 'Definitions of Research'

All the participants alluded to the concept of definition in the way they articulated their experiences. Ideas about the definition of research began with Participant B's story where she reflected on her own thinking about research and noticed that she began trying to 'really make it more strict and then now I'm in this ... more "loose" or flexible definition of research'. Initially she never thought of 'taking data' as being anything other than clinical evaluation, but now has changed her thinking somewhat to be able to redefine such taking of data as a kind of 'pre-experimental design' although she expressed the observation that she 'continues to feel quite confused' (104-152). Participant C responded to the expression of confusion about how research is defined in the music therapy field. She described the experience of writing her thesis vividly: it 'made my brain very grey ... mush-like' and later echoed the colour metaphor, saying 'research as a word is very grey and I could not define it, like you say, so many people coming with different definitions... It's quite confusing... mmm...' (160-177). Participant D made a more specific association with the way her ideas about what constituted research have changed over the years of being a clinician and researcher : '

'I think what *Participant B* said really resonated with me... was how does it link with clinical practice? Because actually I did many evaluations of my clinical practice before I ever started researching – that I never would have called research - they were just evaluation - they were part of your responsibilities as a clinician to really understand if you've set these goals and objectives - if you think you are doing this - are you actually doing it? But later, I've reflected on and thought actually - that's foundational to research.' (220-226)

D further elaborated on ' this idea of this curiosity about patients' experience' as the kind of research in which she has become much more interested. Finally Participant A picked up this thread at a slightly later point in discussion by articulating that (from the discussion) there might be two ways that research can be understood.

'on one level we are talking about the need for research ...to demonstrate something about efficacy or good practice ... in other words how we might present research to the world, ... and the other is something about the relationship within the clinician between research and practice. [*The process of students researching*]... encourages a certain kind of curiosity (*Participant D murmurs 'Yes'*)... a sort of aliveness... which is very much enhanced I think by having that focus'. (289-297)

Theme 2 ‘Students’ experience of “blur”

Participant D and C made a connection about the ‘blur’ students might experience in developing and writing research about their work clinical work. Participant C explained from the perspective of student, D responded from the perspective of educator. Participant C characterized her experience of the research and thesis writing as being challenging, and stressful ... and ‘a lot of work to juggle the hours’. However she observed that although ‘... it’s taken quite a long time since me being out of it ... Looking back I found it very beneficial 167’. Participant D responded a little later (after talking about individual development as a clinician and researcher) with concern and a sense of responsibility about what teachers might expect of students in the research-practice combination:

‘ I resonate with *Participant C*’s comment about ...this blur for the student... as a teacher for so many years and particularly committed to students coming out of the university with a good idea of how to use research. ... But actually being a little anxious that what I am actually doing is putting students through this traumatic experience from which they emerge with an amount of ‘blur’ around research and sort of hopefulness around their capacities as a clinician but a real blur and kind of dissociation around the topic of research’. (245-255]

Theme 3 ‘Disturbance of the self in therapy training’

A final example of the ‘connections’ category is a shared conversation between Participants C and D about the way that many students in training for music therapy experience a time of personal challenge and that learning about research can sometimes get entangled with this. Participant A began talking about this with a number of confirmatory interjections by D :

Participant A ‘I think that many students’ experience of training is actually as a time of tremendous disturbance (*Participant D : Yes!*) and that’s quite right, that people are quite rightly disturbed and they’re addressing , meeting in their patients disturbing material which has all kinds of resonances with them...

Because I think very often people choose to write about something they want to work through, actually themselves.... And there is something about helping people to recognize the objective worth of their research, but also to recognize where their motivation is for doing what they do.’

Participant D ‘Yes! And so I...that’s what I sometimes feel... the dilemma in teaching something that in a way could be a haven for certain students - that they hide in their sort of intellectual capacity (*Participant A : They can objectify something...?*) Yes and something gets hidden in the research process.’ (399-437

These ideas developed gradually between participants and had continued reference at later points in the focus group when different participants

reflected on the balance and nature of the training programmes in relation to research and practice.

At this point in my study it is exciting to get so involved in the data, and to witness my participants' interest in and fascinating contributions to the topic. I am not yet at the stage to write up the analysis fully, but am seeing patterns and themes that will inform my narrative case study approach in stage two of the PhD and which link strongly to the literature identified so far. In beginning to answer the research question :

- What are participants' experiences of - and ideas about - *combining research and clinical practice* particularly in the training of music therapy students?

I can note that they are widely varied and uniquely formed from the complex backgrounds from which people come to music therapy, but that certain ideas and patterns seem to emerge that will be valuable to inform future planning of training courses. (Eg real experiences of practice research generate much interest from students but are hugely complex and involve large time commitment; focusing on aspects of research study 'teaching a way of thinking' in training can lead to confidence and ongoing interest; some students might escape from the necessary 'disturbance of self' by the intellectual processes involved in research; concentrating on simple clinical evaluation can lead effectively and smoothly into research at a later point) these are some interesting if rather premature thoughts!

I was aware in conducting a focus group of how valuable was this mode - if facilitated sensitively - for music therapists. The participants' stories evoked connections and further thinking in other group members which all expressed as valuable. There are some criticisms of focus group methodology in business and media research that suggest you can develop 'contamination of data' (i.e. focus groups make everyone think the same); it would be interesting to debate this as contamination or 'creative teamwork' in the future? Certainly huge progress in our field has been achieved on a professional level by therapists working together on ideas. I enjoyed the fact that the focus group *generated itself*. I hardly needed to ask questions and this felt valuable in itself. It was also interesting to note that participants' connections had many parallels with themes from the literature.

Overall I feel that the focus group has given a good potential baseline of views to move forward in the study and I look forward to the next step.

Appendix 1

Secondary research questions

1. What approaches are currently being used by music therapy training programmes internationally to enable music therapy students to be both effective clinicians and good researchers?
2. What do teachers of music therapy students consider to be good practice?
3. What are music therapy practitioner's, educators' and researchers' experiences of - and ideas about - *combining research and clinical practice* particularly in the training of music therapy students? (And what challenges and benefits do they identify?)
4. What are new music therapy graduates' perceptions and experiences of combining research and clinical practice in their masters' degree.
5. How do members of two contrasting international music therapy training programmes (with varied roles and responsibilities in the programme) tell their stories about research and practice in their particular institutional setting, in their country?
6. How do the researcher's ideas and perceptions about the topic of integrating research and practice develop and change over the process of the research project ?
7. What are the implications of these findings for future music therapy education?

Appendix 2

Frame for the Focus Groups, including the prompt questions that may be used as a guide

Welcome and thank you to all participants for joining this focus group. The topic of our discussion is your experiences of - and ideas about - *combining research and clinical practice* particularly in the training of music therapy students. I would like to gather your perspectives on this subject as it is an issue that has stimulated and perplexed me throughout my music therapy career.

To start, I would like to invite you to tell the group something about your experience of this topic. This might be as a student in the past, as a current trainer, as a supervisor of students on placement, or as a member of the practising profession who might need to produce 'evidence'. After we have shared individual starting points, I would like to encourage you to respond to each other. Feel free to debate points that interest you.

Prompt questions to help us (if needed or if we divert from the topic)⁴:

- Would it be ok to just train good clinicians and not worry too much about research? If so can you justify?
- Are there any benefits to your clinical practice if you undertake practice based research?
- What sorts of research do you think are best for students to undertake?
- What are the main challenges for undertaking clinical research at a student level
- Is the research produced by entry level clinicians of good enough quality? (i.e. Should we wait until practitioners have had more experience before they undertake research?)
- Do you have any recommendations or 'ideals' about how we develop clinical training and research as a profession?

Please could you help me with the transcription by saying your name each time you speak. They will be changed (de-identified) in any write-up of the research, but it will just help keep the continuity of viewpoints. Also please can we all remember to keep confidential any specific personal or identifying information about individuals that is shared during the course of this group.

SH May 08

⁴ N.B. These questions aimed to help participants explore challenges and benefits in combining research and practice in training and to consider separating them if relevant. They were planned beforehand in case they were needed. In the event, the Focus Group considered here developed easily from the initial question and the prompts were hardly needed.

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Teaching preschool trainee teachers to use music: developing a conceptual framework for future practice

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The contemporary role of music in education

Currently, in music education research, there is a discussion regarding the role of music in improving and sustaining health and well-being, and providing individuals with positive psychological and physiological benefits. Hays and Minichiello (2005) assert that music is a significant part of the lives of people as “it is through music that they can come to know and reflect upon their own personhood” (p. 440). Playing an instrument could “convey feelings and emotions to others” (p. 442). Music making provides for interaction with others which is important in contemporary society, particularly in urban environments.

Societal context of education in Taiwan

In Taiwan there has been an alarming increased in youth suicide. In 1993, 6.24% people out of 100,000 committed suicide, and by 2005 this figure rose to 18.8% (4,282) (Chang, 2006). Tan (2005) believes this increase is caused by young people’s inability to maintain positive roles in society and difficulty identifying and controlling irrational or destructive emotions. The local Taipei Times also put forth a theory about the rise in youth suicide “children witnessing domestic violence are at high risk of becoming aggressors or victims of violence when they grow up ... 5,500 (2006) cases of domestic violence were reported each month nationwide” (Hsu, 2007). Societal problems are varied and many young people growing up are unable to cope with life’s pressures and frustrations. Education is often seen as a major avenue for responding to society’s problems. Ovid Tzeng, a former Minister of Education, declared that 2001 was “life education year” and that there was a need to develop new teaching materials that emphasize “the value of life” (Lin, 2001). This concern was confirmed by another former head of the Department of Education, Ying-Hao Chen who reported that “the education ministry has drawn up plans for the four-year “life education” program, which will target mainly high school students” (Lin, 2001). Following the initial effort, government authorities decided to begin life education earlier in schooling.

In 2001 the Ministry of Education continued to emphasize life education. Research has focused on different aspects of life education for high school students such as ethics, religion, life and death studies, and character formation. The current guidelines for *Education for Life* were issued by the Ministry of Education for teachers in both elementary and high schools. As it was felt that the programs should begin before adolescence. These guidelines included “a positive attitude to life with a willingness to add value to the self through life-long learning; a passionate heart that values family, friendship

and the groups belonging to; a determination to become a civilized man with morals" (Li, 2005). Recently, these initiatives have been applied to even earlier stages of education even to lower primary and preschool children. The inclusion of music in preschool provides children with a healthy social experience from a young age. Music programs are valuable tools that allow students to communicate their own emotions while working in harmony with others such programs help students to form healthy habits and skills that will help them throughout their lives.

Life education

Life education is founded on the belief that prevention is better than cure. Sun (2000) suggests that true life education should start in the family, school and community, and help children to discover and understand the meaning of life as early as possible. Such education promotes respect for the value of life and love, and the development self identity, and finding a good relationship between the world and oneself. Carbines *et al.* (2006) point at that life education programs focus on the "development of healthy lifestyles and the uniqueness of each human being" (p. 4). *The Life Education Guidelines for Teachers* (Wu, 2007) inform teachers on how to recognize significant events in the life of a young person can have a profound effect upon school engagement and learning (Wu, 2007). For example, family bereavement can profoundly affect children and students. Cheng (2000) states that contemporary education in Taiwan emphasizes cognitive and logical education but should also teach morals, arts and the humanities as these are important parts of the education of all young Taiwanese children.

Fan (2003) considers life education to be the study of the meaning and value of life by observing and discussing the stages of life: birth, ageing, illness and death (p. 24). Life education aims to foster respect and place value on the development of emotional well-being between other people and self (Taipei City's Department of Education, 1999). Qiu (2006) offers practical suggestions for primary schools children for integrating life education into all subjects.

Currently there are a number of books and currently web-sites that promote life education. There is a web-site of life education designed by the Department of Education of Taipei City Government for primary schools in 2001, which includes workshops, curriculum designs and learning passport, internet discussion and media support based teaching along with other web-sites. For example, twenty-five books by Chang and Ge (2000) introduce life education teaching activities. There are also a series of teaching references written by a Christian Mission for Primary Education that cultivate children's mental agility and patience, consider the interaction between others and oneself, foster moral education, teach children about how to face difficult situations, cope with problems, develop independence and increase sociability. Interest in the life education in Taiwan is generally high. A number of web-sites supported by government under different names that deal with life

education. More than thirty publishers or stores have supported references, hard/soft sources, books, and multimedia.

While a reasonable amount of research has focused on primary schools, a lesser amount has focused on how music educators employed life education programs into their school curriculum. An example is the life education program in the Mi-Ho primary school in Taipei, which through the use of music introduces concepts of self-discovery, self-acceptance, and respecting others through consultation. Life education into primary schools should not consist of a subject on life education but rather it should be integrated into all subjects and activities (Qiu, 2006). The purpose of this study is to discover the value of music in educating the in-service preschool teachers, particularly in the area of life education. It focuses on the learning outcomes of using music as a tool to teach university students about life.

Method

This case study involved eighteen participants who were interviewed individually by the researcher. A case study should describe “the person or organization in sufficient detail for others to understand the particular context ... utilizing multiple data collection sources, including documentation, archival records, interviews, observations” (Kervin et al., 2006, p. 70). Yin (2003) stated that “interviews are an essential source of case study evidence because ... well-informed respondents can provide important insights into a situation” (p. 92). The semi-structured interviews were recorded and then transcribed. The advantages of the semi-structured interview as described by Smith (2003) is that it “allows a greater flexibility of coverage” (p. 57) allowing the interview to proceed into new areas, which will in turn produce richer data. Southcott and Simmonds (2006) stated that 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” (p. 111).

This research will explore factors that result from combining music with life education for eighteen fourth year in-service preschool teachers enrolled in an Early Childhood Education course in Taiwan. The setting for this study consists of eighteen weekly sections (whole semester). The interviews each lasted approximately fifty minutes. In the discussion of data the name of the eighteen participants have been changed to safeguard confidentiality. The interview with the participants aimed to capture the depth, richness and texture of their experiences in order to obtain a detailed idiographic case study.

The interviews were analyzed using Interpretative Phenomenological Analysis (IPA). Smith and Osborn (2003) point out that IPA “attempts to explore personal experience and is concerned with an individual’s personal perception or account of an object or event....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). On a methodological level, Larkin, Watts,

and Clifton (2006) note that IPA “involves a highly intensive and detailed analysis of the accounts produced by a comparatively small number of participants … the analysis then proceeds such that patterns of meaning are developed, and then reported in a thematic form” (pp. 103-104).

In the analysis of data, themes are identified. The researcher will then provide a coherent narrative of the researcher’s interpretation of the participants’ accounts. Quotations are used to illustrate the themes. The quotations have been translated into English. In a number of instances students gave very similar answers, possibly because they had experienced the same classes. When this occurs, several students are acknowledged with the same quotation.

Themes

This study has raised a number of significant themes: develop self-awareness (awareness of place in the world), maintaining well-being (fostering a healthy personality), and developing morality (self-discipline). The themes can be divided into those that concern the direct benefits of participating in eighteen weekly sections (combining music with life education), and those that consider the positive effect of their contribution (having the ability to pass on this knowledge preschool children).

● Developing self-awareness

Music plays an important role in various activities such as rhythmic movement, exploring sounds, role play and multimedia teaching (DVDs/VCDs). The theory being that training in rhythmic movement will enable students to become more confident. All participants listened to environmental sounds such as the songs of birds, streams, bells, or chimes which were felt to have significance. Through role-play activities all participants began with child-like tunes/songs and then added imitative movement, such as by pretending to be an animal. Emphasis was placed on learning to appreciate their own actions and respect others’ characters. Participants explained how this affected them and they might use it in their teaching. Peng stated that “we played the piano and asked children to hear the music and experience time, space and energy interrelationships”. Su concerned that “this will develop children’s sense of the muscular system”. Several students stated that “children were required to be mentally attentive in their listening through simple rhythmic songs, and easy whole-body responses to music (Ya, Wan, Liao, Hsu)”. Choosing nursery songs related to animals, and using imitative movement was also considered very effective (Tsai, Hui, Wong, Hsu, Liu).

Children are expected to develop an understanding of their place in society. The students felt that “children welcome aural challenges which are drawn from a wide variety of sounds include daily life, body percussion, unpitched/pitched instruments, animals, nature environment. In this way listening takes its place as an indispensable means of developing aesthetic awareness in children (Hui, Wang, Fen). The songs were enhanced with

simple accompaniments. Nursery songs were used with body percussion, pitched or unpitched instruments, and various rhythmic patterns accompanied for stories. The students explained that “we provided a story scenario about a butterfly and a frog which expanded into an improvised performance. Children can participate in different characters with music and enjoy beautiful music through positive physical reaction that promote emotional growth in the classroom (Peng, Su, Hui, Liu)’.

The participants’ narratives revealed that they felt that music has the power to make children develop their self-awareness, sensibility and aesthetic understanding.

- **Fostering a healthy personality**

One of the important benefits of music on personal health is its simultaneous affect on the psychological well-being and social development. The students felt that, to do this, “music should come from happy, peaceful, beautiful, or strong solemn styles, but not include bad language or sad music. For example, children should go to rest for one and half hour after lunch time. Music chosen should come from soft and peaceful styles (Tsai, Mei, Wan, Hsu)”. For playing, the music chosen should come from happy and cheerful styles (Ting, Hui, Hsu, Chang). However, if children are very noisy during lessons, teacher should choose soft and light music to make them come down (Su, Liao, Sing).

A common theme expressed was that song texts could teach good behavior and habits. Students explained that “the texts of songs dealing with the promotion of good relationships, such as helping and respecting other people (Hui, Hsu, Liu)”. Another students added that “song texts should guide children in their everyday life, such as brushing your teeth after meals, keeping your room tidy and clean, washing your hands before eating, and going to bed early and waking up early and so on (Hsieh, Wan, Peng, Sing, Liu)”.

The key thing is the way the folk songs contain cultural heritage and custom, and the way songs support children to understand social development and history. Students explained that:

Singing was the favored activity in music lessons. Children love to sing folk songs which relate to our cultural festivals such as Happy Chinese New Year, Moon Cake festival, Dragon Boat festival and Lantern festival. To develop children’s interests towards a national music culture through using folk songs for musical material (Tsai, Hsieh, Mei, Chang, Ying, Fen).

For participants learning music assured that they were also engaged in promoting peace and happiness for human life, enhancing communication abilities and discipline, and developing the spirit of nationality during learning process, and it also helped to make the life education meaningful. The data also revealed that participants choice of music or songs relate to the aims of life education program. Music was perceived as a means of assisting the individual to recover from psychological problems (unhappiness and sorrow),

providing encouragement, strengthening social cohesion and inculcating national value.

- **Developing morality and self-discipline**

Music can enhance children's moral skills such as caring, sharing, forgiving and loving. From the interviews, it was apparent that music was a very significant factor in participants' moral life, helping children to build self-discipline through an interest in music. Participants commented "the texts of songs dealt with loving and caring, including loving our parents, all members in the family, and loving pets (Hsieh, Ting, Wan, Su, Liao, Wang, Sing, Chang)". It was pleasing to recognize that the students believed that songs could develop empathy. They stated that "songs were concerned with caring for friends and handicapped people (Tsai, Chang)".

To facilitate these learning equipments, the students organized supporting materials to be used for moral or self-discipline purposes, which often were attractive activities.

Contents of DVDs or VCDs dealing with encouragement and responsibility such as superman or spiderman. For example, when superman came to save people/natural environment, and the music always supported the story through dramatic melody (Su, Wang). People work hard to keep life meaningful and have a good live (Liao).

The classroom was organized on the basis of students concern about "sharing".

They found that the learning environment encouraged interaction. The teaching practice of having learning centers (e.g. music center, dramatic play, block area, reading and writing center, game center) in the classroom encouraged children to learn how to share the learning equipment (such as instruments, toys, picture books, blocks), take turn to play, learn to say thank you and sorry to someone, learn to control his/her tempo, open your heart to forgive someone's faults, and thanks someone who has done nice thing for you (Mei, Liu).

Having the opportunity, to trial their efforts through dramatic play is another tactic that many students use. Often it was seen to be a matter of gaining confidence and receiving assurance that efforts are appropriate. The students explained that:

Through listening to a song called "small white flower" and using body movement to represent the text of song. For example, I asked children to pretend to be a small white flower and imitate the process of growing. I also asked the children what the flower needs when it grew (e.g. water, sun, air). Thus, the children understand how to take care of flower and learn the responsibility of look after something. I taught them not to pick the flowers from the garden because the flowers were alive and this kept their beauty for everybody to observe (Ting, Wan, Si).

Music can be used to evoke the virtues of home, family life and moral values. Concerning the moral aspects, music provides opportunities for people to connect at a personal level, communicate within relationships, and help others (Hays & Minichiello, 2005; Duay & Bryan, 2006).

Discussion and concluding comment

This research indicated that the eighteen participants enjoyed teaching “life education” using music and developed the ability to pass this knowledge on to preschool children. Similarly Chang (2005) demonstrated the importance of the infusion model for “life education” curriculum design should be implicated in teacher training programs. Fang (2002) assessed the learning outcomes of the implementing life education in an elementary school music curriculum. Life education is an important issues in the Curriculum Agenda for elementary, junior and senior high school in 2006. Chang (2005) suggested that the importance of training professional teachers for “life education” seems to be very urgent. In-service preschool teachers bring diverse cultural, social and experiential perspectives to their tertiary study, and this in itself is a crucial future teaching resource for the early childhood institutes in which life education is taught.

The findings of this study suggest a number of ways in which using music as a tool to teach in-service preschool teachers also helps them to develop in a second area of expertise. It is possible to teach them how to implement life education in a preschool music curriculum instead of training as a professional “life education” experts. From the interviews, it appears that this program not only provides a ready source of combining music with life education, but also support meaningful connections between the program and the preschool institutes within which many of its graduates will teach.

This study has identified the most significant themes in participants’ understanding of the benefits of combining music with life education, namely: developing self-recognition, fostering a healthy personality, and developing morality and self-discipline. Knight and Ricciardelli (2003) confirmed that a positive experience for people comprises of personal growth, happiness, close personal relationships, independence, and appreciation of life (p. 237). These participants have certainly developed these aspects of well-being through music. Findings such as those in this research should stimulate experts in Taiwan to offer accredited courses during the weekend and over summer vacation for preschool teachers. It is important that the in-service preschool teachers not only gain positive benefits in their learning outcomes but also receive effective pedagogy that they can apply to teach life education through music for the benefit of preschool children.

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**New Zealand's Got Talent!
Musical Performance, Mass Media and Music Education**

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Does the ubiquitous reality show capture the zeitgeist of the Twenty-First Century, and with it, our conceptions of what musical performance ought to be? This paper considers the space of musical performance within a media saturated environment and an increasingly interactive technology in the form of the video sharing site 'Youtube', through an analysis of one infamous example. Paul Potts is one of the great 'success' stories of the global talent show 'Britain's Got Talent'. His is a story of rags to riches, of unlikely and spontaneous rise to celebrity, and of latent musical prowess coming to fruition through the reality talent show platform. This paper considers the impact of mass media on musical performance and mobilises Lyotard's notion of 'performativity' as optimal performance to highlight tensions that arise in educative contexts. This paper suggests that music education in New Zealand must grapple and attempt to come to terms with, whilst not necessarily resolving, these tensions if it is to be a relevant and vital educative tool in the future.

Introduction

I like shows where somebody isn't a professional, has a talent, isn't aware of it, has a normal job, and then you see something else. I like that. (Simon Cowell, 'Britain's Got Talent', 2007)

The camera zeroes in on a portly young man, arms opened wide as silver streamers appear as if magically from above. The climactic point of the piece 'Nessun Dorma' is fast approaching. The camera changes to a judge clasping her hands over her mouth, her eyes watering. Even the normally steely cynical glare from Simon Cowell seems to have disappeared and the faintest twitching of a smirk begins to emerge to then fully bloom into an all-American gleaming bleached-white smile. The smoke machine pumps out smoke, the cameras glide over the stage into the audience, and the stout young man with crooked teeth and an ill-fitting suit opens his mouth even wider to triumphantly hit the top note. Waves of rich, voluptuous orchestration both literally and figuratively lift Paul Potts higher and higher into the lofty heights of pop culture iconic status. Cut to the two cheeky presenters, microphones in hand gesticulating and feigning unbridled astonishment at this otherwise unremarkable looking fellow who has wowed the panel of judges (and large chunks of Western mass media). Cut again to a rather forlorn looking Paul Potts walking on a dreary (British) beachfront, a storm cloud gathering as the voice-over tells us of his background as a lowly Cell Phone Warehouse employer with, what turns out to be, a well hidden passion for singing and dreams of stardom. The background music is of course a more stripped down version of 'Time to Say Goodbye', slightly slower with an unashamedly self-conscious emphasis on a very plaintive and pathos-filled violin part. This is the second song that will get him into the finals of the reality show 'Britain's

'Got Talent' and which, along with '*Nessun Dorma*', will catapult this 'nobody' to international stardom.

Fast-forward a predictably unpredictable couple of years in the history of the Western World where a black president has been elected in America, where New Zealanders vote out one of their finest leaders in the wake of an American 'vote for change' ethos, and where the obligatory celebrity-drenched press feast on stories of gluttony and self-destruction whilst leaving the less glamorous stories of global poverty and human-rights atrocities to small sound bytes, and once again an unlikely singing star is introduced on the 6'o'clock news somewhere between the human interest slot and the 'hard' news of an international failing economy. Once again this character has sprung, medusa-like, from the mass media loins of the ubiquitous Simon Cowell's 'somebody's, nobody's, we've all, etc, Got Talent' franchise⁵. Once again this character has shot to fame having 'gone viral' with millions of viewings on 'Youtube'. Once again this character looks as unlikely a candidate for international stardom as you could get, and once again this character with the innocuous sounding name of 'Susan Boyle' has resurrected an old show tune – this time '*I Dreamed a Dream*' from the musical '*Les Misérable*', as her vehicle of choice to entertain and thrill⁶.

This paper asks the question: do these two scenarios capture the musical zeitgeist of the Twenty-First Century, and with it, our conceptions of what musical performance ought to be? Paul Potts and Susan Boyle embody the democratic, meritocratic notion that music is available to everyone: we can all be rock or opera stars! As a member of a 'world-wide' audience we can all vote with either our texting muscle or watch continuously our favourite rendition of a performance on Youtube. We don't have to be young and beautiful (although it will always help), or even particularly well trained; instead we can be judged purely on how powerfully we can woo the masses with performances of the classics. This paper considers the impact shows such as '*American Idol*' and '*Britain's/New Zealand's/America's Got Talent*' has on notions of musical performance within music education. Do tensions arise from the entertainment industry's focus on the "perfect" performance perpetuated through the mass media format of the reality show? Does the wonderfully lush orchestration and brilliant sound quality alter what we consider to be musical? Lyotard's notion of 'performativity' as optimal performance is used to examine these tensions and to offer some insights into the prevalence of technology in musical performance and the concomitant use of mass media. This paper suggests that music education in New Zealand

⁵ Simon Cowell is the producer to the '*Idol*' franchise, the '*Got Talent*' franchise and '*The X-Factor*' franchise and, according to the bastion of all things celebrity 'Wikipedia', earns around \$50 million (US) each year through these franchises.

⁶ It has to be duly noted here that Susan Boyle in fact didn't win the 2009 version of '*Britain's Got Talent*' and was immediately shuttled into the uber-celebrity activity of rehab upon its conclusion. This seems to only have served to solidify her celebrity status and a recording contract and endorsements at the time of this writing are, in entertainment parlance, 'in negotiation'.

must grapple and attempt to come to terms with, whilst not necessarily resolving, these tensions if it is to be a relevant and vital educative tool in the future.

Performativity and Performance

Paul Potts and Susan Boyle offer a very seductive version of musical participation that takes place in the form of a massed celebration in the extraordinariness of the ordinary. The explicit message touted, as espoused in the quote above, is that YOU are able to uncover YOUR talent – bushy eyebrows, bad dentistry and even middle-aged spread notwithstanding. You, but also your entire country – as exhibited by the differing versions and locations of America, Britain, and you guessed it, New Zealand, all have ‘Talent’. This is an extremely powerful, and judging by mere numbers alone (Susan Boyle’s ‘Youtube’ slot has been viewed over 100 million times) a very popular and populist view. We, as music educators, should be thrilled. Half the battle is won if every student who walks into our classroom thinks that underneath his or her ordinary exterior is a latent rock or opera star waiting to be uncovered. That we know that this isn’t the case, nor should there be an expectation of this, is worthy of further exploration. There is, for this music educator, also a feeling of disquiet about this phenomena and it is here that I feel careful analysis is needed. What is it that might be unsettling about this version of musical performance that is so intricately connected to mass media platforms such as ‘Youtube’, and this ‘quasi’-ontological view of the latent musical performer in all of us?

That Susan Boyle and Paul Potts work on a certain level of mass-appeal is an important consideration but not one that demands that because of this, we shouldn’t take notice of it as something that impacts directly on our craft. Even for the Ancient Greeks, Aristophanes and other playwrights were unashamedly aiming their work at the masses. In fact, the massed audiences were directly involved in the dithyrambic chanting of the chorus *as* the chorus – an activity that can be seen to have progressed to the clapping and whooping of the live audience in ‘Britain’s Got Talent’, and to the spectacle of the live stadium rock band. This type of audience participation can even be seen to be as much a part of the overall performance as the backing track, the staging and the entertainment tinsel. While theatrical and musical performances progressed to steadily differentiate the audience from the skilled actors/musicians throughout the ages, the live show format of the ‘Talent’ franchise could be seen on one level as breaking down these barriers and reverting to a more ancient and democratic model of participation that privileges the individual performer, but only with the active consent and participation of the live (and global) audience. What’s more, the role of the performance in antiquity had the effect of offering a robust and democratic critique of the issues of the day that provided an effective and efficient delivery to the general populace. While offering a convincing form of social critique is questionable, what should be more compelling is that through it’s

very nature of massed appeal and massed audience participation, the ‘Got Talent’ show says something about *us* and our relation to musical performance.

The massed reception of the music/talent show is now a prevalent fixture in the culture industry. While previously I said that mere popularity and massed appeal alone does not automatically mean lack of worth, and by implication, less musical value, this does imply that these shows might be at risk from being permanently cast aside from any serious critique from music educators and theorists alike. The problem of music and its reception has been a constant one, for good reason. For instance, Wagner is an infamous example of being vitriolic in his attack on what he saw as composer’s pandering to the desires of lazy listeners to have easy and pleasing melodies that reduced music as art to mere entertainment (Young 2008). The repertoire of the above examples in ‘Britain’s Got Talent’ certainly falls into the category of easy listening and I will return later to the issue of the reintroduction of old repertoire in relation to performance. Suffice it to say however, the musical value of the ‘Britain’s Got Talent’ cannot be reduced to the mere choice of repertoire. What might contribute to my overall sense of unease about shows like these though is the use and position of technology, and it is here that I turn to a writer who spent his life focusing on the effects of technology and the ramifications on art, theory, and culture.

Jean-Francoise Lyotard was a French philosopher who was very interested in ways that our modern lives are governed by a certain rule of performance that is measureable and defined by, and aligned with, modern technology. One of Lyotard’s central theses is that developed societies are oriented toward technology, science, and capitalism and that ‘performance’ encompasses the nexus of these forces in not altogether humane and ethical ways. How well the state performs, how well education performs, and how well individuals perform is slotted together to form the justification of how well all nation states contribute to the efficient functioning of the world market. Lyotard’s famous book ‘*The Postmodern Condition: A Report on Knowledge*’ (1984) described the way the traditional grandnarratives of emancipation and spiritual salvation that structured Western society had collapsed and in their place a new type of legitimation emerged that centred around efficient performance. Lyotard coined this term of efficient performance ‘performativity’⁷, a neologism that marked an epoch bereft of undisputed belief systems as ‘postmodern’. It is not the place of this paper to expound anything other than a cursory analysis of this book, including Lyotard’s use of the term postmodern. What is the focus, however, is the relevance performativity has on musical

⁷ Lyotard’s use of performativity needs to be distinguished from, although it is broadly related to, Judith Butler’s interpretation of ‘performativity’ as constituting ‘selves’ through a complex system of repeated performances. Both Lyotard’s and Butler’s use of the term and word spring directly from J L Austin’s use of the linguistic term ‘performative’ which itself is a direct consequence of the later Wittgenstein’s research on the effects of language.

performance in the context of ‘Britain’s Got Talent’, and the implications that might arise out of this analysis for music education.

For Lyotard, the twentieth century propensity for technological growth and change, and the concurrent upsurge of what he termed as the rule of capital (i.e. the system we call capitalism) radically altered the production and dissemination of knowledge in developed societies. Crucial to this rise in technology is the constant demand to maximise performance, in all walks of life. Very soon how well something performed in terms of profitability and overall usefulness became, in Lyotard’s analysis, the measure of how valuable and truthful it was. With the rise of computers Lyotard recognised the way in which technology shifted the paradigm of human existence and the way that technical devices (such as computers) existed at first as an extension of the human body and mind to complete tasks involving data input and output that were not contaminated with human emotion or labour. Technology in this light is regarded as an extremely efficient tool that yields the best ways and types of information, and performativity is the logic that technological performance follows. Lyotard elaborates further:

They [technical devices] follow a principle, and it is the principle of optimal performance: maximising output (the information or modifications obtained) and minimising input (the energy expended in the process) (1984, p.44).

Performance then according to Lyotard becomes something akin to a programmable phenomenon in which information is seen in the form of computer inputs and outputs and therefore must be transformed to a form of binary language to become computerised ‘data’. Knowledge that can’t be transformed into informational ‘bits’ is therefore not counted as valid or worthwhile because of the inevitable lack of efficiency and profitability in its structure. Lyotard built his argument about performativity from the computer ground, up through to the societal constructs that supported the optimal performance of the economy.

Rather than intrinsic worth, human endeavours could be judged in terms of profitability, instrumentality, and crucially, speediness – just like the clever machines they built. Already under threat with the challenges to the traditional forms of legitimisation, performativity, according to Lyotard, alters knowledge production in terms of the best efficiency and effectiveness of a system. What’s more, the delivery of knowledge in the form of pedagogy, and the creation of new knowledge in the form of research, impacts directly and obviously on the education institutions that in turn contribute to the efficient performance of the economy. Truth, according to Lyotard is no longer the goal, rather performativity is - “the best input/output equation” (*ibid*, p.46). Performativity provides the ‘proof’ that scientific discourse needs, and in further analysis Lyotard also noted that performativity ensures a correlation between research investment and research profit – the more institutions

invested in, the bigger the profits. Continuing this line of critique Lyotard also noted that the greater the investment into knowledge production also ensured a greater complexity of results. Big investments in expenditure would mean a greater propensity to answer complicated questions, and the more complicated the system, the greater the investment to achieve this. If Lyotard is to be taken seriously here, his prognosis of performativity means that every part of knowledge production needs to be validated by contributing to the efficient performance of the running of the system – a system that I see as involving all kinds of performances including those in the area of music. It is to a further analysis of musical performance that I now turn.

Performativity, Musical Performance and Paul Potts

What can we learn about musical performance from Lyotard's notion of performativity? In the past two decades since Lyotard's publication of performativity, educationists have become increasingly involved in using this term in order to critique changes in education policy and practice in both New Zealand and internationally. Notable examples are Peters (1995; 2000; 2004), Roberts (2003; 2006; 2006), Usher (2006) and Stone (1999). Within the music education field Mansfield (2003), Koopman (2005) and Lines (2005) have to varying degrees engaged in a dialogue directly involving Lyotard's analysis of performativity. The Paul Potts and Susan Boyle 'phenomena' offer a cogent distillation of many of the characteristics of performance maximisation and what could be seen as efficiency in musical performance. It is important to note here that Lyotard first wrote about his analysis of performativity in 1979, has been dead for a decade, and never would have seen the Internet boom in the manner to which it has currently done so. Nor would he have experienced the upsurge in the reality show. It is safe to say though, that his analysis turned out to be prophetic in many ways, not least for the way as Peters explains, it has offered "a theoretical springboard for educational theorists to analyse performativity as a more general conditional affecting ... newly consumer driven public services across the board" (2004, p.36).

Let's shift our focus back to Paul Potts' winning rendition of 'Nessun Dorma' from Puccini's opera *Turandot* and analyse how this musical performance could be seen in terms of a maximisation of performance and turned into an instance of performativity. One of the main tenets of 'Britain's Got Talent' is that the audience decides who wins. As this involves texting in your choice, and as this text consists of both a charge by the phone service provider and the television company that owns the 'Got Talent' franchise we can then draw the conclusion that the show is not mere entertainment, but to a certain extent also a consumer driven product. For the show's producers and executives, the bottom line would have something to do with making this show as profitable as possible. This next question would be how to make this profitable, and it is here that the character of Paul Potts provided a wonderfully effective example.

The ethos of the show is one of equality in which anyone, in principle, can participate. As with other reality show formats such as 'American Idol', this is exploited to the full. Just as the show celebrates an unintentional talent, part of the basic tenet of each individual performance is to be either celebrated or

scorned by the judging panel. The massed success of these shows has in no small way relied on the withering comments of Simon Cowell who routinely delivers some very harsh judgements that revolve around contestant's heightened perception of their readiness to be a star. Cue Paul Potts, the hapless salesman. Paul Potts is 'unexceptional', he looks rather hapless and nothing in his 'Got Talent' biography hints at the marketing sensation he will become. The editing of the show is cleverly manipulated to make us think that this will indeed be a very nasty sacrificial slaughtering of the lamb, the spectre of Simon Cowell gnashing his teeth ominously looming in the background. The underlying narrative that the show promotes, ostensibly by showing the exact opposite, is that to be 'successful' in the music industry you must, to a certain extent 'look the part' (read here: thin, veneered, and glossy). With such biographical detail emphasising lack of confidence and overall unremarkableness and awkwardness, the surprisingly strong rendition of 'Nessun Dorma' that Potts delivers serves to maximise his performance and the audience reaction to that performance. The almost shocking contrast that has been successfully built up also impacts on the emotional response of the voting public, and in turn for the smallest investment imaginable – Paul Potts' creative capital, 'Got Talent' makes a stunning profit.

Another instance of how this particular musical performance could be seen to be captured by an ethos of efficient performance as performativity is in the choice of repertoire that is not inconsequential when analysing Paul Potts' audience appeal. 'Nessun Dorma' has made various popular 'comebacks' since its initial debut as part of Puccini's opera. In terms of sales and popular appeal the most notable example of this was sung by Luciano Pavarotti as the 1990 FIFA World Cup theme song in Italy. Since the stunning success of Pavarotti's rendition, 'Nessun Dorma' has become a standard piece for many tenor stars. 'Time to Say Goodbye', Paul Potts' second song in the semi-finals, has also enjoyed a repeated entrance into popular culture having been sung by performers such as Andrea Bocelli and Sarah Brightman. Both these songs could be seen to be standards of their genre; both are very lyrical with long phrases that require a strong broad style of singing. Paul Potts was prudent in using such sure-fire classics. Both these songs are unapologetically emotionally exploitative, using both structural and technical devices such as extreme climactic points and lush orchestration in order to achieve full emotional impact. But looking further into this, there is something troubling about the entertainment industry's reliance on its old warhorses in order to gain wide popular appeal and exposure. While it is undoubtedly logical on a certain level, it is also apparent that it is not in the musical industry's best interests to deviate from the tried and true – consumer driven culture demands what it knows. Lyotard's critique of a culture of 'transparency' and the demand to be communicable in as efficient a way as possible can be demonstrated well in this musical instance.

Finally, though this list is not exhaustive, from the impression of the YouTube clip that this analysis comes from, one would be mistaken for thinking that a live orchestra accompanying Paul Potts produces the voluptuous waves of orchestral sound. It doesn't take long to realise that this is in fact not the case.

Rather, we have the full powers of surround stereo sound in play that is perfectly matched to the dynamic level of the singer. Instantly eliminated is the interplay between conductor, orchestra, and performer and presumably instantly eliminated is the cost the latter would incur for the show's producers. In line with the shortened attention spans that people unfamiliar with classical music might display, each of the songs Paul Potts sang were abridged, and the climactic point of each piece was hurried toward so as to pack as much emotional punch in as short a time possible. Performativity not only eliminates the need for live musicians, but also in line with efficiency, the actual musical piece is abridged to fit the demands of the show and the 'Youtube' timeslot, for the maximum impact on the audience.

Implications for Music Education

How is this analysis of performativity in context of the reality show helpful in reflecting upon music education? In many respects Lyotard's prognosis of performativity has been so entrenched in large social institutions such as education it would seem futile to suggest other possibilities. Not only has knowledge become a commodity to be traded and exchanged like any other form of goods or services, the above examples show that so too has *musical* knowledge. When musical performance is couched in a context of performativity as exhibited by Paul Potts and the 'Got Talent' shows, the implicit message given to students would seem to be along the lines of 'aim to restrict experimentation in favour or recycling what is already there, aim to appeal to as many people as possible, and aim to make money out of your endeavours'. Lyotard considered performativity to be an attack on experimentation, in terms of creating new knowledge in which musical composition would fall. As explained in an essay accompanying the release of the '*Postmodern Condition*' in English, "in the diverse invitation to suspend artistic experimentation, there is an identical call for order, a desire for unity, for identity, for security, or popularity (in the sense of the '*Offentlichkeit*', of 'finding the people'" (Lyotard 1984, p.73). A global culture of musical performance in the manner of Paul Potts is also one of homogeneity – cultural difference seems to be lost and swallowed by the greater demand to conform to the restrictions of the mass media.

What does this mean for areas in music education that require an element of experimentation in order for music to emerge, such as composition or improvisation? When children are conditioned to a type of musical performance that is amplified, complete and which has been mixed in such as way as to 'airbrush' voice crackles and any other defects out, a reluctance to participate for fear of failure and a disappointment in their efforts is understandable. Performativity in music demands perfection, both in terms of classical and modern genres and this in turn may cause an unrealistic level of achievement by those less experienced and who have not had the type of training or education that would make this possible. While Paul Potts is certainly no genius, a hidden narrative of his fame perpetuates a kind of

modern interpretation of the individual artist as possessing the unique gift of musical prowess that apparently lies dormant in all of us. While this type of objectification of the musical performance is a logical result of our times, it is also promotes a kind of attitude and form of attention that devalues the way in which music can be enjoyed for its own sake aside from any reason for justifying its existence. Attached to this also, is the danger that the instant performance that is so readily at our fingertips may take away from the enriching and meaningful journey that focussed application to a task brings. We cannot expect children to instantly become Paul Potts', but we can expect them to revel in the love and joy of music making in a way that is just as valid and which doesn't necessarily have the promise of stardom attached to it.

Lyotard also talks of the way performativity affects the way in which we teach, what is also called pedagogy. In a telling excerpt Lyotard explains that an age so reliant on science and technology would involve the partial replacement of teachers to computers. This comes as no surprise to music teachers who deal with computer programmes such as 'Garageband', the deluge of music software available, and the necessary publishing requirements that higher music education require. While he is careful to note that this is not necessarily a bad thing, the actual style of teaching and the craft of the music education profession in an ethos of performativity means that "pedagogy ... is regarded as having little or no operational value and is not given the slightest credence in the name of the seriousness of the system" (1984, p.50). While in New Zealand there has been a steady rationalisation of pre-service teacher training, the effects of not valuing both the practicalities of teaching music and the way in which we go about this, has worked in tandem to marginalise music education in terms of policy and curriculum space. While technology does need to be embraced, so too does the care with which we go about this in music education, and this requires both careful and attentive training to the challenges that face music educators.

Concluding Remarks

When measured in terms of productivity and direct contributions to the efficiency of the economy, music does not fare well. When mass media approaches musical performance as an object to be exchanged and sold and valued in terms of commercial effectiveness, music does not fare well either. When musical performance is equated to a type of binary language and as performance maximising inputs and outputs, the very aspect of music that is its power – the way it is forever elusive and in a certain sense 'unpresentable' – disappears. While Paul Potts' meteoric rise to the public consciousness was in many ways a delight to behold, it also should not be accepted uncritically. Asking the question why does one make music is, at its base, a philosophical one and one that does not easily translate into a world that demands transparency and direct answers. But ask we must, especially if the mass media purport to tell us what music is and how it should be appreciated. Lyotard's analysis of performativity was intended for education specifically, though the pertinence of this critique resonates throughout postmodernity. What performativity in terms of musical performance tells us is that we are in

constant danger of whitewashing and sterilizing something that should be rich and life enhancing and ultimately should be available to all. New Zealand certainly does have talent in the sense that Simon Cowell intends, but within an ethos of performativity this version of talent should be viewed with a healthy dose of scepticism. There is much more that might be said about performativity and music, for example, in the linguistic terms that Lyotard first approached his critique of performance as originating from the performative role of language. There is also much to be said about music's clear relevance to language and memory and the way that performativity relies on a 'wiping' of all irrelevant (unprofitable, inefficient etc) forms of memory when viewed as 'bytes' that need to be stored as computer data. To end with the question that I started with, in many ways yes, the musical reality show does capture the spirit of our times in ways that celebrate speed, efficiency, the cult of celebrity, and with it our relationship to music and the values we attach to it. Perhaps now more than ever, music educationists need to become more involved in the debate as to what this means for music education, and with it, the musical well-being of our children.

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It's all in the soundtrack: Music as co-constructor of postmodern identity in Tykwer's end-of-millennium text, *Run Lola Run*

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It is widely recognised that education in the twenty-first century involves the development of 'multi-literacy', or an ability to read 'texts' that extend beyond the printed word, to encompass visual media and electronic sources. While film and media studies have been reasonably well established for some time, until recently the role of music as a vital contributor to multi-faceted textual interpretation has received only limited attention. One multimedia text in which music plays an integral part is Tom Tykwer's watershed millennial film, *Run Lola Run*. Described somewhat paradoxically as an experimental film for a mass audience, and sharing aspects of the video game and the rock video, Tykwer's film sports an avatar-like post-modern protagonist (played by Franka Potente) who traverses several forms of media and levels of existence.

While Tykwer's hybrid text (spanning animation, video footage, as well as 35 mm film), is known primarily for its visual special effects, it is arguable that the drive and energy of *Run Lola Run* is largely created by its pulsating techno soundtrack; it is notable that the latter was released on CD as a compilation of dance music audio-tracks, and that the film's DVD version contains a new companion music video (featuring Potente as singer) in addition to the conventional cinematic trailer. This paper examines the crucial role of music in the co-construction of the film's multi-faceted protagonist and in shaping the interpretation of the film as a whole.

Introduction

Tykwer's award-winning 1998 film *Run Lola Run* is perhaps one of the first examples of a new breed of truly post-modern explorations of Woman. A fast-paced, digitally based, multi-media text with a techno beat, appearing on the brink of a new millennium, *Run Lola Run* is described variously by critics as 'playfully profound', 'hot, fast and post-human', with a 'jolting, futuristic energy' (Masslin, 1999), and a 'romantic philosophical actionloveexperimental thriller' (Töteberg, cited in Kosta, p. 168). Most scholars endorse Tykwer's own contention that the film's cinematic techniques make *Run Lola Run* 'one of those few experimental films for mass audiences' (Tykwer, in Kaufmann), and that the very fabric of the film is integral to its exploration of multiple possibilities.

Run Lola Run swept the box-office in Germany on its release, becoming a cult movie that spawned a following of Lola look-alikes on the streets of Berlin (Pendreigh, 1999), together with a host of websites (O'Sickey, 2000, p. 124). Regarded by many critics as a significant contributor both to post-Wall German cinema and to global cinema overall, Maurice Yacowar (1999) calls *Run Lola Run* a 'breakthrough film' that 'seems to establish the voice of the post-Fassbinder film generation in Germany' (p. 556). Crissa-Jean Chappell (1999) describes Tykwer's film as 'speak[ing] to a particular generation of disillusioned, rising middle-class kids who refuse to look backward (p. 4).' That Tykwer's film still enjoys widespread popularity is evidenced by the fact that,

more than ten years after the film's release, numerous clips from the film feature on sites such as *youtube*.

Run Lola Run features a flame-haired protagonist, Lola (Franka Potente), who has only twenty minutes to find 100,000 DM that her boyfriend, Manni (Moritz Bleibtreu), must hand over to his gangster boss at high noon, if Manni is to avoid being killed. In this modern fable-cum-fairytale, Lola runs (three times) a race against time through the streets of Berlin, replaying the same twenty-minute segment of her life until she achieves her goal of obtaining the money to save her boyfriend's life.

In the three runs, tiny changes in the initial choices Lola makes lead to split-second variations in the timing of her run, resulting in totally different outcomes for each repetition, both for herself and for the other characters in the film. Most crucially, in the first version, Lola 'dies', in the second, Manni 'dies', while in the third, both protagonists survive and both obtain the money. Thus the film plays out an aspect of Chaos Theory in which—as James Gleick (1987) expounds—'sensitive dependence on initial conditions', (popularly but somewhat misleadingly known as 'the butterfly effect'), means that 'tiny differences in input [of choices, actions or occurrences, can] quickly become overwhelming differences in output' (p. 3). In Lola's case, as Brian Bergen-Aurand (2005) notes, 'just a moment's hesitation in front of a barking dog or a quicker step past it, changes everything'.

Throughout the film, Lola/Woman takes centre stage, reversing the traditional trope of the 'knight in shining armour' rescuing the 'damsel in distress' (Mesch, 2000); as Chappell (1999) suggests, Lola is 'the postmodern woman with a male movie hero's mission' (p. 4). The fact that Lola's boyfriend, Manni/Mann spends much of the film in a phone-box perhaps evokes Superman's alter ego, Clark Kent. However, Manni/Man, is no SuperManni, as Andrew Webber (2003) notes (p. 10); far from possessing any super powers, Manni is infantile and relatively helpless for most of the film, with the telephone serving as the umbilical chord or life-line linking him to his saviour, Lola. In Tykwer's text it is Lola/Woman who literally makes the running: in performing three coexisting and 'contradictory' versions of her identity for the one twenty-minute period that is replayed (with variations) in the film, she evokes Judith Butler's notion of identity as performance that is constructed and contingent, as expounded in her classic text, *Gender Trouble: Feminism and the Subversion of Identity* (1990, p. 16).

In a broader context, Tykwer's end-of-millennium Lola can be seen as 'performing' a contemporary version of Lola/Woman, a figure who manifests resonances of a whole heritage of interrelated Teutonic Lulu, Lili and Lola figures. These include: Wedekind's, Berg's and Pabst's respective Lulus; Sternberg's/Dietrich's Lola-Lola; and Fassbinder's Lola and Lili Marleen, as I discuss in a more detailed exploration elsewhere (Macmillan, 2009). But whereas Lola's Teutonic predecessors are all cabaret performers, Tykwer's leading lady uses her body in a different way, 'performing' (three times over) the heroic feat of running to save the life of her boyfriend. Nevertheless, Tykwer's Lola performs literally within (as well as perhaps beyond) the diegesis, using her physical presence, and (like Sternberg's and Fassbinder's respective female protagonists before her), the power of her voice in particular, as a force of transformation, as will be discussed presently.

Right from the start, Tykwer's *Run Lola Run* itself mirrors Lola's post-modern propensity for rule-breaking and challenging of boundaries. Playing out the conceit that life/love/the film/the quest can be regarded as a game (Whalen, 2000, p. 33), the film effortlessly crosses barriers of time and space, 'high' and popular culture, fantasy and reality, film and animation, defying conventions of film genre and narrative. Lola's identity is constructed in relation to a variety of seamlessly interconnected media, so that at times she resembles a cartoon character similar to *Tomb Raider*'s Lara Croft, a cyber character and/or an avatar in a computer game, video game or interactive DVD.

Lola as a 'player' of/in a video game in which the city of Berlin is used as location, backdrop or even game-space, is able to overcome all obstacles and can even transcend death, having the option to start again until the desired outcome is reached (Bizzocchi, 2000). In her third run, Tykwer's Lola defies the very laws of chance, getting her number to come up twice in a row on the roulette wheel at the casino, through sheer determination and self-belief, thus winning the money to save Manni's life.

In addition to the computer game simulation, game references occur throughout the film, again breaching cultural boundaries and challenging fixed notions of identity. A 'pop culture' quote introducing the conceit of the game, 'After the game is before the game', from Sepp Herberger, (the legendary soccer coach who took Germany to victory in the 1954 World Cup), is complemented by the even more famous 'high culture' quote from T. S. Eliot's 'Little Gidding' (1963) highlighting questing, continued exploration of identity and time/space transcendence:

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.

Both citations suggest the somewhat paradoxical idea of returning to a place but bringing new insight and understanding, thus creating a spiral pattern of awareness, rather than mere repetition of experience. Thus, fluidity and contingency of identity, as proposed by Butler, are again featured. Seriousness and playfulness also sit side by side in the film. Tom Whalen describes *Run Lola Run* as 'a profoundly philosophical German film [...] leaps lightly over the typical Teutonic metaphysical mountains [...] and possesses] a ludic spirit willing to see life and art as a game' (p. 33).

The game conceit continues in various forms throughout *Run Lola Run*. The main part of the film is launched when a soccer ball is propelled into the air, to another famous pronouncement by Herberger: 'The ball is round. The game lasts ninety minutes. That's a fact. Everything else is pure theory.' A little later, there is a sequence featuring a spectacular cascade of dominos; and the denouement of the film centres around a critical play of a roulette wheel in a casino. Spiral motifs abound in the film, appearing in the form of a spiral staircase, as the Spirale Bar near Manni's phone box, as a motif on the glass of Lola's apartment door, and even on Manni and Lola's bed-linen. In addition, spinning/spiralling objects that mimic the movement of the roulette wheel and echo the Eliot quote, are also important throughout,

In a more extended discussion of *Run Lola Run* too intricate to elaborate here, I demonstrate how Lola's deeper level game is to break free of constrictions of patriarchal framing, represented in the film in different ways by her father, by her boyfriend Manni and by his gangster boss Ronni, and even perhaps by Tykwer himself. Lola's father is associated with the establishment end of town, dominated by its institutions of high-finance (the bank), big business/commercial power (the supermarket) and upper-echelon legalised gambling (the casino), the three avenues against which Lola pits herself in her attempts to obtain the money. Lola must also define her own worth independently of her relationship with Manni, assert herself against the almost exclusively male criminal underworld represented by Ronni, which exists in a symbiotic relationship with the legal economy of bourgeois society represented by Lola's father-bank-manager. In addition, Lola, as well as overriding the laws of chance, challenges the linearity of traditional narrative, positioning herself as a multi-faceted figure who exceeds even the literal framing mechanisms of the film medium itself, represented by Tykwer as (male) director.

While *Run Lola Run* is best known for its visual virtuosity and special effects—including slo-mo, split screen, flash forwards, mixed media and general digital dexterity, as well as its allusion to many other films—the whole tone of Tykwer's film is set by the visuals of Potente's Lola's highly energetic running, together with the equally compelling techno soundtrack. As Lola pounds the pavement, the rhythmically insistent soundtrack creates an energy that drives directly into the psyche, drawing the viewer into the life-and-death race against time that Lola undertakes in the name of love. It is as if through this pulsating music, her heartbeat becomes our heartbeat (Mahler-Bungers, 2003, p. 92). Timbrally, the regular electronic pulse of the music can be read as evoking both a heart-monitor (featured in the third version) and the inexorable ticking of the clock as Lola races against time to complete her quest, while the primeval heavy bass groove underlines the emotional urgency of the situation, as well as embodying Lola's power and determination.

Role of music in *Run Lola Run*

The importance (and the popularity) of the music in *Run Lola Run* is evidenced by the fact that the film's soundtrack was released on CD as a compilation of dance music audio-tracks, and the film's DVD version contains a companion music video, *Believe* (featuring Franka Potente as singer), in addition to the conventional cinematic trailer. Even now, more than ten years after the initial release of the film, many of the *Run Lola Run* clips appearing on the website, *youtube*, are overlaid with original soundtracks/songs, so that the legacy of the musical aspect of the film is perpetuated as a living, interactive phenomenon that continues to evolve. On a rather different tack, Annegret Mahler-Bungers (2003) reports that:

The young author Helmut Krausser writes that *Run, Lola, Run* could be interpreted as an opera, given that the music of the film is – unlike in many other films, one could argue – an indispensable part of the picture-sound synthesis and that ‘here, via such cinema, many young people for the first time can experience the powers of great opera. The audience becomes a sound-box for the soundtrack, the music is no

longer just a background whispering; it is experienced not only with the ears but directly with the whole body' (p. 91).

It is thus not surprising, then, that in the original cinematic version of the film, appearing in 1998, music plays a crucial role, both in the co-construction of the film's multi-faceted protagonist and in shaping the interpretation of the film as a whole. As a comprehensive analysis of the role of Tykwer's soundtrack to the film is impractical here, I will outline some of the major ways in which music works in *Run Lola Run*. In addition to the pervasive, driving techno music closely identified with Lola's highly energetic running, already referred to, I will look briefly at the use of Lola's/Franka Potente's voice, then at more general uses of the soundtrack.

In *Run Lola Run*, the music with the techno beat, driving the forward momentum of each of Lola's three runs, itself plays out (literally) the idea of Lola's spiral journey of increasing self-knowledge and sense of identity. While the Lola character never actually sings within the diegesis of the film, as Lola runs we hear Franka Potente's breathing/intoning/rapping non-diegetic voice chanting 'I don't believe in destiny, I don't believe in chance...' as she becomes clearer about her self-definition, and 'I wish I were ...', and proposing a whole list of imagined projected states of being, as she grows in confidence and power. This non-diegetic overlay of vocals works to provide insight into Lola's sense of identity by representing the character's inner thoughts, fantasies and desires. This rhythmic representation of Lola's interior life creates an emotional/spiritual identification with her on the part of the viewer, in addition to the very visceral, kinaesthetic response already alluded to.

Lola's journey culminates in the final run, where her powers approach the supernatural; Lola's inner voice aligns her increasing self-definition with the spiritual plane, as she invokes the help of a higher power to point her towards the casino where she wins the money. Her growing determination, and ultimate success, in imposing her will, are reinforced in the film's companion piece, the movie-clip *Believe*, which, in a form of director's synthesis, presents a more assertive version of the main film's rapping vocals. This time, Lola sings directly to the camera, like an end-of-millennium version of her cabaret 'Lola' predecessors featured in the films of Sternberg and Fassbinder, perhaps. In Tykwer's *Believe*, a maturer looking, more conventionally dressed Potente challenges the cinematic Lola's father head on, pushing him out of the way, then walking off in step with him as an equal at the end of the clip, as if she has come into her own at last.

In *Run Lola Run* itself, while Lola never sings within the diegesis (as already noted), she does use her voice very dramatically to express her frustration, demonstrate belief in herself, and eventually to transform her fate. Lola first screams to stop Manni becoming hysterical about the lost money and to get him to listen to her; the second time, she screams in frustration when her father refuses to take her seriously and fails to help her get the money to save Manni. Finally and most crucially, at the denouement of the film, Lola's ear-splitting cathartic scream of steely determination countermands the very laws of chance at the casino, tempering the movement of the roulette wheel to her will so that her number comes up twice in a row, and she is able to acquire the money to save Manni's life.

Because of the pervasiveness of the techno track that gives Lola's quest its positive momentum, this is the aspect of the soundtrack that is most immediately apparent. However, points in the film where the techno music is suddenly absent are equally notable. For example, scenes not including Lola and Manni, such as those portraying an argument between Lola's bank-manager father and his colleague (who is also his mistress), positioned as less important than scenes including Lola and Manni, are shot on hand-held video cam. Having little or no music, these argument scenes, abruptly cut into Lola's runs, seem uncannily silent after the drive of the techno music, creating a sense of stasis and unreality until Lola reappears (together with the reinstatement of the 35 mm film shooting medium, and the techno soundtrack soon after).

Non-techno music is also consciously used by Tykwer, as game-wizard, to convey a meta-level awareness to the astute viewer. One example is in the two intimate (presumably) post-coital 'near death' scenes between Lola and Manni, which are intercut between Lola's runs, when first Lola, then Manni, hovers between life and death. These scenes show the lovers speculating about possible parallel existences without each other. Shot with red gels suggesting both passion and blood, these scenes are introduced by the sustained string sound of the Charles Ives 1908 orchestral interrogation of the meaning of life, *The Unanswered Question* (Schultz, 2006, p. 57), perhaps suggesting either the hope of connection with a transcendental realm, or the futility of the young lovers' attempts to address unanswerable questions about life, love and death, or both. (For discussion of the film as a whole in the context of hope and redemption, see Macmillan, 2009.) Thus Tykwer's film tellingly uses auditory allusion, in addition to the visual referencing of other films and techniques more commonly discussed.

Tykwer also uses the music in *Run Lola Run* in a way that alerts the viewer to directorial presence, by creating a witty auditory counterpoint to what is being conveyed in the visual domain of the narrative. The most notable example is when Lola and Manni attempt to make their getaway after robbing a supermarket at gunpoint. While they are still in the act of fleeing the supermarket, the techno 'running' music cuts abruptly to Dinah Washington's laid-back rendering of 'What a difference a day makes', creating an ironic break in tension that alerts the viewer to the Tykwer's playful perspective as game-wizard or controlling directorial presence, as well as the preoccupation with time in the film (most immediately apparent in Lola's twenty minute race against time). The humorous discrepancy between visuals and sound at this point continues as Lola and Manni frantically attempt to escape, and are cornered by police.

The role of the film's soundtrack in the overall interpretation of *Run Lola Run* is particularly suggestive towards the end of the film. At the denouement in the casino, where Lola finally wins the money to save Manni, there is again a shift from the driving techno beat of Lola's runs, to a much more static, sustained quality as the suspense builds, setting the scene for Lola's ear-splitting scream. In the sequence that follows, there is an eerie feeling of emptiness, when Lola, expecting to meet Manni and deliver to him the winnings that will save his life, arrives in a strangely deserted square. The melismatic, male-voice vocalisation on 'ah' is uncomfortable, seeming to signal a potential threat.

Indeed, Webber (2003) proposes a more sinister outcome for Lola's spiralling repetitions. Picking up on the film's references to Hitchcock's *Vertigo* (especially its use of spirals and the associated idea of re-enactment), he suggests that in *Run Lola Run*

represents through its patterns of repetition, re-enactment, and impersonation, a potentially dire threat to both male and female identities... a danger that the film scenario might spiral in on itself, that repetition might become a desperate compulsion, that the quest-run might spin into free-fall, following the film's effects of *mise-en-abyme* (p. 14).

However, Webber's interpretation discounts the overwhelmingly positive tenor of the majority of Tykwer's text, propelled forward by the energetic soundtrack. Lola, virtually unflagging, and despite being faced with seemingly impossible odds, overcomes every obstacle and evades or exceeds all attempts to frame, constrain or annihilate her, to successfully complete her quest. For the spiral symbol that pervades the film can have an outward as well as an inward motion; it can be liberating as well as confining, I would argue. Thus, rather than threatening a *mise-en-abyme* as Webber suggests, it can equally well signal a breaking out of the cycle of repetition altogether towards a new freedom.

Vladimir Nabokov's definition of the spiral, cited by Whalen (2000) in his discussion of *Run Lola Run*, is pertinent here: '[The spiral] is a spiritualized circle. In the spiral form, the circle, uncoiled, unwound, has ceased to be vicious; it has been set free' (p. 35). Thus is it equally possible to argue that Lola—rather than being sucked down into an unfathomable abyss, as Webber suggests—has the potential to spin right out of Tykwer's text into her own new 'reality', should she choose to do so. This opens new possibilities for the interpretation of the end of the film and the final positioning of Lola herself. Once again, the music is a major player in this.

At the end of the film when Lola and Manni have each, separately, obtained the money, and walk off hand in hand, it might appear that *Run Lola Run* is endorsing a conventional a Hollywood-style happy ending where the status quo of traditional sexual hierarchy is re-established. Manni, totally unaware of the ordeal Lola has willingly undergone to save his life, is casually unconcerned and assumes a 'business-as-usual' attitude of male identification and dominance now that he is out of danger. Both Lola, and the viewer identifying with her quest, experience an enormous sense of anticlimax; the audience shares 'knowledge of her abilities, while Manni remains clueless', as Barbara Kosta notes. Manni is positioned as an outsider, as he asks: 'What happened to you? Did you run here? Don't worry everything's okay. Come on.'

The music resumes as Lola and Manni walk off, but when Manni asks Lola what she has in the bag that contains the 100,000 DM she has won, the frame freezes on a shot of Lola's face, which bears a secret, knowing little smile; Manni's question remains forever unanswered within the diegesis. However, the resumption of the music seems to indicate that Lola's momentum continues. For although the game of *Run Lola Run* was supposed to last ninety minutes, the film in fact runs for only eighty-one minutes, tantalisingly suggesting that it is not yet finished, but extends beyond the actual footage. Thus, Lola and the viewer, having already played out three different versions

of the game, are implicitly invited to complete the film for themselves in a way that not even Tykwer, as director/game-wizard, can control.

Post-modern cyber character Lola, with the ability to exist simultaneously inside and outside the text, breaches the boundaries of fantasy and ‘reality’ and of ‘reality’ and hyper-reality. Her future is still open. Despite the apparently successful conclusion to her quest, Lola, deflated by Manni’s reaction, is perhaps no longer happy to settle for things as they were. Yacowar (1999) suggests that

her happy ending does not strengthen her bond with Manni so much as release her from it. With 100,000 marks of her own, Lola finally arrives at the intersection where she was to meet her man. It seems a crossroads for her life. When he finally arrives in Ronni’s black limo, Tykwer intercuts Manni’s swaggering approach with Lola’s stolid look, which is hard, sober, and appraising. ... Between Manni’s vain complacency and Lola’s intense commitment there is a chasm that we can assume she will no longer abide. Now, with her character proved, and his exposed, and with her considerable security, she can leave their unequal relationship and – yet again – write her own future (p. 560).

Lola, despite what she has been through for Manni, may yet resolve to ‘take the money and run’, as the unexpected direction of the final credits, (they roll backwards) together with their soundtrack, imply. Over the credits we hear Susie van der Meer’s 1998 song, ‘Somebody Has to Pay’, which is all about the (female) singer ‘walking miles away’, and leaving without having time to say goodbye. The reprise of Potente’s/Lola’s rapping of the ‘I wish I were...’ song that follows, again suggests that Lola is still not content, and is perhaps imagining what she will do after she has left Manni.

Thus for Lola, the spiral can signal a movement towards a new freedom that transcends the constraints of her role in the film, and finally, even of the film itself. Driven by the energy of the techno soundtrack, Lola has her own momentum. Franka Potente’s Lola continues to exist in the collective imagination beyond the end of the film, as Kosta (2004) contends:

Lola retains a transcendent quality that is captured in the non-diegetic lyrics sung by Franka Potente at various times throughout the film in which she enumerates all of the things she wishes she were ... Her wish list includes wanting to be a hunter, a ruler, a writer, a prayer—all powerful images that energize the visual representation of Lola. She has broken boundaries just like the film. The excitement ceases but identities have been transformed, and another female image can be added to the repertoire of representations that feeds popular culture (p. 174).

While Kosta discusses Lola’s continued legacy in terms of visual representation, it is in fact what we hear that generates these images, which are projected in our imagination beyond the diegesis of the film itself. To return—at the end of all our exploring, as in the T. S. Eliot quotation—to where we started, it is indeed ‘all in the soundtrack’.

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Marimba Kids Are Music Kids

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While children sometimes appear to be passive recipients in school ensemble situations including rehearsal and performance, this may belie much dynamism, music subtlety, and the growth of high levels of personal confidence. Therefore, understanding more about ensemble musicianship, and how children, their families and teachers perceive the outcomes, seems important as teachers plan school music programmes. The interim data from this research suggest that possibly some unique and integral elements emerge in the children's musicianship as a result of marimba ensembles. Similarly, the withdrawal nature of the programme does not appear to affect children's wider achievement, and social and personal efficacy outcomes appear to be significant. On that basis, is there legitimacy in recommending that learning music through band participation should be a more prevalent curriculum alternative in schools?

Introduction

Most of us have been aware of the marimba band learning phenomenon occurring in various parts of Aotearoa New Zealand in recent years. Two events of 2008 brought me to thinking about the learning processes and achievement occurring as a result of such ensembles. One was a demonstration by Year 8 children for student teachers which utilised a class set of marimbas and music such as *Boris the Bassman* from the music of Jon Madin. While the playing was of variable standard, and efforts to foster the Communicating and Interpreting and Understanding Music in Context strands of the New Zealand curriculum were relatively slight, the room was alive with motivated learners. The second igniter for the research was a performance by a local school at the *Paoa Tou Taramu* (Strike Your Note) Conference in Dunedin. Conference delegates were intrigued by the ensemble's music and the commitment of supporting family members. The thirty minute memorised programme was of a genuinely high standard and showed individuals taking much leadership responsibility. The level of aesthetic appreciation for style, musical cohesion and ensemble nuance was high, and supported by well met challenges in facets such as technical beater skills, melodic and harmonic accuracy and rhythmic security.

These two experiences opened my mind to investigating the nature of personal musical growth in marimba band playing, the nature of the musicianship that children demonstrate, and its effectiveness in generating learning momentum, and fostering long term musical involvement.

Literature

The scope of literature investigation in support of the research included the nature of musical ability, the learning effects of ensemble playing,

implications of ensemble for music literacy and the social effects of playing/ensemble involvement.

Musicianship is musicianship one would think, and as Robert Cutietta puts it:

All children can be musical if raised in the proper environment (2001, p. 7).

Attribute by attribute, high level musical ability appears to be a relatively straightforward concept. Gardner (1983, p. 104) talks of there being little dispute that the constituent elements are pitch and rhythm followed by a sense of timbre. Piirto (1999) lists spontaneity, focus and willingness to choose music as a mode of expression alongside aural elements including pitch and rhythm acuity, phrase structure, and music memory (p. 248). Similarly, Winner and Martino's (2000) exploration of musical giftedness begins:

The core ability of the musically gifted child is a sensitivity to the structure of music – tonality, key, harmony, and rhythm. Sensitivity to structure allows the child to remember music, to play it back with ease either vocally or with an instrument, and to transpose, improvise, and even invent (Winner & Martino, 2000, p. 103).

However, the concept of musicality is not universal, that is, outside a general acceptance of musical potential for all people, one's rhythmic responses seem to be the only universal pre-condition for musicality. For example, Joanne Haroutounian's (2000) research on identification revealed that music professionals vary in their views about the importance and trainability of pitch perception according to the formality of the situation in which they are asked. She notes, however, that professionals regarded aesthetic flair for musical structure and shaping as essential, even in the earliest learning experiences, if rapid learner progress is an expectation.

In support of musicianship as a whole body response, using the thinking of Csikszentmihalyi, Sternberg and Gardner, David Elliott advocates for a more complete epistemology about music learning, that is, musical thinking and knowing (and intelligence) are not restricted to representation in words and symbols but are manifested in action (p. 53). In such procedural musical knowledge, as Elliott calls it, he notes that adaptation to the environment is practical long before it can be intellectually verbalised (Elliott, p. 57, Piaget, 1967). As to high level artistry, like Fiske (1992), Elliott makes a clear link to problem solving in that performers:

... think partly in relation to sound patterns and action patterns defined by a score (or a remembered performance). But they also think in relation to less clearly stipulated guidelines , including histories and standards of musical practice, possibilities of interpretation, the feedback that arises in

a specific context, and their own musical judgments and intuitions (Elliott, 1995, pp. 60-61)⁸.

Further, as I see it, in recent years support has grown for recognition that, to be musical, a fluid blend of cognitive factors, aesthetic awareness and personality attributes are integral to one's intrinsic potential. For example, psychologists Gruber & Mandl (2000) call for:

... learning environments that seek to avoid the problem of inert knowledge and that facilitate the acquisition of complex, applicable knowledge and skills (p. 385).

I take a moment to stress the aesthetic parameter here, because I concur with Elliot Eisner (2002) in that aesthetic wellbeing encompasses what a learner is thinking and feeling about his or her efforts. In pointing to schools of the future, Eisner asserts that aesthetic engagement is critical to understanding the wide differential between what a child could do and actually does.

We want to promote that appetite for learning, and it ought to be built on the satisfactions that students receive in our classrooms. It is the aesthetic that represents the highest forms of intellectual achievement, and it is the aesthetic that provides the natural high and contributes the energy we need to want to pursue an activity again and again (Eisner, 2002, p. 582).

Similarly, Stamatos & Widner (2005, p. 54) concur with Timmers (2003) that it is global elements of performance that take most of our attention, that is global tempo, rubato, and articulation. These are matters which I consider lie close to one's aesthetic predilection. Barry Green (2003) describes the intensity of involvement in high end musical performance as musicianship revealing a unique demonstration of human spirit evidenced by characteristics like passion, humour, humility, focus, confidence and courage.

As to the effects of ensemble learning, Nancy Roldán (2005, p. 102) describes ensembles as collaborative experiences, requiring families to applaud accomplishment, for students to go to concerts and, for teachers to involve themselves in the community. As part of musical training, ensembles offer the facility to capture and place one's pulse with others, develop the ear and enhance a student's musical maturation. Michael Pressier (2007) highlights ensemble performance as an outcome and the value of being part of something bigger than oneself. Fundamentally, however, he seems to prioritise the

⁸ In Elliot's conception, procedural knowledge emerges through the development of four other forms of musical knowledge being, formal (verbal facts, concepts, descriptions, theories – in short all textbook type information..), informal (reflect critically in action...make musical judgments ... understanding of the musical situation or context) impressionistic (intuition...one line of action is better than another and supervisory or metacognition (the disposition and ability to monitor, adjust, balance, manage, oversee, and otherwise regulate one's musical thinking...) each which are situated in a context of history, style or culture.

application of analytical skills from the classroom within ensemble playing as a means to assist a student's rational evaluation of literature.

A number of authors highlight the emergence of social benefits from ensemble participation. For example, Mathews and Kitsantas (2007) small research study into player perceptions within rehearsal showed positive effects on cohesion, group motivation and application, where goals are sustained, rather than players working simply to improve personal performance, i.e. ego-orientated improvement. Michael Stone (2001) highlights the life changing effects of ensemble as justification for interactions to be verbally concise and supportive, and for teachers to work toward goals alongside players in ensemble experiences.

It would appear, however, that most of the literature centres on outcomes of more classical forms of ensemble expression. For example, James Austen (1998, p. 30) asserts the need for greater attention to comprehensive musicianship in ensemble training in American schools, pointing to research evidence that suggests there are no negative implications for individual performance skills which are still the focus of many band directors. In that frame, perhaps historically, musicianship goals have too readily eschewed the nature of ensembles, that is, their value has been primarily interpreted to be about possible benefits for other music learning, theoretical or practical. In addition, with marimba ensembles in particular, knowledge about musical and wider learning outcomes, seems limited. As Van de Geer (2008, p. 1) found, investigation of marimba ensembles is an under-reported area in research literature.

In my experience, this is a common theme for percussion ensemble fields that operate in classical, folk or popular music environments, that is, the work has lain at the fringes of research activity. It was the work of the British Group Stomp in the 1990's which brought genuine potential to the fore and created quality benchmarks for diverse percussion ensembles, both ethnic and environmentally based, in western countries. And, with marimba ensembles being a relatively new educational phenomenon in New Zealand and Australia, it is not surprising that their credibility is emerging slowly at best. For example in the area of repertoire there have been calls for more specific output. In 1985, Paul (p. 1) called for new literature as a means to sustaining the artistic integrity of marimba ensembles, prominent in seventy two percent of universities.

More helpful, Van de Geer 's (2008) research amongst thirty participants in rural and suburban schools concludes that marimba band activity allows children to develop specific instrumental, ensemble and performance skills and, significant for cross curricula investigation, confront challenges and develop effective coping and learning strategies (p. 10). In my view, given opportunity, such attributes have possible potential for transfer to other learning. Some music researchers are moving away from what appears to be one way facilitation processes where pearls of music knowledge are shared and elaborated on in rehearsal and ensemble performance. As Kennell (2002,

pp. 194-195) suggests, teachers sharing their own narratives, engaging students in focused listening, and being models in diverse musical activity, encourages growth of student musicianship and potential for successful application in other contexts.

The origins these more democratic processes can be traced to developments in general classroom settings where teachers seek to be more collaborative in developing the direction and purpose of the learning with the learners, or as Absolum (2006) puts it, develop more interactive learning focused relationships. In a music frame, Allsup (2003, p. 30) describes the results of a more interactive approach where students were encouraged to develop band skills. He reports that the students said of the teacher he cared deeply about them and was something more than a teacher. In short, like Goran Folkestad (2005), Allsup (2003, p. 30) stresses the importance of freedom, democracy, community and caring in ensemble scenarios. Snow & Apfelstadt (2002, p. 207) put a lifelong learning twist to this by suggesting that:

If students are to continue musical involvement as adults, they must learn to think for themselves, to solve problems, and to make musical decisions.

From another perspective on encouraging independent learning, Warren Haston (2007, pp. 5-6) talks of improved listening and evaluation skills, as a result of teacher modelling and mentoring, leading to increased student creative confidence.

Teaching concepts with appropriate modelling and imitation allows students to learn naturally and intuitively. This pedagogical process teaches the concept before the theory, another sound educational approach. It also leads quite naturally into improvisation and composition as the constant development of students' listening and evaluative skills affords opportunities for them to make creative decisions (p. 6).

Inherent in the shifts in current interaction trends as applied to ensembles, in my view, is the possibility that the music making and learning create a broader spectrum of musical attributes alongside core musical skills. This is in addition to possible gains in personal efficacy which may enhance potential for transfer to other situations. From career long experience as a conductor, I see these as graduated phenomena, that is, many individuals in an ensemble may never apply themselves sufficiently to shine in more individual performance aspects, nor may they want to. Ensemble participation, however, may become an amplification of both the individual's musical aspirations and the very substance of personal musicianship. I have observed that this is no more evident than when close to a performance. Perhaps because of the typical build up of intensity in final preparations, individual skills seem to be most alert and attuned for new or deeper interpretive nuance, as well as quicker than usual responses to new skill expectations. On that basis, we might better describe the social and musical phenomenon that occurs in rehearsal and performance as representing a rich and valid construct of musicianship in its own right. Similarly, in a social sense, we might more equitably acknowledge

the wider effect of the rite of musical and personal efficacy passage for individuals within ensembles on children's lives and implications. For example, in highlighting the joys of the *Bang up Band*, Sherri Silence (2009) suggests that dynamic informality in the learning, crazy moves, teamwork and lots of noise foster academic study in the Orff Schulwerk derivative facilitation. How might such qualities, which appear open ended and about inclusion, be balanced with the more familiar ensemble goals of performance and mastery of repertoire in educational situations?

Methodology

This ongoing study is a qualitative project with data collection achieved through observation, questionnaire, investigation of children's wider learning progress and group interviews. The child participants consist of eleven Years Five to Eight children who form the total membership of the school marimba ensemble in a full primary school in the Dunedin area. Most record only informal music learning outside their work with the band.

A group of parents was interviewed along with the band teacher and a teacher from the school. Because of my repeated interactions and presence with the child and adult participants, significant informal data have also been available to me. The choice of group interviews has been made to bring advantages noted by Fontana and Frey (1994, p. 365), as being data rich, stimulating, aiding recall, cumulative and elaborative.

The questionnaire was seen as an ice-breaker, as well as a method of exploring variations in learning and attitude as the children view themselves. It followed themes pertinent to the research questions about music, wider learning and social effects of the ensemble participation. Observation of the ensemble is ongoing following a questionnaire being completed by the children. During the observations I have acted as participant supporter to the regular ensemble teacher who has undertaken this role for some years. During this process, the extent to which I participated changed to more that of an observer as I become more familiar with the setting and the community of people (Esterberg, 2002, p. 61). Similarly, I hoped to improve credibility of observations by being more genuinely familiar with the child participants (Sarantakos, 2005, p. 235). For observation of the ensemble, I used a grid of criteria developed in support of thesis work for observation of music lessons. This can be seen as event observation (Sarantakos, 2005, p. 228) to help clarify important music learning themes, and provide opportunity for me to participate but still record information.

A departure in the methodology was the instigation of an opportunity for the child participants to have a learning experience in a gamelan orchestra. This occurred as I began thinking about the extent to which the child participant's musicianship was transferable.

Data analysis is being undertaken using constant comparative methods (Silverman, 2005) including comprehensive data treatment through a wide initial theme net, deviant case analysis and, as analysis proceeds, some attempt at tabulation in order to clarify trends. As Silverman suggests, the cornerstone of validity is about the audience being fully aware of the process(es) followed (pp. 212-224). Questionnaire data were subjected to quantitative analysis to obtain descriptive statistics and counts or percentages of responses to the items.

Findings

To date, the data from observations, questionnaires and informal dialogue suggest that the children are ebullient in their commitment. They like the marimbas as instruments, and they like the music they play. One noted that he liked doing something that others can't, and another declared "the band is the reason I get to do these things". Further, at telltale times like setting up or being ready to play, all of the children contribute, and seem to unconsciously accept the expectation of commitment.

In essence, the observation data⁹ recorded the children's responses throughout sessions as happy, relaxed, vocal and accepting. As individuals, they initiate their own rehearsal when the tutor is working with others. They playfully scrap to get the instrument/part they want. They stick at a challenge, and enjoy returning to old challenges. For example, I observed them taking a risk in resurrecting a difficult piece from 2008 in a performance undertaken independently of the tutor. During practices, they follow tutor instructions immaculately, if boisterously at times. There is mild chaos on occasions as numerous parts are being simultaneously rehearsed. In fact 'disruptive noise' was a single factor which some child participants noted they did not like. However, observation showed that whenever this occurred, a piece would burst through the confusion within half a minute.

From analysis of the observations and questionnaire this is how I interpret the development of the child participants' musicianship skills:

- They remember about 12 arrangements, learned by imitation, at any one time;
- They deliberately control tempo and there are clear self correction strategies;
- In performance, children are secure in their parts, and more experienced players master several parts of a piece, sometimes including harder intervallic work and canonic devices;
- Their coordination, beater technique and dynamics would be admired in the percussion section of some community ensembles;
- They have a secure sense of structure in each piece, that is, beginning, end and variations within pieces;

⁹ Mood indicators, communication types, musical activity and ability signals.

- They create variation of mood within pieces according to pre-rehearsed decision making;
- While they prefer to learn aurally from the tutor, they have strategies to model, peer teach and readily help each other out as needed;
- A few have limited confidence with notation, which is typically not part of the learning process for new music;
- One child, beginning to improvise of his own volition, is talked about by other children with some admiration;
- They are musically demanding of themselves and others in the group;
- They show musical commitment to excellence with a thirst for new and harder pieces;
- They appear to understand that the longer they stay in the group, the better they will be able to take on bigger music challenges.

As noted, the data gathering was extended when the child participants were given a gamelan workshop opportunity at the University of Otago. Compared to a first experience of a teacher group some six weeks previously, I observed that the children's speed of learning, beater coordination, aural quickness, response to the music's structural devices, and appreciation for balance and dynamics were superior to the teachers. With focus and quickness of uptake, the children often needed to hear instructions once only, and their error recovery time was better than the adults. Finally, their general confidence to amplify on the instruments of the gamelan, a new musical dimension, was a delight to observe, and the child participants' subsequent informal responses reflected apparent personal pleasure from the experience.

I am fortunate to have previously observed the tutor in other situations. The current observations reveal that his pedagogy is direct, built around few words, and primarily utilises repetition of motifs and supportive correction of errors. He does not seem to involve himself in eurhythmics or particular inclusion strategies to generate greater involvement. Rather, the relationship seems to be one of reciprocal personal and musical valuing, based on child participant initiated comment. Within the half hour sessions, the tutor is focused, oblivious to outside distractions, and committed to commenting in ways he genuinely considers good for these young players. His approach reflects high expectation of the learners and fosters accuracy, but also gives space for children to explore and learn from their errors. He expects regularity of attendance at rehearsals, introduces new music regularly, and consistently reinforces performance goals both internally and externally to the school.

So, what of children's wider learning? Most children, like the teacher participant, feel that the ensemble commitment makes no negative effect to their work in class. Most children gave the highest rating to liking school more on band days, and that they thought they concentrated better in class as a result of playing in the band. The children's school profiles for art and language show that a few had made slightly more rapid progress on the school standards developed against national curricula levels. In narrative writing for example, one eleven year child's sample included:

People squashed you in. I began to understand how sandwiches must feel... She was so tiny and light, but I'm weak, so we would move faster if we both just walked.

Discussion

At a mid point in this research, the data suggest strong signals of personal involvement amongst most of the child participants. It would seem that their scarpering to get an instrument of choice and intent to master new music can be largely explained by a mix of outright joy and upper end challenge. Their confidence and informal communication suggest they know their playing is beautiful. And, compared with much one hears in the name of school ensembles, their music is aesthetically pleasing. This could be of significance in terms of long term musical potential (Haroutounian, 2000). As well, the child participants' total responses portray significance about being part of the band and their commitment to it. Here, there seems to be a parallel with some military traditions as, when they rehearsing, no one is left behind, nor opts to give up. Van de Geer's (Van de Geer, 2008, p. 6) data revealed that perceptions of inclusivity were important to participants. I would agree, noting that this is possibly linked to the very performance success of the band, that is, inclusiveness and enhanced tolerance of each other within the ongoing weekly rehearsals may be partly due to an implicit understanding of the greater good, i.e. their performance achievements and resulting personal well being.

Roger Moltzen (2004), in sustaining goals for gifted programmes, talks of the importance of school and community being linked. This marimba band, built on a foundation of classroom music programmes, is well supported in obvious and more subtle ways by the wider school. It appears to me that there is clear cohesion between the school's expectations and those of the tutor. As a result, in my view, the band members understand it is better than okay to be good at music. Similarly, in most questionnaire responses about the future, or other playing, nothing was noted as more significant than potential activity with the band. Mathews & Kitsantas (2007, p. 14) suggest such growth of cohesion lies within the role of an ensemble director. In this band, however, I suggest that rather than a deliberate strategy of one person, the extent to which cohesiveness and inclusiveness permeates is due to community (school) wide strategies and expectations, intensity of goal achievement, as well as, the subtly conveyed traditional expectation of contribution on the part of the director.

Of interest, the school positively acknowledges the programme to be an extension for gifted children, while taking care to note that many more children could be as good, given the opportunity. At the same time, personal volition is part of the selection; thus some children who present challenging behaviours are given access, as for other withdrawal programmes in science, rock band and numeracy/literacy. And, through informal communications, I learned that spirited behaviours were apparent from a few of the band members, but seldom when a music focus was expected.

Linked to this theme, the school has long fostered an overriding priority on child self management for the members of the ensemble. In 2008 this was formalised under the Participating and Contributing strand of the New Zealand Key Competencies(Ministry of Education, 2006). This is not window dressing. In the concert undertaken with the tutor away, the child participants coordinated the music blend, programme order and length, set up for the concert, and executed and compered the performance. Looking outside music for a moment, the total picture of the band members seems to link with Bereiter and Scardamalia's (1993) view on expertise, that is, the communal and cultural expectation of things that people can do, and are to be encouraged to do, as a way of life.

As to wider learning, a picture is emerging in the data about children who cope with curriculum demands but who accommodate band requirements as an additional significant learning scenario. This is consistent with Hallam's (2008, p. 8) findings about withdrawal/extension programmes, and also with those I have been involved with, including the Music Heartland Project (2003 – 2005) for musically gifted and talented children (Moore, 2009). Although children may spend significant amounts of time away from the classroom, while wider school achievement is not necessarily enhanced, neither is it impaired. Further, considered through a self efficacy lens, resulting personal musicianship and confidence makes a meaningful and sometimes startling contribution for individual children. I anticipate that, subsequent to the collection of interview data, more about this theme will emerge.

As to accessibility, a national curriculum works on the basis that everybody can be musical (Elliott, 1995; Rohan, 2004). I think, however, that most accept there will be a differential between any two learners. I tentatively suggest the band can be seen as model of such differential. As the teacher participant noted, many more children at the school could play as well. The question is, in relation to the current ensemble, how quickly would it become most children's intrinsic journey?

With implications for wider music curriculum, Buckton (2003) wrote of the fall away of interest in Year Four to Eight children's school music, as shown by the Music National Education Monitoring report of 2000. 'Buckton teachers' look to children's musical tastes as a way of addressing the issue. This seems an ever more appropriate strategy, particularly as we become more focused on children moving toward a sense of curriculum ownership. However, in an overloaded school programme, where most subjects are measured by the minute over just a few weeks, the interim data in this research suggest that to foster understanding of what it feels like to be musical, as well as an aesthetic and grounded intuitive sense of musicianship, the essentially accessible marimba concept could be also be a very smart curriculum model. And, so much the better if it is taught by someone who is skilled and passionate, but who understands the importance of leaving children to solve their own problems (Kennell, 2002).

As to the nature of the musicianship itself, I tentatively concur with Nancy Roldán's (2005, p. 102) assertion about ensemble as a vehicle for:

...discovering and creating beauty with others while transforming our audiences as we transform ourselves.

For the child participants in this research, the data suggest they are engaged in high level musical activity including intent listening, surety of rhythmic and melodic accuracy, focus on parts within the bigger context, concern for balance, showing nuance in articulation and dynamics and, of course, technical dexterity such as rolls and intervallic spans. Gerard Van de Geer (2008, p. 9) similarly summarised skills from marimba ensemble learning as:

... enhanc[ing] their capacity to listen and respond to music sensitively and purposefully as they listen and respond to subtle changes in tempo, dynamics, rhythmic and harmonic variation.

The transfer of learning that occurred in the gamelan workshop serves to support this view. The child participants' technical and rhythmic security, extended focus and aural quickness, to me represented musical sensitivity and quite sophisticated understandings about what makes for quality music making, beyond what I would typically expect of the age group. Observing the children at work on gamelan and in their band, brought a realisation that perhaps a large element in the motivation and apparent enjoyment is musical expression as a whole body experience, that is, it is more than their listening well and playing in time. The band seems to generate an aesthetic awareness, intuitive response and commitment, that I would wish for all adult musicians.

To date, I am thinking three factors could be catalysts for this overtly kinaesthetic involvement and sense of musicianship. Firstly, the robustness of the instruments absorbs much energy in their playing, that is, a child can really get into it. Secondly, the rumbling vibration that lathers the room when the group unleashes into a lively piece, or the sublime gentility of tremolos and underlying harmonies that appear in softer music, are a whole body experience as player and listener. Finally, after listening for a period, one is carried emotionally by the mesmerising interlocking patterns, which in arrangements such as Jon Madin's *Boris the Bassman* are not unlike colotomic gamelan devices. These are surely matters for further investigation.

Literacy aspects to the child participants' musicianship in the band seem largely absent. The data show that the child participants are not reading music to any extent, nor necessarily engaging in meaningful dialogue about the pieces of music they play. For example, their questions are about which note or which rhythm. This is a difficult issue as one of the main drivers for ensemble work in a classical paradigm is to support literacy and wider literature skills (Pressier, 2007). Similarly, Van de Geer's (2008, p. 9) work reassures us of the benefits of marimba as a whole language and music literacy experience. However, citing Mills and McPherson (2006), Van de Geer also reminds us that notation is only part of musical literacy. I would concur, and further note that, while music reading is an expectation within the curricula of

both New Zealand and Australia, in the world sense, much music available to us as performers is not recorded on paper.

That does not mean the value of written literacy can be underestimated. Rather, let that attribute be weighed carefully alongside the pride and ownership the child participants demonstrate as skilled individuals in the ensemble. Their outputs are musically reflective and consistently an aesthetic buzz for listeners. Similarly, perhaps the children do not verbalise understandings in the way Richard Kennell (2002) recommends. However, coupled with the transfer of musical skills witnessed in the transfer to gamelan, in my view the child participants speak emphatically through their musicianship, and considered as individuals, seem prodded by a kind of involuntary thorn (Piirto, 1999) and aesthetic intuition.

Conclusion

Van de Geer (2008, p. 8) concluded that the opportunities for the marimba mania ensemble in rural Australia demonstrate the potential to bridge the gap between musical haves and haves not. At an interim stage of this research it is hard to disagree, as the list of musical attributes encouraged by ongoing and challenging marimba activity is extensive, and as demonstrated by the child participant's ready transfer to gamelan, in my view, musically holistic. By that, I mean it is not the skills of memory, articulation, technique and ensemble that completely hold one's interest, though clearly these are of high value. It is the speed and subtlety that emerges in the musicianship which also demand one's attention, indicating deep seated, widely applicable and possibly lifelong attributes. Indeed to follow the pathways of graduates of the band would be fascinating. Briefly, these more aesthetic attributes can be seen amongst the child participants in that:

- The whole learner is naturally engaged as musician in a cognitive and kinaesthetic sense;
- They develop clear melodic and rhythmic skills but are also quickly negotiating deeper musical elements of articulation, phrasing, structure, textural and dynamic implications and, at least, informal understanding of harmonic devices;
- They appreciate diverse musical qualities from the diversity of repertoire they learn and perform;
- After sustained involvement, they have a repertoire of musical, cognitive, social and application attributes which, should they wish to diversify, would significantly enhance their approach to other music fields;
- They recognise that they are making a contribution to the social and community framework of the school through their music. The school in turn appreciates that participation may be different to the achievement of quality and that the community enriching goal of musical integrity from an ensemble requires extended investment;

- As part of a marimba band, they are experiencing and learning in an efficient and cost effective framework, if considered over the long term¹⁰.

As such, the band is happening within, and on behalf of the school community, and the school acknowledges the favourable community impression of the artistry within the school. As the teacher participant commented about the child participants:

May they continue with music making forever.

Finally, while yet to be explored with the child participants, observation suggests there is little doubt that the child participants were applying themselves meta-cognitively, that is, using old experiences and approaching new challenges in logical, resourceful and thinking ways¹¹. In essence, I suggest their work represents researchers Davidson & Scripp's (1992, p. 411) perception of an integrated approach to musicianship as:

A comprehensive approach to cognitive skills in music reveals the relation and integration of production, perception, and reflection supporting musical artistry.

And, while elements of creativity or improvisation were slight, the band's approach to nuance and interpretation reflected Stollery and McPhee's (2002, p. 90) notion of musical giftedness:

We use the term musical gift to indicate a situation where receptive, creative, responsive and technical skills are at a highly developed level.

I conclude such characteristics are emerging from a strong community which affirms authentic skills, tolerance toward a greater good, genuine musical achievement and success, and sustains its expectation of child commitment.

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¹⁰ The marimbas can readily be applied to school wide learning and teaching as well as band. For the benefit of curriculum planners, it seems to me many of the musical, social and community advantages could be available where marimbas are used as part of the classroom music programme because the goal of performance i.e. authenticity (Absolum, 2006) is readily available through the graded nature of available and diverse repertoire.

¹¹ This was evidenced by articulation, consistent adherence to patterns and secure tempi, even in the rehearsals.

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**Re-assessing music assessment:
Heidegger's concept of the *thing* in the context of music?**

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Often the music making that occurs in a community can be more proactive outside the school than inside the school. Many student-initiated musical activities found outside the school have a strong sense of learning within a community, where new ideas are produced through autonomous engagement. This idea of making, which in this case is a musical encounter, is taken in this paper as an analogue of Martin Heidegger's reading of the *thing* (Heidegger, 2001a). The *thing* in Heidegger, becomes not just an object, de-contextualised and removed from who has made the *thing*, but is seen as the embodiment of a shared musical making and meaning. What then is the role of assessment of music for those involved in this making process? For Heidegger the makers of the *thing* are those who are qualified to validate the *thing*? Following this thought is it that an external assessor, the teacher, has no validity in Heidegger's reading? The implication is that those who teach music should work with students to comprehend their knowledge, so as to have any relevance in this context. This it seems is the only way to make the assessment relevant to those working outside the school to develop and sustain their interest. Without addressing this sense of two musical worlds schools will continue to be seen as a de-contextualised experience that does little for those whose experience is located and grounded in music that is predominantly social and autonomous.

Introduction

Often when looking at musical activity in a school there seems to be a distinction between music as practised in the school environment and musical activity in the community at large. This division between music outside the school and music inside may be a reflection of many things, such the youth culture of the district being valued precisely because it is against what schools stand for. However it may also be that others prefer not to work inside the school music environment as they see the school approach to music as contrary to how they see music in their lives. For many students making music on their own with friends is valued precisely because it is removed from the pressure of undergoing an impersonal and detached valuation of their making activity. By considering Martin Heidegger's essay 'The Thing,' questions are raised in relation to the impact that formal assessment might have in keeping these two worlds apart. While the artwork might be considered an object of formal assessment in schools, in Heidegger's reading the artwork can only be read by those involved in the making and performance process. The *thing*, which in this paper becomes the musical invention within the community, draws together those involved in the making process. It is the two conflicting value systems of the formalised musical object and the *thing* as a communal musical act that are examined in this paper.

Students making: Music Teachers Dis-engaging

The kinds of musical activities that continue to thrive in the community are many and growing in variety. This making is often unseen or deemed inappropriate for the school music departments. Many suggestions are put forward but the sense is that the music in the community is somehow inappropriate for school use. Sometimes claims are made on the grounds that school music is more advanced than ‘their’ music or culturally music in the community is seen as not the schools’ place to go. This section examines instances of student involvement with their own musical choices outside school and some of the issues rose for teachers in schools.

Students today have access to many different kinds of musical experiences. With the availability of computers teenagers can move from the simple *drop and play* software packages such as *Garage Band* and *E-jay* to more sophisticated tools that allow them to go much further than produce their own rhythms, melodies and harmonic structures. The technology available allows students to invent their own electronic instruments and alter the sounds they make with an array of filters and effects, to the extent that the original sound becomes transformed by these complex tools. The sophistication of the software is not necessarily reflected in the student musician’s theoretical musical knowledge. With short four bar melodies, and repeated bass lines it becomes apparent that they are not intending to write melodic structures that go much further. Even so the melodies and counter melodies are no more advanced than much in the early classical repertoire if the time is taken to stop and listen to what is composed by the students. However the sophistication of the arranging skills used are highly advanced as they play with the lush textures created with the *pads*, *long held sounds*, and other *instruments*, that they have usually created themselves. Owing to the growing number of student’s making their own computer generated music, forums have been created on the internet where there is a free exchange of ideas. Informal assessments of each others work is freely offered as they download each others’ work and comments are made on all matters relating to sound production and musical development.

The rock band is another musical phenomenon that occurs beyond the school. The band culture is that combination of friends who play through covers, *music by other bands*, before venturing into the unchartered territory of their own creativity. The students may rehearse in schools and eventually develop their own *sets* with the help of teachers, who may not necessarily be music teachers but who play in a rock band themselves. There are of course many other kinds of student led music making such as dj-ing, hip hop, rapping or the many fusions and informal styles that occur beyond the formal school curriculum.

While youth culture might wish to shun any adult oversight of their music making, the default position is that many musical forms thrive in the school while others remain invisible. The culture may be such that students prefer to remain at a distance but this may also be preventing many from pursuing their

music any further than a ‘fun’ thing beyond school. However this is not always the case and music in the community can lead to a lack of development with bands eventually splitting up and players reverting to becoming ‘closet’ musicians not having the back up or social network to develop their ideas. The problem of two musical worlds seems insurmountable with teachers having to quantify work produced in class and students wanting to develop themselves and only their ideas. The question becomes how can musicking outside the school be recognised inside the school?

Heidegger: The Thing

In an attempt to revisit assessment, this paper considers Heidegger’s essay on the *thing* in the context of music education. Heidegger’s work on the ‘thing’ can be instructive for music teachers in how to theorize making and performing of music created by the students. In this section an outline is made of Heidegger’s essay as it can apply to the subject of music in the community being re-evaluated within the school.

Heidegger wrote his essay *The Thing*, as a response to the growing systemization and consequent subjugation of human beings in the modern world. This essay follows others that reveal life as being dominated by machines, by which Heidegger meant the systems that dominate how we live. For Heidegger, art allows the authentic person to be and preserves the human being amongst the de-humanising effect of being removed from any local artistic engagement or interaction. Heidegger saw art as the only way in which man might be able to preserve the authentic (2001b). It is making art in relation to the context in which the art is made. This is not just a refinement of Christopher Small (1998) or David Elliott (1995) or Bruno Nettl (1995) who see context as being as important as knowing the music. Context here means the work is seen to be authentic as it arises according to the making in its own location. So the rock band are the way they are because they make the music together in the garage or room of a house or studio and similarly the trance musician write in their home and link to the web community.

The artist, in Heidegger’s terms is someone who derives the artwork from the ‘substrate’ of the community. In *The Origin of the Work of Art* (2001b) Heidegger depicts the artist as someone who in making the artwork allows the work to rise from the level of an object to being contingent or conditional on the makers and the audience for the work to ‘work!’. As a result the work becomes what Heidegger calls a ‘thing.’ As the work is *brought forth* or in musical terms as the music that has been composed in a place is performed, in the context of the makers of the place of the artwork, the work ‘things.’ This occurs as those who know the makers and the thing can make recognition within this musical world and see the potential of the work. We all presumably must have experience of when music ‘things’ when we experience that oneness with a piece of music that sense of *rapture!* For many students at school this occurs when they work on their computer with their trance music or other experience such as the performance of the rock band, or hip hop

squad or other self initiated group. It may not happen when listening to pop music from between ten to forty years ago in schools which becomes a dull exercise in musical analysis and history.

The Thing and sharing

There is another level in which Heidegger sees in the act of making. In the *Thing* Heidegger relates his concept of the thing seen in relation to rural life in Bavaria. This is a frequent occurrence in Heidegger, as much of his writing was undertaken in his hut overlooking the black forest in Germany. The jug in the Bavarian household, or tavern (Young, 2002) reflects in its composition, its usage in an act of giving. This giving, is related to the wine in the cup and points to the wine that is local to the region, being poured into a jug made from local materials that is then drunk in the tavern by those from that place (2001b). The act of drinking the wine Heidegger describes as conditional, making the jug a thing that is located in the place where it functions not as just another jug but a jug of that place.

Dreyfus (2004) taking Heidegger's idea likens this difference between the thing and an object by comparing the Japanese tea cup ceremony that pays homage to the cup itself and the tea ceremony reflecting the sense of belonging and place with a cup as a mere object. Dreyfus compares a *styrofoam* cup that merely serves a purpose that is unconditional in its perfunctory nature with a Japanese cup that *things* in the act of being filled with tea and *things* in its *givingness*. The styroform cup is perfunctory, unconditional, relating only to itself as removed and of no consequence. The styrofoam cup can then be seen as inauthentic or as an object as opposed to the tea cup as a thing that *things* – that possesses *thingness* in its place of making and usage.

Heidegger regards the thing as something that works as it is located in the context in which it was made and brought forth, or in the case of music - performed. The effect of the circumstances in which the unconditional and efficient, eg. *styrofoam* cup, would undermine the conditional and the contingent, eg Japanese tea cup, are argued to some effect by Dreyfus. In this reading the onset of the unconditional enframing becomes the assessment process in school, which has the effect of reducing the possibility of the *thingness* of the thing. What Heidegger terms the 'technological' of the work, becomes efficiency in this reading. The effeciency of the work is not seen in terms of what is contingent upon the makers but what is efficient in the outcome.

Recall that Heidegger depicts the artist as one who within the ambit of the community is the maker, the person who creates from the substrate of the community the work (2001a). So that as in the Japanese tea ceremony the music making occurs from within that region that city that group of people or internet forum. To return to the example of music, is it that the making process, where ideas are re-worked in the musical text are valued according to

who made the work and how they made the work. The artist is therefore not seen as remote or removed from the act of making but part of the making process and seen as one who works from within the community taking ideas that relate to the audience. For example the way that snippets of tunes from a variety of well known sources might be used in a *house* or hip, hop 'remix' or the way a covers band relate to the original song or the trance musician uses ideas similar to others in the online forum. All of this would seem to mirror the example of music relating to the thing where making and performing are related to each other.

Mozart, Berlioz and the Thing

This way of looking at the work of art as an embodiment of what one has made is a thread, which runs through music and music assessment from times past. If we take the context of the making of the musical thing, and the recognition of the made object by those who are familiar with the craft, manufacture and performance of the musical thing a scene from the play Amadeus by Peter Schaeffer (2007) serves our purpose. In one of the scenes in the book, the Emperor and his courtiers are examining Mozart's operatic masterpiece Figaro. While the political ramifications of Figaro are argued so also are the Italian style of writing and the suitability of Figaro as a subject for an opera. In effect, in this scene we find an assessment of what opera is. While Mozart argues against the conventions of the time, where music has to be safe secure, detached and appear as an object, Mozart sees the work as far more. In the context of this paper the work is seen beyond an object and becomes a *thing* reflecting the political and musical fervour of the time. The work in other words reflects the bourgeoisie sentiment of the time and that place, not the anxiety of those locked away in the Emperor's court. In a similar manner Berlioz (2002) launched his attack on those who were critical of his *Les Troyens* by failing to see what the composer was striving for. The man in the street was given more credibility by Berlioz than the newspaper critics, who in Berlioz's estimation only mirrored the conventions of the time – not the composer's achievements in terms of musical and operatic spectacle.

The link between the experience of the two composers and the assessment they received from others reflects the difference between the conception of the work by those who made the work from the conventional assessment tools being used. The context in each case had changed and shifted as the composer was writing something that could not be appraised according to the assessment tools of the time. Is it the case that the same applies in how the student sees the system working against their ideas when placed in the context of the school?

When students engage in an assessment process within the school the tools they are subject to rank the making and performance by the teacher according to the criteria set out by the ministry of education. This ranking however by the teacher is often unequal as the teachers who are not privileged to being part of a musical community read and assess according to what they know. If

they do not understand the conventions and styles of music they are ranking music according to criteria that may not apply. Furthermore considering a work that is made by several musicians the process of making may not be reflected in the performance. As the group who have made the music are not represented in the process of assessing the work the ‘thingness’ of the thing may not be read by the teacher.

Malcom Ross and School Music

This difficulty of the teacher not reading what the student may have intended formed part of the ongoing longitudinal study by Malcom Ross et al. (1993) developed when he was researching how teachers assess a student’s work. Through a series of interviews Ross uncovered how in the talk with the teachers they often missed what was being implied by the student. Ross’ study concluded that the role of the arts teacher has to change so that they become someone who is there to listen and support the making by the student toward the next stage in making. The emphasis was not on production and application of assessment tools but the making and crafting by the students of their ideas. Once the students had described and developed what they were trying to achieve the teachers’ role was to support them in obtaining that goal. Importantly in assessing the work of the students it became clear to Ross that teachers ‘interpretation’ of the work was quite different to the student’s vision.

How can we address this issue of making a reliable assessment given current circumstances. It may be that the adoption of the e-portfolio in the arts (Dillon 2007) will assist students comparing at each stage what has been gained in a previous exercise and go forward having reviewed their previous way of working within a broader community than teacher alone. By developing this sense of their work being seen in their terms may encourage students to engage in and make and develop a criteria that function within their own codification not that of an external agency...being the teacher. If the music that students produce can be seen in relation to its origin and its history and be regarded as a *thing* then the assessment might be legitimised according to Heidegger’s premise.

Conclusion

In this paper the way that music operates in two worlds outside and inside the school, the idea of Heidegger and the thing have been discussed. The premise that music that exists outside the school isn’t the schools concern is for schools to ignore something that is growing and pointing to the way in which some musics are privileged in the school where others are not. While many students can develop their ideas many are prevented by the seeming lack of connectivity between their world and the world of the school. If teachers were to look again at how music can be assessed according to the values of the students and less according to the need for efficiency in assessment procedures and by doing so reduces the music to an object then there is hope for change.

While the ideology of efficiency may rile against this it is in the interests of those musicians who may need support for their ideas and for schools to embrace what all their students do that a re-evaluation of the role of school music needs to be made.

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A Promise Broken: A survey of New Zealand primary, intermediate and middle school music education

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This paper is a short presentation of a portion of the data gathered from my doctoral survey of New Zealand primary, intermediate and middle school Music Education. The survey of 1247 schools was conducted in early 2008. Surveys were created in consultation with music educators and distributed to the principals and teachers of Music of each school surveyed. The overarching goal of the survey was to establish the philosophy or philosophies of music education operating in New Zealand schools and to compare these to the philosophy of music education articulated in NZ Ministry of Education documents. Using the survey instrument, the *de facto* philosophies operating in schools were established through qualitative questioning on philosophy as well as through quantitative questioning regarding philosophy, techniques, methods, curriculum and facilities utilized. From data collected from the 325 surveys returned, indications are that Music Education is an extremely low priority in a large number of schools. For example, more than one quarter of all schools surveyed used no specific methods to instruct in Music. Of those which used specific methods, most used methods which lacked rigor or a focus on music literacy. As a part of the analysis of the results I compare responses based on decile-rating and I compare the survey responses with some of the NEMP Music results of 2004. I conclude from my findings that the *de jure* philosophy of Music Education put forward by the NZ Ministry of Education is not congruent with the *de facto* philosophy of Music Education operating in New Zealand Schools. I also make recommendations for adjustments to New Zealand Music Educational Philosophy.

Introduction

The Promise(s)

My provocative title represents the gravity with which I view the matter of the education of our children. The promises are:

Promise One: "Over the course of years 1-8, students will learn in all four disciplines [dance, drama, music-sound arts, and visual arts]." (New Zealand Curriculum Document, 2008, p.20)

Promise Two: "Students develop literacies in music as they listen and respond, sing, play instruments, create and improvise, read symbols and notations, record sound and music works, and analyse and appreciate music." (ibid p. 21)

Promise Three: "sufficient time should be allocated to the activities appropriate to each level. This can range from approximately twenty minutes each day...to substantial times for performance-oriented courses at later stages..." (Syllabus for Schools, Music Education Early Childhood to Form Seven, p.13) and

Promise Four from the Progression in Music Education found in the same document: Year 1 through 3 students should use "hand signs and solfa as

an aid to pitch perception." and in years 4 through 6 students should use "solfa and note names in singing and playing." (Syllabus for Schools, Music Education Early Childhood to Form Seven, p.13).

The *de jure* philosophy of music education for New Zealand may then be said to be derived from these promises. It is clear that universal music education is an expectation of the NZ governmental authorities who control education. It is also clear that this universal music education includes the development of universal music literacy and performance ability. The methods to be used include those which are best-suited to achieving these ends, such as sol feggio, hand signs and the reading and writing of music notation. It is also clear that music instruction is to be a daily activity. These expectations and methods indicate a Kodaly or Gordon Music Learning Theory-based philosophy of music education as the *de jure* philosophy of New Zealand music education.

Methodology

Why a survey? Because I wished to learn what philosophy, methods and materials were actually being espoused by the staff of New Zealand schools as well as utilized in New Zealand schools, I turned to the teachers and principals of those schools for information. Their responses may be considered to form the basis for our understanding of the philosophy of Music Education operating in New Zealand schools. The present philosophy operating in our schools is what I will call the *de facto* situation in our schools. The MoE (New Zealand Ministry of Education) promises listed above are a part of what I will call the *de jure* situation in our schools.

It will become clear from the results of my survey that the promises listed above are not being kept. The philosophy of music education *de jure*, that espoused by the NZ government is significantly different from the philosophy of music education *de facto*, that which is actually evident and operating in NZ schools.

The Survey Questionnaire

A questionnaire was developed to gather data on educator beliefs. Information sought included data on educator beliefs regarding curriculum choice and purpose, curriculum implementation and delivery, facilities and staffing, the philosophy of music, the philosophy of music education, the quality and quantity of music instruction in their own schools and the ways in which decisions regarding music education curriculum and methods are or should be made in their own schools. This same questionnaire was also developed to gather data on what was actually occurring in schools. Information sought included data on methods, materials and ensembles used in music education at the surveyed schools. Information was also sought on whether music education was delivered by a specialist or by general education teachers at each school.

Nine questions were written to gather data on curriculum choice and purpose, ten questions on curriculum implementation and delivery, two questions on facilities and staffing, twelve questions on the philosophy of music and music education, two questions on the quality and quantity of music instruction and four questions on the ways in which decisions regarding music education curriculum and methods are or should be made.

One multiple-choice question was written to gather data on methods used in schools. Eight specific methods were suggested as possibilities: Orff, Kodaly, Dalcroze, Gordon, Suzuki, Multi-cultural based, Maori cultural based and Pacific Island cultural based. Three other options were also suggested: own methods developed, no specific methods used, and other methods not listed.

One multiple-choice question was written to gather data on materials and ensembles used in music education at surveyed schools. Data was sought on various types of tonal and rhythmic syllable systems used to instruct in music. Systems included as suggested possibilities were Tonic/Relative Solfa, Curwen hand-signs, Kodaly rhythmic syllables and Gordon rhythmic syllables. Data was sought on various materials used in the instruction of music. Materials included as suggested possibilities were: concert band instruments, rhythm instruments and orchestral instruments. Data was sought on various ensembles used in the instruction of music. Ensembles included choral groups, instrumental groups and other groups, with the opportunity given to list the group(s). Data was sought on various types of notation taught in schools. The two options given were: tablature and conventional notation. Data was sought on whether music instruction was delivered by specialists or by general education teachers as well as whether small group or individual instrumental lessons were available.

Finally, three open-ended questions were asked of educators. They were asked to comment on 1- the philosophy (belief system regarding value) of music education followed at their school, 2- the changes they would like to see in music instruction at their school, and 3- what additional comments they would like to make.

Questions were created in consultation with supervisors at the University of Auckland. The questionnaire was pilot-tested with three music educators. Suggestions from the three educators were carefully considered and some were implemented. Great effort was made to make the survey as complete as possible and free from bias. Of particular concern to pilot-tested educators was that the survey questions should be accessible to educators. Overly technical terminology was moderated or removed in an effort to make the survey questions more understandable and accessible to all music educators, regardless of their training. Some questions were lengthened in order to explain concepts more fully, rather than using single technical terms.

Participants

Using the Ministry of Education (MoE) data on schools provided for 2006, a large number of schools were selected to receive the survey. As most schools

with a student enrolment of less than 100 were assumed to not have the services of a music teacher, the survey population focussed upon was those schools with a student enrolment of 100 or more. The main population for this questionnaire was a randomly selected group of 1100 New Zealand primary, intermediate and middle schools with a student enrolment of 100 or more students (out of a total of 1797 such schools). Another 147 schools were sent surveys, randomly selected from the group of schools with an enrolment of less than 100 (out of a total of 796 such schools). Therefore, the total number of schools surveyed was 1247, out of a total of 2593 primary, intermediate and middle schools in New Zealand. This number was selected as it was the maximum number of schools for which funding for printing and postage was available for the survey.

Procedure

Two surveys were sent to each school, one for the principal and one for the music teacher or teacher in charge of music. Therefore, the total number of surveys distributed was 2494. Each survey included a self-addressed and stamped envelope so that music teachers and principals could return surveys separately. In this way, anonymity and validity of response were maintained. The surveys were sent out in late January 2008, prior to term one of that Southern Hemisphere school year, in an effort to catch principals and teachers before they got into the business of the school year.

Results

Of the 2494 questionnaires sent out in January 2008, only 325 were returned by mid-2008. This is an overall response rate of 12.5%. 150 respondents were music teachers, while the other 175 were principals. Although, in the opinion of the author, this rate of response is not adequate to generalize to a population with significant reliability, it was decided to proceed with the study and analyze the results with this inadequacy clearly stated at the start. Data collection for the survey results consisted of entering the anonymous information questionnaire by questionnaire into a database. All information was recorded, including qualitative responses to open-ended questions.

Demographics

Survey data were collected on the student enrolment number, the decile-ranking of the school and the largest ethnic group in the student population. The student enrolments ranged from a low of 13 students to a high of 1050 students. 27 schools had enrolments of less than 100 students. 70 schools had student enrolments of 500 or more. The average enrolment was 332. The median enrolment was 377. The decile-rankings ranged from 1 through 10. 56 schools were decile 10 schools (17.2%). 24 schools were decile 1 schools (7.3%). The average decile-ranking of respondent schools was 6.2. The median decile was decile 7. Thus, the survey results were skewed significantly to the upper decile schools. The majority of schools reported that the largest ethnic group was Pakeha, NZ European or European: $n = 220$ (67.7%). 31 schools reported Maori as a largest ethnic group (9.5%). 21

schools reported Pacific Island, including Cook Island, Tongan or Samoan as the largest ethnic group (6.4%). 8 schools reported Asian, including Indian and Korean as the largest ethnic group (2.5%). Many schools did not list a single largest ethnic group: $n = 45$ (13.8%). This number includes responses such as New Zealand, multicultural, multiple entries and no entries.

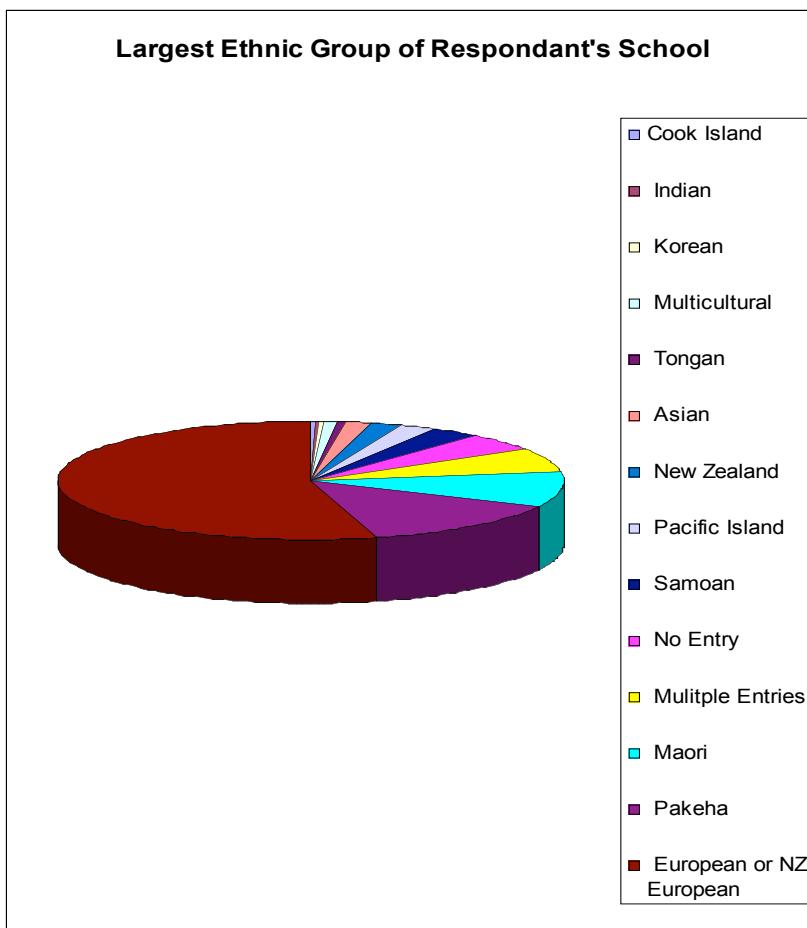


Figure 1. Largest ethnic groups in surveyed schools.

Data were also collected on whether the school was a state school, state-integrated school or private school. Lastly, information was collected on whether the school was a full primary (years 1-8), intermediate (years 7-8), middle school or contributing primary (years 1-6).

The list of schools was comprised of five private schools, 291 state schools and 26 state-integrated schools. Three schools did not report their government relationship. State schools made up 89.5% of respondents. Two middle schools responded, along with 40 intermediate schools (Years 7-8), 126 full primaries (Years 1-8) and 141 contributing primaries (Years 1-6). Thirteen schools listed no information on year levels taught.

Overall, I believe that this demographic data supports the validity of the survey results, as they represent a fair cross-section of the New Zealand educational landscape at the primary, intermediate and middle school level.

Philosophies and Methods of Music Education

Of the principals and music teachers who responded, 52 schools (16%) reported utilizing Orff methods. Twenty-nine out of 325 schools (8.9%) reported utilizing Kodaly methods. Thirty-six schools (11%) reported using sol feggio tonal syllables as an instructional tool. However, only Twenty-two schools (6.8%) reported using the Kodaly rhythmic syllable system. Only sixteen schools (4.9%) reported the use of Curwen Hand Signs (tonal sol feggio with a visual-spatial dimension), frequently used in Kodaly curricular settings. Only four schools reported using Dalcroze methods. Only five schools (1.5%) reported using Gordon or other Music Learning Theory-based methods. While thirty-six schools reported using a Sol feggio tonal syllable system (as was previously reported), only three schools (0.9%) reported using Gordon's rhythmic syllable system. Suzuki was given little attention either. The second-largest group of schools (114 or 35% of schools) reported using Maori methods. Sixty-two schools (19%) reported using Pacific Islands Cultural based methods. 108 schools (33%) reported using Multicultural methods. Thirty-nine schools (12%) reported using other methods not listed in the survey. The largest group of schools (176 or 54% of schools) reported using their own methods which they developed on site. Ninety-three schools (28.6%), more than one out of four schools, reported using no specific methods. Overall percentages do not add up to 100% due to some schools utilizing more than one method of music educational instruction.

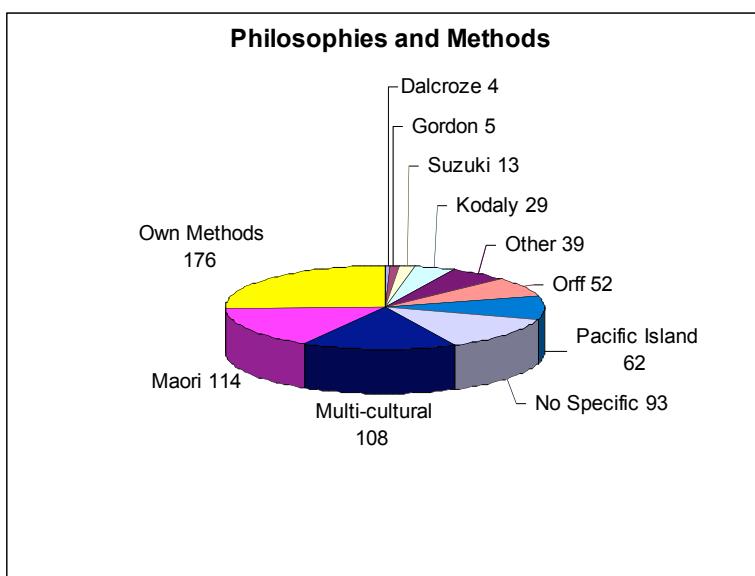


Figure 2. Philosophies and methods used in surveyed schools.

Instrumental Instruction (including Choral Groups)

Instrumental groups were active in 191 schools (58.8%). Orchestras were reported in 109 schools (33.5%). Instruction in concert band instruments took place in 62 schools (19.1%). Rhythm instrument instruction took place in 230 schools (70.8%). Moreover, 65 schools (20%) reported having other ensembles than those listed in the survey. Individual instrumental lessons were offered in 149 schools (45.9%) and group instrumental lessons in 192 schools (59.1%).

Choral groups operated in 258 schools (79.4%). Again, percentages do not equal 100% as many schools offer multiple instrumental opportunities.

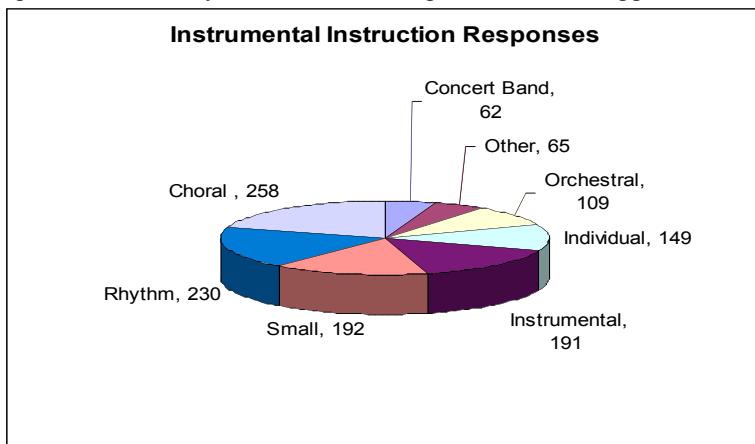


Figure 3. Types of instrumental instruction in surveyed schools.

Use of Syllable and Notational Systems for Musical Understanding

Thirty-six schools (11.1%) reported instructing in music using sol feggio (Solfa) tonal syllables. Twenty-two schools (6.8%) reported instructing in music using Kodaly rhythmic syllables. Six of these schools reported using Kodaly rhythmic syllables in instruction without using tonal syllables. Three schools (0.9%) reported instructing in music using Gordon rhythmic syllables. Two of these schools also reported using Kodaly rhythmic syllables. These two schools also reported that they did not use tonal sol feggio (Solfa) as a part of instruction. Sixteen schools (4.9%) reported instructing in music using Curwen hand signs.

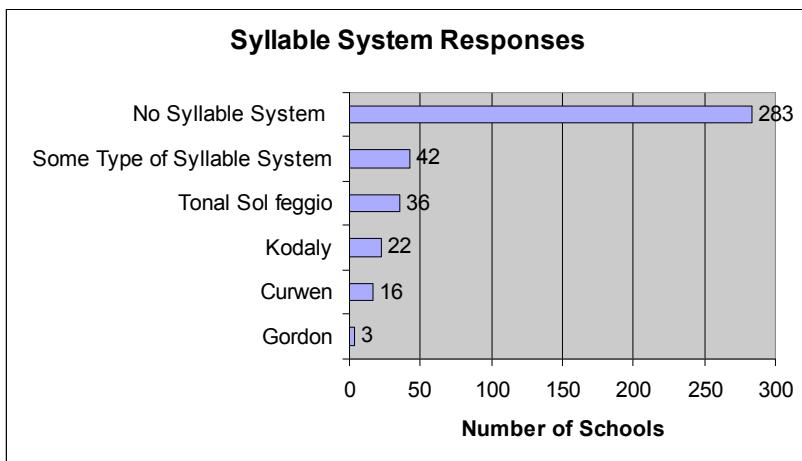


Figure 4. Types of syllable systems used in surveyed schools.

As regards notating music, thirty-seven schools (11.4%) reported instructing in music using tablature. 162 schools (49.9%) reported instructing in music using conventional notation. Of the thirty-seven schools reporting the use of tablature, thirty-five also reported using conventional notation. Only two reported using tablature alone. Thus, only 164 schools (50.5%) reported using some form of conventional notation (such as tablature) in instruction. Therefore, fully half of the schools responding did not teach the decoding aspect of music literacy.

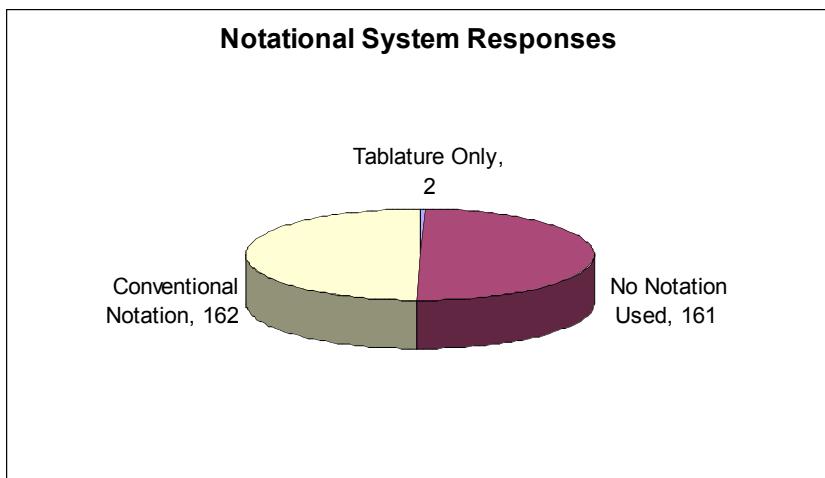


Figure 5. Types of notational systems used in surveyed schools.

Discussion

Philosophies and Methods of Music Education

Orff Processes

As was stated, 52 schools (16%) reported utilizing Orff processes. Carl Orff (1885-1982) developed his process in Germany under the difficult circumstances surrounding World Wars I and II. An early student of Dalcroze, Orff focused on eurhythmics, sol feggio/ear-training and on improvisation as the keys to musical learning as had Dalcroze. He differed from Dalcroze in his emphasis on individual instrumental learning and on instrumental ensembles as primary components of curricular activity. Orff also placed significantly more emphasis on improvisation than had Dalcroze.

Kodaly Methods

Zoltan Kodaly (1882-1967) developed the most effective methods for Music Education of the 20th Century. He was the first music educator to set universal music literacy as an expectation to be fulfilled. He was also an ethnomusicologist, seeking out and notating Hungarian folk songs for use in his methods. A primary educational method was the teaching of singing through folk song to all Hungarians. Twenty-nine out of 325 schools (8.9%) reported utilizing Kodaly methods. The Kodaly methods are, in my opinion, more demanding technically than the Orff or Dalcroze methods of teaching music. They require a high level of training in order to implement them properly. This is likely to at least partly account for their use in only half as many schools as the Orff method. However, the benefits for students who are instructed through the Kodaly method are much greater than for those instructed through Orff. Through instruction using Kodaly methods all students develop the ability to read, write, understand and perform music to a high level. Hungary is known world-wide for the high level of music skills and understandings among its citizens due to the use of Kodaly methods in its schools, Kodaly-based methods being required since 1945. An important aspect of Kodaly method, and the key to its success is the use of sol feggio, using both rhythmic and tonal syllable systems. Orff advocated the use of tonal syllables, but did not develop or use rhythmic syllables. Because of this innovation by Kodaly, music literacy was supported for all children to a much greater degree than had previously been the case. As was stated, of the survey respondents only 36 schools (11%) reported using sol feggio tonal syllables as an instructional tool, and only 22 schools (6.8%) reported using the Kodaly rhythmic syllable system. Only 16 schools (4.9%) reported the use of Curwen Hand Signs (tonal sol feggio with a visual-spatial dimension), frequently used in Kodaly curricular settings. Again, these are highly technical instructional tools, the mastery of which requires intensive training and practice in the techniques and methodologies associated with the syllable systems.

Dalcroze Methods

Only four schools reported using Dalcroze methods. Emile-Jaques-Dalcroze (1865-1950) developed his methods during his studies in Geneva, Paris and Vienna in the late 19th Century. The Dalcroze Method's distinguishing feature is the use of eurhythmics (exercises in the physical response to music); the other features being the use of sol feggio/ear-training and improvisation. Dalcroze advocated the integration of instruction in Music with instruction in

movement, each supporting the understanding of the other. Most important in the Dalcroze method is the development of musicality, the ability to play or sing with feeling. This is partly accomplished through a more intimate connection being established between music and movement in each performer than is the case without instruction. The recent emergence of an emphasis on Dance in the New Zealand Curriculum could potentially lead Dalcroze to be a frequently used method in NZ primary schools. It would be of great use especially since the interdisciplinary work involved would save on instructional time in an already tight instructional/curricular schedule. Again, a lack of training in this method is likely to be a contributing factor to its lack of use in New Zealand schools. It is likely that Dalcroze and the other methods mentioned are little known or understood by those given the responsibility of instructing in Music in New Zealand schools. Otherwise, their use would be more common.

Gordon/Music Learning Theory-based Methods

Only five schools (1.5%) reported using Gordon or other Music Learning Theory-based methods. MLT-based methods are the most current and the most research-based methods available. However, Gordon seems to have been given little attention by New Zealand music educators at the primary, intermediate and middle levels. As with Kodaly, universal music literacy is a goal of the Gordon methods. Edwin Gordon (b. 1924) developed his philosophy and methods through decades of study and experimentation. Coining the term “audiation,” Gordon set the hearing and understanding of music when no sound is present as a fundamental goal of his method. This is audiation and it is something which Gordon insists that all students can be taught to do. Sol feggio (both tonal and rhythmic) is a tool used extensively to develop auditional ability and musical literacy in Music Learning Theory-based methods. Edwin Gordon has developed his own quite complex rhythmic syllable system, based on and improving upon the earlier Kodaly rhythmic syllable system.

While 36 schools reported using a sol feggio tonal syllable system (as was previously reported), only three schools (0.9%) reported using Gordon’s rhythmic syllable system. Gordon shared with me recently that 50% of Hungarian schools now use his rhythmic syllables rather than the Kodaly syllables. This should certainly be an indication of their efficacy. As in Dalcroze, Music Learning Theory-based methods also have movement as a key component in the instruction process especially as it pertains to the understanding beat and rhythm. A unique feature of MLT-based methods are their reliance on data to drive instruction. For instance, through research into the ways children learn music, Gordon has clarified our understanding of the difference between music aptitude and music achievement, and the crucial role which early intervention plays in the development of both in children. As a result, Gordon has developed a set of music aptitude tests which may be used diagnostically to improve instruction, gearing instruction to individual student needs and giving teachers a better understanding of their own instructional strengths and weaknesses.

Suzuki Methods

Suzuki has been given little attention. Shinichi Suzuki (1898-1998) developed his methods in the aftermath of World War II in Japan. Coming from a family of violin manufacturers, he developed a love for stringed instruments from childhood. His methods include an emphasis on universal music education, his method sometimes being called “talent education.” He strove to develop the talent of every Japanese child, using the way children learn language as a clue to the ways of and times for learning music. This was also an emphasis of Gordon’s MLT. Suzuki believed that children should start instruction in music performance and literacy at an early age, favouring the use of the violin as a natural result of his upbringing. Because of its structure, each string representing a tetrachord, the violin also lends itself to instruction in the theory of music. The absence of frets also encourages the training of the ear. With the trombone and the voice, the violin ranks as one of the most useful instruments in ear-training.

Suzuki seems to be almost unknown in New Zealand. Only 13 schools (4%) indicated that they used Suzuki methods. This would be a likely consequence of the general lack of strings instruction in New Zealand schools. Instrumental ensembles in many schools are dependant for their members upon children whose parents are willing and able to pay for the instrument and private lessons. Only 109 schools (33.5%) reported having an orchestra of any kind. If Suzuki is not being used by these schools reporting the existence of orchestras, what methods are being used? Qualitative responses to the survey indicate that it may be that what counts as an “orchestra” in schools is actually a band of various instruments, often marimbas, and perhaps not even including strings.

Maori Methods

The second-largest group of schools (114 or 35% of schools) reported using Maori methods. While 62 schools (19%) reported using Pacific Islands Cultural based methods. 108 schools (33%) reported using Multicultural methods. Culturally based methods are likely to have a large component of movement and associated folk music performance. These methods of teaching music are invaluable and have the potential to be as effective as Kodaly with the addition of literacy and ear-training components.

Thirty-nine schools (12%) reported using other methods not listed in the survey, while the largest group of schools (176 or 54% of schools) reported using their own methods which they developed on site. These may be eclectic combinations of a variety of formal methods which may simply not be recognised as such by the instructors. A shocking 93 schools (28.6%), more than one out of four schools, reported using *no specific methods*. I believe that this represents the number of schools which have given no thought to music education. Through the survey structure, respondents had the opportunity to list multiple methods they were using or to list other methods not listed in the survey. Because of this, the response of 93 schools that no specific methods were used is not a representation of those who use eclectic methods. It is a true representation of the number not using any specific methods. For these schools, Music Education is an orphan.

Instrumental Ensembles

In qualitative responses it was often noted that individual and group instrumental lessons were offered at a cost to students and parents over and above the normal school fees. In many cases, outside organisations were brought in to offer these services on site. As was stated, the largest group with a particular ensemble, 258 schools (79.4%), reported operating choral groups within their schools. Clearly, singing is given special value by teachers and principals. Qualitatively, many respondents noted that whole-school assembly singing is a valued part of their school traditions. In my opinion, it is likely that singing is so valued for several reasons: 1- choral singing is an important part of the English tradition of schooling in music which came to New Zealand with the earliest European settlers in the mid-19th century, 2- oral/aural communication, including singing, is a highly valued part of Maori and other Pacific Island cultures, 3- singing is an inexpensive option for instrumental instruction as the instrument comes “free” with every pupil, 4- singing is understood to be the foundation for musical understanding and is used as a primary part of instruction in all of the most effective music educational methods.

Notation

As was stated, 36 schools (11.1%) reported instructing in music using Sol feggio (Solfa) tonal syllables. Twenty-two schools (6.8%) reported instructing in music using Kodaly rhythmic syllables.

Six of these schools reported using Kodaly rhythmic syllables in instruction without using tonal syllables. Three schools (0.9%) reported instructing in music using Gordon rhythmic syllables. Two of these schools also reported using Kodaly rhythmic syllables. These two schools also reported that they did not use tonal Sol-feggio (Solfa) as a part of instruction. Sixteen schools (4.9%) reported instructing in music using Curwen hand signs.

As for the matter of notating music, 37 schools (11.4%) reported instructing in music using tablature, while 162 schools (49.9%) reported instructing in music using conventional notation. Of the 37 schools reporting the use of tablature, 35 also reported using conventional notation. Only two reported using tablature alone. Thus, only 164 schools (50.5%) reported using some form of conventional notation (such as tablature) in instruction. Therefore, fully half of the schools responding did not teach the decoding aspect of music literacy. Beyond decoding notation, the question of comprehending it arises. As was stated, 36 schools reported using tonal Sol-feggio as an instructional tool. An additional six schools reported using Kodaly rhythmic syllables without using tonal syllables. Of the three Gordon rhythmic syllable users, two also use Kodaly and the other school also uses tonal syllables. Thus, a total of 42 schools (12.9%) reported using some sort of tonal or rhythmic syllable system. As Sol-feggio tonal and rhythmic syllables are a necessary part of instruction in order for most students to fully read and comprehend music, the vast majority (87.1%) of students in New Zealand are not receiving any instruction in musical understanding.

Comparison of schools by decile-ranking

Information collected by the survey included data on the decile-ranking of the school being surveyed. Decile-ranking is a measure of the relative income of the parents/guardians of students in a school. The decile-ranking system has been created and is managed by the NZ Ministry of Education for all public schools. The system is used to allocate funding to schools on per pupil basis, according to the rating. The higher the decile-ranking of a school, the lower the school's per pupil funding. Thus, schools are funded at an inverse ratio to the relative income of the parents/guardians of students at the schools.

Most high-decile schools (schools with a high parental income level) supplement their government funding with international student fees and especially with parental fees, donations and other fund-raising. Often, programmes are offered to parents on a pay to play basis. Lower-decile schools often are unable to demand any sort of fees from their parents and fundraising is difficult in communities already struggling to pay the basic expenses of living.

I chose to make a comparison of the highest and lowest decile schools on a variety of points. As to whether schools had music instruction delivered by their general education teacher, or by a music specialist, the results were not surprising. Decile 8-10 schools (N=129), those with the highest parental income, fared better than their low decile counterparts, schools of deciles 1-3 (N=69). Roughly one third of schools in the lower decile had instruction in music delivered by a music specialist, while the other two thirds had instruction delivered by their general education teacher. Roughly one half of upper decile schools had a music specialist delivering instruction while the other half had music instruction delivered by the general education teacher. In addition, in several cases, higher decile schools had music instruction delivered by both specialists and generalists. Overall, the differences, though significant, between high and low decile schools were not a great as I had anticipated in the areas of specialist versus generalist instruction.

As regards a comparison of the academic content and expectations of instruction, I focused on the teaching of conventional notation and the use of syllable systems as instructional tools. As for the matter of conventional notation, only 28 out of 69 (40.5%) low decile schools taught conventional notation, while 76 out of 129 (58.9%) upper decile schools taught their students conventional notation. As for the matter of the use of syllable systems as instructional tools, the results were dismal for both groups of schools. Only five out of 69 (7.2%) lower decile schools utilized Kodaly syllables and only ten out of 129 (7.8%) upper decile schools utilized Kodaly syllables as instructional tools. Across all deciles in New Zealand, of those schools which teach conventional notation, there seems to be much more of a focus on music syntax and grammar, rather than any focus on musical comprehension which study through the use of syllable systems would allow.

Comparison with NEMP results of 2004

Data from the National Education Monitoring Project (report of 2004) should be instructive regarding the actual performance of students. Through the survey I conducted, information was requested regarding what was taught and why, not how effective that instruction was in improving student performance. “New Zealand’s National Education Monitoring Project commenced in 1993, with the task of assessing and reporting on the achievement of New Zealand primary school children in all areas of the school curriculum. Through the NEMP, selected children are assessed at two class levels: year 4 (halfway through primary education) and year 8 (at the end of primary education). Different curriculum areas and skills are assessed each year, over a four-year cycle. The main goal of national monitoring is to provide detailed information about what children can do so that patterns of performance can be recognised, successes celebrated, and desirable changes to educational practices and resources identified and implemented (Report 32: NEMP 2).”

Using 2004 data, I have chosen to compare the year 8 results of the performing music section with the results of my own survey. The performing music section of the 2004 report details children’s ability to read and perform music. My survey details what is being taught (content), how it is being taught (methods) as well as the philosophy of music education (ideas regarding the value of music) motivating choices regarding content and methods. Making the connection between content, methods, philosophy and results produced some intriguing congruencies.

For example, in the NEMP trend task: “Play it”, students were first asked to play a tune or a piece of music that they already know how to play on the keyboard or chime bars. The keyboard was of a typical four-octave variety complete with sharps/flats. The chime bars contained only one octave (C to C) without sharps or flats. This instrument would not have been useful for playing any of the examples presented to the students in G major, even though no example required the use of sharps or flats. The one octave available did not cover the range necessary for any but the first two sight-reading pieces.

Following this initial “own choice” piece, students were asked to sight-read and perform music, again on a keyboard or chime bars. No singing was required, and thus no effort was made to check comprehension of the music, only to check on the grammar of music, the decoding of notation. The results show, generally, that half of New Zealand students tested could not produce a sight-reading result which was correct in even a limited way. When year 8 students were asked to play a short tune of three crotchet/quarter note pitches (G, A and B) from notation on a treble clef staff, 37% got the pitches correct, while 36% got the rhythm/timing correct. 52% of year 8 students tested either made a limited attempt or no attempt to read and play the pitches, while 48% made an inaccurate attempt or no attempt to play the rhythm/timing. This was the simplest music reading task for students.

In the second music reading task, two bars/measures of 4/4 music in C Major were presented, all notes being crotchets/quarter notes except the final which was a minim/half note. No rests were included in this or any of the other

tasks. In this case, 42% of year 8 students could play the two bars/measures correctly or mostly correctly as regards pitch, while 51% could play the two bars/measures correctly or mostly accurately as regards rhythm/timing. 46% made a limited attempt or no attempt to play the pitches, while 49% were inaccurate or made no attempt at the rhythm. In the final and most difficult sight-reading of 6 total tunes presented, year 8 students were asked to play a four bar/measure phrase in 4/4 metre in G Major spanning an octave including minims/half notes, crotchets/quarter notes, quavers/eighth notes, semiquavers/sixteenth notes, dotted crotchets/quarter notes and dotted quavers/eighth notes. 22% of students correctly or mostly correctly played the pitches, while 16% of students correctly or mostly accurately played the rhythm/timing. 70% made a limited or no attempt at the pitches, while 84% made inaccurate or no attempt at the rhythm/timing (Report 32: NEMP 20-21).

I would suggest that the following comparative statistics between total NEMP results for the “Play it” task and my survey results are instructive. Simply put: children cannot be expected to know something which they haven’t been taught:

NEMP “Play it” Task Year 8, 2004 (total score)*		Survey of Primary, Intermediate and Middle Schools 2008	
Total percentage of those who played pitches and rhythm/timing with some accuracy (score of at least 5 out of 12)	53%	Total percentage of schools which teach conventional notation	50.5%
Total percentage of those who did not play pitches accurately (score of 4 or below out of 12)	47%	Total percentage of schools which do not teach conventional notation	49.5%
Total percentage who played pitches and rhythm/timing with significant accuracy (score of 11-12 out of 12)	11%	Total percentage of schools which teach using tonal Sol-feggio syllables	11.1%

Figure 6. Comparison of NEMP statistics and Survey statistics *The total score was based on the first “own choice” piece and the first sight-reading piece (the simplest parts of the exam). Only approximately 40 percent of students attempted all six sight-reading pieces (Report 32: NEMP 21).

Further analysis of Maori and Pacific Methods

It seems that methods used by a large proportion of schools centre around Maori and Pacific Island cultures. It may be said that these are the national “methods” of New Zealand. Aspects of these methods have been outlined and described in “Music Education in Secondary Schools” (Learning Media 55-74). Maori and Pacific “methods” already incorporate much of the best of an eclectic elementary curriculum (the best of the best, if the eclectic curriculum is viewed as taking the best from each philosophy and method for music instruction):

- a. movement as an integral part of music instruction (as per Dalcroze, Orff, Kodaly, Gordon)
- b. singing as an integral part of music instruction (as per Dalcroze, Orff, Kodaly, Gordon)
- c. use of rhythmic instruments (as per Dalcroze, Orff, Kodaly, Gordon)
- d. use of individual and choral singing of “national” songs (as per Kodaly)
- e. development of and performance through choral ensembles.
- f. rote learning as an aspect of initial musical study through the “lining out” of text and music.

Recommendations

I would like to suggest that what may be missing from NZ Elementary Music Education are the following:

- a. universal instruction in the music decoding aspect of music literacy,
- b. the availability and use of “national” songs written out in conventional notation to be read and performed,
- c. universal instruction in the musical understanding of pitch and tonal patterns through the use of tonal solfeggio, the tonal music comprehension aspect of music literacy,
- d. universal instruction in the musical understanding of duration and rhythmic patterns through the use of rhythmic solfeggio, the rhythmic music comprehension aspect of music literacy,
- e. the availability of and instruction in the use of tonal instruments,
- f. the development of and performance through instrumental ensembles, generally, and
- g. the universal expectation that all New Zealand children will be musically literate and accomplished performers of music.

Conclusion

It is clear that music education in New Zealand is in crisis. In spite of the *de jure* philosophy of music education advocating universal music education and music literacy, the *de facto* philosophy of music education is very different.

Half of New Zealand children are musically illiterate by default, as they receive no instruction in aspects music literacy. The *de facto* philosophy of music education is one of music education for the elite and the lucky, as those who receive quality music education do so largely by accident of location or birth.¹² They may have parents with the means and/or priorities which support private music instruction. They may have an outstanding school music teacher, or a well-funded school with a board keen to promote music learning, or a principal with a knowledge of and passion for the arts. But too often, even a passion for the arts does not translate into financial support for music as principals are forced into a position of making financial decisions which must result in the inadequate support of some subject(s). The resources simply aren't available for many schools which would allow them to implement the entirety of the NZ Curriculum. Music is an expensive subject to do well and also requires instructional time which is often not available to the teacher within the normal school day. Many principals surveyed lamented the lack of funds for Music instruction and expressed their frustration in their qualitative responses to the survey. These principals value Music highly and want excellent instruction in Music at their schools. Very few principals were ignorant of or unsupportive of education in the arts.¹³

If New Zealanders desire universal music education which is effective, there are several barriers which will have to be removed. The missing pieces of New Zealand music educational philosophy, method, and materials listed above may only be fit together with the present system of music education if fundamental changes occur in the funding of music education at the primary, intermediate and middle levels. In my opinion, the first steps necessary to allow New Zealand music education to reach its full potential would be for the MoE to set aside grants solely for music instruction at the primary level and to put in place schemes to allow smaller, typically rural¹⁴ or larger low-decile urban schools¹⁵ to pool their grants in order to hire itinerant specialists. Once

¹² Of schools which had music specialists, this decile 7 principal response is fairly typical to the question... “What changes would you like to see in music instruction at your school?” Their response was: “More funding! Currently (a performing arts) specialist (teaching music to each class an average of 22 minutes per week) is paid using locally raised funds.” This school had an enrolment of 620 students.

¹³ One principal of a decile 7 school with a mainly Asian and European enrolment of 600 did express that “music is a lemon like this survey!” They went on to say that they wished that Music would be “scraped (sic) from any curriculum (sic).” “Stop adding on – give us autonomy” they stated.

¹⁴ This response of a principal of a decile 6, mainly European school of 35 students is typical: “It would be great to have a music specialist teacher – we can’t afford one.” A principal of a decile 10 school of 145 students stated that they would like to “(h)ave someone with the appropriate skills to deliver a balanced programme of music which meets the needs of all children.”

¹⁵ The principal of a decile 1 school with a mainly Samoan roll of 430 states “(i)t would be wonderful for primary schools to have a specialist music teacher and a music classroom.” Another principal, this one of a decile 2 school with a mainly European enrolment of 550 states “(i)n a primary school of our size we should have a dedicated room and a teacher for music.”

a demand for specialists is created by this MoE funding, universities and teacher colleges would be incentivized to create specialised programmes of training in effective music educational materials and methods. Graduates of such programmes would supply New Zealand schools with the well-qualified and highly trained professional music educators necessary in order to implement a more advanced music curriculum.¹⁶ I expect that, presently, in general, tertiary institutions are not creating such programmes because the leaders of such institutions know that students do not demand such, since there are few if any positions for them to fill following graduation. Students will not be willing to train for a profession for which there are no jobs available.¹⁷

Eventually, once a core of highly-trained primary music educators is created, the standards of professionalism amongst music educators would, of course, rise. This would result in the added benefit of a self-improvement regime amongst teachers and the gradual continued improvement of instruction throughout the nation. The profession would be likely to drive this continued improvement through shared advocacy. The development of a culture of professional primary music education would benefit the children of the nation greatly. Through these reforms the musical promise of New Zealand children may be more fully realised. This is presently the most tragic “promise broken” as a result of the gap between the *de jure* and *de facto* philosophies of Music Education in New Zealand.

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¹⁶ One principal of a decile 4, mainly European intermediate school expressed their frustration regarding the availability of music teachers thus: “There are limited numbers of flexible, qualified teacher musicians to adequately serve schools.” Another principal of a decile 2 school with a mainly Maori roll of 400 stated “(h)ope you can influence the powers of government to provide specialist teachers.”

¹⁷ This principal response from a decile 9 school with an enrolment of 500 mainly NZ European students is quite telling on this point. The principal stated “(t)here was a time when our contributing primary school had a music specialist but she has retired. We do have a choir and a small orchestra but quality music requires a specialist teacher.” Underlining is the principal’s. Another principal of a decile 7 school with an enrolment of 364 stated that they would like “more expertise. Music is an area many teachers do not feel comfortable teaching and as a result it is not done particularly well.”

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Title: In perfect harmony: early childhood educators' experiences of a collaborative singing project

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This paper examines the experiences of a group of educators in an early learning centre when they decided to form a staff singing group as a means of reinvigorating and repositioning the centre's specialist music program. This endeavour was designed as a research project and therefore the activities of the group of participating educators were documented and analysed. The singing group was viewed as a community of practice and this model was used to describe the context and suggested the analytical tool of positioning theory as a frame. The venture was a highly emotive journey as educators came together to sing and eventually perform for children and parents. The paper reports on the impact on relationships within the centre as a whole, benefits that ensued and some unexpected results.

Introduction

The background to this research was a venture proposed in an early learning centre that has an all-day early childhood educational program with specialist arts teachers supplying additional sessions for the children. Specialist programs include music, drama, movement, visual arts, sculpture and literature. The centre is associated with a major university and has a continuous research program. When a singing group was proposed that would have the potential to include all educators, specialist and generalists, in the music of the centre, the idea that this should also be a research project was accepted. The enterprise was that a singing group of educators interested in participating would be formed, practice sessions would be arranged towards the end of the work day and, after some weeks of practice, the group would perform to the children, parents and non-participating staff at a centre assembly at the end of the term.

There were three intentions behind this enterprise: to enhance the relationships of the educators as a community of practice, to encourage knowledge of the specialist music program so it could be integrated across the program and to research the exercise. There was no formal proposal for the research, except for the ethics proposal, and therefore different participants focussed on different aspects of the activity. In this way the results were emergent and the research itself could be described as phenomenological (Creswell, 2009).

The aims of the research were defined in general terms in the ethics application and the stated intent became:

To examine the role and impact of the specialist programs within this centre by:

1. Exploring the role and positioning of the specialist music teacher in a special educators' initiative (a staff singing group) at an early learning centre

2. Studying the impact of the educators' singing group established to develop a collaborative relationship among the staff in regards to the presence of music in and across the program.

Data collected consisted of recordings of practices and a performance, photographs, field notes and interviews with each of the participating educators. Analysis is descriptive and interpretive as the study is of relationships and understandings within a particular work group undertaking a specific joint venture.

The initial framing for this research was to examine the singing group as a community of practice (Wenger, 1998). In conjunction with the framework of a community of practice, positioning theory can be used as a way of explaining everyday social interactions within that context (Cook et al, 2004). Barnes (2004) cites Lineham and McCarthy who suggest that positioning theory is "an analytic tool that can be used flexibly to describe the shifting multiple relations in a community of practice" (p. 1). In this research positioning theory is used to explain the participants' perceptions of their experience in the singing group.

There were many complex dynamics at work within the singing group influencing the relationships within the group. There was the hierarchy of the centre with the director being one of the driving forces to set up the group, along with the music specialist. Participation was voluntary but once the group was meeting there were a number of elements that impacted on an individual's relationships, levels of engagement, commitment and responsibilities. Some of these were the ability to sing, confidence as a singer, personal feelings about public performance, even what vocal part the educator could sing as some parts had fewer members and voices were therefore more exposed. The extent to which staff used music in their own classroom programs and the combinations of staff accustomed to working together also had an impact on the group's dynamics. Many of these elements are ephemeral and therefore in constant flux. Positioning theory makes allowances for these changes "as a dynamic and flexible alternative to those explanations of interaction based on people acting in accordance with social roles" (Cook et al, 2004: 315).

This paper describes the research and retrospectively explicates the significance of the experience. The theoretical frame is described. The paper includes a review of literature regarding communities of practice, singing as a human enterprise and a singing group as a community of practice. Concluding discussion explores the educators' perceptions of the project as a whole in relation to the centre program and future implications for the music program.

Review of the literature

The intentions of the two participants whose idea this project was, appear to fall into two main interest areas. The director was interested in exploring the

capacity of a staff singing group to influence the role of music and of the music specialist in the centre's curriculum, an interest which reflects her perspective as the centre's leader and her view of the centre as a community of practice. She was also, however, motivated by her observations of the power of group singing to offer an emotional dimension to the experience of a work place. This latter concern is akin to the intentions recalled by the music specialist, who was inspired by her sense that singing in a group has the capacity to contribute to wellbeing, both of the individual and the whole group. In this perception she was influenced by her participation in the past in singing in the community music context.

The project therefore draws on the research literature in two broad areas. First is the literature relating in general to communities of practice, an overarching frame for views about the role of singing and community music, in particular in settings that could be described as communities of practice. Secondly, the research draws on literature on the nature of singing as an enterprise and regarding community singing and its impact on participants.

The concept of social learning through a 'community of practice', developed by Wenger and Lave (Wenger, 1998; Lave & Wenger, 1991), suited the singing group enterprise in this project. According to Wenger (1998), a community of practice is characterized by a group of people who choose to learn together in an area in which they have a common interest. Participants meet in order to develop skills and knowledge, in a collegiate fashion. The group's members develop the kind of relationship that allows them to learn together, and as a result they develop shared experiences, mutual resources, ideas and stories. In a successful community of practice group members develop a shared practice through participation and learning in the social context. This was the kind of enterprise the centre's director had in mind for the staff singing group.

The choice of a singing group as the vehicle for this community of practice, rather than any other activity, was significant at several levels. The benefits of singing are, in a sense, self evident. Singing is a universally characteristic human activity, as a vehicle for culture, and with a significant role in ceremonies and as a means of expressing communal and individual heightened emotional states (Unwin et al, 2002). Hargreaves and North (1999) suggest that the social functions of music in everyday life relate to the domains of self identity, interpersonal relationships and mood.

Singing appears to have particular significance throughout life, starting in early childhood experience. Cross (2006) suggests that music, like language, is a fundamental human communicative process, and that both are symbolic and natural realms of human social behaviour and human thought. In an exploration of the notion of what he calls 'songfulness', Kramer (2002) suggests that the emotional effect of a mother singing for a baby is powerful in spite of the baby not understanding the meaning of the song itself; rather it signifies a particular human experience, in this case, maternal intimacy. Kramer reflects on the elusive and particular nature of 'songfulness' as a

human phenomenon. Boyce-Tillman (2007) points out that musical experiences early in life, including singing, are not necessarily positive. Her example of the influence of the childhood experience of the insistence on perfect performance in a church choir at the expense of the joy of singing together reflects the hesitation some of the participants in this research project to what they thought might be a choir experience. The literature, however, particularly from the discipline of music therapy, abounds in a discourse that supports the potential positive emotional, social and physiological value human beings gain from singing together.

The concept of community music is somewhat contested. Higgins (2002) notes the range of domains on which community music draws: social, political, healing, education, cultural, and advocacy. In response he devised a model of community music involving the disciplines of music therapy, music education, community music, ethnomusicology and performance. He suggests that the concept is so complex that no simple definition is possible.

According to Wenger's descriptions many community music activities, such as the community choirs which in part inspired the music specialist's leadership and approach in the centre's project, could be thought of as communities of practice. Participants come together to learn about music and singing, to share a common repertoire and to share the special experience of singing together. The intention of improving the place of the music program in the centre's overall program is aligned with the expectation that a community of practice should encourage a new shared practice.

Methodology and method

The four elements that inform each other in a research design are the epistemology, theoretical perspective, methodology and methods (Crotty, 2003). This research largely concentrated on relationships and on a particular activity within a specific context. The epistemological stance is therefore constructivism in that the approach taken to learning is an acceptance of the concept that knowledge is constructed from experience and internalised by the actor. A theoretical approach that fits this epistemology is that of socio/cultural theory which in turn dictated the focus of the research, the methods used for data collection and the analytical tools, and emphasised educators exploring the creation of shared meaning within an aspect of their work. Through this they developed a sense of themselves and where they belonged within this joint venture.

Data

To be consistent with a socio/cultural view of learning and joint activity, data for this research project consisted of participant observation, field notes, photographs and recordings of the singing sessions, followed up by interviews with all staff participants. The interview questions were devised in the light of the observations and provided rich qualitative descriptions of the same events from a number of points of view. Structured interviews are considered

valuable in research where each participant positions themselves and also discusses why this positioning may occur because of the particular context (Boxer, 2002). Extracts from field notes of two singing sessions and a description of the musical material used have also been included.

Analysis

Analysis has been based on the data collected and analysed within the lens of the activity, which was seen as a community of practice and positioning theory is used to explain each participants' perspective of the singing group and their sense of self within the group. Information from the data was themed to gain a view about the range of opinions and feelings that prevailed amongst the differing actors. General educators and specialist arts teachers were considered separately, as were the director and music specialist who both emerged as protagonists.

The singing group

Context

The singing group met each week at 4.30. The time was significant in that it meant staff on the later shift finished work a little early and others did not have to wait around too long. Also no one was going home too late which was significant as some of the group caught public transport and another one was picked up by a friend. The rehearsal place was a designated space where children meet for music and their art works are displayed. This is a light, well equipped room with a high ceiling and carpet, designed for sound and containing a selection of good quality musical instruments in excellent repair, including a piano. For the singing practices mainly guitar and drums were used.

The following is a composite description taken from field notes across five different practices.

Participants: There were about twelve participants on each occasion although the mix changed a little as some members could not attend all practices. Practices were led by the music specialist.

Starting: Chatting and warm up characterised the start of each session. On three of the five nights discussion started around a name for the group, although no name was ever arrived at. Warm ups consisted exercises for breathing, such as hissing like snakes, pretending to blow up balloons and making a noise like a lift going up and down.

Body of the session: A favourite song suggested by the music leader was a spiritual 'This Body Lie Down'. This was used on most nights to start the singing part of the session. There was often discussion about what could be

done with the songs. For example, a mix of folk songs were introduced that could be sung as companion songs and as a round. These were ‘Rose, Rose, Rose, Red’, ‘Hey Ho, Nobody Home’ and ‘Ah, Poor Bird’. These songs were familiar and there was surmise about where members of the singing group had heard them before and about their historical meanings. One person said about ‘Ah Poor Bird’: I like that. I can see me as the poor bird. How do we know it? Did Peter, Paul and Mary do it? [Observation notes of third session]. The group was divided into three and tried various ways of putting the three songs together. Then the music leader asked if the group wanted to sing these songs at the performance and if so how would they do this? After discussion the director suggested singing each one and then moving into singing them together. The performance at the end of this initiative and the repertoire were topics each week.

Extract from field note observations of Session 1

J (director)We should do ‘Diamond dust [A song, using an existing poem, and melody composed by the music specialist specifically for use throughout the centre as part of a project involving Antarctica, therefore part of the children’s repertoire.]

L (music specialist) Do we know....? – all sang

*Diamond dust a beautiful sight
Glittering, shimmering, Antarctic light
Crystals floating in the air
Tiny gemstones everywhere.*
(Ferguson, N. (n.d.), inspired by the Antarctic)

Told to touch the consonants, plus humming

L Commented it would sound nice with harmonies and asked **V** if she could hear a harmony.

Then said she will make one up for next week.

Now has anyone brought something?

One staff member Yes, but not ready.

S suggested ‘Light a candle’

V Wanted to try Italian round ‘Mia Caro’

L Says she has a copy of ‘Mia Caro’ and will bring it next week

V starts to sing to herself

Extract from field note observations of Session 2

Warm up

J (director) Sitting down, “Is that heater on cold? It’s freezing.”

Some discussion of the cold followed...

J to L (Music teacher) “Let’s start it is 20 to. Where is everyone? Let’s not worry let’s get moving.”

L Start breathing into bellies, into rib cage. Stretch, bend and slowly roll back up.

I have a little warm **L** Start breathing into bellies, into rib cage. Stretch, bend and slowly roll back up. I have a little warm up I do with my singing lady.

Puts on a CD.....Can you hear the note? Makes ‘ng’ sound – sliding...Do you have these notes?... Have a play and see what you come up with.

J I sort of can’t hear people. I feel we should move closer.

Staff member 3 I can hear

L Acknowledges moving closer might be confronting. However, the group tries this strategy.

Warm up finished, starts to sing

‘This body lie down

When it’s time to go’

There are 2 harmonies for the ‘strong’ part. All sing the low part. **L** suggests putting the 2 harmonies together. **L** mentions the role of the leading note, [without using the terminology.] Much laughter.

Staff member 1 I’m not confident with the high part.

L Suggests all sing the high part and then all sing the low part – much laughter when we go to the low part. Discussion and comments. Staff members seem to think they do not know it well enough to do harmonies.

Staff member I don’t think I’m ready to do harmonies

L Offered to be the caller

Group OK with this. **L** introduced some harmony on the word ‘strong’

J One more time, we’re nearly there....

Themes arising from the interview data

The tables below show three of the threads that could be extracted from the interviews undertaken after the completion of the singing group enterprise. The participants’ responses have been grouped according to the positioning we expected they might take. The music specialist and the director, both being protagonists in this project, are considered together. The other arts specialist teachers are considered together as we considered that there might be some commonality in their responses. The appearance of the children in the second table was unexpected, but significant. The third table is an example of how changes in positioning occurred during the practice weeks.

Issue 1 Experience of participating in group with colleague

Director and music specialist	Other specialist teachers (4)	Classroom teachers (7)
Director: Felt challenged as singer Did not consider her role as that of director but would step in if needed Music Specialist Research aspect gave enterprise status but effected the ‘dynamic’ Performance meant enterprise was ‘less free’	Enjoyed it (3) Interesting Bit threatening Commented on high levels of energy and emotion 2 thought the group bonded, but one found the level of intimacy difficult	All enjoyed the group 4 immediately comfortable One OK 2 enthusiastic after first session 4 commented on collegiality issues, using words like camaraderie, bonding, relationships, connection, and safe. One used ‘weird’ to describe the experience

Issue 2 Experience of performing at assembly for children

Director and music specialist	Other specialist teachers (4)	General classroom teachers (7)	Children
Perceptions of the staff experience: Both positive Director particularly positive using words such as heart warming, joyful, bonding, getting to know people at a different level	3 nervous One 'not phased' 2 Didn't like straight line 2 noticed and enjoyed the children's reactions One worried about treading on the children because she felt it was crowded	2 were confident 4 were nervous 3 didn't like performing in line 2 mentioned being aware of the reactions of the children	During the performance he children were: Surprised, very interested and attentive Group participants used strong emotional words such as: disturbed, transfixed, laughing, smiling, didn't look, hid face, flabbergasted (2)

Issue 3 Perceptions of the contribution of the singing group to the ECE program and community

Director and music specialist	Other specialist teachers (4)	Classroom teachers (7)
Director: Maybe teachers more comfortable with music in their program. Noted 3 chn. singing in passage. Brought the class teachers into the specialist process Wondered if the process was also divisive Music Specialist: Has made a difference Developed singing confidence, Some are singing in their rooms. Adds something special for children Allowed me to offer something Built a connection Bonding in group	Brought staff together Connect more now with music program (3) Now have shared language Helped the profile of music and thought teachers might be more likely to stay in the music session with their children	All were positive Socially beneficial to staff (4) Value of new shared repertoire with staff and children(4) Important for children to see teachers singing (3)Opportunity to give (one) One noted the sense of exclusion of those not involved Reinforces the importance of singing for ECE (one) Culturally respectful repertoire suited centre's philosophy (one) Integration possibilities of specialist and classroom programs

Findings and discussion

In this paper we consider two of the threads emerging from the data. First is the extent to which the singing group as an enterprise had an impact on the positioning of the music specialist and her work in the centre's music program, on the centre as a community of practice and on the centre's overall program. Second is the impact of the performance on the positioning of the staff as a whole in relation to the children, and the effect this might have on the views about the role of music (or more specifically, of singing) on the centre's program. Both issues relate to the first research question.

The two staff members who took leadership of the group were the centre director and the music specialist. According to the interview data the origin of the idea for the singing group was not clear but each of these protagonists had a strong interest in promoting the initiative and took complementary roles. Both had a stake in the exploration of how the music program could be integrated into the centre program and each positioned themselves according to their existing place amongst the staff.

In interview, the music specialist said that she viewed her role as bringing a strong sense of musicality to the children's lives, and to inspire the class teachers. She noted the separation between music classes and the programs in the classrooms and expressed a desire to see more child-directed music in the rooms, with her role thus being to provide specific music skills and 'deep immersion'. She hoped the children might then be able to carry music into their own play. This suggests a positioning of the music specialist that is familiar in the discourse of music educators regarding the provision of good quality music education, not only in early childhood settings but also in primary schools. (Ferris, 2002). It suggests a dilemma presented by wanting good quality provision in the everyday program context such as the children's classrooms, while acknowledging that generalist classroom teachers often do not have the capacity or confidence to deliver this. The circumstances in this early childhood centre are not uncommon; a visiting music teacher might be able to provide the kind of musicality referred to above, but will find it difficult to find a strong connection with the centre's overall program run by the generalist teachers (Ferris & Nyland, 2007). The sense of isolation, inferred here, perhaps, by the specialist, is a common experience.

During the singing sessions the role of musical leader was played out in a quite subtle manner. Field observations and the audio-tapes indicate the music specialist was sensitive to the levels of confidence displayed by different members of staff. For example, there was an on-going discussion about singing in harmony with some stating they were not ready for such an exercise. Nevertheless, instead of explicitly introducing harmony for the whole group, non-threatening strategies were successfully used as members of the group were encouraged to learn parts by ear and lead small groups. In one session an incidental demonstration of the role of the leading note, (without using this musical term), was an effective means of strengthening the performance. Pitching of the vocal material was designed to give confidence,

being flexible so that participants were comfortably within their vocal range. The repertoire was a combination of songs the children had learnt with the music specialist with a few songs popular in the community singing repertoire such as the companion songs.

The other protagonist was the director of the centre. As the program leader in the centre the director wanted to experiment with the relationship of the specialist music program and the centre program as a whole. She gave the enterprise a more serious status by proposing it should be a research project. As a member of the singing group she was positioning herself within the group and said she felt challenged by the singing. The director admitted to a somewhat contradictory role in that she did not consider her role as that of group director within the context of the music group but said she would be willing to step in if needed as a support.

The other educators, the specialist and general staff, enjoyed the group with a couple showing initial misgivings. A number commented on the high levels of emotional energy that emerged and this can be heard in the audio-recordings where a high level of excitement is evident. That these feelings were not always easy is reflected in two comments; one participant said that she found the level of intimacy with colleagues difficult and another reported the experience as feeling “weird” in a professional context. All thought the exercise was positive in terms of relationships within the centre and considered it important that they had shared this with the children. The use of some shared repertoire with the children was commented upon favorably. For the music program itself there were positive comments about singing and the initiative was an important cultural activity for this centre. It was interesting the director and one of the generalist staff commented on the potential for feelings of exclusion for those not involved. This seems to reflect the perception that this was a powerful interaction and was unforeseen outcome.

Our data provides some insight into the positioning triangle proposed by Harré (2004). In particular, the story lines of the participants, to which the researchers were partly privy through interviews, indicated a degree of convergence toward a common understanding of what took place during the experience of the singing group. There is a common story involving something powerful, largely positive, of a sense of sharing in something significant and a shifting in perspective regarding the role of the music specialist, strengthening existing supportive views.

The second issue this paper discusses is one which emerged somewhat unexpectedly. All participants indicated a strong response to the impact of the performance by the singing group, at the usual end-of term centre assembly. The impact this had on the children was striking for all the participants. The children were the three and four year olds, accustomed to an assembly format run by the adults, and the children were used to singing together as a group. One of the tasks of the music specialist has been to prepare the songs for the children to sing at centre gatherings such as this.

The response of the children to observing the teachers singing together as a group of performers for them as audience can be seen in their body language and in their faces in the photographs which are part of the data, as well as in the reports of all of the staff in their interviews. One specialist teacher participant remarked about the experience of standing up in public and singing for the children: 'We expect the children to do that'. This comment captures the way in which both the teachers and the children experienced the performance; this was a startling, and to an extent, discomforting reversal of roles which affected both children and staff. The teachers were both surprised and emotionally touched by the children's reactions. The children appeared to be similarly startled, and to some extent, as is evident from giggling (and, in one case, by hiding the face) very conscious of a change or reversal of the usual roles. It was presumably the first time the children had experienced adults, with whom they have a close relationship, taking on a group performance role. They were more accustomed to undertaking this role themselves. It is possible that the children were re-thinking their own storylines regarding the nature of singing for themselves and for the community. They thus perhaps became members of the community of practice.

The data suggests that the reactions to the performance were multi-layered. The usual relationship that forms between performer and audience was complicated in this instance by already existing professional relationships. While it is usual for performers to pay attention to the audience response, in this case the performers were accustomed to observing these children in a particular way. The performers were observers as well as the observed and were acutely conscious of the children's reactions. Their reported perceptions of the children's responses are reinforced by the photographic data. This awareness heightened the emotional climate for the performance. That the singers also felt vulnerable is evidenced by the majority who expressed discomfort at standing in a straight line when they had formed circles during singing practice and most, when interviewed, recalled feelings of nervousness. This was an exercise not lightly undertaken and those involved expressed surprise about how much they cared that it should be successful.

Conclusion and further research

In addressing the research questions the findings were complex. The use of positioning theory gave the opportunity for many voices to be included. For most the singing group was a successful venture that they felt enthusiastic about. Nearly all wanted it to continue. The impact of shared understandings and enrichment of the specialist music program is less clear. If the reported interest in singing and in a shared resource of skills and repertoire, facilitated by the music specialist, can be maintained, this community of practice could be considered successful.

A metaphor for this experience resembles the idea of a play within a play. The project existed at two levels: the singing group as an entity and the

performance that was planned for the end of term assembly. The performance was not the purpose of the singing group but certainly provided focus and was a driver towards the choice of songs. A play within a play, or a story within a story, is a common literary device sometimes used in children's fiction to help them conceptualize the idea of make-believe and to help them be aware that what we see is not necessarily so.

An example appropriate for this discussion is the African folk-tale *Who's in Rabbit's House?* (Aardema, 1977). In the story the villagers gather for a performance. Actors wear masks of animals, which is one layer of reality, and act as a group of animals trying to remove a creature calling itself 'the long one' from Rabbit's house. The creature frightens them. The creature is eventually exposed as a line of actors dressed as a caterpillar. The animals cannot believe they were frightened of a caterpillar. These stories within stories, or layers of experience can be satisfying for children grappling with the complexities of the world. In the case of the singing group the staff joined together in a common purpose in an enjoyable, emotionally charged session each week. The purpose was to share the music.

The performance was the penultimate meeting of the singing group. As indicated above, the children's response to their educators performing for them was marked and varied. Photographs of the performance show a child hiding her face, two children laughing together, and others totally absorbed and oblivious of those around them. The children's responses were frequently mentioned in the interviews with the staff. Embedding the performance within the singing group added a layer of meaning to the enterprise and included the children in the story in a role they were not used to, the audience. This was a narrative where relations became mixed and this added a poignancy to the performance.

In relation to the aims of this research the specialist music teacher emerged as a protagonist who had aims of her own. These were partially met during the project and a longer term impact cannot be surmised as yet.

The discussion regarding layers of reality is pertinent to the second aim as this was a collaborative endeavor with relationships forming and reforming depending on the context. The context changed depending on who was able to attend the singing group practice sessions and the performance provided a starkly different context, involving as it did, the reversal of roles where the children became the audience, where they would have expected to be the performers. As with the story of the caterpillar in rabbit's house this provided a theatrical moment that was unexpected and gave an added significance to the singing group. If the singing group continues these layered meanings and shifting relations might be difficult to maintain as such events are often unique.

In this paper we considered two of the threads emerging from the data. First is the extent to which the singing group as an enterprise had an impact on the positioning of the music specialist and her work in the centre's music

program, on the centre as a community of practice and on the centre's overall program. It seems that the notion of a community of practice was successfully implemented, providing effective opportunities for developing common resources of skills, attitudes and repertoire, all of which seem likely to have improved the capacity of the music specialist to influence the centre's programs. There is further opportunity, however, to research the extent that this has been the case. Future applications of this community of practice enterprise could also be applied to other specialist areas at this centre, and would provide interesting research opportunities. Second is the impact of the performance on the positioning of the staff as a whole in relation to the children, and the effect this might have on the views about the role of music (or more specifically, of singing) on the centre's program. Further research would need to be undertaken to document the persistence of the influence of the performance on the perceptions of all involved. What is clear from the data is that the potential for reconsidering the nature of a centre's community as a community of practice is rich.

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Teaching the adult instrumental music student

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Demographic and economic trends in Australia, together with the impact of the baby boomer generation, indicate a likelihood that there will be increasing numbers of adults seeking further education, including the study of a musical instrument. This paper, drawn from a larger study (Owen, 2007), is an exploration of the experience of four instrumental studio music teachers in teaching adults. It seeks to identify the specific challenges involved in teaching music to adult students as the literature revealed the lack of a comprehensive approach to this subject. The findings identify issues relevant to music teachers, their educators and music publishers.

Introduction

This study has grown out of the researcher's own musical history the significance of which is that 'behind and within each phase of the qualitative research process stands the biographically situated researcher' whose perspective 'leads to the adoption of particular views of the "other" who is studied' (Denzin & Lincoln, 2000, p.18).

In the researcher's experience as a young piano student, other than those undertaking tertiary study for a full-time musical career, the adult music student was a rare or unknown phenomenon. As an adult student of a second instrument, albeit not as a novice at music, and as a teacher of adult music students, the researcher's stance is empathetic. Currently adult students constitute the majority within the researcher's teaching practice.

Questions arising

Is this increase in the number of adult music students merely a consequence of the researcher's circumstances or might it be more widespread and perhaps explained by:

- attitudinal climate, perhaps attributable to higher levels of education and opportunity available to the general population together with a growing acceptance of lifelong learning
- economic circumstances, whereby people in the workforce or self-funded retirees have more disposable income for expenditure on items other than the basic necessities of life
- demographic factors, in that people have greater life expectancy and longer and healthier retirement in increasing numbers together with the impact of the baby boomer generation. The definitive baby boomer birth years for Australia are 1946 to 1965 (Australian Bureau of Statistics, 2003, p.2) which at 2008 includes those in the approximate age range of 43 to 59 years.

Figure 1. Australian trends in life expectancy

	At birth	At age 15	At age 65
1901-10			
Males	55.2	49.0	11.3
Females	58.8	51.9	12.9
1946-48			
Males	66.1	54.3	12.3
Females	70.6	58.3	14.4
1960-62			
Males	67.9	55.1	12.5
Females	74.2	61.0	15.7
2004-06			
Males	78.7	64.3	18.3
Females	83.5	69.0	21.5

Extracted from Australian Bureau of Statistics,
[http://www.aihw.gov.au/mortality/life-expectancy /trends.cfm](http://www.aihw.gov.au/mortality/life-expectancy/trends.cfm)).

What was the experience of other music teachers and were there significant differences involved in teaching music to adult students? This study seeks to investigate the phenomenon of the adult music student from the teacher's perspective and to answer the following question:

What are the challenges involved in teaching the adult instrumental music student?

This study concerns one-on-one teaching of adult music students and does not extend to group, community or adult education classes. An adult music student is regarded as someone aged 18 years or over who initiates participation in music lessons and who takes full responsibility for arrangements, payment and study without the supervision of another adult. At the upper end of the age range, the same criteria have been applied and whilst there is no arbitrary upper age limit the study does not extend to the geriatric, dependent and frail aged.

The research design

The research design (Figure 2) flows from the research question with each link in the chain of action logically dependent upon the previous one whilst also allowing for the emergence of any new themes.

Figure 2. The research design



Literature review

A brief contextualizing examination of literature dealing with (i) the adult learner gives a representative background for (ii) the adult music student.

(i) The adult learner

Until well into the 20th century, research into, and knowledge of, the learning process was concerned with ‘nonadults or select adult populations such as college students and the elderly’ (Merriam & Caffarella, 1991, p.316). From the mid 20th century onwards adult educators began formulating ideas about adult learning, moving towards ‘a multifaceted understanding of the inherent richness and complexity of the phenomenon’ (Knowles, Holton & Swanson, 1998, p.1). Nevertheless, ‘the literature acknowledges the failure of our inherited systems of education to motivate and to enable everyone to be involved in lifelong learning (Nazareth, 1999, p.72).

Shifts in thinking from the environment to the individual as the locus of influence are reflected in behaviourist, cognitivist and humanist theories of learning. In the mid fifties Erikson’s life cycle learning acknowledged continuing developmental phases throughout adulthood, posing corresponding complexities concerning the adult learner (Tennant, 1997, p.31). Eventually there was a move to a more holistic view that it is the configuration of context, learner, and process together which makes learning in adulthood distinctly different from learning in childhood (Merriam & Caffarella, 1991, p.302). Post World War II, with increasing interest in adult education, andragogy became the most significant influence focusing more on process with ‘a set of core adult learning principles that apply to all adult learning situations’ (Knowles, Holton & Swanson, 1998 p.2). The andragogical model is based on characteristics of the adult learner with the teacher as facilitator, aiding adults to become self-directed learners. Subsequent debate concerning andragogy

included caution in claiming that adults are largely self-directed learners (Holmes & Abington-Cooper, 2000; Tennant, 2006, p.11). If andragogy ‘works best in practice when it is adapted to fit the uniqueness of the learners and the learning situation’ (Knowles, Holton & Swanson, 1998, p.3), its application in the context of one-on-one teaching of adult music students is worthy of consideration.

Cognitive changes in adults are explained by a variety of models. The ‘stability’ model assumes that once reached, adult cognition remains essentially stable after maturity. The ‘decrement’ model postulates that through biological deterioration there is a gradual decrease in the ageing individual’s capacity to utilize and organize information. The ‘decrement with compensation’ model, while accepting the notion of biological deterioration, also emphasizes the compensatory effects of accumulated experience during adult life (Tennant, 1997, p.57). The last model appears to be the most applicable to the adult music student where, should there be any deterioration in faculties or abilities, there might be compensation in areas such as perception, interpretation and expression. Recent research in neuroscience, as exemplified by (Goldberg, 2005), has indicated that, with increasing age, experience lays down patterns or cognitive templates in the brain against which new information is compared and organized. This could be interpreted as good news for the adult music student in particular given that music is composed of, and supported by, many underlying pattern structures.

(ii) The adult music student

There is not much evidence of a comprehensive treatment of the confluence of adult learning theory and music education. Only in recent years has there been acknowledgement of the need to close the gap between theory and practice in teaching music to adults (Dabback, 2001, p.10; Achilles, 1992, p.22; Nazareth, 1999; Bassett, 2006). Discouraging factors for adult music students, acknowledged in the literature but generally not treated in any depth, include ageism, elitism based on the perception that music education is limited to children or the talented, and narrowness of vision concerning the lifelong value of musical education and musical participation in society and particularly in westernized societies (Boswell, 1992, p.38; Dabback, 2001, p.1; Achilles, 1992, pp. 22, 37; Monsour, 2000, p.46). In overcoming negative attitudes, the teacher must recognize that the first need of an adult is to realize that it is not too late to learn music (Rutland, 1986, p.56). For the adult student ‘believing one has lost the power of concentration, the ability to memorize, the capacity to learn is tantamount to losing the power of concentration, the ability to memorize, the very capacity to learn new things’ (Swann, 1985, p.40). It is also essential that any physical difficulties resulting from ageing be recognized as such and not mistaken for deterioration in learning ability. Other underlying causes of learning difficulties are also suggested. What might appear to be slowness in learning might merely be the exercise of extreme caution (Lowder, 1979). Similarly, the learning process in adults can sometimes be adversely affected by previous learning, necessitating awareness and sensitivity on the part of the teacher (Dabback, 2001, p.13). Deterioration in hearing and other physical problems, if correctly

diagnosed, treated and accommodated, are not necessarily insurmountable handicaps. Much can be done through adaptations in the learning environment (Dabback, 2001, p.5). Presbycusis (the progressive loss of hearing due to age), as experienced by most will not be extreme enough to prevent active participation in, and enjoyment of music (Cutietta, 1981, p. 32). Nevertheless, hearing loss could become a handicap if not recognized and appropriately addressed. Lack of finger dexterity, a common problem for adult beginners, can be alleviated with individualized technical exercises. Such treatment can also be helpful in easing arthritis (Rutland, 1986).

Participation in the study of music is of the adult student's own volition and therefore inextricably tied to level of motivation. The down-side of voluntary participation is that adult learners are just as likely to drop out (Boswell, 1992). The importance of catering to the adult's musical interests in maintaining motivation is acknowledged by many (Powell, 1984; Hilali, 1994; Petrocchi, 1994). Another view was that for adult students, 'motivation to persevere with lessons depends mainly on the student's perception of progress – whether the benefits outweigh the costs' (Bassett, 2006 (2) p.57). Although concerned principally with group learning and musical participation and for a more limited age range than this study, the New Horizons Band Program for adult novice and former musicians over the age of fifty and based in the United States and Canada, is the focus of two studies emphasising meaning and motivation in music making and learning for older adults. Participation in the NHB Program was found to foster, confirm and reinforce identity construction and revision in later life through the encouragement of musical peers as significant others (Dabback, 2008). The desire for active music making was the primary motivation in joining the NHB Program but the desire for socialization was also found to be important (Coffman, 2002).

The combination of aural, visual and kinaesthetic modes of learning is widely accepted as conducive to the learning of music. The biggest issue in teaching adults is how to get them to re-engage and trust their body (kinaesthetic sensations) in the learning process (Harre, 1998, p.6). It is important to acknowledge the adult's individual style of learning (Simmons, 1994) and any new learning technique should be introduced as a challenge rather than as a method imposed by the teacher (Petrocchi, 1994). A distinction can also be made between the 'adaptive' learner and the 'maladaptive' learner. The 'adaptive' learner ascribes any shortfall to insufficient knowledge or misdirected effort and so sees the opportunity to improve. The 'maladaptive' learner sees it as hopeless and beyond their control, ascribing it to immutable factors, such as 'lack of talent' or being too old to learn (Bassett, 2006 (2)).

Contrary to one of the precepts of andragogy that the adult learner is a self-directed learner (Knowles, Holton & Swanson, 1998), there was not much self-direction noted in adult piano students (Chen, 1996) and the extent of self-direction for the adult music student needs to be more limited for novice musicians (Dabback, 2001). The multiple complexities in learning music (Hallam, 2001, pp.69-70) could result in an apparent lack of self-direction in not knowing how to proceed between lessons. There is virtually no research

addressing the issue of effective practice for the independent adult student. It cannot be assumed that adults *per se* will know how to practise. It is a skill which they will need to be taught and may well involve ‘changing deeply embedded habits’ (Bassett, 2006 (3), p.36). Although time available for practice was claimed to be the single most important factor by adult students, mostly there was a lack of a planned approach (Bassett, 2006) and productivity from practice could probably be doubled with retraining in goal-directed work habits (Weidensaul, 1978).

Adults often have particular, and sometimes unrealistic, expectations necessitating some compromise in choices of music fitting the student’s interests and capabilities but standards should be maintained as adults quickly realize when teachers are not trying for them, do not have any hope for the student, or are afraid to make demands on adults (Harre, 1998, p.4). Care and sensitivity must be exercised in the selection of music as many adult beginners want the music to look and sound sophisticated (Petrocchi, 1994, p.17). There is now a considerable amount of published music for the adult beginner pianist (Chan, 2002) but no similarly strong development could be identified for other instruments. This could be remedied bearing in mind that such materials should be ‘appropriate to the intellectual, physical, and emotional age of the student’ (Ross, 1998, p.47). There is some recognition that adult students can be vulnerable and self critical and need reassurance with small and frequent successes which can be achieved by carefully planning assignments so that success is highly probable (Johnson, 1990, p. 24). Although adult students’ goals may need to be adjusted, it is still important to ‘learn to honor their goal, and encourage them to achieve that’ (To Chi-chung, 2006, p.1).

Discussion concerning the adult music student was found to be fragmented in treatment, frequently anecdotal and difficult to capture across the range of literature. That which is generated by teachers is largely dominated by piano teachers and aimed at specific teaching and learning problems. Exceptions include aforementioned studies (Nazareth, 1999; Coffman, 2002; Bassett, 2006; Dabback, 2008). To date there appears to be no comprehensive research with a holistic treatment of the teacher of adult music students or the individual adult music student or both. Scattered themes generated by practitioners as identified in this brief review, combined with an application of the principles of andragogy, have suggested potential areas for investigation.

Methodology

The targeted data source was the lived experience, as described at interview, of individual music teachers who taught adult students. Purposeful sampling for cases for study was adopted for exploring the phenomenon (Patton, 2002, p.40). Public domain listings identified a sample of studio music teachers indicating that they welcomed students of all ages. With ethics approval they were approached and this resulted in four willing participants as set out in Appendix A. Two audio recorded interviews were conducted with each participant who verified transcripts of their individual interviews. The first

interview, initially based on themes drawn from the literature and the researcher's own experience, was unstructured and exploratory with the intention of identifying significant themes as well as any unanticipated or emergent themes to form the basis of the second interview.

The research findings

Self-esteem

At the commencement of the second interview, each teacher was asked to rate the greatest challenge or issue in teaching adults. All nominated low self-esteem or lack of confidence as a significant challenge in teaching adults although this was with some qualification about the difficulty of generalizing over such a large range of individuals. Lack of time available to adults was also considered to be a significant challenge. These two main themes were closely connected to other themes such as difficulty experienced by students in meeting their own high expectations and uncertainty about acceptance and validation as an adult student *vis à vis* elitism and the performance of music.

Three teachers found the level of self-esteem to be generally lower in women than men. The fourth teacher observed that women at home were less confident than women in the work force. Older adult students were found to be less self-confident than younger adult students. One teacher considered this differentiation according to age (50 years and older) to be more marked than the level of confidence between men and women. All four teachers noticed an apparent contradiction concerning self-confidence where adults were known to be very confident and competent in other areas of their lives where they were in control but were less confident in learning music and were afraid of making mistakes.

Life context and demands on time

It was well understood by all four teachers that the amount of time available for music practice was determined by each particular student's life context. Comments indicated that women with children who were also in full-time paid employment were the most pressed for time. Men in the work force seemed to have more time available after working hours. Retired men seemed to have the most available time but women of similar age, even if retired, had less as they continued to take responsibility for the bulk of domestic chores. Lack of time or opportunity to practise could result in the student feeling apologetic or guilty and even wanting to cancel a lesson for fear of wasting the teacher's time. Teachers found it advisable to ensure that from the outset with the enrolment of a new student, there was a clear understanding that music takes dedicated time on a regular basis and that the commitment is a long-term one. This was seen as particularly important for adult students as their initial good intentions did not always work out in practice.

Whilst emphasizing that every student needs to be taught how to practise, teachers found that for adults this could also involve dealing with a complex

mix of factors. On the positive side adults are highly motivated, conscientious about practice and know how they learn. On the negative side, in addition to lack of time and opportunity, they can have misconceptions about practice, particularly in terms of quantity versus quality. The challenge for the teacher lies in diagnosing the critical factors for each individual and offering guidance. There was often a need with adults to dispel old associations that went with music practice. One teacher made a point of referring to 'playing' rather than 'practising' in an attempt to dispense with such associations and to emphasise the joy of music. Another teacher found the use of analogy, drawing on the student's other interests, together with emphasis on spot practice was very effective. All agreed that it could not be assumed that adults know how to practise effectively just because they are adults. Emphasising an awareness of state of mind and focus without interruption was seen as particularly important for adults and claiming dedicated time and space for uninterrupted practice required sufficient self-esteem on the part of the adult student to ensure that this was respected by others.

The plateau in progress

The plateau in progress, experienced by all the teachers, was an area of particular concern with regard to adult students where it was often perceived and accepted by the student as being permanent and insurmountable. It was seen to be based on a lack of confidence and a fear of moving beyond the individual's comfort zone. Although not unique to adults, it was noted that they are usually sufficiently motivated to continue with music lessons regardless. Low self-esteem combined with time constraints resulted in further erosion of confidence and inhibition of progress. Technical limitations can often be an underlying cause but given the other factors, individualized guidance based on diagnostic skill is needed to move the student to the next level, along with a focus on music for enjoyment and careful selection of repertoire to inspire advancement.

Individual learning styles and teaching implications

All four teachers based their diagnosis of an individual student's way of learning on the combination of aural, visual and kinaesthetic modes. It was recognized that most mature people have settled into a preferred style of learning which may have strengths and weaknesses that should be addressed by teachers. Entrenched ways of learning when combined with a lack of confidence in venturing beyond the safe and familiar could present a daunting challenge to both teacher and student. With some students there was evidence of entrenched, less effective ways of learning resulting from music lessons earlier in life. The challenge for the teacher lay in how a change of approach could be effected and introduced in such a way that the adult could be convinced that it was worthwhile and within his or her capability.

Difficulty in reading music with adults could be founded not only on lack of confidence and a failure to grasp the relational concepts involved, but also on a belief that it was a process accessible only to the talented. The challenge was to find a meaningful presentation of this relational concept for each individual. The adult needed to feel sufficiently confident to accept the

necessity to learn the language of music and to dispense with the unnecessary complexity of adding all the old ‘sub-titles’ translating to what was familiar and comfortable for them. The challenge for the teacher is in teaching the student how to cope confidently with multiple demands by analyzing and breaking down the music into negotiable elements. Tailoring an individual programme for every student was seen by all the teachers as essential. Paramount in shaping this was consideration of the adult student’s musical interests and preferences and the student’s active and equal role in the development of the programme.

The adult student really wants to be there and it is important for the teacher to understand why and what effect this will have on his or her teaching. Intrinsic motivation was found to be strong in adult students. At the same time, it was recognized that extrinsic motivators could reinforce intrinsic motivation. Sometimes such motivators could occur in the form of a small musical success which might have been way beyond the expectation of the adult student. This could result in increased enthusiasm and even validation for the adult as a music student.

Adult students can have aspirations and expectations (not always divulged) as to what they will be able to play. The challenge for the teacher is to divine what these aspirations are and to try to meet them, often by compromising with easier arrangements of particular pieces. At the same time, teachers considered it important not to convey the impression that there were limitations for adult students. Generally teachers found few published methods completely satisfactory and found it necessary to take an eclectic approach by borrowing from the repertoires of other instruments and by supplementing the published repertoire with their own arrangements. Every teacher was keen to open up other new possibilities for their students. Strategies included identifying musical passages from the familiar or preferred repertoire and restating in another style of music, encouragement of improvisation, working through the syllabus of an examination grade over an extended period of time with the freedom to choose more pieces at that level, as well as the encouragement of ensemble playing.

Adult students and performance

Teachers found that generally adults did not want to perform for others. Because this was based on a fear of failure it was essential to ensure as far as possible that any performance experience for an adult was a successful one. Two of the teachers found the best way of providing a successful performance experience was in a non-threatening environment such as an informal social gathering where the performer was not the centre of attention. The crucial point was that it should be exclusively for adult students allowing them to share experiences and to form supportive friendships based on their common interest. Another teacher encourages her students to make music part of their everyday lives by playing to their family. It was also necessary to prepare the adult student for the eventuality that someone might ask them to play at any time and to ensure that this should not be a negative experience for them. Thorough preparation for any more formal performance by an adult was seen

as particularly important as they are usually highly self-critical and particularly sensitive to any adverse reaction.

In finding suitable performance opportunities for adult students, the two country-based teachers were well situated and were frequently called upon as a source of musical support for various local events. In contrast, one city-based teacher found a lack of performance opportunities in her area for adult students and thought this could be explained to some extent by the demographic nature of the area and a cultural attitude where it is seen as ‘a children’s thing’ or the exclusive preserve of professional musicians. It seemed that demographic and cultural context could affect both the attitude towards adult students as well as the performance opportunities available to them. Australian culture might afford less encouragement of the adult as a music student and as a participant in music performance than it does a child. The challenge was for teachers to seek out and suggest performance opportunities if desired by the student but always with regard to a positive experience.

Degeneration

With the exception of specific injuries or damage caused by some kind of degenerative illness, teachers generally were not concerned about any insurmountable barriers to adults learning music. Two teachers found that the pain and stiffness of arthritis seemed to be alleviated with music practice. For any stiffness or lack of stretch in the fingers, teachers tried to address the problem with remedial action. Sometimes stiffness was a result of years of not using particular muscles in such an intricate way and was often seen in the context of left or right-handed dominance. Whilst it was found that flexibility could be improved by exercises the importance of not giving rise to unrealistic expectations was also stressed. Inability to distinguish notes might be assumed, in the case of older adults, to represent some degree of hearing loss but could just as likely be due to a poor sense of pitch and not unique to adults. In all, teachers felt that adult students presenting with any such difficulties could improve with constant encouragement and reinforcement, patience in addressing any physical limitation and a positive but honest attitude in dealing with them.

Conclusions

The challenges

Teaching of the adult music student requires an informed understanding and appropriate and individualized response with regard to

- acceptance and validation of the adult music student
- level of self-esteem and the need for constant reinforcement
- life context and how to address any inhibiting factors with time management and effective practice strategy
- individual learning style

- formulation of an individual programme devised in collaboration with the student and catering for his or her musical preferences
- the need for the student to be taken seriously
- the need for the student to succeed at whatever level is appropriate and possible
- the need for the student to see his or her own progress
- accurate diagnosis of difficulties or limitations coupled with staged remedial treatment effected with sensitivity and a positive attitude
- correction of any misconceptions and negativity arising from personal history
- provision of suitable and inspiring repertoire
- the need to experience the joy of music as part of life as opposed to the idea that it is all hard work.

There was a recognition that failure to meet these challenges can result in loss of self-esteem, erosion of confidence, lowering of motivation and a decline in the level of achievement. This causal chain sequence is represented in summary in Figure 3. Potential challenges can be addressed effectively in the one-on-one teaching situation which can be geared specifically to the needs of each individual.

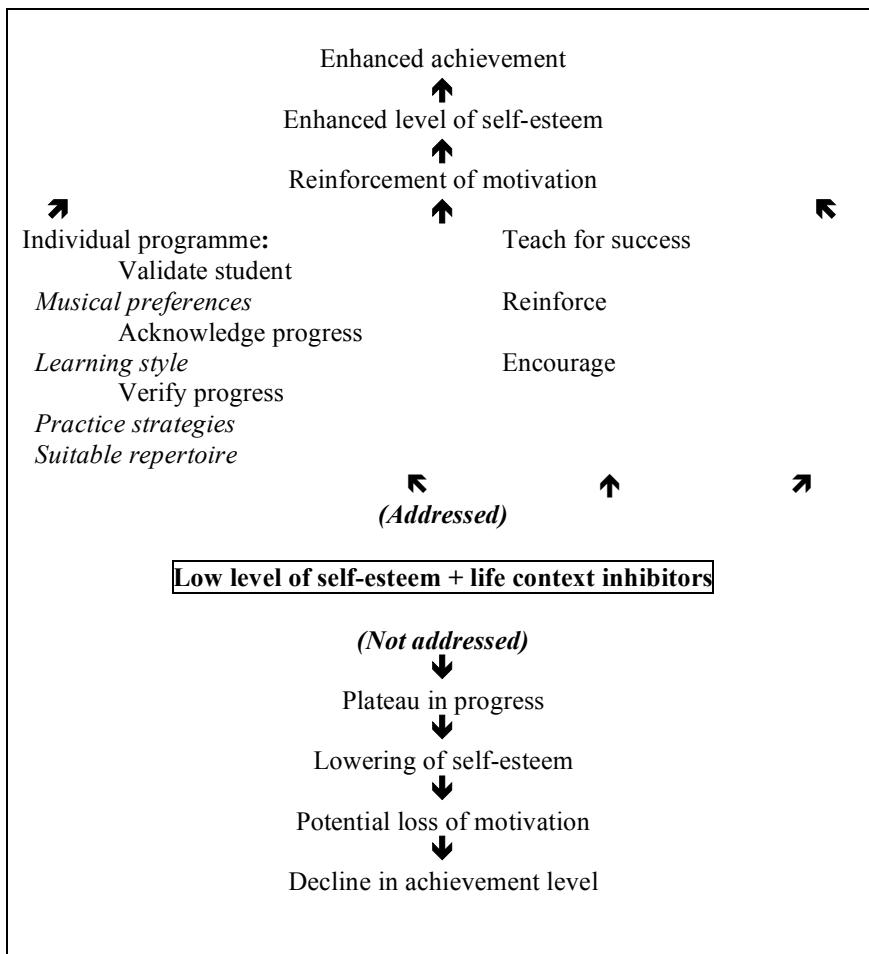
Comparison of findings with the literature

The findings match with some aspects of adult learning theory (Knowles, Holton & Swanson, 1998, p.72) in that adults are more responsive to internal motivators than external motivators and need their learning to be meaningful in their lives. Adults respond best to teachers as facilitators in the learning process and need to collaborate in the design of an individual programme catering for their musical preferences. Adults (compared with children) have greater and more varied experience which in the performance of music facilitates interpretation and expression. One clear discrepancy between adult learning theory and the findings of this study was the long accepted andragogical precept that the adult learner is a self-directed learner. In the field of adult education this has been challenged in recent years (Tennant, 2006, p.11). The research findings suggest that the adult music student needs to be shown in great detail how to proceed between lessons and how to practice, supporting the findings by others (Chen, 1996; Dabback, 2001). The combination of the characteristics of the individual and the individual's life context together with the learning process represent the locus of influence for the adult in adult learning theory. This does not receive sufficient emphasis in the literature of adult music education. The findings of this study present them as fundamentally important as they constitute the environment in which the adult music student is trying to learn.

In the field of adult education where learning is problem centred and motivationally linked to 'personal pay-off' (Knowles, Holton & Swanson, 1998, p.72) the importance of recognition and assessment of progress is stressed but in music education literature it appears to receive little attention. The issue of degeneration for the adult music student appears to be less of a concern than might be expected and there is some confirmation of this in the

literature (Lowder, 1979; Cutietta, 1981; Dabback, 2001; Goldberg, 2005). The significant challenge of addressing the low level of self-esteem in adult music students has not received proportionate attention by researchers.

Figure 3. The challenges of low self-esteem + life context inhibitors Implications for motivation and achievement



Recommendations

A message to music educators

The findings suggest that teaching music to the adult student should be regarded as a specialization in its own right. The wisdom of the individual teacher participants has been derived more from their long-term teaching experience (in each case 20 years or more), than from conscious formal study and a theoretically-based approach. Demographic trends indicate that a

continuing increase in the number of adult students is likely. Accordingly, a more conscious preparation for teaching music to this age group is desirable.

Familiarisation with the characteristics of the adult learner and of the various theories of adult learning is an essential starting point. Just as various stages of child development characterize the passage from infancy to maturity, so it is now recognized that there is continuing development throughout adult life but with greater potential for many individual variations. This theoretical knowledge needs to be juxtaposed with the skill of teaching music in a contextually appropriate way. Music teacher education courses should include the specialization of teaching adult music students.

A message to music publishers

Three out of the four teacher participants found it constantly necessary to supplement inadequate published repertoire for adults with arrangements of their own. Despite the acknowledgement that adult piano students were considerably better catered for than other instrumentalists, it was still necessary to supplement the repertoire with the teachers' own arrangements. Such teachers constitute an untapped source of appropriate and tested repertoire for adult music students. The market for this category of repertoire is a growing market.

A concern expressed by one teacher participant was the dominant American influence in music publishing or at least in what is readily available in Australia. The multicultural nature of Australian society presents an opportunity for a more diverse published resource. Combined with the creative input of teacher/arrangers there is an opportunity to generate more meaningful repertoire for adult music students in Australia.

A message to governments and health practitioners

In the context of an ageing population in Australia, governments and health practitioners should be just as concerned with lifelong learning and mental fitness as they now are with physical fitness for all ages. Research in neuroscience (Goldberg, 2005) is demonstrating that cognitive training can have a long-term protective effect on mental fitness and this should be regarded as equal in importance to physical fitness. This application should not be limited to geriatrics or to those at risk of Alzheimer's disease. Learning music is one activity that requires the development of cognitive skills in a multiplicity of areas (Hallam, 2001, pp.69-70) and should be an obvious strategy in the promotion of lifelong mental fitness.

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Appendix A. Teacher participants: background information

	Teacher 1	Teacher 2	Teacher 3	Teacher 4
	Female	Female	Female	Female
Location	Country	Country	City	City
Teaching experience	30 – 32 years	30 years	20 years	Over 20 years
Regards adults as important part of teaching practice	Yes	Yes	Yes	Yes
Increase/decrease in number of adult students	Fewer adult students recently as available time more limited owing to school teaching load.	Number fluctuates depending on economic situation in the country.	Large increase. From 2 to 15 adults students in 2 years.	Marked increase. Number of adult and school age students about equal this year.
Accessibility	Yellow Pages Telephone Directory. Contact details at local music shop. Word of mouth referrals. Web Site.	Contact details at local music shop. Word of mouth referrals.	Contact details at local music shop. Word of mouth referrals. Teacher listing on Internet. Some special advertising offering 2 free introductory lessons.	Yellow Pages Telephone Directory. Contact details at local music shops. Word of mouth referrals.
Specifies all ages welcome	Yes	Yes	Yes	Yes

The dawn of Dalcroze Eurhythmics and the first decade in New Zealand

Joan Pope, independent researcher.

James Shelley, the inaugural Chair of Education at Canterbury College, arrived at Christchurch in 1920. He came from Manchester where Professor J. Findlay had been his mentor, and both were keen supporters of the rhythmic-educational work of Emile Jaques-Dalcroze. Shelley, from 1917, was Vice-President of the Dalcroze Society of Great Britain and maintained that position during his sojourn in New Zealand. Ethel Driver, Mistress of Method at the London School of Dalcroze Eurhythmics (est.1913), gave a demonstration in Christchurch, in February 1924, during her six-month tour of Australasia. Later that year, Jessie Benham, a recent London graduate, established Dalcroze Eurhythmics classes in Christchurch and was followed by other adventurous Dalcroze teachers, Eileen Russell in Wellington, and a little later, Beryl Whistler in Auckland. In 1928, Winifred Houghton from London spent some four months presenting teachers' workshops in New Zealand. These were well publicised by E. Douglas Taylor, recently appointed advisor in Music Education for the NZ Education Department. On her return to London, Houghton was accompanied by Jean Hay, a young NZ teacher, who had a scholarship offered by the London School. She completed the three-year course and came back eager to take a specialist appointment in Christchurch schools, but the economic depression put a stop to such opportunities. However, by 1935 she was giving regular weekly schools broadcasts on 'Rhythm for Juniors.' Shelley played an important role in this innovative development. The foundations laid in the 1920s-30s, contributed to the value of Dalcroze Eurhythmics being appreciated in New Zealand by physical educators, kindergarteners, therapists and dancers as well as musicians.

Revolutionary method

News of this revolutionary method of music education through movement reached New Zealand teachers through articles in overseas educational journals, some of which were reprinted in Australasian journals. Émile Jaques-Dalcroze (1865-1950) devised his unique approach '*pour le rythme et par le rythme*' at the beginning of the twentieth century.¹⁸ He insisted that his Method required personal and practical experience to fully understand the musical and mental tasks and produce the physical responses to the sound and signals he presented. Words alone, he said, were not enough to comprehend the content, nor the possibilities it developed for creative interpretation and individual musical understanding.¹⁹ At the very least, observing others

¹ The first mention of 'les pas Dalcroze' was in 1903. Two years later, Dalcroze, then a forty year old composer and harmony professor from the Suisse-Romande, addressed the Swiss Association of Music Educators. He refined and developed his ideas, publishing many illustrated volumes of notes and exercises, musical *esquisses* and action-songs from 1906. He commenced teacher training courses in 1907 and in 1909 held the first official examinations in his Method.

² *The School Music Review*. February, 1912, 189.

responding to its challenges offered some insight, and Jaques-Dalcroze devised an effective format for ‘Lecture-Demonstrations’ using a small group of his talented students. He would speak in French assisted by local translators interpreting his remarks. He had visited Berlin, St Petersburg, Dresden, Paris and other European cities before formally presenting his work in England in 1912. Later that year members of the Ingham family, progressive educators and benefactors, committed to establishing a Dalcroze training school in England. This aim was achieved and the London School of Dalcroze Eurhythmics (LSDE) opened in 1913.²⁰

The term ‘eurhythmics’, literally meaning ‘good rhythm’, was coined in 1911 by several Professors from England who had observed Jaques-Dalcroze at work at Hellerau, near Dresden, where a Jaques-Dalcroze College of Rhythm had been established in 1910.²¹ Prior to that, the work was known in French as *La rythmique* and in German as *Rhythmische Gymnastik*. The terms ‘rhythmics’, ‘rhythmic movement’, ‘eurhythmics’, sometimes ‘eurythmics’, became popular world-wide and were used, somewhat indiscriminately, by health and fitness instructors such as the Bjelke-Petersen Bros. Physical Culture studios in New Zealand and Australia. Private institutions of physical fitness, ‘Grecian’ dance and ‘interpretative’ movement, were often based on the work of Isadora, Raymond and Elizabeth Duncan, or Maude Allan, and rarely on the music-focussed Dalcroze approach.²²

The dawn of the Eurhythmics of Jaques-Dalcroze in New Zealand was heralded by the appointment of James Shelley as the inaugural Professor of Education at the University College, Christchurch, in 1920. This paper notes the work of various Dalcroze teachers in New Zealand during the following fifteen years. Shelley was one of Professor John Joseph Findlay’s most promising students at Manchester University. Findlay was a strong supporter of the work of John Dewey, and of the educational ideals of Jaques-Dalcroze, and had played a prominent role in the first visits by Jaques-Dalcroze to England, promoting the wider educational benefits of his work on rhythm.²³ Findlay made a visit to Australasia in 1914 and consistently lamented ‘the conservative leanings to the old country’s traditions in education and artistic

³ Tingey, N. (Ed.), (1973). *A Record of the London School of Dalcroze Eurhythmics and its Graduates at Home and Overseas*. London: The Dalcroze Society. Henceforth, *A Record*.

⁴ Pope, J. ‘Victims in Singlets’ in Southcott, J. (Ed.) (2007). *Dalcroze from a distance: a miscellany of recent research*. Turramurra: Heather Gell Dalcroze Foundation. Henceforth *Dalcroze from a distance*. The phrase ‘victims in singlets’ was used by George Bernard Shaw on one of several visits to Jaques-Dalcroze theatre Festival performances in Hellerau in 1911 and 1912, when he also observed bare-armed and bare-legged practical musicianship examinations.

²² Pope, J. ‘Mary Whidborne: first Dalcroze teacher in New South Wales?’ in *Brolga*. July 2006. Ausdance. 7-18.

⁶ One of Findlay’s daughters Elsa was studying at the Jaques-Dalcroze College in Hellerau. She was to become one of the most influential teachers of Dalcroze Eurhythmics in the USA.

endeavours' which he observed in Australia and New Zealand.²⁴ One speech encouraged 'those living under the Southern Cross' to be as forward thinking and original and inventive in education and the arts, as they had shown themselves to be in agriculture, the sciences and engineering.²⁵

Shelley was encouraged by Findlay to apply for the Professorial Chair in Christchurch which he understood would be combined with Principalship of the Teachers' College, but there was opposition from local forces and this did not eventuate. He had taken part in the Army Education Units which Findlay espoused, and threw himself into extension work arranging inaugural summer schools for teachers and 'Popular University' lectures for the public. Shelley attracted sizable grants from The Carnegie Corporation, and small but useful finance from local Rotary Clubs for new events such as 'Education Week'.²⁶ From as early as 1910, Shelley had been associated with the development of the teaching principles of Jaques-Dalcroze in the curriculum of Findlay's experimental training school, the Sarah Fielden School, which was closely associated with student-teaching practice of Findlay's University courses. Shelley was one of the Vice-Presidents of the Dalcroze Society of Great Britain and Northern Ireland soon after it was founded in 1915 and remained so during his many years in New Zealand.²⁷

The first Dalcroze tour to Australasia in 1923-24

A promotional tour to the Dominions was supported by the London School of Dalcroze Eurhythmics (LSDE) in 1923-24.²⁸ The initiative for the project emerged in late 1922 when the Dalcroze Society was working on a constitution. Cecilia John, a mature-age Australian student at the LSDE, played a major part in the discussion, and formulated some of the wording, proposing that one object should be 'To promote in the British Empire the teachings of eurhythmics based on the principles of Jaques-Dalcroze.'²⁹ A year later, Ethel Driver set out on a six month tour, accompanied by the two most recent Australian graduates of the school, Heather Gell and Cecilia John. By 1923, Ethel Driver (1883-1963) had been on the teacher training staff of

⁷ He was part of the large contingent of overseas lecturers, leaders in their fields, participating in the first travelling conference in the Southern Hemisphere of the British Association for the Advancement of Science, later to be known as ANZAS.

Findlay presented numerous lectures on 'the new education' and was widely reported.

⁸ WA *Education Circular*, April, 1915, 413-418. Findlay, J. J., 'Some Principles of Educational Reform.'

⁹ He was an entertaining, inspiring lecturer and, as his biographer Ian Carter notes, he 'attracted the punters, especially the female punters.' Carter, I. (1993). *Gadfly: the life and times of James Shelley*. Auckland: Auckland University Press, in association with Broadcasting History Trust. 103, and 119.

¹⁰ The *Journals*, Minutes and Annual Reports of the Dalcroze Society, 1915-1955. Held by the National Resource Centre for Dance (NRCD), University of Surrey.

¹¹ Dominion status of the British Empire was granted to Australia in 1901, New Zealand in 1907, and South Africa in 1910.

¹² Dalcroze Society of Great Britain (DSGB) Minutes, January, 1923.

the London School of Dalcroze Eurhythmics for nine years in the senior position of Mistress of Method. She was an exceptionally clear teacher, and one of the most skilled presenters of Dalcroze demonstrations.³⁰ Cecilia John (1877-1955) Tasmanian-born, had become well known in Melbourne as a suffragette, an activist for women's rights, anti-conscription campaigner, but also as a fine contralto and singing teacher. Heather Gell (1896-1988), a young kindergarten director from South Australia, intended to return to Adelaide and commence teaching in 1924. The tour, comprising classes, courses and demonstrations, commenced in Perth in October 1923, and proceeded to Adelaide, Melbourne, Hobart and Sydney. It attracted considerable publicity and, as a result, four Dalcroze Society support groups were formed, by mid-1924, in Western Australia, South Australia, Victoria and New South Wales, each with distinguished musicians and educators on their committees.³¹

A brief visit was then made to New Zealand by Driver and John, although it had not been on the original itinerary.³² John was the first organizing secretary of the Save the Children Fund (1919) in Australia, and wished to visit New Zealand in this connection. Whilst there, she and Driver arranged one notable activity. Significantly, given the presence of Professor Shelley, this was in Christchurch, and a public 'Lecture-Demonstration' was held in late February, 1924. It was preceded by a short course with young children who demonstrated examples of the work. Two South Island papers carried reports of the event; the *Press* announced that 'we have with us this week, Miss Ethel Driver, LRAM, the first Englishwoman to gain the Diploma of Dalcroze Eurhythmics, knowledge of which she is spreading abroad.'³³ A review the following day in the *Lyttelton Times* noted that 'the young pupils, very small Christchurch children, showed amazing proficiency in grace and gesture and poetry of movement that one would have deemed impossible of attainment under such short tuition.'³⁴ The visit seems to have been too brief to have captured the attention of local women's magazines of the day such as *The Ladies Mirror*, or *The Home Journal of New Zealand*. No mention is made of the visit in the *New Zealand Education Gazette* (NZEG). The charismatic Professor James Shelley chaired the Demonstration and gave the lecture at the

¹³ Beryl de Zoete, 'Introduction' in Driver, E. (1951) *A Pathway to Dalcroze Eurhythmics*. London: Thomas Nelson and Sons. 3-4. Formerly organist and music teacher at an Anglican convent, Driver graduated from the Jaques-Dalcroze Hellerau College just as war broke out and was immediately invited by Percy Ingham, the Honorary Director, to join the staff of the new London School. Her younger sister Ann, who was an inspiring tutor for keyboard improvisation, was also on the staff. Ethel Driver did not return to the convent school and continued her exceptional teaching with inexhaustible zest until a few weeks prior to her death at the age of eighty. She lived with her dear friend Cecilia John, outliving her by some eight years. They are buried together in the Anglican church-yard at Milland Place, Liphook.

¹⁴ Pope, J 'High hopes and hindsights', in *Dalcroze from a distance*.

¹⁵ Correspondence, John to Ingham, Feb. 1924, 'English Box', Jaques-Dalcroze Archive, Geneva.

¹⁶ *Press*, (NZ). 25-02-1924, 2c.

¹⁷ *Lyttelton Times*, (NZ). 26-02-1924, 3d.

Canterbury College Hall. Driver reported that Shelley gave one of the best expositions of the work she had ever heard, and that in consequence, the audience was able to understand ‘exceptionally clearly’ what was being represented.³⁵ Driver and John returned to London and gave glowing accounts of their journey to, as they said, ‘the ends of the earth’.³⁶ They announced to colleagues that there would be warm receptions for them too, if they were to venture so far afield.³⁷

English teachers in New Zealand

Following World War One (WWI), both Australia and New Zealand were at the forefront of Government-led campaigns to attract migrants from Great Britain, whether to the optimistic pioneering Group and Soldier Settlements schemes, or more modestly, as individual teachers. Responses to articles in journals such as the English *Music Teacher* suggested there were rewarding employment opportunities for the energetically inclined teacher in the safe and healthy climes of Australia and New Zealand.³⁸ Several graduates from the LSDE subsequently made their way to Australia, South Africa and New Zealand. Very little documentation of their progress has been found and, like many independent female music teachers, their work has largely passed unnoticed. As however, a number also taught in Teachers’ Colleges it may be assumed that their work had some influence on the next generation’s attitudes to music and movement.

English-born Jessie Benham, a graduate of 1923, arrived in New Zealand’s South Island at the end of 1923, and Eileen Russell, an English graduate of 1924, settled in the North Island the following year. Benham had met New Zealander Allan Carlton Kain, from Christchurch, while he was studying engineering in England. They married in 1927. Whether Benham had already commenced her classes before Driver’s Christchurch demonstration is not known. The ten-day intensive Dalcroze course which Driver gave in Melbourne in January 1924, indicates that someone, possibly Benham, from New Zealand attended. Benham commenced her Dalcroze Eurhythmics classes in Christchurch in 1924 and expressed gratitude for Professor

¹⁸ *Le Rythme*, 1924. Geneva.

¹⁹ *London Dalcroze Teachers’ Union Annual Newsletter*, (LDTU).1923-1924, 2.

²⁰ Invitation card; Driver’s cuttings book, NRCD; ‘An At Home, June 24, 1924, at Store St. Miss Ethel Driver and Miss Cecilia John to speak on their experiences in Australasia.’

²¹ *The Music Teacher* [London: Evans Bros.] carried several articles noting opportunities overseas. The issue of July 1930, states ‘Openings for Teachers in the Dominions: Work of the Society for Overseas Settlement of British Women.’ There are lengthy paragraphs about each of the Dominions, and paragraphs on teachers, nurses, social workers, agriculturists and home helps. It concludes with ‘Not only is the work and experience of young and well-qualified Englishwomen wanted in the Dominions, but the life they enjoy offers much scope for their energy and personal happiness.’ There were a number of support committees locally to offer assistance to new comers.

Shelley's encouragement.³⁹ Her telephone directory entry, clearly stating 'Teacher of Dalcroze Eurhythmics,' lists her at 45 Chester Street. After her marriage she is listed at 245 Montreal Street, and it is clear from the residential and the studio addresses that she continued teaching privately for some time, but no further information has been found.

Eileen Russell, the other young English graduate, arrived in 1925. She had been congratulated by the Director of the LSDE on also gaining her LRAM in Aural Culture.⁴⁰ Russell would have known Benham, John and Gell, all in the graduating class of 1923, and no doubt she heard about potential opportunities for a keen teacher in New Zealand and Australia.⁴¹ No further reason can be found for Russell's departure for the Dominion in August of 1925. A brief announcement noted that she had commenced teaching Dalcroze Eurhythmics in Wellington.⁴² In January 1926, Russell conducted the first holiday Dalcroze Eurhythmics instruction course given in New Zealand. It was held at the Teachers' Training College Hall in Wellington from 25 to 30 January. An official notice was placed in the *NZEG* to the effect that:

The Department has every confidence in recommending the class to the notice of teachers. Particulars regarding the entrance fee may be obtained on application to the Secretary, Education Board, Wellington,⁴³ or to Miss E. Russell. 44 Konini Road, Hataitai, Wellington.

For this course to be officially endorsed, and partially administered by the local Education Board, would have been of considerable assistance.

Several months later, in April 1926, the New Zealand Department of Education appointed Englishman E. Douglas Tayler, to the new position of Supervisor of Musical Education. He was an organist, choral and orchestral conductor, and had been recommended by Sir Walford Davies.⁴⁴ From June 1926, until his departure five and half years later, Douglas Tayler wrote

²² Minutes of DSGB, 1924.

²³ Russell's name appears in the Royal Academy of Music 'pass list' register for the award of LRAM, Aural Culture, results for that year. RAM Archives, London.

²⁴ *Journal of DSGB*, 1925; *LDTU Newsletter*, 1925. Correspondence 'English Box'. IJ-D, Geneva.

²⁵ *New Zealand Education Gazette (NZEG)*, December, 1925. A small but prominent notice; front page.

²⁶ *NZEG Supplement*, 1925. December, 207.

²⁷ *Encyclopedia of New Zealand*. 1966. On-line. (Accessed, December, 2006). 'Music was perfunctory in school and almost absent in the secondary area and such music as was done was through the private teachers after school hours. In 1926 the NZ Government moved to remedy the situation and took a step that was to change the whole scene greatly. It approached Sir Walford Davies, a leading English authority on music in education, and asked him to select an Adviser on Music for the Department of Education. On his nomination, E. Douglas Tayler was appointed and the work he did was to have far-reaching effects.' A brother of H. Walford Davies, Professor E. Harold Davies, had been in Australia for many years and was an important supporter of Dalcroze Eurhythmics teaching there, particularly in Adelaide.

substantial articles of practical guidance for teachers, titled *Musical Matters*, in the monthly *New Zealand Education Gazette* (NZEG). He articulated his approach in friendly, witty open letters, showing vision in every aspect of musical education in a classroom. Douglas Tayler espoused creative notions and the importance of child play, although advising ‘some guidance on the use of musical wings.’ Education in music, he declared, was far more than the ‘sticky ground of crotchetts and quavers and technical terms which stand between us and our free flight.⁴⁵ His articles are full of such colourful expressions of enthusiastic proselytizing.⁴⁶

Of particular interest is how Douglas Tayler wrote about the way music makes people respond to changes of rhythm. He suggested making easy body movements like rowing, stepping and swinging arms, and dancing to a song, arguing that, ‘this will accomplish in a short time more than hours spent in lecturing a motionless class.⁴⁷ ‘Music tickles our ears’, he says, ‘and off go our muscles in response.’ Significantly, he remarked that

there is the whole beautiful system of Eurhythmics, ranging from the simplest to the most complex association of music and movement. Teachers should never miss any opportunity of seeing or learning something of this.⁴⁸

Supervisors of Music in Australia did not publish such extensive Dalcroze-supportive material, and it is only through his comments that some of the activities of the Dalcroze teachers of the time in New Zealand have been traced.⁴⁹

Dalcroze Eurhythmics promoted by active teachers

Although no moves appear to have been taken to establish a branch of a Dalcroze Society in New Zealand, Shelley, in Christchurch, was frequently in the news in the late 1920s with reports on educational opportunities in the community, the organization of vacation courses, and the potential for educational use of the wireless. Douglas Tayler’s ‘Musical Matters’ continued to appear monthly from Wellington. It is not known whether Shelley and Douglas Tayler co-operated in the support of Dalcroze Eurhythmics, but the latter man frequently reminded teachers of the power of the experience of physical movement and the quality of vitality that it invested in singing; the benefits that came from freely walking crotchetts, ‘twice as slow’ minims,

²⁸ NZEG, June, 1926, 84.

²⁹ David Sell, in ‘Five Englishmen: the British influence on Music Education in New Zealand between the wars’. *Studies in Music Education*, (1986). University of Canterbury, NZ, queries if many local teachers responded to the ‘flowery language’ but remarks on the ‘determined enthusiasm’ and idealism displayed by the newcomer.

³⁰ NZEG, 1926, July, 109.

³¹ Op. cit., September, 140.

'twice as fast' running quavers, and the 'feel' of the time so well maintained when skipping. The terms 'eurhythymics' and 'rhythmic work' appeared in many of his paragraphs throughout the year. He encouraged his readers to follow the *School Music Review* and stressed the experience of movement, rather than aimless walking or ungraceful hopping. Douglas Tayler drew attention to an article in a recent issue on 'Free dancing in the rhythmic class', by a British movement teacher, Nina Langley, and urged teachers to emulate such ideas as children making patterns with their steps on the floor, while noticing what the music is doing. He applauded 'the way children can quickly melt' into shapes and design.⁵⁰

The November 1927 issue of the *NZEG* advises of a demonstration to be given by Russell, assisted by students of Wellington Training College, and gives a fine description of the work:

Eurhythmics may be defined as the interpretation of musical rhythm in action. It develops in the child aural perception of rhythm, pitch, and mood in music; the power of mental concentration; physical poise and control; gracefulness and love of beauty in sound and action; and it has been found to be of great benefit not only to normal children but to the nervous, unsociable and sub-normal. The use of eurhythmics in education is steadily growing.⁵¹

Russell's demonstration on 24 November in Wellington, at the YWCA Hall, was reviewed in several local papers. One, the *Free Lance*, described the work of Jaques-Dalcroze as 'this too little known method' and devoted considerable space to further description of the method in general, before praising the work of Russell and the students from the Teachers' College. The Chairman was T. B. Strong, the Director of Education.⁵²

The final *NZEG* for 1927 announced that Winifred Houghton, Dalcroze Eurhythmics lecturer from London, would visit the country and present a number of practical classes in 1928. It has not been established whether the initiative, or the funding, for the project came from the LSDE or from Houghton herself who travelled with her two sisters. It certainly received the enthusiastic local support of Douglas Tayler. The AGM of the Dalcroze Society in London noted that 'Miss Whistler is now settled and teaching in Auckland, and Miss Houghton has sailed for a six-month lecture tour there'.⁵³ Both women were older and had more experience than either Benham or Russell, and had been instructing teachers for some years. Houghton had been an inaugural staff member of the Gipsy Hill Nursery Training College in

⁵³ *NZEG*, October, 1927, 157.

⁵⁴ *NZEG*, November, 1927, 177-178.

⁵⁵ *Free Lance*. (NZ).16-11-1927. Cutting found in Geneva in Jaques-Dalcroze's personal 'Presse' cuttings book. It must surely indicate that Russell had sent it to him.

⁵⁶ DSGB. *AGM Report*. December, 1927.

London appointed in 1917 by the Principal, progressive Australian kindergartener Lillian de Lissa, and in 1928 she was on long-service-leave.⁵⁴

Dorothy Beryl Whistler (1889-1957) from London had already completed a Curwen Method course in ear-training for teachers and had been teaching piano since 1911, before participating in classes at the newly opened LSDE in 1913. She attended the training course on a part-time basis from 1914. By 1918 she had successfully completed the required six months practice teaching and passed her exams.⁵⁵ After graduating, Whistler spent an active decade teaching in London and several regional centres in England, in private school and studio settings. She was an experienced teacher, and well used to presenting the work in public demonstrations.

Whistler departed for New Zealand in 1927 and her arrival at Auckland was welcomed by her colleagues, Benham (Mrs. Kain) and Russell.⁵⁶ It is not known however, whether they ever travelled from Christchurch and Wellington respectively to meet or work with her, or she to them. In her attractive inaugural prospectus for Auckland, Percy Ingham formally noted she had been on the staff of the LSDE and Ernest Read, the director of music studies there, indicated she had an excellent style of teaching. Whistler had, Read added, a ‘charming manner endearing her to all her pupils.’⁵⁷ She was soon teaching adults, giving classes for children, presenting regular courses for kindergarten directors, assisting with events for student teachers and conducting holiday courses and teacher refresher courses.⁵⁸

Winifred Houghton (1882-1957) pronounced ‘Howton’ and known as ‘Howtie,’ was also an experienced exponent of the educational principles of Jaques-Dalcroze.⁵⁹ She had specialized in elementary school education, published a number of guides, manuals and musical support materials for the method. London-born Houghton took Dalcroze classes in Germany from late 1913 until July 1914 and completed her training at the LSDE in July 1916.⁶⁰ She had considerable success teaching children and adults with learning disabilities.⁶¹ In New Zealand it was planned that Houghton would take

⁵⁷ Houghton was Music Lecturer until her retirement in 1949, when Dalcroze colleague, Phyllis Crawhall-Wilson, who had been an assistant lecturer for several years, was appointed to the position. Crawhall-Wilson had taught in Australia, in Sydney, Melbourne and Perth during 1924-1928.

⁵⁸ The 1918 graduating class also included Crawhall-Wilson and Ann Driver. The latter became an important figure in the inaugural schools broadcasts of ‘Music and Movement’ for the British Broadcasting Commission (BBC).

⁵⁹ Tingey, *A Record*, 46-47. The brief NZ notes unfortunately contain several incorrect statements.

⁶⁰ Whistler Brochure, (1928). *Dalcroze Eurhythmics, Ear training, Practical Harmony, Piano, and Musical Appreciation*. In researcher’s possession.

⁶¹ *Journal of DSGB*, November, 1928, 2.

⁶² The author met her when attending the London Dalcroze Training Centre in 1953.

⁶³ Register of Graduates. LSDE. Held at NRCD, University of Surrey.

⁶¹ Houghton said she knew from the age of four, when she started a school for her dolls, that she wanted to be a teacher. Her prior qualifications included *Sprachlehrerin*

Training College classes in Dunedin and Christchurch and would also take privately arranged classes, for a fee of £1.11.6 for ten lessons of one hour each. The Dunedin visit was made in March, followed by Christchurch, 10 April to 5 May, Wellington, 14 May to 2 June and Auckland 11 to 30 June. A very practical teacher, Houghton firmly believed that a well informed general elementary school teacher could ‘pass on the spirit’ of the rhythmic experience, and that ‘it acted on children like a central heating system’ affecting all aspects of their learning.⁶² She was an ideal ambassador for the Method.

Douglas Tayler found it necessary to clarify some perceived misunderstandings of the professional relationships between Houghton and the three women already teaching Dalcroze in the Dominion. He stressed that they were all graduates of the LSDE but that some people thought that the eurhythms of Houghton and of Russell were different in some way. Not so, said Douglas Tayler, who pointed out that small classes for specially interested musical student teachers, such as those at the LSDE itself, and the work of Russell’s students in Wellington Training College, were different to large classes in elementary schools like those arranged by Houghton for teachers ‘with slender musical ability.’ The class demonstration Houghton had given with untrained children who had never seen her until that day would of course differ to a beautiful demonstration prepared by trained students. He was at pains to acknowledge the excellent work already achieved by Kain in Christchurch, Russell in Wellington and Whistler in Auckland, and he encouraged local teachers to approach these people for further instruction. He noted diplomatically that, at Houghton’s request, the Auckland Training College course had been transferred to Whistler, and confirmed that Wellington Training College had been omitted due to the existing engagement of Russell.⁶³ This in effect left more time for Houghton to offer teachers’ sessions in association with various Regional Education Boards, such as New Plymouth. Furthermore, Douglas Tayler referred to the fine work of Russell at the Wellington Training College and to the ‘delightful teaching of Miss Hurst,

(1912) and advanced piano studies in Berlin. She had been an *au pair* in Brussels and had taught English, piano and theory in schools in Germany, and privately for some eight years. (Tingey, *A Record*, 94). Ninette de Valois, a notable Dalcroze supporter, invited her to present classes for the Old Vic Theatre School and the Sadler’s Wells Ballet School in the early 1930s. Houghton’s account of her sessions for village amateur dramatic clubs are entertaining. Recognising that one of the results of rhythmic training is the power of coordination, she cites a splendid example in a local farmer who stated, “I know me words by ‘art, an’ I knows ‘ow to move me right foot, but remember me words AND move me right foot at the same time: NO, that I can’t.” She tells of re-thinking her teaching approach when she realized that the classes of ten or twelve interested children she had been used to, were very different from those experienced by the Elementary school teacher dealing with fifty or more children, ‘wiv farver’s boots on’. *Journal of the DSGB*, 1938, 13-17.

⁴⁵ These words of Émile Jaques-Dalcroze are acknowledged in Houghton’s 1940 booklet, *Eurythmics: A scheme of work for children aged from 4 to 14*. London: Augener Ltd.

⁴⁶ NZEG, July, 1928, 108.

herself a pupil of Miss Houghton, who recently visited a number of schools.⁶⁴ Mindful of the fact that much of the publicity about Dalcroze Eurhythmics featured photographs of young women in bare-feet wearing Grecian style tunics, and that it was mostly taken by women teachers in girls' schools, he hoped that

the day is not too far distant when we shall realize the enormous value musical and eurhythymical training will have for boys, and cease to regard it as an essentially feminine study. The power of concentration, of mental and physical poise, of graceful movement, of sensitiveness to sound and rhythm, of self-forgetfulness and self-control which is engendered by this association of music and action would indeed be a valuable asset for every male member of human society.⁶⁵

Such an optimistic declaration raises the problem of acquiring suitable Dalcroze teaching qualifications for a country so far from the English or European training courses.

There was an unfortunate lack of encouragement for men teachers. This was discussed in a recent doctoral thesis, and a note given of an exclusion of an otherwise ideal Western Australian man, on the grounds that the LSDE had 'no facilities' for male students!⁶⁶

When Houghton returned to England six months later, she was accompanied by Jean Hay from Christchurch, to whom she had awarded a scholarship at the LSDE tenable for three years full-time study. This valuable incentive did not, however, include the considerable travel or living costs.⁶⁷ Hay's career will be discussed below.

There were informal Dalcroze Eurhythmics links between teachers in New Zealand and Australia, but one between Kindergartens and Western Australia will serve as an example. In 1928 Enid Wilson (1896-1994), from Perth, was engaged to establish a Model Kindergarten in Wellington, New Zealand. Wilson, a former Principal of the WA Kindergarten Teachers' College (KTC), was a supporter of Dalcroze Eurhythmics. From Wellington, Wilson wrote to

⁴⁷ NZEG, May, 1928, 65.

⁴⁸ Op. cit., 33.

⁴⁹ Pope, J. (2008). PhD. Monash University. (unpublished) 'Dalcroze Eurhythmics in Australasia: the first generation from 1918'. Max Rutter, music lecturer, primary school deputy principal, choral conductor and accompanist, had obtained a splendid written reference from Cecil Andrews, Director of Education in WA and arranged to take his long service leave, following his great interest in the subject, awakened by classes in Perth taken by Irene Wittenoom in 1919 and 1920. He was a key teacher assisting the first Physical Education Instructress in WA, Lillian Mills, to spread the word of the value of Eurhythmics in education.

⁵⁰ The Scholarship was similar to those offered previously to Dorothea Michel of Sydney, Jean Wilson of Perth (both in 1924) and Margaret Scales from Adelaide, (1928). It appears that they were endowed by Percy Ingham, the Hon. Director of the London School of Dalcroze Eurhythmics and selfless supporter of the work of Jaques-Dalcroze.

her colleagues in WA that there was not so much reliance on the piano in the kindergartens in New Zealand, but a good level of singing, clapping rhythms, action and finger-play songs was evident. Her letter concluded that 'with the introduction of eurhythmics next term we hope to benefit ourselves and therefore the children'.⁶⁸ The Eurhythmics teacher is not named, however it may be assumed that it was Russell.

From Auckland, Whistler reported to Ingham in London, that she was conducting regular courses for kindergarten directors, and continuing with classes for adults and children, working with student teachers, preparing holiday courses and teachers' courses.⁶⁹ With some nineteen classes a week bringing in fees comparable to those in England, she said that the financial return in 1928 was quite satisfactory. Her descriptions to colleagues 'at home' were positive.

At the end of last term each of my classes at the Diocesan High school took part in the School Concert. I did not have picked classes, but the whole class in each case. It was a great success and the Head was delighted and she is asking for some items from my classes at the Schubert Concert. The next thing was the Holiday course given jointly by Miss Searle, a teacher of Folk Dance, and myself. It was a jolly week, the students were all very keen, and many asked us to repeat the Course in some future holiday.⁷⁰

Whistler further noted that the New Zealand Pen Women's Musical Circle had requested her to give 'an evening', with a short talk on Eurhythmics illustrated by adult pupils. This must have created interest as the women writers requested another visit in May 1929, this time showing work with young children as well as adults. She was engaged to give a course of Eurhythmics at the Teachers' Refresher Course at New Plymouth, organized by the Regional Education Board during the year.⁷¹

The next decade begins

The work of Whistler was favourably commented on by Douglas Tayler in the *NZEG* during 1929 and 1930. He had attended the 1929 International Music

⁵¹ The WA KTC sessions were given by Irene Wittenoom, the first Australian to become qualified at the LSDE in 1917. Wilson was a member of the first Dalcroze Society formed in Australia in 1923. *Newsletter of WA Kindergarten Graduates and Students*. 1929. Battye Library, Perth. KUWA files.

⁵² *Journal of DSGB*, November, 1928, 2.

⁵³ *Journal of DSGB*, May, 1928. 18. Miss Searle was from the Chelsea Physical Education Training College in London. Staff members of the London Dalcroze School were regularly engaged on the staff of this and other English Physical Education Colleges.

⁵⁴ *Journal of DSGB*, November, 1928. 3.

Educators' Conference in Lausanne and reported that he had the opportunity to personally convey the greetings of 'all his ex-pupils in New Zealand to M. Jaques-Dalcroze'. Douglas Tayler thought that both of Jaques-Dalcroze's demonstrations were delightful.⁷² He also noted the benefits of eurhythmics observed during his stay in London following the conference, especially the enthusiasm of the staff at the Tollet Street School where eurhythmics was a fundamental basis in training children with learning difficulties.⁷³

Whistler reported to the London Dalcroze Society members that she had conducted another successful joint holiday course of eurhythmics and country dancing in New Zealand during 1930, and had taught at the New Zealand Teachers' Summer School which attracted some four hundred participants.⁷⁴ She was quoted as stating that 'movements are themselves indications of understanding, just as words are indications of thought processes'.⁷⁵ Things must have been going well for Whistler, as she asked Ingham in London, for an assistant to start early in January 1930.⁷⁶ Muriel Howling was the person who came, but little is known of her other than that she was an LSDE graduate of 1929. It appears that she stayed for less than three years. The London Dalcroze Teachers' Union (LDTU) membership book records in 1933 that she 'had recently returned from New Zealand and was again living in London'.⁷⁷ Whistler reported in late 1932 that, despite some of her classes being affected by the general economic depression, she still had about eighteen per week. A demonstration she presented concluded with scenes from Gluck's *Orfeo*, accompanied by the Diocesan High School Choir, and a Prelude and Fugue by Bach, 'worked out' by her Senior Girls, and was well received.⁷⁸

The Dalcroze career of a New Zealand resident

Houghton had awarded a scholarship on behalf of the LSDE to Jean Emily Hay (1903-1984). She was born at Collie in Western Australia, where her father was a minister of the Methodist church and he was transferred to New Zealand in 1911 where Hay was educated.⁷⁹ She attended the Christchurch Training College, graduating in 1926 with a good report, and became

⁷² NZEG, 1929, October 201. Douglas Tayler could hardly have had a pleasant voyage to the Lausanne conference as he went by what was called 'the Blue-Water Route'; he must have chosen the cheapest fare, as he found himself, and the vessel, rolling around Cape Horn! NZEG, 1929, October, 188.

⁷⁶ NZEG, March, 1930, 32-33.

⁷⁷ NZEG, October, 1929, 186. It had been intended to enrol some 200 participants.

⁷⁸ New Zealand newspaper, un-identified, dated 4-V-1929 in Jaques-Dalcroze's 'Presse' book, Geneva.

⁵⁹ Journal of DSGB, November, 1929, 12.

⁶⁰ LDTU News Sheet, 1933, 15.

⁶¹ Star, 10-12-1932. [Auckland]. Cutting located in Jaques-Dalcroze's 'Presse' book, probably sent by Whistler. A report of this event indicates that it was also the formal welcome to Miss E.R. Edwards, the new Headmistress, who gave a very well-informed speech about the value of Dalcroze Eurhythmics.

⁶² DNZB, online. (accessed November, 2006).

interested in the teaching style at a nearby Infants school, where the senior teacher, Dorothy Baster, was using rhythmic movement teaching approaches. Hay was an excellent choice for the third LSDE Scholarship awarded in the southern hemisphere.⁸⁰ She commenced the course in London during October 1928, graduating in July 1932 and returning to New Zealand.⁸¹ Unfortunately, the effects of the economic depression of the 1930s meant that Hay's aim of becoming a specialist in Dalcroze Eurhythmics for the Infants Schools was not possible. The Government found it necessary to retrench staff and the music lectureships at Wellington and Dunedin were abolished. The Christchurch Training College was closed in 1932, followed by the Wellington College. It was Government policy to give preference to men with families to support and it seems that Russell may have lost her teaching position there.⁸²

Baster had commenced broadcasting music sessions for 'Juniors' over the local wireless station in Christchurch, with the support of Shelley, in 1931, although the provision of general national school broadcasts was financially precarious.⁸³ Fortunately, the Christchurch programme survived and developed and Baster appears to have been more than happy to have the newly qualified Hay collaborate.⁸⁴ Hay, working in the classroom with her, also received the support of Shelley, and her career moved into the area of educational broadcasting.⁸⁵ By 1933 she was presenting *Rhythm for Juniors* and shortly after, *Rhythm and Story-time*.⁸⁶ The broadcasts by the staff were

⁶³ Tingey. *A Record*. 94.

⁶⁴ Op. cit., 47.

⁶⁵ DNZB, Online entry on Jenner, former Music lecturer at Wellington. (Accessed, December 2006).

⁶⁶ NZEG, March, 1931, 36. The Department advised teachers that due to depletion of staff they would no longer be able to continue weekly broadcasts but hoped that at some future time the work could be resumed.

⁶⁷ Outlines for the sessions were printed in the NZEG, then in the weekly *NZ Radio Record* (1932-1939). Showing several photographs from this source to an older librarian at the Turnbull Library music archive in Wellington, he said, 'Oh, I remember doing that sort of thing at school! I hadn't connected the name but as soon as I saw the children in those actions I knew I had done it! Must have been in the late 1940s.'

⁶⁸ Hay had been a student of Ann Driver in London. It was Driver whom the BBC approached to pioneer radio broadcasts in *Music and Movement* which commenced in 1932. It is notable that Heather Gell and Jean Vincent (née Wilson), two Australian graduates of the London School of Dalcroze Eurhythmics also had the benefit of Ann Driver's inspirational piano improvisation classes in the 1920s. Both became broadcasters and presented programmes for the Australian Broadcasting Commission (ABC) including *Music Through Movement*, *Lets Join In*, *Let's Listen*, *Folk Dance for Schools*. Hay's broadcasts continued until 1958, Gell's lasted until 1959 and Vincent's until 1969.

⁶⁹ A survey undertaken by NZ Education Broadcasts, in 1953, reports that children were 'delighted in listening to Miss Hay', another says 'her voice is a little old, but when she has used a singing rhyme, the children readily imitate.' Another school reported that 'the children followed the movement beautifully but for some children the stories were difficult as the children only speak Maori at home.' Broadcasting Files. NZ National Archive, Wellington. AADL/399a. Hay was engaged as a part-time

seen as evidence of important new developments in education.⁸⁷ Hay was well regarded and described as a friendly, outgoing, cheerful and capable educator who was involved later in music lecturing for the Kindergarten College as well as the Teachers' College.⁸⁸

By the mid-30s there were four Dalcroze Eurhythmics teachers in New Zealand. Kain and Russell were both in Wellington, although it is not confirmed that they were engaged in full time teaching, Hay was in Christchurch and Whistler in Auckland. There is no doubt that Douglas Tayler championed Dalcroze Eurhythmics as an educational tool and provided helpful support for its teachers in New Zealand, but he left in 1931. Sadly, he died a year later after a short illness.⁸⁹ Shelley's career changed direction in 1933 and he moved from a Professorship to become, in 1936, the first Director of the New Zealand Broadcasting Service, and later one of the key people in the establishment of a full-time Symphony Orchestra in New Zealand. Shelley's interest in Dalcroze Eurhythmics and the extraordinary range of theatre, arts and community education activities which he pursued with such

lecturer at the re-opened Christchurch Training College by 1935, where Ernest Jenner was Head of Music.

⁷⁰ Day, P. (1994). *The Radio Years: a history of broadcasting in New Zealand*. Auckland: Auckland University Press. Volume One.170, comments on School broadcasts, and refers also to the Wellington music sessions by Ernest Jenner and the use of the *Education Gazette* to alert teachers to information on the programs, prior to separate publications being widely available.

⁷¹ Fletcher, W. J. (2001). *A sense of community: the Christchurch College of Education, 1877-2000*. Christchurch: Christchurch College of Education. Hay served on many syllabus revision committees in reading and mathematics as well as music and movement for early childhood. She was later active with the NZ Playgroup movement. As supervisor of Sunday Schools for the Methodist Church for over forty years she stimulated much interest in the use of music, movement and puppetry. *Press*, 18-02-1984.

⁷² Douglas Tayler had accepted a position in San Francisco after five and a half years in NZ. When news of his death there in 1932 was received by his former colleagues they acknowledged the tremendous boost he had given music education. The *Dominion Song Books* and *A Complete Scheme of School Music Related to Human Life* (1927), [Wellington: Education Department] were part of his legacy. The first of the Song Books was published in 1930. His book represents an optimistic and encouraging work approach for general teachers. Valedictory; *NZEG*, September, 1931, 159. Obituary; *NZEG*, September, 1932, 153.

passion, certainly marks him as an influential personality in the cultural life of New Zealand.⁹⁰

Concluding comments

It may be said that by the 1930s, Dalcroze teaching in New Zealand had dawned, reached the break of day and promised a fine future. The clouds of the economic depression undoubtedly cast shadows over the scene. In England, the death in 1930 of the hard-working Ingham, Director and benefactor of the LSDE was a blow to the financial future of the training of specialised teachers and although valiant efforts were made, the numbers dwindled. The rest of the story of Dalcroze teaching in New Zealand awaits further investigation. It is known that English women Joan Raeside (née Wright) and Josephine Penn were teaching from the 1940s and, a decade later, Gabrielle Whitehorn also. A teacher trained at the New York Dalcroze School, Ian Grey-Smith, conducted classes in Dunedin during the 1960s. There may well have been other individuals teaching in isolation. Future researchers could provide welcome historical coverage and consider the influences of Dalcroze teachers on musical associations, teachers' organisations, physical education and dance developments in New Zealand. Reminiscences need to be captured from ageing participants, and documents researched before the inevitable culling occurs!

⁷³ Carter, *Gadfly*, 104, describes 'eurhythmics', somewhat curiously, as a 'free-form dance and exercise movement much favoured in British progressive education circles at the time.' Professor Shelley urged its adoption in New Zealand schools.

Journeying with pre-service music teachers.

Anne Power, University of Western Sydney

In preparing pre-service teachers, my aim is to create a community of practice. This paper draws on the reflections of a pre-service teacher, supervising teacher and lecturer. In the second half of 2008, the pre-service teachers with whom I was working were preparing a unit of work for senior students in high school using music of their own choice. This paper focuses on one pre-service teacher, journeying towards the identity and work of a teacher.

Introduction

It is an eventful journey from graduate musician through pre-service teacher to competent classroom practitioner. Learning is a social process (Brown & Duguid, 2000; Harris, 2003), constructed by the learner's interactions with their world (Lave, 1997; Lave & Wenger, 1991). Communities of practice (Wenger, 1998) comprise people who "share a concern, a set of problems or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an ongoing basis" (Wenger, McDermott & Snyder, 2002, p. 4). In the journey towards establishing a link between teachers' personal practical knowledge and professional identity, a community of practice provides "an ideal knowledge structure – a social structure that can assume responsibility for developing and sharing knowledge" (*ibid.*, p. 29).

This paper traces part of the journey from pre-service teacher towards professional competency. It is influenced by the work of researchers on teachers' professional identity (Beijaard, Meijer & Verloop, 2004; Volkmann & Anderson, 1998). Such research has been conducted to better understand the support pre-service teachers need and to contribute to understanding a teacher's work in today's schools. The paper also includes some reflection on Quality Teaching elements of deep understanding and background knowledge.⁹¹ The focus of the paper is on a unit of work created by 'Greg,' featuring a cello metal band,⁹² and the impact of his work on the community

⁹¹ NSW Quality Teaching is a model for pedagogy that can be used in classrooms from Kindergarten to Year 12 across all key learning areas (KLAs). It supports pedagogy as a long-term strategic priority and focuses teacher discussion on reflection about their practice. Building on earlier research, the model identifies three key dimensions of pedagogy: that it promotes high levels of intellectual quality, a quality learning environment and makes explicit to students the significance of their work. Each of these key dimensions subdivides into a number of elements and teachers are encouraged to use the elements as a focus for reflection on what their lesson strategies have as their goal (NSW DET, 2003).

⁹² Cellos, in groups of three or more, are used to create a sound, rhythm, and texture similar to that of rock music, but reshaped by the unique timbres of the cello. The cellos are often modified electronically, and played in a manner imitative of the sound

of practice emerging with supervising teachers in schools and among the pre-service group.

The cello band called *Apocalyptica* had caught ‘Greg’s’ interest, as a rock bass guitarist. The band formed in 1993 in Finland with a complement of four cellos playing Metallica covers on album releases from 1996 to 2000. In 2003, their membership comprised three cellos and a drummer with their album changing direction and presenting original songs (the tracks selected were from this album). The band is part of a history of cello bands in Finland. Its members met at the Conservatorium and Toppinen, one of the players, claims their heroes are cellists such as Yo-Yo Ma and Rostropovitch. Searching for a new style of music, the band members were drawn to metal, its energy and intensity.

The appeal of the band for ‘Greg’ lay in its driving energy and bass instrument dominance. When I asked ‘Greg’ in what ways he would continue the unit beyond that music, he asked for some guidance and so we began a learning journey. This process was a collective removal of ignorance, his and mine. Ignorance is not just an absence of information but is integral to the construction of knowledge. Dewey saw an awareness of one’s ignorance as a stimulus for learning, observing: “A Socrates is thus led to declare that consciousness of ignorance is the beginning of the effective love of wisdom, and a Descartes to say that science is born of doubting” (1916, p. 189).

Research process

A search on the internet for repertoire using cello and distortion revealed a great array of pieces in this medium. They included George Crumb’s *Vox Balaenae* (for electric flute, electric cello and electric piano) and Brian Eno’s *Music for Airports* (with the Bang on a Can Orchestra of cello, bass, piano, percussion, guitar and clarinet). There were entries for other ensembles such as a Gothic chamber rock band Rasputina. There was also a work of Matthew Hindson’s, *In Memoriam: Concerto for Amplified Cello and Orchestra*, and ‘Greg’ analysed the performance with its exploration of cello distortion effects and techno rhythms in the strings. Searching in another direction for works with multiple cellos without amplification or distortion uncovered, among a wealth of repertoire, Arvo Part’s *Fratres* (for four, eight or 12 cellos), Boulez’ *Messagesquisse* (for solo cello accompanied by six cellos), Villa-Lobos’s *Bachianas Brasileiras No. 5* (for soprano and eight cellos) and Lazar Nikolov’s *Metamorphoses No. 4* (for 12 cellos).

From this search, ‘Greg’ decided to choose two works: the Villa Lobos ‘Aria’ (1938), with unamplified multiple cellos and the Hindson concerto (2001) with amplification and distortion. Once he had done this, the shape of the unit

of electric guitars cellos are often modified electronically, and played in a manner imitative of the sound of electric guitars of electric guitars cellos are often modified electronically, and played in a manner imitative of the sound of electric guitars.

started to evolve, providing for study of the comparisons and similarities with three cello band tracks. In the Quality Teaching framework (NSW DET, 2003), there is emphasis that high background knowledge is evident when students make connections between their knowledge and experience and the substance of the lesson. Such background knowledge may include local knowledge, cultural knowledge, personal experience and knowledge of popular culture. By analysing these pieces and understanding their historical position, ‘Greg’ realised that teachers can facilitate students’ learning of cross-cultural connections and influences of music. A brief analytical summary of the five pieces of music follows.

Repertoire

‘Somewhere around Nothing’ from Reflections by Apocalyptica (Eicca Toppinen, composer).

‘Somewhere around Nothing’ opens with a distortion riff that drives back and forth between two chords. Over this, two cellos gradually build textural complexity towards a climax. The drum kit helps maintain this climax before the entire musical passage repeats. The percussionist on this track is an American Cuban heavy metal drummer. A feature of his playing involves striking the bass drum while the head is still resonating. One section in the music focuses on distorted cello sound answered by bass drums using this ‘slapback’ technique.

‘Heat’ from Reflections by Apocalyptica (Eicca Toppinen, composer).

‘Heat’ opens with an insistent driving rhythm from two of the cellos with distortion effects. The intense sound briefly fades to reveal percussion that features the dryness of bongos and pizzicato cello. Over this an impassioned cello melody rises.

‘Aria’ from Bachianas Brasilieras No. 5 by Villa Lobos.

By contrast with Finland in the 21st century, Brazil in the 1930s suffered a revolution at the start of the decade and a coup at the end. Moreover, the coffee economy suffered from a decline in demand in the Great Depression. During this turbulent decade, Villa Lobos was appointed director of Music Education at Rio de Janeiro. The ‘Aria’ remains a popular work. Villa Lobos, a cellist himself, created a descending bowed bass line and pizzicato accompaniment as the introduction to this movement. In a similar way to the metal-band piece, there is an intention to evoke the sound of the guitar – albeit in this case, a serenading guitar rather than a thrashing one. It may look back to his own past when, as a teenager, he traveled to remote villages, gathering folk songs and absorbing Indian culture. The music, therefore has another point of similarity with the metal band in the intent to explore fusion, as Villa Lobos’ stated intent was to create a “new form of composition fusing types of Brazilian music, Indian and popular music, reflecting the rhythm and characteristic melodies of the people” (cited in Machlis, 1961, p. 496).

'Lament' from In Memoriam: Concerto for Amplified Cello and Orchestra by Matthew Hindson.

Like the musicians from *Apocalyptica*, Matthew Hindson has a penchant for metal and techno music. He uses the style in his own writing and his *In Memoriam* is such a piece, written as part of a residency with the Sydney Symphony. It was also written at a time when two relatives of the composer had died suddenly. The cadenza in the first movement, with its electronic manipulation of cello sound captures the mood of tension and pain with double stopped intervals of 2nd and 7th combined with a bowed distortion effect. This section is intended by the composer to be suggestive of didjeridu patterns, reflecting the fact that one of Hindson's relatives who died was Aboriginal.

'Conclusion' from Reflections by Apocalyptica (Perttu Kivilaakso, composer).

The cello melody of 'Conclusion,' rising over arpeggios, is reflective and poignant. Like the Hindson *In Memoriam*, it is a personal expression of sadness. Kivilaakso, in interview (2003), said: "Conclusion" has strong emotions of lost love behind it, people who were separated. I was thinking about these things and feeling like saying goodbye.'

Community of Practice

When 'Greg' had chosen the repertoire for his unit, he was keen to discuss his ideas with his peer community of practice. According to the first principles of cultivating communities of practice, there were no imposed structures on the rest of the pre-service group as they worked as a learning support team in devising units of work. Wenger, McDermott and Snyder (2002) describe three levels of participation: core members who are very active and take leadership; active members who attend regularly but are not as heavily involved; and peripheral members who watch the interactions. Several of 'Greg's' peers had suggestions of activities that could be incorporated in the unit and these were workshopped by the group. Of the 18 other pre-service teachers, 11 chose to bring their developing ideas and repertoire choices to discuss in this collegial way. The remaining students participated in discussions but chose to work more independently. Nevertheless, the group members found much value in simply discussing their current practices and exchanging ideas. Each member of the group took some responsibility for storing, retrieving and communicating shared information on the group's website.

The Quality Teaching framework (NSW DET, 2003) maintains that deep understanding is evident when students demonstrate their grasp of central ideas and concepts. Students do this when they explore relationships, solve problems, construct explanations and draw conclusions in relatively complex ways. Accordingly teachers provide the opportunity for deep understanding when they focus on central concepts, using repertoire that provides opportunities for exploring relationships between works, composing in the

style of the selected musical examples and drawing conclusions such as those concerned with the nature and influence of the Metallica-style sound.

The effect of the community of practice on the whole cohort was positive. As with any intervention, the participants who received the most benefit made the greatest input. However, a large number of students ($n=14$) wrote that they felt their assignment on units of work benefited from the communal dialogue. For ‘Greg’ the stimulus for designing the unit of work came from his background experience in bands, from which the *Apocalyptica* sound had entered his consciousness. When it came to his professional experience weeks in school, he reflected: “I knew that I wanted to introduce this music to the Year 11 Music 1 class⁹³ I was teaching on my block practicum. I prepared aural questions that would get students thinking about the use of amplification affecting tone colour” (Personal communication, G. E. February, 2009). He knew that he loved this sound and wanted to teach musical concepts using this material. However, he sought the chance to discuss how to make this experience one of deep understanding rather than a transitory experience. He had observed the kind of background evident in students in a Year 11 class in a local high school and sought to make the material he would present relevant to adolescents like these. His supervising teacher reflected: “Greg was enthused and had such a positive attitude. He was willing to try something new, using the music he’d been preparing at university for aural activities. The students were keen to hear music in that style and were engaged.” (Personal communication, N. M. February, 2009). This approach aligns with the use of students’ background knowledge and cultural experience in teaching and learning. Because of the social nature of music practice, music can have a crucial role in acknowledging and respecting the significant prior learning that students bring to class.

For me, the narrative of the development of this pre-service teacher’s ideas is part of the larger issue of the development of teacher identity. A teacher’s identity is a complex and dynamic balance of ‘professional self image and a variety of roles teachers feel they have to play’ (Beijard et al, 2004, p. 113). The development of that identity occurs as graduate musicians learn how to connect with the background knowledge of school students and how to lead them to a deeper understanding about music that is performed, listened to and composed. Music, along with other subject disciplines has been touched by the necessity of change in the method of delivery, change that takes into account contemporary educational thinking. The pre-service teacher, on this journey, demonstrated that using repertoire relevant to contemporary students connects them and provides them with a sense of place in the world. For music teachers, when musical repertoire is found to be compatible with the learners

⁹³ Music 1 is a NSW syllabus for Years 11-12 that is not dependent on students having engaged in a study of music in their middle years in high school. The students study a range of topics to develop an understanding of the concepts of music and an appreciation for the ways they can participate through performing composing and critically listening. Many students in this course have the aim of entering the music industry.

for whom it's intended and an active teaching approach, the appeal becomes irresistible. This shared journey gave anew the opportunity to see a young musician develop in his approach to teaching and become committed to the task of making music accessible to adolescent learners.

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Student-centred Success in the Music Studio Environment: Improving Indigenous and Minority Student Success in Degree-level Studies

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Success for all is a two-year evidence-based project that targets indigenous New Zealand (Māori) student success and minority (Pasifika) student success in New Zealand degree-level education. The team is interested in increasing rates of success by investigating the ways in which non-lecture teaching and learning helps or hinders student success in degree-level studies. This paper will focus on one faculty that includes the Schools of Music, Dance, Fine Arts, Architecture and Planning. The learning environment explored in this faculty is studio-based learning. The paper will contextualise the studio learning environment and describe the collection and analysis of student narratives. The paper will highlight data collected from the School of Music. Good practice will be identified and the integration of indigenous (Kaupapa Māori Research) and minority (Pasifika Research) methodologies and methods will be discussed.

Introduction

The Success for All Project examines teaching approaches that help or hinder indigenous (Māori) success and minority (Pasifika) success in degree-level studies. Three faculties and one service group are involved: Education, National Institute of Creative Arts and Industries (NICA), Medical Health Science and the Careers Services. Good practice will be identified from the learner perspective and presented as a Quality Tertiary Teaching (QTTe) toolkit⁹⁴. The data presented in this paper highlights the School of Music narratives from the National Institute of Creative Arts and Industries. Of particular interest for music educators in the School of Music is how researchers and teachers of performance courses can work together to better understand teaching and learning in the music studio context and how to utilize evidence to enhance their practice and improve outcomes for minority and indigenous music students. The paper will describe the collection and analysis of music student narratives. It will show how the Critical Incident Technique (CIT)⁹⁵ combined with culturally appropriate research methodologies can reveal authentic information about indigenous and minority studio experience in tertiary level music studies.

Context: Why these Equity target groups?

⁹⁴ See Airini, Brown and Rakena et. al. ‘Success for All’, NZARE Conference, November 25th, 2008.

⁹⁵ Flanagan, J. (1954). The Critical Incident Technique. *Psychological Bulletin*, 51: 327-358

In the New Zealand (NZ) context we continue to revisit equity issues, particularly those within educational practices at the tertiary level. In 2005, Whitehead and Annesley (2005) on behalf of the NZ Treasury prepared a background paper for the Hui Taumata⁹⁶ that opened with the statement “Māori economic development and the growth of the NZ economy are closely intertwined. Improvements in one will have positive benefits for the other”. (p. 4) The authors stated “the most significant contribution to Māori economic development over the next 20 years is likely to come from improving the education and skills of Māori, leading to increased access by Māori to employment and higher incomes.” (p. 4) Economic participation is seen by Whitehead and Annesley as a key means by which Māori can enhance their wellbeing and break cycles of deprivation. They quote Amartya Sen⁹⁷ who regards economic development as “freedom for people to lead the kind of life they value” (p. 6) and which the authors see as analogous to the Māori concept of tino rangatiratanga (self-determination). New Zealand university leaders such as John Hood, John Hattie and prominent Māori leaders such as Ralph Love and Peter Sharples have made reference to data and statistics connecting Māori and Pacific Island economic outcomes to the performance of the New Zealand economy.

The Brief for the Incoming Minister of Pacific Island Affairs (2008) outlined a similar strategy for the minority Pacific Island populations:

Investing in and committing to education can increase employment, raise wages and improve the level and relevance of skills. It can also build new role models, exposing the next generation of Pacific children to a greater range of career and educational choices. (p. 2)

The Brief goes on to state "...if Pacific peoples' incomes converge to 96 per cent of those of non-Pacific by 2021 then the economy benefits by an extra \$4-\$5 billion. (p. 3)

The wider context of this research project is to contribute to the Tertiary Education Commission strategy (BIM, 2008) “to identify long-term goals for productivity improvements, social outcomes, and innovation (including strategic outcomes for Māori and Pacific Peoples), thus strengthening the basis for the future development of New Zealand.” (p. 6).

Research Method

Critical Incident Technique

⁹⁶ A Māori economic development summit held in 2005.

⁹⁷ Winner of the 1998 Nobel Memorial Prize in Economics.

As an established form⁹⁸ of narrative inquiry, the Critical Incident Technique was used in this project to chronicle the lived experiences of Māori and Pasifika students preparing for or completing degree-level studies. As Bishop and Glynn (1999) have shown, narrative inquiry provides a means for higher levels of authenticity and accuracy in the representation of Māori and Pasifika student experiences by being grounded in a participatory design. The students are able to “talk their truths rather than present the ‘official’ versions” (Bishop, 1998; Stucki, Kahu, Jenkins, Bruce-Ferguson, and Kane, 2004).

The Critical Incident Technique is a form of interview research in which participants provide descriptive accounts of events that facilitated or hindered a particular aim. As conceptualized originally, a critical incident is one that makes a significant contribution to an activity or phenomenon (Flanagan, 1954). The critical incident is a significant occurrence with outcomes. The research technique facilitates the identification of these incidents by a respondent. The resultant student ‘stories’ are collaboratively grouped by similarity into categories that can encompass the events and which can guide the co-construction of professional development initiatives and the Quality Tertiary Teaching (QTTe) Toolkit to improve teaching and learning practices.

Participants are asked: Can you describe a time when the teaching and learning practices in a particular context (studio and performance in this faculty), has helped or hindered your success in degree-level studies? A complete incident story has three requisite components: the source of the incident, or the trigger; an associated action, and an outcome. Identification of each component facilitates the grouping of the incidents into categories that are similar. Each identified incident meets the following criteria: there are the three requisite components; the story can be stated with reasonable completeness; and there was an outcome bearing on the aim of the study.

At the conclusion of the analysis, which the research team undertakes collaboratively and independently, categories emerge that accommodate the incidents described in the sample group of interviews.

Research Methodologies

A key distinguishing element in this research is the integration of Kaupapa Māori Research and Pasifika Research methodologies and analytical frameworks.

Māori Research Protocols

‘Kaupapa Māori Research’ (KMR) is now a well-established academic discipline and research methodology (see for example, Smith, 1999). KMR

⁹⁸ See <http://www.apa.org/pubs/info/pdfs/cit-intro.pdf> regarding the bibliography of Critical Incidents Technique research. This database covers more than 50 years research on the development and use of the Critical Incidents Technique.

locates Māori at the centre of enquiry. It has of necessity an understanding of the social, economic and political influences on Māori outcomes and is able to use a wide variety of research methods as tools. It is about understanding those power dynamics that create and maintain the unequal position of Māori in New Zealand society including the role that the education system plays in expanding or limiting Māori student success (Curtis, 2007).

Pasifika Research Protocols

‘Pasifika research’ is a recognized and evolving construct (Ministry of Education, 2002; Health Research Council, 2004) concerned with the well-being and empowerment of Pasifika peoples within Aotearoa New Zealand. Consequently, fundamental to Pasifika Research is an acknowledgement of the tangata whenua (people of the land) status of Māori and an affirmation of the teina-tuakana (kinship with certain roles) relationship of Pasifika and Māori within the Aotearoa New Zealand context. In addition there is an affirmation of the ancient whānaungatanga (extended family relationship) of tuakana-teina within the Pacific region (HRC, 2004).

It is vital that ethnic-specific differences within the grouping ‘Pasifika’ are respected, recognizing both the possibilities and limitations of the term. In common is the central importance of principled relationships to all ethical research practice. This is a perspective that requires using Pasifika world-views as the reference points. The development of relationships with Pasifika peoples in the research context can be expressed in the ‘guiding principles’ (HRC, 2004, p.2) – respect, cultural competency, meaningful engagement, reciprocity, capacity building.

In practical terms the commitment to Māori Research Protocols meant ensuring that KMR practice and Pasifika research protocols were embedded in the research design, implementation, analysis, report writing and dissemination. The research process utilised Māori and Pasifika input at all stages of the research and used consultative and participatory processes. A reference group was established that included Māori and Pacific Island community and research expertise for consultation during the research. The research team ensured that the project proceeded in a manner appropriate to the cultural contexts concerned and ensured that language was never a barrier to participation. The members in the research team acknowledged any cultural limitations and committed to researching in culturally-safe ways.

All aspects of the research were monitored closely for safety and relevance, both by the researchers and community-based interviewers. The researchers ensured that Māori research expertise in KMR and Māori education were available for working with Māori participants and that researchers with Pasifika research expertise were available for working with Pasifika participants.

Definitions

What is success?

For the purposes of this project, success includes movement towards and achievement of pass grades or higher, a sense of accomplishment and fulfilling personally-important goals and participation in ways that provide opportunities for a student to explore and sustain their holistic growth. This definition has remained fluid in conception throughout the project expanding to include the student participants' interpretations of success. One music student's narratives describe success as:

(trigger)...certain things that hindered me...personal issues like self-confidence and like being put in a class made up of Europeans and Asians and having this sort of inferior mentality, I'm not as bright as them...
(action) my first year I actually topped the class in my first semester and that to me was me coming out and it was freaky because it was like wow, they actually think I'm smart you know. (outcome) That boosted my confidence I guess... I started to get my bearings and just be confident in who I was and what I could do and what I can offer.

What is studio learning?

For the purpose of this project and in acknowledgement of the various disciplines explored across the Faculty, studio learning is defined as a non-lecture environment where the artist practitioner can explore the techniques, theory and other social and artistic influences through creative practice.

The core business of a performance teacher in the School of Music occurs in a studio learning environment and the co-requisite performance class environment. The tutor/student relationship in a studio music environment is intimate in nature (one on one) and long-term (the duration of a degree programme). Key to a student's success in studio performance is the tutor's ability to provide a safe environment for the student to deliver their knowledge, to create a trusting environment for the student to enhance their knowledge through critique, and provide opportunities for the student to enhance performance practice.

A music student's narrative defined studio as "in the studio it's our turn to deliver... lectures are a bit different because the lecturer is delivering information to us."

Participants and incidents

Data was collected at the following four sites in a single University setting:

The Centre: Teaching and learning activities in university careers education.

Faculty One: Teaching and learning practices in intensive academic support provided by specialists in Pasifika academic support.

Faculty Two: Teaching and learning practices in foundation education that prepares students for degree-level studies in the health professions.

Faculty Three: Teaching and learning to improve academic outcomes for Māori students and Pasifika students in studio and performance core-papers.

In total the project interviewed 92 participants and analysed over 1900 incidents where Māori and Pasifika students described times when the teaching approach has helped or hindered their success in degree-level studies (see table 1 for summary of analysis).

Between four to twenty-four categories of helpful or hindering teaching practices were identified in each of the project sites of tertiary teaching. Each category was moderated within each project group through consensus on category identification and description. The project team then discussed the process and made amendments to the category selections.

Summary of Findings

Success

Good teaching is a combination of practices that help holistic and academic success. There is evidence that educators who focus on students' achievement of a pass or higher grade are viewed as the most helpful and most effective. Music educators with this focus combine generic teaching skills with performance enhancing methods that help students become independent and interdependent learners. The research shows that students who are culturally strong are academically successful in university settings.

Professional development

Effective workforce development occurs where there is an ongoing relationship between teaching staff and researchers. A positive environment that esteems the work and importance of the tertiary educator, collective (individual and organisational) effort for student success and evidence of ways students perceive that teaching can help or hinder their success.

University educators want explicit information on how their teaching helps or hinders the success of their Māori and Pasifika students. They have views that can contribute to enhanced practice, professional development, and organisational change aimed at Māori and Pasifika student success. There is a need for induction and professional development for tertiary educators of Māori and Pasifika students.

Non-lecture teaching

Quality tertiary teaching in non-lecture settings can be described. This is demonstrated by the collection of approximately 1900 unique accounts by Māori and Pasifika students as they reported what teaching practices helped or hindered their success in degree-level studies. From Phase 1 the researchers developed a profile of good practice for each of the four sites for teaching plus some overarching themes. This was revisited and refined following the analysis of Phase 3 findings. The kit of nine promising practices is shown in Figure 1.

National Institute of Creative Arts and Industries

Case Study: School of Music

For the purposes of this music education-focused paper the following section highlights the findings gathered from the Māori and Pasifika music students who described their experiences in performance studio one-on-one teaching, the performance class environment and rehearsal environment.

A summary of the Phase 1 studio categories (see table 2 for summary of NICAI categories) is provided along with a description of the categories and examples from the music studio environment.

1. Student-focused tutor support

This category refers to factors attributed to a range of tutors that students report to have affected their ability to effectively and successfully engage in their music studies and motivate them to completion. Student-focused tutor support will include effective teaching and the opportunity to develop a personal/professional relationship with the tutor by creating an inclusive studio environment that facilitates quality student performances and developing the skills to resolve variations in advice or feedback. Outcomes of student-focused support include increased confidence to continue learning and to push boundaries. Students expressed ways in which learning was affected by the input of tutors. Outcomes of experiencing tutor support included determination and success in learning technical aspects of their instruments. Students felt that it mattered that they as individuals were present in the studio moment and not “just one of a statistic”. They felt it was important to develop critical thinking skills associated with filtering challenging and differing feedback. In short, the absence or presence of effective tutor support affected the student’s ability to participate successfully in music courses. The absence of this support can contribute to Māori or Pasifika students feeling that the studio environment is an unsafe learning environment.

Example: Helpful practice

(trigger) I’ve had three different teachers...the one I have at the moment is my third and um you learn a lot in those one on one... and my teacher (action) does have a passion and real interest. [The tutor] has 15 students. [The tutor] treats every student like they are the only student....(outcome) it’s just to feel wanted, that’s all it comes down to, just feeling wanted and encouraged to push on, you know it’s alright you can do it...

Example: Hindering practice

(trigger)...[the tutor] was doing the best for us, but coming from a British educational background, which doesn’t work well necessarily, um, you know, New Zealand, Māori, Pacific Island students, because it is foreign. (action) “Oh, so they are bringing all these ideas, all these ways of teaching, all these pedagogies that don’t suit well... the way [the tutor] taught, (outcome) like... it was already decided what we were going to

learn rather than letting it happen in the moment and within the experience of the class.

2. Hierarchical teaching/learning structure

This category refers to student perceptions of unhelpful approaches to teaching and learning in non-lecture settings. Māori and Pasifika interviews highlighted four sub-categories associated with a hierarchical teaching/learning structure: non-participation, confusion and disempowerment, diminishing confidence, and disrespecting cultural context.

Example: Hindering practice

(trigger) The ideas [kaupapa Māori] were hard for the tutor to understand, I think. The approach to knowledge and learning...I felt like [the tutor] kept contextualising it in a western way of thinking. And it drove me up the wall. (action) I would bring up ideas that were particular to tikanga (customs and protocols) Māori and the tutor would then go and um sort of take their academic knowledge and kind of stomp on it, you know what I mean? (outcome) I got angry....I was probably defensive as well.

3. Theory in practice

In this category participants described the benefits that come from developing discipline theory from studio practice. Music students identified modification of performance practice through critique followed by an analysis of why this improved the outcome as contributing to autonomous learning. The outcomes of this teaching practice were empowered student, informed studio practice, increased motivation to learn, challenged to develop new skills, extended creative units, broadened perception of art, and achievement of professional outcomes.

Example: Helpful practice

(trigger)...theories that come from practice rather than theorizing and then trying to do practical with the theory. (action) We might have a practical class and then talk about our experience and um we find that we're generating our own theory and knowledge from the practice...rather than reading lots of theory and then trying to put that into practice. (outcome) It is more beneficial and more relevant for us and sort of like a mind-body-spirit sort of integration thing. You make something that furthers your understanding and has the potential to generate something quite crucial.

4. Peer influence

This category refers to the ways in which peers help and hinder student success in degree-level studies. Music students identified as helpful for their success compulsory ensemble music courses which incorporate cooperative learning and peer interaction and situations where they created the environment in which peers could share information. The learning outcomes of peer influence included a better understanding of course content, sharing of knowledge, transitioning to studio learning, motivating/ influencing studio practice and cooperative learning.

The cultural imprint of collective thought and community responsibility meant that in some situations, peer influence could be unhelpful and result in students not completing course tasks or assignments.

Example: Helpful practice

(trigger) It was really hard coming from college, I thought. I came from a college where everything was kind of handed to you.....going to uni, nobody pushes you to go to class and you have to be self-motivated.
(action) The first thing that helped me was it was compulsory to take choral studies so we had to sing in the choir and that was in first year. (outcome) I got to see all the students who were studying music as well and so it was kind of like networking and making friends and seeing people outside of class and doing something practical.

Example: Hindering practice

(trigger) It sounds good, especially with Pacific Island families you know, “Oh yeah, my daughter’s going to Uni” ...it sounds good you know. Samoans are all about reputation. (action) I’d say one of the biggest things that hinder you is having friends that distract you. Not knowing that it is not a good thing to have friends who are always pushing you to do things that you probably do want to do but you shouldn’t really do. (outcome) You’re supposed to be three years and you end up doing it for five years.

5. External/ professional interaction

This category describes ways in which students positively associate interaction with external guest tutors and professionals with their success in degree-level studies. Music students identified “fresh strategies and new perspectives” as having a positive impact on their music practice. They also described the benefits of having more professionally-aligned feedback and how this can contribute to a more balanced critique. Four sub-categories were identified: informing studio practice, motivating studio practice, illuminating the unknown/professional transitioning, and diverse teaching strategies.

Example: Helpful practice

(trigger) They always bring a [external] person, like a professional body movement person or like try and give us some kind of yoga to keep us you know loose and try and align us. (action) Mondays there is always a different person who comes to talk to us either it’s about breathing or how to organise your pieces. It’s kind of like a lecture but then there are some people singing as well. (outcome) When I take part it helps a lot. Gives you more ideas for how I can um better myself in my warm-ups at home or I have more ideas for practising before singing in front of the stage or something like that yeah.

6. Performing

A common theme in the studio narratives was the need to create and share with peers and audience through performance. “Doing” and “playing” was identified by students as key to their success. The positive outcomes of this category were motivation to practise and empowerment of the student.

Example: Helpful practice

(trigger) Mondays and Tuesdays we are all assigned to sing at least three times, four times a semester in front of the class... (action) just to keep our confidence going and to get used to performance stage because that's the whole point of it, yeah; trying to get the attention of the audience, you being in charge, getting your technique and focusing and knowing your song and just expressing it. (outcome) It really boosts your self-esteem.

7. Cultural networking

This category refers to ways in which Māori and Pasifika students linked networking with tutors and teaching assistants with cultural expertise with their success as students in degree-level studies. A key outcome was increased understanding of course content.

Example: Helpful practice

(trigger) [Student name] was a Māori PhD student and [the tutor] kind of felt our pain. [the tutor] was Māori and related to what we were going through. The tutor thought the class was, you know, exceptionally hard so [the tutor] did an extra tutorial specifically for Māori and Pacific Island students. (action) We went through the basics and what we were finding difficult. [The tutor] pinpointed for us you know what were the easy words and the ones that were kind of difficult that even [the tutor] was finding difficult, a PhD student...so we read what [the tutor] recommended. (outcome) That ended up being, you know, easy. It wasn't easy... it was just more easy and simple to understand.

8. Inspirational teaching

Māori and Pasifika students identified that a contributing factor to their success included the impact of inspirational teaching. Even where content was demanding, physically or intellectually, the inspirational teacher could result in students finding motivation to learn.

Example: Helpful practice

(trigger)...what makes a difference would be a lecturer or tutors who inform but also encourage ... (action) once in a while you come across a tutor who is just so passionate about what they do. (outcome) You sit there and it's infectious... you regain momentum and motivation to create.

9. Divine Intervention/Faith

This category describes ways in which some Māori and Pasifika students link their success with faith and divine intervention. At times when failure seems possible, acts that students can relate to divine factors are thought to influence student lives. Similarly, success, strength, and courage are sometimes attributed to faith in God. Some students link the key outcome of completion of studies with divine intervention and faith.

Example: Helpful practice

(trigger) [The tutor] came to my second year recital after I did a really sham job and I said I really just want to leave. Then [the tutor] said (action) "No, no. Listen, I want to take you on and you will graduate. And I will show you the light." So I said, "You want to take me on? Take me on," because let's just say, I was starting doing some bad things and you know... things you see in the movies ... I was by myself and then stopped going to church. Everything turned to crap...so what did help is this [tutor], who came in like an angel, picked me up... Yeah picked me up and said, "Listen," you know, "Let's try this again. Come back next year." (outcome) Yeah and then we did a third year and I went really well. And then my fourth year and did really well and then eventually I got a scholarship from the school (the Māori Pacific Island one). So they paid for the Masters. And they gave me a \$2,000 grant.

10. Whānau/fanau (family)

Māori and Pasifika students referred to ways in which whānau/fanau links helped their success in degree-level studies. This bond provided practical and emotional encouragement. In many ways, the link to whānau was seen to be the way in which true learning and essential teaching took place. It was with whānau that one's self, needs and potential made best sense. In whānau, learning and teaching were seen to be real and true. A key outcome of combining whānau with studies was completion and success as a student. Teaching that excluded whānau from learning to be a professional was perceived by students to be a separation of family from university studies and an exercise in "fake learning".

Example: Helpful practice

(trigger) It's real easy to give up too. You just put your pen down and go home. (action) I can remember I told Dad a story because I said, "Oh man," you know, "I'm having real troubles." And he says, "Go read your Bible" because you know I read it every day but it was just, "Go read your Bible." So I remember opening it up and I remember Proverbs because that's what I understood, a \$20 note! Oh lucky! So let's do Noah's Ark, again, a \$20 note... Daniel and the lions, a \$20 note, so I shook it and \$300 comes out of the Bible... "Dad, dad you won't believe what happened. I found \$300 in my Bible." And he goes, "You've waited 6 months to read your Bible." ... (outcome) it was in that time, but those are the things that helped me [to not give up].

Example: Hinderin practice

(trigger) [The tutor] has learned the ideal of professionalism in a career, which calls for you to separate your private life from your professional life. (action) [The tutor] is all about maintaining a really professional approach to the work. Māori people and a lot of New Zealanders like to have the family life and the learning life all in the one mix. It means my family is involved in my learning process, and it means that they are feeding into my learning process here at the University, yeah. (outcome) The other way, you have to kind of put on this professional hat and it is fake for me.

11. Peer mentoring

This category refers to the ways in which a peer mentor can help student success in degree-level studies. Students were trained to provide academic support for peers as part of a structured programme. Outcomes included self-empowerment through sharing.

Example: Helpful practice

(trigger) I've talked to an honours student... he's been my main source really because we learn from the same teacher... (action) he says it is hard for them to understand our way...everyone has their own way of learning, (outcome) it doesn't have to be the teacher's way, if we can get what they're looking for in the end, then that's what really matters, because if it's easy for us then that's what matters...

12. Studio Environment

This category describes ways in which the studio environment increases student motivation to practice and in this way to learn and to succeed. The students described the importance of combining ideas with action and practising in a studio environment that inspires students to create and rehearse.

Example: Helpful practice

(trigger) It's really important to rehearse ... the practice studio is a real good place. (action) you've got your own zone and you do your own thing ...you hear piano music and singing and everything...everywhere you turn people are playing...(outcome) it kind of drive you...

13. Administration structure

Students described ways in which the administration practices can be disempowering and create barriers to their success in degree-level studies. The ways in which some studio classes are structured were seen by some students to slow their chance to learn and advance, particularly in music performance. Students reported that success would be enhanced where administration structures were sufficiently flexible to accommodate individual student's needs.

Example: hindering practice

(trigger) Monday class is a big performance class where everyone goes up and sings...(action) For first years, there are only three or four of us, we don't get up to sing because in the first year we only get up like twice a semester. You want to stand up there and show the class what you've got, but then your tutor, because you're a first year says, "Oh you've got more to learn, wait then you can get up and sing." But you know you want to gain that confidence early. How can you show the class what you've got when they won't let you sing? The only time the class will hear you sing is if you sing outside school hours. (outcome) It's really gutting actually because you're there for performance. Why aren't you performing?

14. Small Group learning

This category describes ways in which tutors encouraged working in small groups. This approach to learning encourages peers to share ideas with each other, to debate, and to increase understanding. A key outcome is the furthering of knowledge.

Example: Helpful practice

(trigger) This one time we had to do seminars and I did my seminar on this philosopher, this educator guy.... (action) I presented the group of ideas to the class and then just sat around talking about it for ages, comfortably took it to the next level of what I had learnt. I thought I had already learned heaps just by reading and doing the seminar, but I actually learned way more from talking with the others. (outcome) We sat around for like half an hour just bouncing ideas about what the seminar brought up, which furthered my understanding of this educator. The outcome [of a small class] is that I can voice my opinion more and bounce my ideas off fellow students.

15. Self-regulating

This category refers to the way in which individual drive and goal-setting were identified as helping success in degree-level studies. Māori and Pasifika students described ways to motivate themselves, to remain positive, and to believe in themselves and their ambitions. A major outcome from this practice was the fulfilment of potential.

Example: Helpful practice

(trigger) I contribute to it [success] myself because I push myself to get it. (action) So you rely on your own drive to produce results...in a way for not giving up really, for not like turning round and saying, “I can’t do it because it’s [the tutor’s] way or no way”. (outcome) The outcome has been overall success in this particular class.

Taking Action

The music students identified student-focused tutor support, theory in practice, peer interaction and cultural networking among the categories with the highest incidents of success. The category most likely to result in hindering success in the first phase was hierarchical teaching/learning structure. These learner-identified teaching and learning practices shaped the modifications implemented in the NICAI Tuākana programme, a peer mentoring programme that provides tutors and mentors for undergraduate Māori and Pasifika students. The changes reduced the remedial aspect of the peer-mentoring system and redefined it as a culturally-safe support programme operating in parallel to faculty courses. The modified programme embraces all Māori and Pacific Island students regardless of academic standing. It provides supplementary support to students who are not able to source tutors that share a cultural knowledge base. This is vital for students who seek critique of culturally-based art and students who wish to explore indigenous and Pasifika cultural perspectives in studio projects.

A key challenge for the team is to produce information that can be useful and site-specific in improving teaching practices by music educators working with indigenous and minority students. It is difficult to know how well an interview extract can communicate the full experience of a student, however by deriving categories from the analysed studio scripts and linkages to narratives from other sites, broad overarching themes are emerging, and interdisciplinary approaches to studio teaching are providing a wider array of good practice models. From discussions with educator researchers across all four sites, nine promising practices were developed from the evidence gathered in Phase 1 and Phase 3 to enhance and foster success for Māori and Pasifika students in non-lecture learning settings. These practices can include: the use of best practices for teaching and learning; the demonstration of content knowledge; the use of culturally appropriate practices, content and staff; the provision of resources for quality teaching; the creation of a place to belong and thrive; the support of the confidence, mana (inner strength and dignity), and empowerment of the learner; the nurture of interdependence between peers; the growth of independent learners; and the promotion of professional relationships.

These nine areas constitute the QTTe Toolkit in which helpful practices can now be described in relation to four university teaching contexts. Music educators will be able to access the toolkit to find examples of helpful and hindering practices in each of the nine areas and thereby illustrate the tools-in-action. Teachers can locate site-specific information or enrich their current practice with innovative trans-disciplinary models by accessing other sites. Professional development can be informed by accounts of student experiences in each of those contexts. In addition, the QTTe provides Māori and Pasifika accounts which can inform studies about indigenous and minority student experience and expand the general body of knowledge around quality teaching in tertiary education. Potentially the teaching practises identified in the Success for All Project can have trans-cultural impact and contribute quality-assured evidence-based information to the limited body of studio-based research.

Figure 1: Phase 3 Preliminary QTTe Toolkit

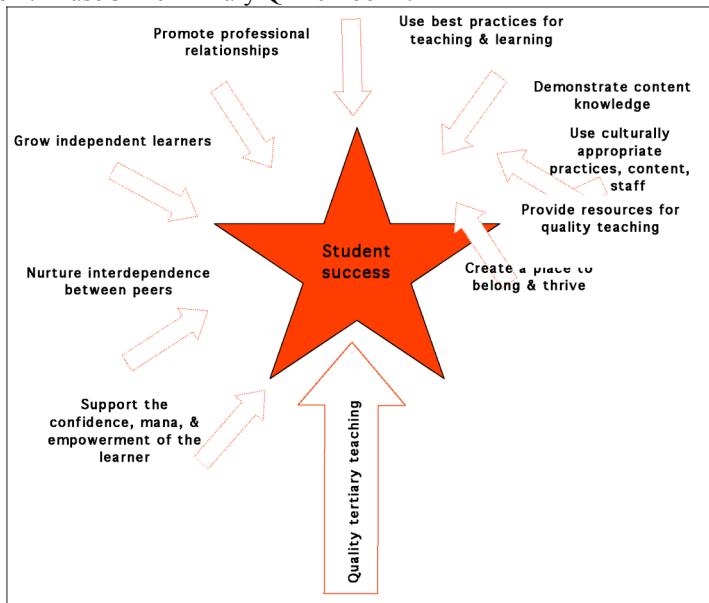


Table 1
Success for All: Summary of analysis

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Phase 1	Participants	Incidents	Categories	Subcategories	Av. No. of incidents
The Centre	8	71	3	8	
Fac. 1	16	518	7	22	
Fac. 2	13	247	11	18	
Fac. 3	16	87	15	31	
Sub-total	53	923	36	79	17
Phase 3					
The Centre	6	278	4	25	
Fac. 1	10	81	5	13	
Fac. 2	15	551	10	18	
Fac. 3	8	119	24	87	
Sub-total	39	1029	43	143	26
TOTAL	92	1952			22

Table 2

Success for All: Summary of phase 1 studio categories and frequency of occurrence

Faculty 3 Category	% of Fac. 3 incidents		% of Fac. 3 incidents
Student-focused tutor support	15%	Inspirational teaching	3%
Hierarchical teaching/learning structure	14%	Divine Intervention/Faith	3%
Theory in practice	13%	Small Group learning	3%
Peer influence	13%	Studio environment	2%
External/Professional interaction	10%	Administration structure	2%
Performing	9%	Self-regulating	2%
Whānau	5%	Peer mentoring	1%
Cultural networking	3%		

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**The potential role of music in Special Education (PROMISE⁹⁹):
Evaluating a collaborative consultation protocol using
an action research approach**

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Music therapists have particular skills that suggest they would be in an excellent position to collaborate with educators who wish to introduce or improve their therapeutic use of music with students who have special education needs. Adopting an action research approach to evaluate the outcomes of such collaborations might further enhance the value of this work. Action research enables team members to work together to identify a particular issue they want to address, introduce highly relevant and mutually valued action plans, make detailed observations, reflect on outcomes, and to revise or develop further action plans accordingly. This paper draws on four case study examples to describe the action research process and the projects that teams developed. Major themes drawn from all four case studies will be introduced to highlight some of the complexities of the work and the value of a collaborative approach that can be responsive to individual contexts.

Brief overview of the research

The case studies are contained within a larger project towards the development of a consultation protocol for music therapists who work in school settings. The initial protocol was fragile, based on understandings from sparse literature relating to music therapy consultation, interviews with music therapists, and my previous experience of working with teams in isolated areas. In order to develop the protocol, I undertook four nonconsecutive consultations with special education teams located at schools throughout New Zealand. I used an action research approach, with each case study allowing for a cycle of learning. Analysis of qualitative data, reflection on the consultation process, and ongoing engagement with the literature led to a music therapy consultation protocol which is based on sound theoretical and empirical foundations laid by other professions, and on findings uncovered during a rigorous examination of practice.

The aim of each consultation was to empower team members to use music therapeutically in their work with students who have special education needs in a sustained way. Collaborative effort resulted in each team determining what therapeutic music experiences they would introduce, how they would do it and the way in which it would be evaluated. Teams at each school therefore also engaged in their own action research projects and these highly collaborative projects which aimed to change the way in which team members thought about and engaged with their work with their student, therefore had much in common with Participatory Action Research (PAR).

⁹⁹ The acronym 'PROMISE' used in the title with kind permission of Dr Adam Ockelford, (see Ockelford, Welch, & Zimmermann, 2002)

Some of the background information presented in this paper has been published elsewhere in articles that emphasise different aspects of the research (Rickson, 2007a, 2007b, 2008a, 2008b, 2009a, 2009b, 2009c). The primary focus of this paper is on considering participant empowerment through the action research process and therefore considers their statements regarding self-efficacy. Specific examples of the musical activities/strategies that they introduced have been published in the proceedings of the Music Education Conference, Music09 (Rickson, 2009b).

Action Research

Action Research involves cycles of learning which include examining a situation, *planning, acting, reflecting* and *evaluation*. Although it is a broad term for a variety of approaches several elements are common to all action inquiry models (Brooks & Watkins, 1994). That is, they construct new knowledge on which new forms of action can be based; ensure the research ‘population’ is central to the research process; involve the systematic collection of data based on the experience of participants and focus on generating improvements in ‘professional practice, organisational outcomes, or social democracy’ (Brooks & Watkins, 1994, p. 12). Various writers have contributed to the development of action research. Dewey for example (1927, in Johansson & Lindhult, 2008) argued that knowledge is created through interaction and testing the consequences of that action. Nevertheless, there is general acceptance that action research emerged primarily from the work of Lewin (1946) who described possibilities for research into the conditions and effects of social action using cycles of planning, action, and fact-finding about the result of the action.

Critical theory, which underpins action research, highlights the importance of critiquing and changing society rather than simply trying to understand it. It also emphasises the links between power and knowledge and explains how the communication of people in dominating roles and positions can lead others to accept their worldview. However, over the years, practitioners have variously emphasised the role that critical theory might play in action research. Action research experienced a revival in the 1970s as researchers (from what is now described as the ‘southern tradition’) recognised the need to engage with underprivileged groups, to support their emancipation by helping them to recognise – through reflection – the dominant ideologies and coercive structures that suppressed them (Johansson & Lindhult, 2008). Others, on the other hand, developed Lewin’s more pragmatic approach (the ‘northern tradition’) which focuses more on developing consensus and conflict avoidance (Brown & Tandon, 1983, in Johansson & Lindhult, 2008).

Kemmis (2001) described various forms of action research in education settings. Specifically, he writes of a ‘technical’ form which focuses on defined goals and practice outcomes, but does not question the formulation of goals or the construction of the research context. Then he describes a ‘practical’ form in which “practitioners aim not only to improve their practices

in functional terms, but also to see how their goals, and the categories in which they evaluate their work, are shaped by their ways of seeing and understanding themselves in context" (p. 92). In practical action research the researchers aim to understand and change themselves as practitioners. Kemmis also describes a 'critical' form which assists practitioners to question their social or educational work and work settings and aims to improve self understanding. Critical research aims to help practitioners to understand how their situation is shaped by history, culture, and discourse.

A Practical Approach

My research aimed to improve music therapy practice by developing an initial consultation protocol which was trialed, evaluated, and improved with each school team who requested music therapy support. This would be considered to be a practical approach. Action research cycles enabled insight to be gained from involvement with each school team which could be used to improve each immediate and subsequent consultation. Drawing on Winter (1996, in Armstrong & Moore, 2004), I knew my tasks as an action researcher were to:

- investigate the work in context;
- facilitate meaningful collaboration;
- reflect critically and be aware of my biases;
- to risk disturbance by submitting my own processes to critique;
- to view theory and practice as mutually dependent and complimentary stages in the research process;
- to articulate multiple possibilities rather than an authoritative interpretation; and
- to ultimately gain an understanding of the participants' experience of the music therapy consultation.

To that end, I spent a week in the field with each team and came to know a little of what life was like for them. I used interpersonal skills to build relationships of trust with team members to ensure they felt comfortable enough to share their difficulties and to negotiate solutions. I examined the ways in which my personal history influenced my understanding of their situations. I made my assumptions explicit and throughout the process and I kept a reflective journal. I continued to read new literature and to consider its relevance to emerging findings. I have ensured that my findings are presented in context. I acknowledged limited generalisability of findings. In the following paragraphs though, I do not focus on my learning as a music therapy consultant specifically; rather, consider outcomes for participants following their highly collaborative team projects during which they aimed to improve their use of music with students who have special education needs.

A More Critical Approach

To reiterate, teams at each school engaged in their own projects to plan and implement therapeutic music experiences for their student who had special needs. The research was highly collaborative and team members shared ownership of their projects. High levels of involvement meant they became more self-determining, and were able to make sense of the data in relation to

their own observations, insights and values. The action research approach seemed to take more of a ‘critical’ form. Participants aimed to improve self understanding, to examine their historical relationships (e.g., with music, with special education philosophies and procedures, and with individual students) and to examine the impact of that history on their current potential. The process aimed to empower them to make sustainable changes in the way they thought about and engaged with their work In parallel with participatory action research it was recognised that:

- collective misunderstandings might exist;
- participants can be empowered by coming to understand the way their situation has been shaped by history, culture, and discourse;
- participants can begin to define themselves differently and to realise that their circumstances are not necessarily inevitable;
- individual knowledge and experience is valuable;
- people can be empowered to take action to make change in their own lives; and
- that learning how to learn as well as solving problems and generating valid knowledge is part of the process (Bray, Lee, Smith, & Yorks, 2000).

Basic Premise

Educators working with children who have special needs already incorporate music in their work (Lefevre, 2004; O'Regan, 2007; Tutty & Hocking, 2004). Others might believe they are unable to use music with students because they have not had training and/or experience in formal music traditions persists. Some have had their natural musicality suppressed after experiencing little encouragement and/or receiving discouraging comments from significant others. Western world traditions tend to cultivate musical perfection thus promoting exclusivity. Music making may be reserved for the select few that have particular talent and discipline (Stige, 2006).

Musical confidence can have a more profound impact than formal training on teachers’ abilities to use music in the classroom (Giordano, 2002; Jeanneret, 2006). I assumed that the utilisation of the music therapy consultation protocol would rely as much on team members being able to regain or develop musical confidence and refine musical skills to use music freely with children who have special needs than learning new skills from an ‘expert’. The worker’s own comfort level with playing and singing and lack of self-consciousness would be crucial in modeling expression and communication for the child rather than aesthetic achievement.

A music therapy consultation can be considered to be effective when participants are able to sustain their use of music after the music therapist leaves the field. They can be encouraged to ‘learn how to learn’ (Bray et al., 2000) about musicking with students who have special needs by engaging in ongoing cycles of reflection, evaluation, planning and action.

So to summarise thus far, the research focused on an area of interest to the group (in this case, music making with children who have special needs) and aimed for the process to be a learning experience for all participants. In each of the consultations team members were able to decide how they could use music to meet students' individual education goals and how they might monitor the effectiveness of their interventions in consultation with the music therapist. The aim of the consultation was not only to help them overcome the immediate difficulties they were facing, but also to empower them to be able to manage more effectively in future. In this sense, it had much in common with participatory action research whereby participants were willing to 'learn how to learn' and to continue with cycles of learning after the research facilitator has left the field.

Consultations

Demographic Information

The four students involved in the consultations had very high special education needs according to the Ministry of Education guidelines. Three were fully mainstreamed; one attended a special class in a regular school. The school decile ratings were 1, 5, 5, and 6; and total numbers of students at each were 130, 250, 320, and 750. The Maori – Non Maori ratios were 75-25%, 95-5%, 4-96%, and 40-60%.

The students were three boys and one girl, aged 6, 7, 10 and 16 years, whom I have named Tim, Liam, John, and Cathy. One student identified as Maori; the other three as New Zealander nationals. All of the students needed constant one-to-one support to be safe at school. One student was extremely physically disabled needing support with all activities of daily living. The other three students were very active, and could not manage school rules and routines, had limited communication skills and variable sensory profiles. They could manifest extremely frustrated and aggressive behaviour.

A total of twenty-nine adult team members participated in the projects including parents, special education (ORRS) teachers, classroom teachers, teacher aides, speech language therapists, special education coordinators, a neurodevelopmental therapist, a visual resource teacher and a principal. 'Identified Team Members', or primary consultees, were teachers (3) or teacher's aides (5).

The School's Projects

Teams chose a variety of therapeutic music strategies to support their work. The strategies were embedded in existing programmes and were thus deemed to be realistic, meaningful, purposeful and accessible. For example, Cathy, the girl who used a wheelchair needed an orientation and mobility programme as well as daily vestibular input on an airbed to stimulate her sensory system, raise her alertness, and in turn increase her motivation to learn. Consistency, predictability, anticipation, and practice were key concepts for her programmes and structured music provided an ideal framework for this.

Tim's team was using the 'Floortime' approach (Greenspan & Wieder, 2006) to engage Tim at his developmental level and to build on his strengths. Floortime and music therapy share the premise that carefully timed exchanges of non-verbal signals form the basis for learning and emotional development. The two approaches are therefore highly compatible; the consultation focused on how music might be used more effectively in or as a Floortime activity.

John's team had begun to use 'Social Stories' which have been accepted as an effective way of delivering information to children who have Autism Spectrum Disorder (Gray, 1994). The technique involves developing a short story constructed for a specific individual, purpose and objective. Singing meaningful lyrics has also been identified as an effective way of helping people with autism to learn and retain information. John's team agreed that his positive response to music suggested that simple 'Learning Songs' using lyrics composed with Social Story guidelines in mind, would be an effective teaching tool.

Finally Liam's team was using the Social Communication, Emotional Regulation, and Transactional Support (SCERTS), as their curriculum model (Prizant, Wetherby, Rubin, Laurent & Rydell, 2006). The SCERTS recognises relationships between communication, social-emotional development and emotional regulation and the need to understand the intention and function of a child's behaviour. The main goal of the SCERTS model is to facilitate children's successful participation in developmentally appropriate activities across settings with family members, adult partners, and peers. Music has the potential to engage and motivate a child to initiate musical communication and to affect emotions. Music therapy improvisation provides excellent opportunities for observing a child's ability to communicate and to self-regulate, especially when they are nonverbal and the music therapist is said to be a particularly valuable asset to the SCERTS team.

Brief Musical Profiles of Team Members

Team members had various understandings of themselves as musicians. Rather than believing music is an innate human function, an activity in which all can participate and enjoy, some seemed to understand music as an art form or entertainment which is produced by people with training and practice in their field. For example, Dianne, John's teacher's aide, shared:

Mother was a good singer – fantastic singer. Dad was shocking – he was absolute tone deaf, but it didn't deter him in the least. I love music personally – I would love to be able to sing... REALLY sing, or to be able to play a musical instrument ... I took the violin up as a seven-year-old and nearly killed the neighbours so that was probably my only venture into real music. But I just love music.

Before she was involved with music therapy consultation, Dianne was not completely comfortable singing with her student because of her tendency to

judge her ‘untrained’ voice as ‘not real’. By coming to understand that children value musical interaction highly, regardless of how the quality might be measured on formal western music standards, she was able to develop genuine and warm musical exchanges with her student.

In contrast, a teacher’s aide from Liam’s team recognised from the beginning that music provided a tool for reciprocal interaction. However she felt unable to engage Liam in musical play because of his historical aggression. It was easier to ‘keep him calm’ by playing music to him than to challenge him to actively participate. Molly said:

I think probably when I am working with him I am singing to him – I don’t actually expect a particular response except for the fact that what I am saying to him might be easier for him to listen to. It’s a bit more interesting with the music. But what I call a real musical experience we haven’t done.

Here is another reference to ‘real’ music. But in this case, Molly is becoming aware that she is restricting opportunities for musical interaction with Liam because she, and others, felt he would not be able to manage active participation. During the consultation, team members became aware that music motivated him to play with them. They could develop skills to variously challenge and support him musically that he might be able to manage his extreme emotional responses (e.g., not to attack them as he might have done in the past).

Cathy’s teacher, Rona, was a trained musician, but she used very little music in the classroom. She understood her musical self to be a pianist and music teacher which seemed far removed from her role as teacher of a profoundly physically disabled and blind student. Cathy was able to give Rona only minimal reinforcement because of her profound difficulties. Over time Rona experienced a reduced ability to initiate and implement Cathy’s programmes. She had worked with Cathy for many years, was isolated and severely disempowered. Rona perceived the support she received to be inadequate, yet had few internal resources and relied on others to get her going. She shared that she was looking forward to my coming because I would be able to ‘sort out all (her) problems’.

Outcomes for Team Members

Team members improved their practice in functional terms. They began to see how their practice, assessment and reporting were shaped by their ways of seeing and understanding themselves in context. They talked about how they had previously had the same individual education goals for their students for long periods; and about being unable to move forward until the students were more able to manage their behaviour. Some team members seemed to be close to a situation of perpetual despair. Yet it was possible for them to develop a new awareness and increased enthusiasm for the work by viewing it

from a humanist music therapy perspective which involved increasingly valuing nonverbal communication in the development of interpersonal relationships. Team members consistently gained a new awareness of themselves and others. They developed an understanding and acceptance of their innate musicality and new understandings of what can be considered to be ‘music’. They gained renewed confidence and motivation; improved relationships with students. They developed practical skills and new understandings of the ways in which their students communicated with them, particularly their musical communication; and enjoyment in musicking.

For example, over the period of the consultation including follow-up, Rona began to value the minimal responses that Cathy gave her, particularly when they were listening to music together. She recognised that her own perhaps unrealistic expectations about what she ‘should’ be doing and/or achieving were preventing her from doing anything. Rona learnt that she did have the skills to engage Cathy in music – that music was accessible – because I was able to be with her to reinforce her attempts and to highlight for her the positive responses that Cathy was giving. As she began to sing with Cathy, she felt genuine connection. They developed a new and warm relationship that was extremely moving. Moreover, Cathy’s learning progressed as Rona continued to use music to support the repetitive activities they had to do together.

Several participants commented on ways in which the collaborative consultations had enabled them to look at themselves. They gained a new awareness of themselves and their role. They recognised that they had placed limitations on what their students might be able to do without meaning to. By participating in a highly collaborative research process, team members recognised the skills and knowledge they held and gained confidence that they were doing a good job with students. They learnt to focus on the positive, to view all student behaviour as communication, and to understand that communication can be musical. Most of all they and their students enjoyed using music, student behaviour therefore improved and that they were more ready to learn.

Consultee’s from Tim’s team said:

The process has made us stop and look at his education from another viewpoint – from another lens ... because we know that there were gaps that we were not getting to. It’s helped us identify some. You were able to identify some when you were here, but we are also able to identify some now that you are not here because we have a platform to work from ... I think the process of looking at the goals for the IEP (over past years) has been quite difficult because we have had the same goals ... (now we’re) a step further and considering the types of strategies we can use,

particularly sensory and music therapy strategies, it changes the way that we teach.

Prior to the consultation Tim's team were experiencing a decrease in optimism regarding his potential to progress because other professionals seemed to be focusing on the severity of the difficulties he had to over come. Valuing their knowledge and experience throughout the music therapy consultation process enabled them to trust their instincts again. His teacher said:

Sometimes we questioned ourselves because we heard that 'he's at this end of the scale' ... but suddenly the music therapy strategies have justified to us our thoughts. We actually believe in the potential that he is showing.

Participants began to learn more about their students; to notice their musical qualities; to think about music strategies that might be helpful; to chose the strategies they believed they could manage; and to implement them. How the strategies were implemented was as important as the activities themselves. Team members learnt about listening to students musical responses and imitating and extending them, appropriate timing, using planned pauses and rubato, improvising lyrics, planned use of pitch and melody; and to use the structure of music to contain and support student activity. For example, Tim's teacher said:

When we're doing music if we're actually copying his physical gestures he becomes incredibly excited ... and he will actually stop what he's doing and laugh and laugh ... he is stopping and engaging with us - he is taking notice of it. Now that's huge for us, because we haven't done it in the past ... it is a strategy we haven't used.

More detailed information regarding the musical content of consultations is presented elsewhere (Rickson, 2009b).

Statements of self-efficacy and commitment to ongoing music making are important indicators of consultee change. The current studies provided evidence of consultee learning and personal growth. Although the primary focus of consultation evaluation is on adult change, team members were also able to report positive outcomes for students that they associated with the introduction of therapeutic music activities. For example, a consultee from John's team reported:

I've got John putting his own shoes on now whereas he would never ever do that before. He would just thrust them at you and say "you put them on" in a whiney voice. I made up a song about 'putting on my shoes' and he puts his shoes on now.

As noted earlier, Cathy's teacher had a difficult starting point. The consultation focused on helping her to understand that Cathy had the potential to participate in musical interaction. Rona had began to give herself permission to build a musical relationship with Cathy. She was able to observe Cathy's reciprocal communication.

I stand near her and reach out my hands to hers. Sometimes she waves her arm and pats against my hand, like a high five in her own rhythmic pattern. Occasionally, she grasps and holds my hand. I call this our 'dancing'... interesting that mostly when I take her hands, she pulls back – (but) when we 'dance' she is the instigator not me!

Conflict and resistance are typical elements in the consultation process. The current study uncovered systemic and relationship difficulties within and between the schools and other agencies. For example, the issue of 'inclusion' had been causing significant underlying tension between parties at Tim's school. The simple suggestion of a class music activity brought the issue to the surface, highlighting the variability in team members' attitudes towards his right to be taught in the classroom with his peers. Thinking about the ways in which a morning greeting song could be used to motivate Tim to stay with and become more aware of classmates, and encouraging them to give him time and space to respond, led the adults in the team to look more closely at the way they were managing his programme. They needed to be clear about their roles and responsibilities, and to understand the environmental impact on Tim's ability to manage. They had to negotiate and agree on a timetable that enabled him to spend more time with his class. His special education teacher said:

Simple things like singing the 'Hello' song to the whole class – that's not a difficult strategy to put in place - but there is resistance from some people at times who see that as interfering with the daily timetable ... we've had to work through these issues.

The approach I was using with John also drew some resistance from his teacher who was fearful of including him in class and reluctant to 'rock the boat' by challenging his difficult behaviour.

Developing a relationship of trust with team members is essential if they are to be empowered to take on new learning, to continue with strategies and to continue to develop their own learning after the music therapist leaves them. However such relationships encourage team members to share a wide range of difficulties, including those that might be considered to be politically sensitive. For example, a consistent theme emerged around the level of support that other agencies, particularly the Ministry of Education, Group Special Education were able to provide. While the examples of issues that the team members had with other professionals did not reflect problems within the music therapy consultation, they certainly signalled the potential for the

consultation process to be affected by participants' previous experiences of education professionals.

It was clear that the lack of support that several participants perceived, across teams, led them to 'accept their lot' and in some cases they ceased to ask for the support they needed. Tim's teacher said:

I believe that the family and school have not received as much support (as they deserve) ... we have really done it on our own ... and I have found it really difficult at times to watch Lee and Patrick searching for support and it is not always forthcoming ... we contribute to this in that people will ask "what do you need" and we'll say "nothing" because we've had nothing so we don't see any point in somebody extra coming around if it's not going to make any difference.

The time I was able to spend with them was therefore highly valued and served to give them hope and encouragement to continue to speak out on behalf of the students they work with. However, it was obviously not just about time – the teams appreciated the hands-on support, my willingness to 'get my hands dirty', especially when staff and students were going through more difficult moments.

The music therapy assessment session that was facilitated as part of each consultation appeared to consistently give participants a new and positive perspective of the students with whom they worked. They were challenged to consider new possibilities and to develop new ways of working with their charges rather than accepting that the difficulties they were encountering were insurmountable. They developed the self-confidence necessary to do the work. For example Liam's teacher reported:

He's sitting for longer and when I say "not finished yet", he will stay. He doesn't push past me to get away ... I think before, if he resisted, we would be inclined to let him go because we were scared of the fallout, or his state – because he would get himself in such a state. I think now we are just pushing him a bit further and we're gaining strides in that respect because he's hardly spending any time in the calm room.

Participants from each team demonstrated that in addition to trying agreed strategies, they continued to initiate new ideas and to develop the music programme for their students. Tim's teacher noted that:

The teacher's aides are actually taking it a step further by saying 'hold on ... I know that this worked really well so why don't we bring in this song?' and 'why are we using this?' So they're starting to reflect.

And from John's speech and language therapist:

What I really LOVED about the process throughout the week was seeing the teacher's aides really begin to believe in the music therapy (process). I think this came about due involving them so heavily in the assessment process and consequent therapy sessions – getting them to have a go. This way they saw first hand (what they could do) – (they) experienced a new way of communicating with John.

Tim's teacher confirmed their new approach would be ongoing, that the team saw the consultation as the start of a new journey with him, and that they too had a new way of looking at the work they had ahead of them. Across the board, team members recognised the unique possibilities music affords for expressive and receptive communication and that there were fundamental tasks they could work on that would have an important impact on their work with students.

I can already see that his levels of compliance are much higher – I think (because) we are listening to him more ...
(Tim's teacher)

(Music is) sort of like - that's the way you can converse with John ... many times when you ask him to do something, you can just tell that he hasn't heard a word that you've said. Yet when it becomes musical, he engages... it's a pleasant way for him to hold a conversation (John's teacher's aide)

(We need to) take more of a lead from what he is choosing to do – not what we are choosing for him to do ... we assumed up until now that he needs us to do as much for him as possible – but he doesn't. I think that will reflect in other areas of the school – not just the music (Liam's teacher's aide)

(I learnt) not to anticipate that he's going to do something and do it for him. I think that we tend probably not to use as many teaching moments as are available because we're directing him off to do something else. And I think we need to learn to stop – let him do some of the things he needs to do (Liam's second teacher's aide)

Once she was able to let go of some of her traditional assumptions about music and began to enjoy 'musiking', Cathy's teacher, too, began to reflect on how she might be able to develop her learning further.

It's just started me thinking that maybe something like this could be good for another student I work with too – and actually when I took him the other day, he was standing up where he shouldn't be and I just started singing to him "come on let's jump down", or something like that, and he did do it. I just think sometimes that maybe singing makes it 'fun'.

The kind of things we're doing with Cathy like counting songs have definitely been better for our hearing impaired student in terms of giving her structure and giving her cues about what's going to happen next ... and I do wonder sometimes, too, whether singing is easier for her than just listening to someone talking.

Summary

Findings from four case studies in music therapy consultation suggest team members working with students who have special education needs can be empowered to use music therapy strategies in their work in a sustained way. They began to observe their students in new ways; to re-evaluate the approaches they were using with them; and to define themselves and their students differently. They were assisted to critique their work and realised that their use of music improved the quality of their interactions, communications, and relationships with students. They gained insight into their own processes; increased confidence, motivation, and optimism as they recognised the value of what they were already doing with music; and were energised and enthused as they observed their student's positive responses to the introduction of the collaboratively planned music therapy strategies.

Taking account of culture and context, participant ownership of projects and their subsequent empowerment are values held by participatory action researchers and consultants in the helping professions. Similarly, positive relationships that inspire team members, develop their confidence, and affirm their existing work are fundamental aspects of both action research and consultation processes. A consultation process that allowed enough time for direct work with students in their school environment, and examined the variety of factors that contributed to their particular situations was highly valued. Team members appeared to appreciate the practical and accessible nature of the strategies and noted that they would be helpful for other children, too. Through a process that closely mirrored that of participatory action research, they were empowered not only to introduce therapeutic music strategies, but to initiate and develop their own which suggests the work is likely to be sustained at least in the medium term.

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Where to from here? – a survey of year 13 secondary school music students and their subsequent study intentions

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This study was undertaken to provide information about students who specialised in music in 2008 at the senior level at secondary schools in the South Island of New Zealand. The focus of interest was in the transition from school through to possible tertiary studies. What proportion of students continued through to music studies at the tertiary level, which music institutions did they favour, and the reasons for their preferences.

The *Te Puna Puoro National Centre for Research in Music Education and Sound Arts* (MERC) of the University of Canterbury carried out the study on behalf of the three leading South Island tertiary institutions that offer music degree courses.

Purpose of the study

The purpose of this study was to gather information about the intentions of year 13¹⁰⁰ secondary school students who had taken music as one of their subjects at that level. The main survey, of all South Island secondary schools, was carried out in November/December 2008, this being followed in May 2009 by a survey of first year music students at the University of Canterbury who had taken music at school in 2008.

This paper is based on the results of these two surveys and seeks to share aspects of their outcomes, interest being focused on the work as a legitimate piece of research. Some outcomes of the surveys are confidential to the institutions themselves and for this reason have been withheld from this paper.

The main survey

The main survey was addressed to the music teachers of students who had included music as one of their year 13 subjects. A questionnaire, included as Appendix 1, was sent to each of the 142 South Island schools listed by the Ministry of Education as offering education to year 13.

The questionnaires were emailed and posted in the last few days of November 2008. By mid-December, fewer than forty had been returned. An emailed reminder, and phone calls to schools known to have music courses at senior level resulted in some more being returned before the end of the year, with a small final group completed and returned early in 2009.

It is realised that many schools on the Ministry list are inappropriate for our purposes, being too small, or of a nature where music courses are minimal at any level, and non-existent at senior secondary. The number of these is

¹⁰⁰ In the New Zealand education system, year 13 is the final year of secondary schooling. By that stage, students will have fulfilled compulsory course requirements and, subject to the resources of their schools, will be free to choose the subjects that interest them. In most cases these students will advance to tertiary level education.

estimated at about forty-five, so that the maximum number from which responses could have been expected is less than one hundred. A total of fifty-one schools returned completed forms – thirty-five from the Canterbury region and 16 from the Otago region – a realistic return in excess of 50% of those that might have been expected. Although some schools with known music programmes at years 12 and 13 are missing from the survey, the number and representation of returns nevertheless gives a good picture of the relationship between the last year of school and the first year of tertiary study.

Another important factor that must be built in to any interpretation of the results is that the returns are from the teachers. At the time of the survey, students had already left school for their final exams. So some answers are based on perceptions by teachers who, in music more than nearly any other school subject, are usually close to their students and relatively, if not fully familiar with their future intentions. More importantly are the reasons given for students' choices of tertiary institutions for their further musical studies.

Summary of Results

Although there is no formal system of zoning at tertiary level in New Zealand, it is recognised that the Canterbury “region” comprises the schools of Canterbury, Nelson, Marlborough, Tasman and West Coast, as defined by the Ministry of Education. Otago comprises the schools of Otago and Southland. The figures contained in the tables below are those supplied by the teachers who returned the questionnaires. Figures that could have been drawn from teachers' comments, but which were not included in their statistical responses have not been included in tables.

Table 1 provides the total number of students who were studying music in Years 12 and 13 in all the 51 schools in the survey. Thus it can be noted that the average number per school was 4 at the year 13 level and 6 at the year 12 level.

Table 1 – Students in Years 12 and 13 in 2008

Year	Canterbury	Otago	All South Island
12	201	101	302
13	153	60	213

Tables 2 and 2a below show that approximately one third of the year 13 students then planned to continue their music studies at the tertiary level as. Comparable data for other areas of the curriculum has not been found but it would be interesting to know how this attrition rate compares with other subjects. A comment from one of the teachers noted:

Many of our students who are musical do not see music as a viable career path - too 'risky,' can't 'make enough money,' not enough 'kudos.' Parent pressure and influence huge.

Table 2 – Numbers planning to continue music in a tertiary institution

Canterbury	Otago	All South Island
53	22	75

Table 2a – Percentage of Year 13 music students planning to continue music studies in a tertiary institution

Canterbury	Otago	All South Island
34.64%	36.66%	35.21%

There are six tertiary institutions in the South Island in which music is taught. These were listed as prospective destinations for the seventy-five students noted in Table 2. In addition, the New Zealand School of Music in Wellington and the University of Auckland were noted as prospective destinations for those who intended to leave the South Island for their tertiary studies.

In the schools survey, forty-three students elected the classical/academic pathways offered by the universities whilst eighteen sought further training in jazz/contemporary music as offered by Polytechnic Institutions as well as the New Zealand School of Music and the University of Otago. It is difficult to distinguish numbers preferring classical as compared with contemporary/jazz because the figures for classical at universities could well include students who were majoring in another discipline area but were taking a small proportion of music studies.

When preferences for institutions by region were compared, it was obvious that the large majority of students were planning to study, if possible, in their home city, that is, Christchurch or Dunedin. Thus the Universities of Otago and Canterbury, and the Christchurch Polytechnic Institute of Technology were the three most favoured institutions. Reputation of the institution and, especially as far as performance and composition were concerned, the presence of a particular teacher, were other factors of influence. Table 3 summarizes the main reasons offered for students' choices.

Table 3 – Reasons for choice of tertiary institution

Reasons	Numbers
It is in hometown	32
Perception as a good school	13
Preferred teacher is there	10
Facilities are good	7
Offers the courses wanted	6
Financial considerations	3
Friends are going there	2
Don't know	5

One of the most useful sources of information on the survey was comments from teachers and the following comments neatly summarise the implications of these statistics.

Students continuing in performance aim to go to the most preferred teacher at tertiary level. Some stay at Canterbury not because of a preferred teacher, but because they cannot afford to live away from home. (Some students do not actually do what they have stated their intentions were at the point of leaving school.) Students playing orchestral instruments often go to Wellington because the city is known to have a wide array of playing opportunities outside the university. Some also choose to continue in either Auckland or Wellington because they have been learning from a 'top' teacher in Christchurch during their secondary school years. They see going to university as a good time to move on to another level of playing and style of teaching input. Students are often ready to leave school and leave home at the same time. Because of the increase in students from the families of Asian immigrants this is less common among that group - those families tend to want their 'children' to stay at home as long as possible.

... students have had a workshop with tutors from Otago. Thus exposure.

Students choose courses/institutions for a huge number of reasons, and change frequently. Where their friends are going and perceived social life and 'image' are important, as is financial. We are fortunate in having some outstanding musicians here, but very few carry on with music as a career/tertiary study. They tend to also be 'academic' and choose medicine (often) as their preferred course. Maybe they are 'musiced out' at school?? Not enough money/kudos in music? Not well enough defined career paths? Not 'cool' to do (especially 'classical').

The questions which enquired about preferences from a negative angle, for example, why students did not choose particular institutions, tended to elicit the similar responses, that is, institutions were not chosen if they were not in the home town. Financial reasons did not appear to be an important factor; however, availability of courses was noted for some students.

A summary of general factors across all institutions is as follows:

1. About one in three students taking music at year 13 elect to proceed to tertiary study in music.
2. Unless other factors predominate, the preference is to proceed to a tertiary institution in the home city or region.
3. Loyalty to the home region, especially with respect to perception as a good institution, is strong, particularly in Otago.
4. The only significant factors that might lead a student to look outside his/her home or region are choice of course, or to work with a particular teacher.
5. Personal factors, such as friends going there, or financial considerations appear to be insignificant.
6. There appears to be no clear trend or consistency in teachers' comments on students' choices of tertiary institutions.
7. Information to year 13 students about music courses at tertiary institutions would appear to be important.
8. Reasons for not going to an institution elicited little interest from the teachers completing the responses.

Students enrolled in first year music courses at the University of Canterbury, 2009, and who were in year 13 in 2008

This, the second part of the Survey of Senior Secondary Students in Music project, was carried out from 21 to 26 May 2009. A questionnaire (see appendix 2) was distributed to University of Canterbury students enrolled in MUSI 107, *Introduction to Materials of Music*; MUSI 131, *Europe's Musical Heritage*; MUSI 171, *Materials of Music 1*. Twenty-five forms were completed, the full total of eligible students.

While the detailed results of this survey are confidential to the University of Canterbury, they reveal a number of factors of choice that are consistent with those from the schools' survey. Because of the desire to link the results of the second survey to the first one, this survey only included students who had been in year 13 at secondary school in 2008. A particularly interesting revelation was that these made up only about one third of the number of students taking each course. This suggests that about two-thirds of first year

music students had been doing something else in at least the one year prior to enrolling in a music course. While the survey did not extend to finding out what these students were doing in 2008 – this could be the subject of a further student survey – there can be a number of viable suggestions based on informal discussion with and observation of these students:

- A “gap” year after leaving school, for overseas experience or work experience
- Initially taking a different, non-music course upon leaving school
- Transferred to Canterbury from another tertiary institution
- An increasing number of “mature” students

Generally, however, there is a consistency in the responses of 2009 University of Canterbury first-year music students and those expressed in the survey of school music students in year 13 in 2008. For example, the university students were asked to rank in order of importance their reasons for choosing to study music at Canterbury. It being their hometown/region was by far the most important reason, followed by a perception of Canterbury as a good institution, to study with a particular teacher, and offering the courses they want to study. However, that students give careful consideration to study matters as distinct from convenience is evident from the fact that two-thirds of those surveyed considered going elsewhere before deciding on Canterbury.

Finally, of interest is the socio-economic scales of the schools surveyed.¹⁰¹ Some statistics on the decile rankings of schools that contributed to the survey (Part 1), were extracted from the survey data. These are included as Appendix 3. Whilst one would like to believe that socio-economic factors should not affect the ability of music students to embark on tertiary study, statistics clearly favour students at higher decile schools.

¹⁰¹ All New Zealand schools are allocated decile positions – 1 to 10 – based on Government statistics of the socio-economic positions of the communities that they serve.

Appendix 1 - The Survey Form

Te Puna Puoru National Centre for Research
in Music Education and Sound Arts

Music Education Research Centre (MERC)
Tel: +64 3 364 2987 ext. 3653, Email: merc@canterbury.ac.nz, www.merc.canterbury.ac.nz



UNIVERSITY OF
CANTERBURY

To Whare Wananga o Waitaha

CHRISTCHURCH NEW ZEALAND



School:

Survey of Senior Secondary Students in Music

1. Please give the total numbers of students studying music at your school at November 2008 in -

Year 12

Year 13

2. Give the total number of your students planning to take a music course at a tertiary institution in 2009?

3. Please give the numbers intending to study at -

University of Otago -----
University of Canterbury -----
NZ School of Music, Wellington -----
University of Waikato -----
University of Auckland -----
CPIT Jazz School -----
National Academy of Singing and Dramatic Art -----
Tai Poutini Polytechnic -----
Southland Institute of Technology -----
Nelson Marlborough Institute of Technology -----
Other Institutions -----

Classical/ Contemporary/ Academic	Jazz
<input type="text"/>	<input type="text"/>

Please name, if known

I have no knowledge of students' intentions -----

(Please type or write any further comments in this text box)

4. Indicate the number of students who chose to go to Canterbury, Otago or CPIT Jazz School for the reasons listed below (There may be a number of reasons given by individual students, in which case give numbers for all relevant categories) –

	Canterbury	Otago	CPIT
Hometown or region -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
Not hometown or region, and would like a change -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
Facilities -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
Perception as a good school of music -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
Choice of courses -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
Study with a particular teacher -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
Friends are going there -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
Financial reasons -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
I have no knowledge of students' reasons -----	<input type="text"/>	<input type="text"/>	<input type="text"/>

(Please type or write any further comments in this text box)

5. Indicate the number of students who chose not to go to Canterbury, Otago or CPIT Jazz School for the reasons listed below (There may be a number of reasons given by individual students, in which case give numbers for all relevant categories) –

	Canterbury	Otago	CPIT
Hometown or region, and would like a change -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
Not hometown or region -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
Inadequate facilities for needs -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
Perception as not a good school of music -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
Doesn't offer the course wanted -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
Study with a particular teacher elsewhere -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
Friends are going elsewhere -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
Financial reasons -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other -----	<input type="text"/>	<input type="text"/>	<input type="text"/>
I have no knowledge of students' reasons -----	<input type="text"/>	<input type="text"/>	<input type="text"/>

6. Please comment on students' preferred institutions on the basis of choice by instruments

(Please type or write any further comments in this text box)

7. We would appreciate any general comments on your senior music students' choices of tertiary study, and the reasons for their decisions. For example - do they have access to adequate information and advice? Are audition processes fair and clear?

(Please type or write any further comments in this text box)

Appendix 2

Survey of students at the University of Canterbury

Te Puna Puoru National Centre for Research
in Music Education and Sound Arts
Music Education Research Centre (MERC)
Tel: +64 3 364 2987 ext. 3653, Email: merc@canterbury.ac.nz, www.merc.canterbury.ac.nz



Help us to help you

We would like to know more about why you are studying music at Canterbury, so that we can better help you and future students make the most of your time here.

It should take little more than ten minutes to answer the questions on this form, and make any comments about music at Canterbury. You may ponder further about any of the questions, or discuss them later with your friends. If so, you are welcome to email us (MERC) with your ideas and further comments.

**Please complete this questionnaire if you were in year 13 at
secondary school in 2008**

About you

1. What school did you attend in 2008? _____

If your final school study was in a country other than New Zealand, please indicate here _____

If you were home-schooled, please indicate here _____

2. Did you apply for or consider going to any other tertiary music institution than Canterbury? _____

If yes, please indicate any on this list that you considered -

- University of Otago -----
University of Canterbury -----
NZ School of Music, Wellington -----
University of Waikato -----
University of Auckland -----
CPIT Jazz School -----
National Academy of Singing and Dramatic Art -----
Tai Poutini Polytechnic -----
Southland Institute of Technology -----
Nelson Marlborough Institute of Technology -----

Other (Please name) _____

You at Canterbury

3. If you intend to major in music at Canterbury, indicate which of these pathways you plan to follow -

- Composition
Digital Music, Sonic Art and Recording Technology ...
Music Education
Music History, Culture and Research
Musicianship
Performance (instrumental)
Performance (vocal)
Other (please name).....
Don't know

4. If you don't plan to major in music at Canterbury, briefly say why -

5. Put a number in any of these boxes that indicate, in order of importance, the reason(s) why you chose to study music at Canterbury -

- It is my hometown or region -----
It is not my hometown or region, and I wanted a change -----
The facilities here are good for my needs -----
There is a perception that this is a good school of music -----
It offers the course(s) I wanted to take -----
I wanted to study with a particular teacher who is here -----
My friends were coming here -----
I couldn't afford to go somewhere else -----

Any other reason? _____

6. Please comment here about the perception you had of study at Canterbury before you came here in relation to your experience of it this year -

7. What do you think that Canterbury could do better to improve the perception that senior secondary school students and teachers have of us?

8. Use this space if you have any other comments or suggestions about the relation of senior secondary school students and teachers of music, and your experience of music student life at Canterbury.

Performance students only need answer question 9

9. What advantages and/or disadvantages are you aware of in the teaching of individual instruments, or voice, at any of these institutions? -

University of Canterbury _____

University of Otago _____

CPIT Jazz School _____

NZ School of Music – Wellington _____

University of Auckland _____

UNITEC, Auckland _____

Other, or further comments _____

Email any other comments or ideas to:
merc@canterbury.ac.nz

Many thanks for your time and thought.

Appendix 3 - Schools' decile rankings

Decile rankings 1 to 5	51 schools	39.2%
Decile rankings 6 to 10	79 schools	60.8%

Figure 1 – Decile ratings of all South Island secondary schools, 2008

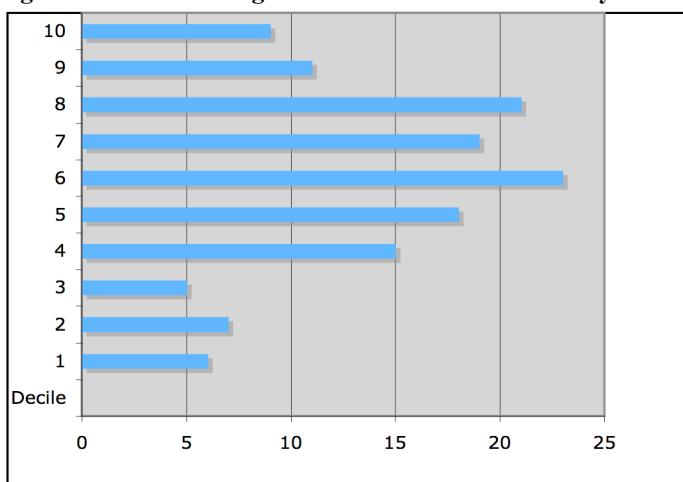


Figure 2 – Numbers of schools that responded to the survey – by deciles

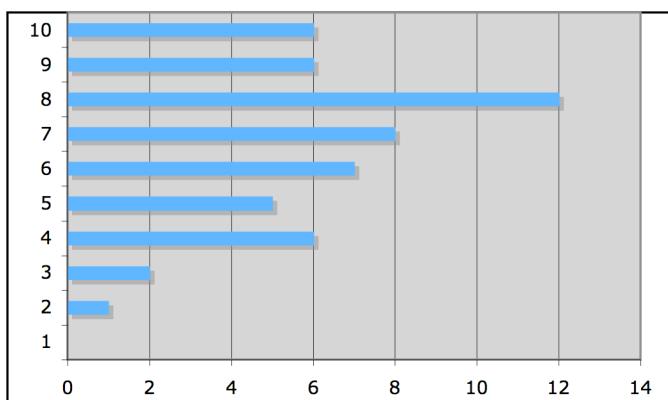


Figure 3 – Students in Year 13 music – by deciles

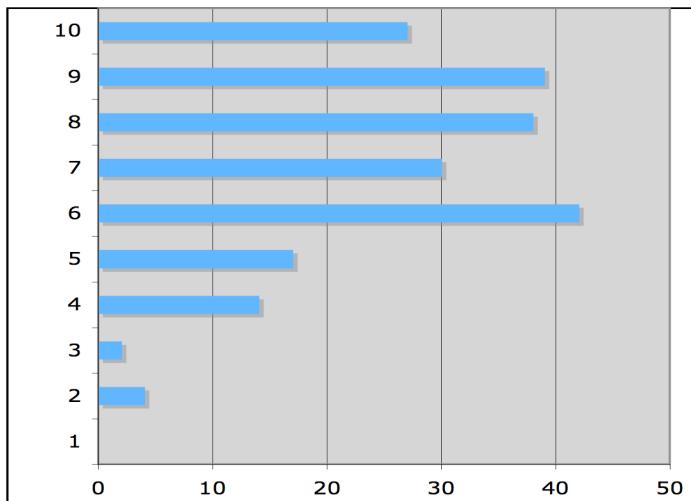
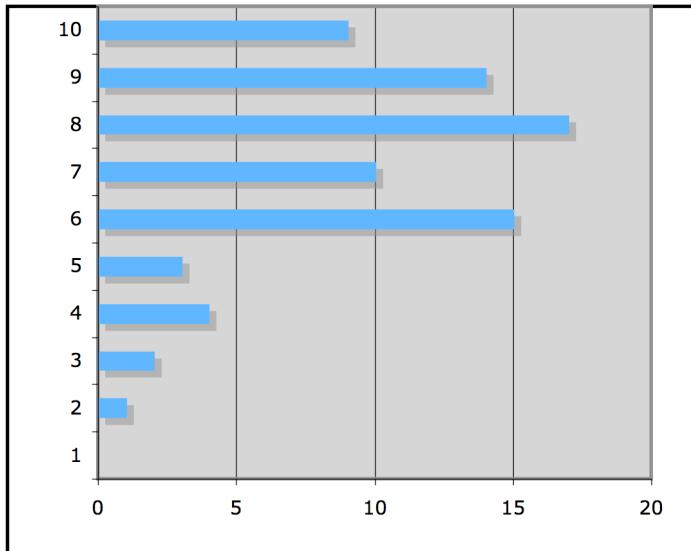


Figure 4 – Students proceeding to Tertiary music



Sounds of Antarctica: How composers process the natural environment in their music and the impact these conclusions might have for the broader aspect of learning through the art of composition.

Patrick Shepherd, University of Canterbury, New Zealand

The explorer Sir Ernest Shackleton described the exploration of Antarctica as not so much a journey outward as a journey inward, a voyage of discovery within oneself. For many creative artists this path is one they tread every day and so visiting Antarctica appears a natural progression. In truth, Antarctica is like no other place I have experienced and it has had a profound effect on my work and the work of the many artists who have made the trip south. Antarctica draws a unique response from artists, not only because of the stark and extremely inhospitable environment, but also because the Antarctic community is predominantly a scientific one and the artist is somewhat of an outsider, seeking inspiration in a place where factual analysis and sensory deprivation are the norm. In this paper four New Zealand composers discuss their work and creative responses following their visits to Antarctica as part of Antarctica New Zealand's Artists Programme.

Background to the study: Antarctica New Zealand's Artists Programme and the New Zealand Curriculum

Antarctica is one of the last great wildernesses on Earth. The history of Antarctica reflects the full range of human experience from heroism to desperation, endurance to extreme suffering, and triumph to tragedy. In spite of the harsh conditions brought about by the brutal weather, the icy continent inspires a passion amongst those who have been there and, while science is the predominant activity in Antarctica, there is now a quickly growing body of artistic work, of which music forms a significant part. It is no coincidence that New Zealand's close proximity to Antarctica, as well as its cultural and scientific links, has resulted in Kiwis being at the forefront of the creation of these works. It is also New Zealand's positive attitude towards the environment that provides a further connection for Kiwis. While the history of Antarctica provides the context for much of this creative activity, on a wider scale it is the geography and science of Antarctica that provides the key to the survival of our planet. In this curious symbiosis between science and art, it is the work of the creative artists that provides an accessible platform from which to raise public awareness. It is also this rich mix of scientific discovery, history and cultural context that is precisely targeted in the Achievement Objectives for Music – Sound Arts in the New Zealand Curriculum, e.g. Level Six where it is stated that students will “analyse music from a range of sound environments, styles, and genres, in relation to historical, social and cultural contexts” (Ministry of Education, 2007, p.50). Certainly, from my own perspective, the study of Antarctica and the creation of works from my trip there have seen my work encompass historical, scientific and aesthetic research in ways it had hitherto not done.

Antarctica New Zealand (Antarctica NZ) is an organisation primarily concerned with scientific discovery in the region and the public dissemination of information – scientific, ecological and historical – about Antarctica and part of that process is the development of an arts culture reflecting a diverse range of aspects of life on “the Ice”. The aim of the programme is “to increase New Zealanders’ understanding of Antarctica’s value and its international importance through the work of our top artists” (Antarctic, 2008). Other countries, such as Australia, Argentina, Chile and the UK (British Antarctic Survey), also run similar schemes and between the different countries a significant body of Antarctic-related art has been established.

Since 1999, four New Zealand composers have travelled to Antarctica as part of Antarctica New Zealand’s Artists and Education Programme. Proposed projects are selected on their individual merit, the profile of the artist/educator and the perceived value of the outcomes to the programme and Antarctic research in general.

Composers Chris Cree Brown, Phil Dadson, Gareth Farr and myself have all made the journey south as part of Antarctica NZ’s programme and this paper traces, by way of personal narrative, our experiences and the effects our trips south have had on our lives and work. In addition, this study offers a unique insight into the compositional process as it is rare to find a body of work by different composers who have undergone exactly the same experiences so the first question is how unpredictable are the outcomes from an identical stimulus? The second question surrounds the unique experience of going to a place with no indigenous culture, no foliage, little wildlife and a monochrome colour palette – how does sensory deprivation affect creativity i.e. is it a case of “less is more” or the rather paradoxical result of sensory overload? Sound is, of course, of particular interest to composers but in Antarctica sounds are limited to skuas, penguins, petrels, the wind and those made by humans and machines. Otherwise, it is one of the quietest places on Earth, very different from one’s normal noise-rich environment. In Lawrence Fearnley’s novel *Degrees of Separation*, Sally, a composer visiting Antarctica, remarks “there was so little in the way of natural sound” (Fearnley, 2006, p. 154) and “I’ve never been in such a quiet place before” (*ibid*, p. 87).

With the artists in geographic isolation sharing virtually identical experiences, it provides an ideal control experiment environment for examining how art relates to the context in which it is conceived. Such a narrow, identical experiential base also offers a unique opportunity to explore if creative minds do think alike.

Of course, from a music educator’s standpoint, the value of investigating such creativity is at the heart of the description of Music – Sound Arts in the New Zealand Curriculum (2007), when it states “Sound from natural, acoustic and digital environments is the source material for expressive ideas in music. These ideas are manipulated and extended into forms, genres and styles that are recognised as music” (MOE 2007, p.21). To hear how composers have manipulated and extended the Antarctic environment in their work provides a

rich resource, particularly when investigating the different ways each artist has realised that. From a young composer's perspective, there is nothing more powerful than the realisation that there are very different ways to see and represent the world around them. That that difference should be celebrated is echoed again in the New Zealand Curriculum, stating that students should "respond to and value others' contributions" (*ibid*, p.20).

What attracted the composers to a place that seemingly has little obvious stimulus?

In Joyce's novel *Portrait of the Artist as A Young Man*, the "artist" Stephen Dedalus receives the following dictum from the dean, who states "The object of the artist is the creation of the beautiful. What the beautiful is is another question" (Joyce, 1917, p.185). This is so true of an artist's experience in Antarctica, faced with one of the most brutal and inhospitable places on Earth and yet one of the most beautiful. What an artist regards as "beautiful" in this context should, more properly, be translated as "interesting" or "stimulating" or, as quoted in the New Zealand Curriculum, expressing "ideas within creative, aesthetic, and technological frameworks" (MOE, p.20) .

Cree Brown, composer and Associate Professor in Composition at the University of Canterbury, made the journey in 1999 and has always described it as a life-changing experience and "one of the most significant experiences of my life" (Shepherd, 2006). He acknowledges how different the Antarctic experience is to any other and likens it to another planet stating

The Antarctic was vastly different from what I had imagined. It was bigger, whiter, more magnificent. There could never be a slide that could capture the majestic spectacle of Antarctica, and even with a 360-degree pan, a video could never realise the sheer scale of the icescapes. (*ibid*, 2006)

He goes on to state "It was, and to go down again would consolidate my 'first' impressions and provide a more detailed set of experiences" (*ibid*, 2006).

Auckland-based composer Dadson travelled to the ice in 2003 with mental images conjured from reading explorer accounts and from photographs. Dadson says of his initial experience

The actual experience far surpassed any imaginings, especially those in the Dry Valleys. Nothing prepared me for the pristine temple-like atmosphere of one stone valley floor in particular, which I nicknamed 'valley of the gods'. Wind-sculpted granite ventifacts, some strangely anthropomorphic, surreally backgrounded against giant dunes of black sand banked half way up one hundred foot high crystalline walls of ice. (*ibid*, 2006)

My own journey to Antarctica took place in 2004 and I attribute my desire to head south to a love of the ice and snow as a child. Coming from the north east of England, some of my earliest memories are associated with snow and particularly the quality of light you sense when you first wake up in the morning after a heavy snowfall, which is rather magical – it's brighter and crisper than usual. What I didn't expect was that the Antarctic would become an all-consuming passion. What was also a surprise to me, and many of the other artists who have headed south, is how much research into other areas – particularly history and science – the trip has provoked. Consequently, I feel that my own work related to Antarctica has drawn on a much broader base than that of mere aesthetic response.

Bohm (1996), in drawing parallels between art and science, alludes to this resonance with childhood experiences in defining a creative state of mind, stating “it is, first of all, one whose interest in what is being done is wholehearted and total, like that of a young child” (p21). Picasso (as quoted in Cameron, 1994) is perhaps the most oft-quoted on this subject, famously stating “every child is an artist. The problem is how to remain an artist as one grows up” (p.20).

Of course, one of the key components of a child’s experience is a sense of place, and there is also a strong sense of place (or physical context) in the Kiwi psyche. Wellington-based composer Farr travelled to the frozen continent in 2006 with the expectations of discovering a landscape; a physical geographical experience. He, too, was challenged by what he experienced, stating

But I returned to New Zealand having not only experienced that, but also a foreign culture, in exactly the same way as I have in the US, in Indonesia, in Australia. There is Scott Base, which is obviously profoundly kiwi, and there is McMurdo Station – five minutes away by road – which is just like being in the US; currency, accents, everything. (Shepherd, 2006)

Many countries have bases on Antarctica but few display that special degree of connection that New Zealanders (and New Zealand artists) do. If one were to look for a particularly fine example of the key competencies of “relating to others” and “participating and contributing” (MOE p.12) you would be hard-pressed to find a better example than New Zealand’s involvement in Antarctica.

How did the composers cope with life in such an inhospitable environment and how did they carry out their work?

My proposed portfolio (entitled *Sounds of Antarctica*) involved making recordings in the historic huts as well as observing the wildlife. However, the experience extended well beyond what I had prescribed in my initial application to Antarctica NZ. During the 10 days I spent on “the Ice” I

collected recordings of penguins and skuas, shot video footage, made pencil sketches of the landscape and generally soaked up the atmosphere by gazing at the amazing scenery. What is decidedly strange, however, is the absence of an indigenous culture and this is one of the most defining differences between the two poles. It is particularly important when discussing the arts, with each artist bringing their culture *to* the continent rather than a people creating culture *on* the continent. Although those who have visited Antarctica are qualified to call themselves “Antarcticans”, this goes only a small way in compensating for there not being a bona fide *tangata whenua*. However Farr does address this issue from a slightly different perspective, stating

But there is an overriding Antarctic culture there – an understanding of things they all have in common that are utterly peculiar to Antarctica – such as safety and survival issues, scientific issues, general things you just have to know to exist in a space station-like environment. (Shepherd, 2006)

For those particularly interested in the use of symbol in musical creativity (see “Using language, symbols and texts”, MOE, 2007, p.12) the work of Dadson is especially important. Dadson works as a sonic artist and his compositions are largely performance-based, relying on him as the performer/improviser, often using instruments that he himself has created. Dadson traveled to the ice equipped primarily to record video and sound and during the three-week trip he made some 10 to 12 hours of recordings, plus a series of notation-like drawings he titled Rock Records. Dadson’s approach to preparing for the trip focused on technical preparation, Dadson stating

The Antarctic experience was one I went into with all antennae bristling, heightened somewhat by the prosthetics of a camera lens and a high quality microphone. Above all it reinforced for me the attitude of going into a situation with as few pre-conceptions as possible; keeping an ear and eye out for sounds and sonic images that might catch my attention, and welcoming the unexpected. (ibid, 2006)

How did the composers translate their experiences in their Antarctica-related work?

All four composers (and many of the visual artists who have headed south) have, at some stage, all faced the challenge of translating, or incorporating, the Antarctic landscape into their work. It is obvious and unavoidable, indeed desirable or why else go to see it first hand? How one uses or refers to it is wherein the problem lies, the part of the creative process which Robinson (2009) states “involves developing these ideas by judging which work best or feel right” (p.72).

For those wanting to be purely representational and figurative the answer lies perhaps in Cézanne who, as quoted in de Saussure (1964), emphatically

stated “Art is a construction parallel to Nature” (p.65). One might argue that, in the case of Antarctica, Nature is represented at its most basic level and that this “minimalism” is omnipresent in the artworks. De Saussure (1964) himself adds a further dimension, perhaps more apposite for the artists in Antarctica, that “it may also be a parallel to science” (p.65), science being the predominant activity on the continent. The artist Paul Klee (as quoted in Dückting, 1997) felt that music “showed him the ‘innermost essence’ of nature, not a reproduction of it” (p.88) while Pyne (1987) suggests artists take a more abstract path, stating “Modernist art renounced as illegitimate that art could provide moral instruction through its rendition of the natural world” (p.154). Perhaps Pyne is aware of Sir Ernest Shackleton’s comments about polar exploration being not so much an outward journey but more a journey within oneself (as cited in Morris, 1997), observing “Art would investigate art; the morality of art would be determined by the character of the artist’s internal search, not by his ability to render the external world” (p. 154). It is this dichotomy of being confronted with an amazing landscape and representing it in sound that is one of the commonalities faced by the four composers.

Farr, by his own admission, hates the idea of expressing landscape in music – “in fact I’ve never been that keen on expressing anything visual in music because I don’t think that music exists for that purpose” (Shepherd, 2006). A common challenge faced by artists in the Antarctic programmes is how they make sense of what they have seen (Taylor, 2009) whether it be in sound, visual image or words. Farr was no exception and at first it seemed impossible for him to write a piece of music inspired by his experience in Antarctica, but then he had what he called “the epiphany moment” (*ibid*, 2006), stating

When I realised that it was the people who have been to Antarctica in the last hundred years that is what I could reflect in my music. The incredible experience of walking through a crevasse, 200 feet below the surface, icy blue glow lighting everything up, losing feeling in my feet because they were so cold – that’s my experience to remember (*ibid*, 2006)

Cree Brown also found that trying to capture the sounds of Antarctic in music was not an easy task, stating

One of the striking aspects of the Antarctic sound world is the apparent incongruity of many sounds when compared to the environment. The massive, majestic icescapes and graceful, sweeping glaciers evoke a music that embodies grand, slow moving, dense and interweaving textures. These characteristics seem to be the antithesis of the sounds that are heard on the continent. The sound of an Adelie penguin rookery is a babbling of squabbling jesters, and the sound of mukluks trudging on snow is like insects walking over one’s eardrum. The Weddell seals make sounds that could be confused with sounds from the thirty-year old AKS synthesizer, and even the differing types of winds are often too unsettling to be closely associated with the land and ice forms they embrace. Perhaps

only the skua, with its long plaintive cry, finds any sonic analogy to the landscape (ibid, 2006)

Cree Brown's solution was typical of the compromises often made by artists faced with such a wealth of information. It is perhaps the greatest paradox that with so much landscape and yet so little detail the artists feels both over- and underwhelmed by the Antarctic landscape. Cree Brown outlines his composing methodology stating

I had hoped to find sounds whose morphology and spectra I could digitally transform to create abstract sounds that would reflect some of the magnificence of the continent. This would create an expressive link between a real, unaltered and recognisable sound source and more abstract textures. After several attempts, all of which sounded rather contrived, I resorted to using non-Antarctic sound sources for the abstract material, and into this material I reticulated the (mostly) unaltered Antarctic recordings (ibid, 2006)

I also encountered significant challenges assimilating his experiences, expecting to come away from the ice so filled of inspiration that the Antarctic juices would flow freely. Instead I faced a mental block lasting for around six months during which time I wrote very little music. The subject matter was so big I ended up eventually moving away from the purely descriptive and found inspiration in the little things, the minutiae, the human interest aspects. In works like *adeliesong* or *cryosphere* I found myself relying heavily on the purely descriptive but in works like the *two meditations for piano* I feel I truly capture the essence of what Antarctica is about. The Antarctic experience also opened up additional artistic avenues for me, revisiting painting and poetry writing to produce works such as the acrylic canvasses *Anthrax Alley* and *Penguin Carcass* and the poems *white* and *away across the ice the boys come home..* Reference to more scientific works by Pyne and Bohm, also helped me to assimilate my experiences and to focus less on the “big picture” and more on smaller concepts. My work *adeliesong* is a typical example, using the additive rhythms of Adelie penguin calls to structure a work for two clarinets.

Dadson's compositions were largely “created” while he was in Antarctica so while he was waiting for the weather to clear for the flight back home he used the time to log all his tapes, stating “by the time I got home I'd done most of the dogs-body stuff and was champing at the bit to start editing etc.” (Shepherd, 2006)

It was, however, a long process, Dadson developing the works into a series he eventually called *Polar Projects*, consisting of seven works that took over two years to complete. Regarding his approach to *Polar Projects*, Dadson states

Two of the works were virtual ready-mades; one a recording made in Garwood Valley with Annea Lockwood's *Rivers of the World Archive* in mind, which later evolved into a radiophonic and audio listening piece; and the other, an echo performance piece against the

backdrop of the Canada glacier, made with the help of a science team based in the Taylor Valley. Both provided a direct channel into the working process. The rest were developed out of a total concept of independent works that can exist on their own or in relation with one another in a variety of ways (*ibid*, 2006)

In a broader sense, in what ways did their trip to Antarctica influence their work and lives?

Nobody who goes to Antarctica remains unaffected by the experience, whatever the reason for the visit. What has interested me throughout this study is the impact it has had upon the work methods and ideas of the composers. The enormous changes I have seen in my own work are described by Taylor (2009) stating

Shepherd feels his work has become more austere and he noted that while he thought he would be inspired by the big things, it was in fact the little things that inspired him. For Shepherd, Antarctica's barrenness did eventually breed artistic fertility. He notes that "the environment of sensory deprivation" influenced and shaped his work, and he found creative ways to transcribe such "diverse elements as landscape, history, colour (or absence thereof) and natural phenomena (such as wind) into a satisfying musical and poetic form (p. 59)

Another by-product of my trip has been an interest in colour as it relates to music and further research into synaesthetics. It is indeed somewhat of a paradox that a study of synaesthetics should arise from a visit to a place much *reduced* in sensory stimuli, a desolate place that Pyne (1987) describes as "so sparse, so stripped of sensory impressions, that it can hardly be witnessed as a landscape at all" (p. 205).

Farr does not think his compositional style has altered because of his Antarctic experience *per se* but he admits that it has changed his outlook on ecology, stating

There are two overwhelming things that hit you in the face when you go to Antarctica. The first is that the world is a very scary place. It's fierce, unrelenting, and non-negotiable. The second is that the world is a very fragile place. If something that appears so invincible, so powerful, and so eternal can be falling apart because of what us humans have done in the last hundred years or so, then we have really screwed up badly. (Shepherd, 2006)

The wider ecological theme is one that features large in many of the artworks that have been produced as a result of artists' trips south (Taylor, 2009), and this is also echoed by Cree Brown, stating "the Antarctic experience has allowed a new perspective on environmental issues and the fragility of our

planet.” (Shepherd, 2006). He continues by citing noise pollution as one of the modern world’s problems that (thankfully) does not feature in Antarctic life. He voices these concerns when he states

The Antarctic Treaty acknowledges sound ecology and has set aside some few thousand square miles where, and other human noise, is prohibited. Ours is a world where noise (defined here as the undesirable sonic byproduct of human activity) and its insidious psychological consequences on humanity has largely been ignored. Antarctica, by contrast, appears as a near pristine environment, not only with regard to its visual and physical environment, but also in its sonic landscape. The tranquility in Antarctica is unfamiliar and, as a consequence, marginally disturbing, especially when exacerbated by the absence of ambient sound. It is reassuring that our species has saved some small piece of the planet in terms of sound ecology, even if there is nothing there except ice.” (ibid, 2006)

It is a similar story for Dadson, his trip having given him “a heightened sense of urgency about the politics of impermanence” (ibid, 2006). Dadson’s view of the environment has also been refocused and his comments go well beyond even the global when he states

It’s also polished the lens through which I view landscape and geography. One memory I regularly return to is the physical sensation of feeling an absolute minuscule remote and insignificant dot on the surface of the planet, and at the same time, awestruck with a physical sensation of me as a tiny dot on the earth turning around the sun. (ibid, 2006)

Conclusion

Bohm (1996) contests “Man has a fundamental need to assimilate all his experience, both of the external environment and of his internal psychological process” (p. 33) and this may go some way in explaining why these Antarctic works are so interesting. On a more pragmatic level, the Antarctic experience certainly fulfils all the key competencies in the New Zealand Curriculum (2007), especially the first one, “thinking”, where it states “Thinking is about using creative, critical, and metacognitive processes to make sense of information, experiences, and ideas.” (p. 12). While the work of these four composers is interesting on a number of levels, not least of all for the musical works themselves, their combined experience also highlights the third thinking process highlighted in the Curriculum, the metacognitive branch of study, tracing exactly where an idea comes from. Having four composers undergo exactly the same experience is an ideal way of studying this aspect and of exploring the nature of creativity in music.

As illustrated earlier, the New Zealand Curriculum (2007), offers clear direction for the importance of composition in the school curriculum and

places significant emphasis on creativity. The term Music – Sound Arts suggests an acceptance of a broader spectrum of sonic experimentation – something clearly signalled by the experiences of all four composers in this study – particularly when it advocates that the use of “sound from natural, acoustic, and digital environments is the source material for expressive ideas in music” (MOE, 2007, p. 21). The document could, in fact, be referring directly to the Antarctic experience of many of the artists when it states “students explore, refine, and communicate ideas as they connect thinking, imagination, senses, and feelings to create works and to respond to the works of others” (ibid, p. 17). It further amplifies this with the strong statement “learning in, through, and about the arts stimulates creative action and response by engaging and connecting thinking, imagination, senses, and feelings” (ibid, p. 20). At its most elemental level (Level One), the directive for Developing Ideas is to “Explore and express sounds and musical ideas, drawing on personal experience, listening and imagination” (ibid, p.45) and this is something I have seen first hand when talking to primary school children about not only my experience in Antarctic abut also their responses to my music and the art works of others.

The work of these four composers exemplifies and clearly demonstrates these qualities and ties together not only the sensory aspects of the arts but also the often neglected connections with other curriculum areas. In my teaching at university level, I have found no more effective example for cross-curricular study than Antarctica with its links to the creative arts, science, history, cultural context and geography. This study has confirmed (if confirmation were needed) that “the arts transform people’s creative ideas into expressive works that communicate layered meanings” (ibid, p.20) and that music is the ideal hub around which creativity occurs.

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Belonging to a Victorian Community choir: Ageing, music and culture

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Australia's ageing population creates challenges for maintaining well-being and combating social isolation. Older Australians frequently rely on community arts organizations to enhance quality of life, specifically in health, happiness and community. Arts engagement takes place in many different contexts, from formal to informal and throughout the lifespan of the individual. Culture shapes the way in which we age and cultural identity is celebrated through the arts. This study will explore ageing and cultural diversity within Australian society through an examination of community arts engagement, specifically a community choir in Melbourne, Victoria, Australia. Much previous research concerning music engagement by older people has focused on its therapeutic applications, but there has been less attention given to healthy older people still living in communities. This paper reports on how music engagement can facilitate successful ageing by encouraging a sense of community, enhancing well-being and supporting cultural identity.

Introduction

Australia's population is ageing, creating challenges for maintaining well-being and combating social isolation. Older Australians frequently rely on voluntary community arts organisations to enhance life quality in health, happiness, independence, activity and community. In Australia, about 13% of the population (some 2.8 million people) is aged 65 years or older (Australian Bureau of Statistics, 2009). In 2008, the Australian Federal Minister for Ageing identified the importance of promoting social measures to reduce social isolation among older Australians (Elliott, 2008). This aligns with international understanding. The World Health Organization (WHO) has stated that globally, society is faced with an ageing population which demands increasing attention to the concept of active ageing which should allow older people "to realize their potential for physical, social, and mental well-being throughout the life course and to participate in society according to their needs, desires and capacities, while providing them with adequate protection, security and care" (WHO, 2007, p.12). Successful ageing involves maintaining well-being and actively engaging with life (Anezberger, 2002). The latter, which is the focus of this research, concerns the making and maintaining of relationships with other people and productive behaviours (*ibid.*).

This study, *Well-being and ageing: community, diversity and the arts* (begun in 2008), explores the cultural diversity and complexity within older Australian society through an examination of engagement with a community choir. Although we are interviewing community groups in performing and visual arts, this paper only reports on one particular community choir, the

Bosnian Behar Choir whose members have all immigrated to Australia, many as refugees. This group provides a window into complex cultural identity, with the members celebrating both their Bosnian heritage and their Australian citizenship. Culture, which surrounds all individuals and populations, shapes the way in which we age and cultural identity is celebrated through the performing arts. Policy and programmes need to respect current cultures and traditions while de-bunking outmoded misinformation and stereotypical perceptions. Moreover, these are critical universal values, such as ethics and human rights that transcend culture (WHO, 2007).

Greater active engagement in performing arts by older people (50+) is positively related to enhanced individual and community well-being. Greaves and Farbus (2006) confirm that creative and social activity has a range of psychosocial and physical health benefits. Arts engagement takes place in many different contexts, from formal to informal and throughout the lifespan of the individual. Fisher and Specht (1999) identified that creative activities involve the maintenance of mental preparedness, a positive attitude, keeping active and personal growth, and satisfaction in one's commitment to community and self. Creative endeavour, particularly that embodied in the arts, requires openness to challenges, the development of skills, and the ability to be both innovative and flexible – all traits that enhance life at any age and are vitally important in ensuring successful and active ageing. Duay and Bryan (2006) point out that, for older people, learning can be as much about socialising as it is about learning. Community groups, particularly the many voluntary organizations that cater for older people, are well aware of the importance of both the arts and the establishment and maintenance of social groups. Coffman (2002) asserts that a desire for socialization is a strong motivation for older musicians to join ensembles. This socializing can extend to include further community engagement (outings, lunches, and networking).

Much previous research concerning arts engagement by older people has focussed on the therapeutic, particularly in residential and care facilities. There has been less attention given to healthy older people still living in the community (Hays & Minichiello, 2005). Previous research by Fisher and Specht (1999) into arts participation by older people has identified “six features of successful aging [*sic*]: a sense of purpose, interactions with others, personal growth, self-acceptance, autonomy and health” (p. 457). Creative activity, such as arts engagement, can facilitate successful ageing by encouraging the maintenance and development of cognitive skills, motivation, problem-solving ability, and enhanced confidence that can influence all facets of day-to-day life. Clift and Hancox (2001) identified six dimensions of benefit associated with singing that included well-being, social and physical benefits. Communities that “embrace diversity, creative expression and cultural activity are richer, stronger and more able to deal with social challenges” (Arts Victoria, 2007).

This paper reports on interview data collected from members of the Bosnian Behar Choir in particular how such membership can encourage a sense of

community, enhance well-being and support cultural identity amongst older people in Victoria, Australia.

Background to the Behar Choir

There were few immigrants to Australia from what is now known as Bosnia-Herzegovina before World War II. By the 1960s and 1970s increasing unemployment in what was then the Socialist Federal Republic of Yugoslavia triggered migration to Australia. Initially the numbers were small but increased in the 1990s with rising social unrest in the Yugoslav federation. In 1992 violent social conflict erupted following a vote for independence from the Yugoslav federation in which Serbian leaders declared a separate Serbian Republic of Bosnia-Herzegovina, whilst Croatians joined with the government in Sarajevo. Several thousand immigrants from war-torn Bosnia-Herzegovina arrived in Australia and by 2001, 8,546 people were living in Victoria. Bosnian is the dominant language spoken at home, followed by Serbian and Croatian (Museum Victoria, 2009).

In 1998 the Bosnian Behar Choir was formed out of a social gathering, a picnic. It is understandable that ‘Behar’ means ‘Blossom’. From the outset, this has been a mixed choir with a piano-accordion accompanist. Initially there were six members, today there are twenty-six, mostly Bosnian with a few Croatians. All members are over the age of 50, there are a greater number of women than men, and 90% of the members are refugees who came from Bosnia, having lost everything. The choir rehearses every Monday and has a formal committee structure with seven office bearers. The choir has taken part in more than one hundred community events. These have included the Brimbank Festival, Geelong Festival, Bosnia-Herzegovina Festival, and most recently the Multinational Concert Bushfire Appeal. The members of the choir take their commitment to the ensemble seriously. If more than four rehearsals are missed without apology, then membership is cancelled. Financially the choir has occasionally been supported by their local council or by donations. In addition they share proceedings from concerts that they give.

Methodology

The wider study (begun in 2008), into *Well-being and ageing: community, diversity and the arts in Victoria* from which this data are extrapolated, was undertaken by a research assistant (RA). Ethical approval having been gained, the RA contacted the Bosnian Choir to invite their members to participate in the study, specifically in a focus group semi-structured interview (50-60 minutes duration). The audio recording of the interview was only approved for the purposes of data collection from which to generate the transcripts. Semi-structured interviews can be described as ‘conversational’ particularly in small focus groups (Macdonald & Plummer, 2005). Two long-term members of the choir (one male and one female), both fluent in English, volunteered to be interviewed. Both interviewees are in their mid-sixties. The resources

available for this study did not make it possible to undertake interviews in Bosnian, Serbian or Croatian.

The data collected in the interviews were transcribed and analyzed using Interpretative Phenomenological Analysis (IPA) which utilises a phenomenological approach that attempts to explore personal experience in the participant's life-world. In-depth semi-structured interviews are recommended as most effective in IPA (Smith 2005; Eatough & Smith 2006). Phenomenological research focuses on the exploration of participants' experiences, understandings, perceptions and views (Brocki & Wearden, 2006; Reid, Flowers & Larkin, 2005) and recognises that this involves a process of interpretation by the researcher (Smith, 2005). Data analysed in this manner are reported thematically and illustrated by direct quotations from the interview transcripts (Larkin, Watts & Clifton, 2006). The interviewees will be identified by pseudonyms (Marko and Anna).

Discussion of findings

For this discussion, only three important themes will be discussed: community, well-being and cultural identity. The interviewees spoke candidly of their own experience and described those of their fellow choir members.

Community - a sense of belonging and family

Participants in this study found a profound sense of community within their choir. When discussing choir membership, the first question asked how the interviewees came to join the choir. Marko explained that initially he only saw himself as an administrator and supporter of the choir, but when membership dropped, he felt that, to ensure the choir's continuance, he should begin singing. He never considered himself much of a singer but felt that, over time, he has become more confident. Marko stated that, "It's also about improving yourself! You can improve yourself gradually – a little bit at a time". Anna was actually effectively bluffed into joining the choir. She was a friend of Marko's wife who first invited her to sing. Initially Anna refused but one evening Marko's wife just announced that, "Anna is joining the Choir". I didn't want to embarrass her so I joined! And that's how I started." Once she had joined, Anna was made to feel very welcome and no longer considered herself to be an outsider.

The choir has become more than a musical ensemble. They do not consider themselves expert singers. Anna asserted that "most of us aren't good singers" even though they sing at a lot of concerts. Anna valued the social aspect of communal music making. She mentioned that over the years she has "met so many lovely people in the choir". Marko confirmed that "we mainly get-together to enjoy each other's company". Clearly choir membership was far more than a musical activity. When Anna first joined she felt that membership of the choir could replace lost family. She said, "I was really touched by some of the things the members do – somebody may be sick and members visit them". This made her feel less isolated and gave her a greater sense of

belonging. She explained that “to me that means a lot and I see other people feeling the same way”. This desire for community was understandable. Anna stated that, “about 90% of the members of the group are refugees who came from Bosnia and they lost everything”. She thought that, “in a way, because we are a small community of Bosnian people we are more like a family. Across Australia, the Bosnian community is much, much larger; these people are from the same country; in our group we are not just from the same country, we are not just friends, we really are family!”

Marko felt that attending rehearsals gave him a strong sense of satisfaction as he enjoyed “meeting with the others, chatting with each other, sharing some jokes, to be with people I admire. We’ve been together for thirteen or fourteen years; it’s a long time”. Demonstrably, a sense of community was important to our interviewees. This feeling extended beyond the rehearsals and performances. Marko explained that, if “someone gets upset or offended we work together to calm them and to help them settle down”. This sense of family and community transcends group membership. Our interviewees felt that their performances could also create a sense of belonging. Anna explained, “it’s almost as if the people listening come together, for a short time they are part of something, even though they don’t really belong to the group, for that particular moment they do belong to the group as they listen to the music and enjoy it. That’s the sense of satisfaction I get out of being a choir member”. Further, Anna observed that it was good that the wider community saw older people singing. She makes the point that, in her understanding, contemporary Australian society does not acknowledge the presence of older people *per se* but that seeing them performing in the choir could change this perception.

Well-being

Singing in the choir was more than just making music together. Singing in the choir engendered positive and transformative experiences. Marko felt uplifted and that communal singing “recharges my batteries!” He explained, “if I’m upset about something or am feeling a little worried, when I get to rehearsal and sing I feel much better – the problems seem to go away”. Anna said that “the singing is lovely; you sing from your heart and your soul is fed by that – both the singing and getting together”. This confluence was considered far more effective than either just singing or just socialising. Anna explained that “you can sing anywhere but getting together with your own people and singing makes you so ‘full’, it takes away any feeling of being ‘empty’”. Music transcends the mundane for these older people and they recognise its benefits. Anna described that “just getting together, joining a group all helps your sense of well-being – you can’t get it from sitting in front of a poker machine!” Having gained much from choir membership, Anna sees this as a solution for others. She commented that when she sees “people who are depressed and lonely I say to them, ‘Why don’t you join a group?’”

Singing in a community choir could also enhance physical well-being. Anna reasoned that “whatever makes you happy and makes you feel better that’s well-being. You may be ill ... and this [singing] may help you to feel better ...

all of a sudden you start to sing and you think, ‘Oh gosh, I feel good’”. Anna felt empowered by this as “you create your own sense of well-being, nobody can do it for you”. She described past experiences when “some of our members have been quite ill or had an operation. They can’t wait to get back to rehearsals. They feel that coming to choir will make them better sooner than staying at home thinking about how unwell they are”. All in all, Anna asserted that, “being a choir member gives me a purpose in life”.

Cultural identity

Establishing a choir such as this has given its members both a sense of where they have come from and where they currently belong. They perceive themselves to be Bosnian or Croatian as well as Australian. Marko stated that he has been in Australia for about forty years and enjoys living here but singing in the choir “takes me back to those days, it brings me memories ... and there are still some ties with the old lifestyle”. Anna had also been in Australia for about forty years and would have appreciated being in such a group when she first arrived as “for the first five years I cried quite a lot. If I’d had something like the choir to support me I wouldn’t have cried – I would have felt that I was part of this country”. Although Anna is one of two Croatians in the Bosnian Choir she does not see this a barrier to community music making. She stated that, “as Bosnian or Croatian Australians we are all Australians. I am proud to be an Australian; they help us heaps but I believe we help them too”.

Interestingly, our interviewees described their understanding of ageing as being different between Australia and Europe. Anna believed that “Australians generally don’t brood about growing older. Once they reach a certain age, Europeans tend to develop the attitude that they are old, that their age prevents them from doing things such as joining groups, that they connect any feelings of being unwell with their age and they just sit and brood about it”. She believes that “in Australia, you can be what you want to be at any age! Age doesn’t have to stop you”. Anna relishes this idea that she sees reflected in the dress of older people – “in Australia older women dress colourfully unlike older European women” and seem fulfilled by participating in community groups, such as the choir.

Conclusion

The paper has described the understandings of well-being, positive ageing and community music making held by members of the Bosnian Behar Choir. Demonstrably, our interviewees find a sense of family, belonging and a common purpose through membership of this ensemble. It many ways the Bosnian Behar Choir epitomizes Berman’s definition of community as “a group of people who acknowledge their interconnectedness, have a sense of their common purpose, respect their differences, share in group decision making as well as in the responsibility for the actions of the group, and support each other’s growth” (Berman, S., 1990, cited in Good & Judikis, 2002, p. 10). This palpable sense of connectedness has grown over the past

decade and a half of the life of the choir. As the members are predominantly refugees, the choir serves as an effective social meeting place where its members can find a sense of family, belonging and also empowerment. The choir members support each other beyond just music making into their wider lives which contributes to their health and well-being. Bailey and Davidson (2005) similarly found that the “camaraderie experienced in the choir setting results in social encounters which are indicative of relationships and feelings normally experienced with family and friends” (p. 277). As older people living in a new country our interviewees speak of a new paradigm of ageing in which active, social engagement is the norm rather than the exception. To the choir members this is exciting and affirming. The choir members feel that they can share their culture, language, and music with the wider Australian community. This sharing allows older people to be active participants in contemporary society. The Bosnian Behar Choir not only sings for their own community, but has sung in more than one hundred community events. As Fisher and Sprecht (1999) point out, “successful aging [sic] is about being happy and being hopeful and making the most of what our lives have to offer” (p. 470). This choir is one of many formed by older people in the community that demonstrate how the combination of ageing, music and culture can generate a sense of belonging and fulfilment.

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Help from my friends: group composing and informal music learning

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Informal music learning processes, particularly in contemporary music contexts such as rock or pop music, have received considerable attention over the past decade (Allsup, 2003; Folkestad, 2006; Green, 2002, 2008; McGillen & McMillan, 2003), accompanied by a shift in focus from teacher-centred to student-centred music learning (Folkestad, 2006). The points where formal and informal music learning intersect are of particular interest to music educators (Jaffurs, 2006). Groups such as rock bands are often peripheral to a planned school music programme and yet may still thrive within the school community (Thorpe, 2008). How do young people go about composing together in bands? What do young people learn when they compose together in self-generated, non-regulated contexts outside the music classroom? Is there an intersection between what they learn in formal music classes and what they learn informally in their bands? The present study, an investigation into the phenomenon of group composing in three teenage rock bands, aims to address these questions. The project, designed within a constructivist-interpretivist paradigm, resulted in three qualitative case studies. This paper presents a discussion of the informal music learning of the fourteen young people who participated in the research.

Formal and Informal Education

There is agreement across the literature that formal learning is typified by the use of traditional discourses, language and values, and that it usually occurs within formal educational institutions such as schools, training institutes, universities and conservatoires. Formal learning is sequenced beforehand, structured in a purposive way, organised around an external intervention, and it is frequently evaluated and assessed. It is also led by a teacher who carries out the activity and ensures that it takes place (Folkestad, 2006; Green, 2008; Livingstone, 2006).

However, the notions of formal and informal education (which include learning) are by no means new ones. Within practice settings such as adult education and youth work, for example, there is a tradition of sustained attention to the principles and practice of informal education (Brew, 1946; Knowles, 1950; Lindeman, 1926; Yeaxlee, 1929). Informal learning practices in the adult workplace have been comprehensively examined, analysed, theorised and discussed (Belbin, 1993; Lave & Wenger, 1991; Wenger, 1998). Smith (2006) defines informal education as a “lifelong process in which people learn from everyday experience” (p.15). He also differentiates *informal learning* from relatively structured *non-formal learning*, such as that which occurs within community groups, outside of dedicated learning institutions and notes that as soon as we look at the characteristics of learning in both dedicated and non-dedicated learning environments, a mixture of informal, non-formal and formal learning can be in evidence.

Informal Music Learning

Jaffurs (2006) uses an engaging metaphor to describe the intersection of formal and informal music education when she likens it to two railway systems. The “IME” and “FME” trains travel similar routes, communicating occasionally despite using differently gauged tracks and carrying different kinds of passengers. Informal music learning as a concept has increasingly become associated with popular music genres, particularly with regard to Green’s (2002, 2008) work. This begs the questions: is informal and formal music learning genre-specific? Is all learning within popular music genres necessarily always informal and conversely so for classical music? Formal music tuition and programmes of study in playing and composing contemporary and popular music are commonplace these days. One also learns much in an informal way when playing “classical” music. As a young pianist rehearsing with a far more experienced violinist and cellist in a chamber trio, for example, I learned as much informally about how to play a classical phrase as I did in formal piano lessons, and far more about playing music with others. Indeed, Bekerman, Burbules and Silberman-Keller (2006) and Folkestad (2006) warn against making superficial or simplistic judgements about what constitutes formal and informal learning, or regarding one kind of learning as being “better” than another. As Folkestad (2008) observes “the division between formal and informal learning practices might no longer be valid, since these practices, in their absolute form, hardly exist. This is particularly true when studying school activities, which by definition are formal, regardless of which methods are used” (p.500). As discussed earlier, both kinds of learning can, and do, occur in the same context. To put it simply, the focus of formal music learning is largely pedagogical, whereas informal music learning happens when one is “doing music”, sometimes referred to as “musicking” (Elliot, 1995).

Green’s (2002) highly influential research into the informal music learning practices of popular musicians reveals that informal music learning involves personal choice of familiar music with which the listener identifies. Recorded music is the principal aural means of music transmission and acquisition, and music is learned through both solitary close-listening and also through interactions with peers (Green, 2002). Informal music learning for many young people, like other kinds of informal learning, often happens in non-dedicated or non-regulated contexts, outside of the classroom and often outside of the school. Unlike the structured practices of formal music education (where listening, performing, improvising and composing are increasingly scaffolded and differentiated by the teacher as skills and knowledge are gained), musical skills and knowledge are acquired in haphazard ways according to musical preferences, and listening, performing, improvising and composing are integrated into the learning process as a whole. Peer-directed learning and group learning form central components of informal music learning practices for popular

musicians where, inevitably, information and ideas of a formative nature are both consciously and unconsciously exchanged between peers (Green, 2002). The teenage rock band typifies the contexts in which this learning occurs.

The Rock Band and the School: What is the relationship?

The teenage rock band has had somewhat ambiguous status within secondary school music programmes over the years, existing both outside and inside school structures. Its members may, or may not have adult support, or be receiving formal instrumental tuition, or even be able to play an instrument (Campbell, 1995). The members of a band may, or may not, go to the same school, or go to school at all. The band may, or may not, be supported by the school community or have access to, or use, school instruments and resources (Fornas, Lindberg & Sernhede, 1995; Green, 2002, 2008; Thorpe, 2008).

In New Zealand secondary schools, the relationship between rock bands and Music departments could best be described as symbiotic. Students playing and composing in rock bands are assessed in group performance by their classroom teachers through the NCEA (National Certificates of Educational Achievement), New Zealand's national qualification for senior secondary students. Many players need the support of their schools in order to have access to instruments and amplification gear, as well as a place to rehearse where high volume is tolerated. Furthermore, bands require the sponsorship of their schools and a classroom music teacher in order to compete in a high-profile national competition: Rockquest; or its Hip-Hop/ R&B cousin, Pasifika Beats. Each year many New Zealand secondary schools enter at least one band in the competition where bands are required to perform an original song in regional heats. Those going on to the national finals will perform a whole set of original songs.

Despite the growing body of literature examining informal music learning, there is still a paucity of research into how music is group-composed, other than through digital media which is outside of the range of this paper. Vygotskian and social constructivist theories of knowledge acquisition are based on the belief that all thought is social in nature and that learning happens consensually through social interaction (McCarthy & McMahon, 1992). Song writing in a band could therefore be described as a collective search for understanding. It was with these issues in mind that qualitative research into group composing in rock bands was undertaken.

Research Method

This research is an investigation of the contemporary phenomenon of collaborative song writing by teenagers within the real-life context of a series of band rehearsals, presented as three qualitative case studies (Stake, 1995).

In 2006, over a period of six months, three bands were observed and videoed rehearsing and song writing as they prepared for, and competed in, Rockquest. The members of *Junior*, *Senior* and *Boys*, ten boys and two girls from three diverse secondary schools, were also interviewed and filled in a questionnaire about their musical backgrounds and influences.¹⁰² Their school music teachers were also interviewed.

The observations were intended to be carried out in an unobtrusive manner within the naturalistic setting of ordinary band rehearsals which would have occurred anyway and tended to be made on an opportunistic basis when the band was composing songs. A video tripod, which could be raised high above the heads of the participants, and a fish-eye lens on the video camera were used during the observation to capture the whole group rehearsing in small practice rooms and the ubiquitous garage. In order to avoid any disruption, the camera position was shifted only when the players moved out of shot. I occasionally asked questions if the participants engaged with me of their own accord and, if captured on audio or video, these conversations were treated as informal interviews. Field notes were made where my status was that of non-participant observer (Cohen & Manion, 1980). All of the observations were conducted using the same methodology so that some degree of comparison could be achieved within the sessions of each band.

The participants were interviewed as a group about their song writing. Fontana and Frey (2003) warn that the results of group interviews cannot be generalised because the emerging group culture may interfere with individual expression (a group can be dominated by one person for example) and “group-think” is a possible outcome. Therefore, in order to provide another perspective on how the group composed, the teachers involved with *Junior* and *Senior* were also interviewed about their perceptions of how the groups composed their songs. The data for the two complete cases were therefore triangulated between the observational data, the group interviews and the teacher interviews. The participants also completed questionnaires about their musical education, background and influences which helped to build up a stylistic picture of the musical contexts within which each band was working.

A theoretical model of group composing was formulated in order to analyse how the bands went about composing their songs together. This model was highly informed by the work of others (Burnard & Younker, 2004 Fautley, 2005; McGillen & McMillan, 2003; Swanwick & Tillman, 1986; Wallas, 1926; Webster, 1987). Fautley’s model accounts for group-composing and, although his study is small-scale, the model itself represents a distillation of a number of well-established theoretical models, including some cited here. It therefore provided a valid starting point from which to develop a model of group composing and was used

¹⁰² All names, including the names of the bands, are pseudonyms.

as the basis for the creation of a new inferential model of collaborative composition, specific to the context of the research. Although there was no intent to build a substantive theory through grounded theory, the theoretical model for the present study was developed with an inductive, concept-building orientation, through a process of constant comparison that was carried out simultaneously with the collection of data (Merriam, 1998).

For two of the bands (*Junior* and *Senior*), the observational data were provisionally analysed, using the theoretical model and the codes which arose from it, until the data began to repeat themselves. In both cases this occurred after three observations. Observational data for the incomplete third case (*Boys*) were examined in the light of the data collected for the other two cases. These data provided some interesting points of contrast with the other two cases, and therefore were retained as part of the study.

Once the compositional processes were analysed, a series of graphic profiles of each band's composing was formulated. For the complete cases (*Junior* and *Senior*), the profiles showed a close alignment with what the band members and the teachers had to say about how the songs were composed. However, although these profiles clearly revealed how the songs were created, they could not show what the members of the bands learned informally when they composed together, what their individual contributions to the song were or how they interacted with each other. Therefore, in order to gain a deeper understanding of the group-composing process, the non-verbal, verbal and musical communications between band members were analysed and the data subjected to a cross-case analysis (Stake, 2006), framed by socio-cultural and situative theories of learning.

Teaching and Learning in the Bands

The members of *Junior* (Chrissy, Dylan, Reese, and Robbie) were all 14 years old and went to the same school in a small town. Chrissy, Dylan and Reese had formed the band a year before, having met in Year 7 when learning guitar together in group lessons. They all used school instruments and spaces and did not have their own instruments. Group performance was integral to their Year 10 Music programme and they were able to rehearse and compose together in class time. Their classroom teacher was very supportive, and the band's playing and composing was integrated into the Year 10 elective class music programme. However, the interview data reveal that if the members of *Junior* had been taught how to compose in class, they were either unaware of it or unwilling to acknowledge it. They regarded the opportunity to gain access to rehearsal spaces and resources as the single most important aspect of adult input or support:

- Dylan: But Miss A, [their classroom teacher] she's been the best though 'cause she has control over all this, in this room. [gestures to the gear].
- Robbie: Not letting other people come in, and letting us use the gear and stuff.
- VT: So the best help has been letting you have access to this room?
- Robbie: If we didn't have access to this room we wouldn't, wouldn't be ...
- Chrissy: What we are.
- All: Yeah.

The analyses of the compositional processes of the group revealed that this was a genuinely collaboratively composing band, with a very high degree of mutuality and positive interdependence. Positive interdependence involves considerable promotive interaction where group members take personal responsibility to be individually accountable for the achievement of the group's goals (Johnson & Johnson, 1990). There is also frequent use of relevant interpersonal and small-group skills involving periodic and frequent group processing (Johnson & Johnson, 1992). This band spent up to 45% of rehearsal time in this way. Communication between the band members was intense and involved a complex combination of verbal, non-verbal and musical interactions. The members of *Junior* were observed working very hard, for up to three hours without a break.

Here is a typical example of their interactions (a transcription of video footage). Musical conversations and non-verbal communication (including where each is standing in relation to the other) are clearly important to the creative process.

- [They play through the bridge section]
- Reese: I reckon I should slide into it.
- Chrissy: Yeah.
- Dylan: [vocalises what he thinks Reese should play, gesturing with one arm and pointing]
- Chrissy: You should ... [she moves so that she is facing Reese and mimes playing, whilst vocalising the idea and then, afterwards, moves back to stand alongside him]
- Reese: Yeah, I go ... [he moves so that he is facing Chrissy and plays, moving back when he has finished]
- Dylan and Chrissy: Yeah, that's it. [they look at each other for confirmation then look at Reese for confirmation from him]

An analysis of the interview data reveals that, despite being well supported in formal music lessons, the members of *Junior* learned informally about song writing together over time, through participating in a playing and composing

community of practice where every member had the opportunity to contribute meaningfully and equally. A thirty-minute car journey to the recording studio with the members of *Junior* was a quiet one for me, with each listening intently to heavy rock through headphones of his or her MP3 player, pausing occasionally to share headphones and songs with each other. Any conversation involved a highly focussed critique of what was being heard and it was clear that they shared a common understanding of the music to which they were listening. A community of practice exists when a group of people share a passion for something, deepening their knowledge and expertise in this area by interacting on an on-going basis (Wenger, McDermott & Snyder, 2002). I realised that *Junior* existed as a community of practice even when its members were not playing or song writing together. Chrissy, Dylan, Reese and Robbie learned to compose songs through the shared experience of listening to, and playing, the same kind of music within a playing, singing, listening and composing community. The band was a knowledge-based social structure that owed its existence to a shared reality amongst its members.

The members of the second band, *Senior*, also composed their songs in a highly collaborative way with a high degree of positive interdependence and creative equality. Nick, Sam, Greg, Emma and Andrew were all in their final, senior year at secondary school (hence the band's pseudonym) and had been together for about a year. *Senior* had been formed by Nick who, to start with, had been the only song writer. Nick is a relatively experienced solo singer/song writer who had been composing songs for some years. At first, Nick had realised his creative intentions through teaching and directing the other players to play his ideas. However, over time, he gradually relinquished this role as the other members of the band became more confident and proficient.

The band members describe what happened (interview data):

VT: Do you think that in working on Nick's ideas, you four, that you've learned how to do it yourselves?

[All five heads are suddenly raised. Lots of eye contact and smiles. Vehement agreement. Strong sense of shared awareness/agreement]

Sam: Oh yeah. Definitely.

VT: So.... is this how you've learned to compose?

[General agreement, nodding]

Sam: It used to be, like ...

Andrew: It used to take us up to three months to write one.

Nick: And it was still shit! [laughter]

Sam: It's everyone's ideas that keeps your music good. You can't keep on saying that one person's gonna haul us up.

They also imply that composing with a high degree of equality and mutuality was more satisfying for them, and also a more efficient way of working. The other members of the band learned to compose through being associated with Nick's greater knowledge and expertise within what Vygotsky (1978) terms a *zone of proximal development*. Another way to view this kind of learning is through the lens of situative learning theory which describes a trajectory of

learning, where the less experienced or less-knowledgeable move from “peripherality” to full participation through associating with other more experienced or knowledgeable members of their community of practice (Lave & Wenger, 1991).

The Head of Music at *Senior*'s school describes what she observed during their after-school sessions in the band room:

- Mrs J: Each member is respected and valued and their skills are valued as well. So how it works in practice is that every member is able to contribute something without fear of being put down.
- VT: Even the ones who are less skilled?
- Mrs J: Yes, that's the critical part of the whole process, to have a healthy group dynamic... They were able to accommodate the learning experience for each other. I noticed this quite a few times. They'd teach each other the part. The personalities within the group are such that they will learn from each other. And, this is really important, they are able to accept criticism from each other. No tantrums, no tears ... the learning in that ... the human learning is phenomenal.

The four less-experienced members of *Senior* not only learned about the *musicking*, they also developed the interpersonal skills required to get the job done.

Unlike the school that the members of *Junior* attended, there had been no specialist music classroom programme for several years at *Senior*'s school. When a new Head of Music was appointed in 2006, it was too late for these senior students to take elective classroom music, assuming that they might have wished to do so. When asked about whether they used music theory when composing, all five were clearly uncomfortable:

- VT: Do you use music theory to find those ideas?
[shuffling, shifting in seats, clearly they all find this idea uncomfortable]
- Nick: Yes, well, maybe a very little of that.
- Greg: It's general knowledge really.
- Andrew: Well, maybe we think we know a little about it.
- Sam: Like, I've read on the internet that you can play that, with that, with that. [repeats, gesturing as if on a screen]
- VT: So... what chord goes with what?
- Nick: But we know that from experience though.
- Sam: Yeah, yeah.
- VT: Have you found that information yourselves rather than having it taught to you?
- [General agreement]
- Sam: Yeah, I've never had a teacher teach me that stuff.
- Andrew: We had that little bit in 3rd form music where they taught us, you know, but you don't remember it.

Their school's new music teacher defines her role:

Mrs J: They work really well as a unit and would probably work well without me. But mostly my role has been in encouraging them, just being a presence, just popping in when they are practising, having a listen to what they are doing, making suggestions, which they usually disagree with. [laughs] But that's fine because in the process of disagreeing, this is a really interesting thing, they actually come up with something else. They're still teenagers, still kids. Having someone from the outside coming in reinforces them, it encourages them.

Boys broke up during the data collection (as teenage bands are wont to do) and so the data set consists of two observed and videoed band sessions. The compositional processes differed from the other two bands and, as such, this incomplete data set was retained as a point of comparison in the cross-case analysis (Stake, 2006). *Boys* was a group of five Year 10 boys, most of whom had been playing together for two years. It is possible that what was observed on those two occasions was due to the imminent disintegration of the band and the boys may have composed in other ways. However, what was observed was the work of one solo composer working with a group.

An analysis of the group composing processes for this band reveals that almost all of the musical ideas were those of one boy, Robert. On these two occasions, at least, *Boys* was a group-composing but not collaboratively-composing band. Robert spent most of each session teaching the other boys what he wanted them to play. He seemed to have a clear idea about what he wanted to happen. Robert was clearly the leader of the group and often sent the others out of the room while he taught one or two boys how to play his ideas. This was something the other two bands did rarely and always as a collective decision, usually involving the refinement of a specific idea. On one occasion, while the other boys waited outside, Robert spent 15 minutes instructing and supporting Chris, the “rookie” vocalist who had just joined the band, on how to write lyrics to go with a guitar riff, patiently playing the same idea over and over while Chris vocally improvised. Although the other boys did make suggestions to Robert about how they would like the songs to go, these suggestions (other than Chris’s lyrics) were almost never acknowledged or incorporated. It is possible to speculate that other boys may have learned how to compose from Robert but they did not seem to have the opportunity to put this learning into practice.

Ownership of the Songs

When asked who “composes the songs?” all members of the three bands, including Chris the new member of *Boys*, replied “we all do”. This seems quite valid for the members of *Junior* and *Senior*, but what about *Boys*? Could it be that the boys regarded their presence as players sufficient to establish collective ownership of the songs? From the perspective of situative learning theory this seems a reasonable assumption. The members of *Boys* may have

been able to claim ownership of the songs through legitimate peripheral participation (Lave & Wenger, 1991). Wenger (1998) argues that the practice of a community involves ownership which is closely related to the construction of both meaning and identity. Both Green (2002) and Campbell (1995) have noted that playing original material is *de rigueur* for established rock bands, while novice bands generally focus upon “getting” and playing covers with which they identify. Therefore, in order to achieve legitimacy as an established rock band, at *RockQuest* for example, the members of *Boys* needed to perform original material. If every member of the band identifies himself as a legitimate member of that rock-music-playing community of practice, then each boy is able to claim collective ownership of the band’s songs. Even if his membership is peripheral, with only minimal opportunities, experience or abilities to contribute to the composition of the song, the song could not have been composed or performed without him.

Group composing: To assess or not to assess?

The three qualitative cases described here are not intended to be representative of all informal music teaching and learning in rock bands. Nevertheless, it is clear that a rock band can be a place of profound learning and exciting creativity for young people, where membership of a band can involve the construction of both meaning and identity, leading to the collective ownership of group-composed works.

Johnson and Johnson (2004) observe that learning in groups can raise individuals’ levels of aspiration, inspire individuals to achieve beyond their wildest expectations, give individuals insights and understandings that could never be achieved alone, ferment creativity, unlock potential, change the way people perceive the world, and provide variety, entertainment and fun. It is not surprising, then, that many music teachers seek to support young rock musicians, building upon what their students have learned informally in their bands, and, as suggested by Green (2008), incorporate these informal music learning practices into classroom pedagogies so that other students may benefit from this kind of learning.

However, both challenges and issues arise when informal music learning in popular music groups is formally assessed for qualification. Teenage rock bands often play and compose in genres associated with youth cultures that are at odds with the established adult world. Teachers are not usually members of these communities. When informal music learning within rock bands is incorporated into school curricula, then two very different musical worlds may come into close, and possibly uncomfortable (or even inappropriate), proximity. Furthermore, a recent decision to include group composed songs in the formal NCEA assessment of an individual’s composing brings these two worlds even closer. How this kind of composing might be assessed, or by whom, or even if it should be assessed at all, has not been debated to any great extent by music educators. It is a debate that we need to have if group music

learning in informal contexts is to be incorporated into formal assessment for qualification.

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Sound Judgement

The Challenge for Educators of the Moral Basis for Music Education

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This article discusses the role that music education plays in respect of moral knowledge and understanding and examines how the teaching of ethics and morals is and can be taught through musical activity. The article, having assumed that moral and spiritual values are evident in music education, presents the challenge faced by music educators in today's pluralistic societies, that of providing music programmes that accommodate the diverse moral values and cultural traditions of those societies. The article concludes by arguing that the solution to this dilemma lies in the classroom teacher using music in ways that guide students towards understandings of this diversity.

Introduction

The right of children to receive an education in music has long been recognised. From the time of Plato (circa 428–347BC), if not earlier, educational commentators and theorists have discussed the role of music in education and social life. All agree that music, as a tool of education, has the power, through its ability to promote moral and spiritual values, to educate children for life in their communities. According to Stamou (2002, p. 5), Plato considered music a moral law, giving (to use Plato's own words) "soul to the universe, wings to the mind, flight to the imagination and charm and gaiety to life and to everything."

Throughout history, music educators have furthered the spirit of this ideal by creating a range of methodologies to encourage an appreciation of music in children. Widely acclaimed such educators of the 20th century include Zoltan Kodaly, Carl Orff, Emile Jaques-Dalcroze and Shinichi Suzuki. However, why, how and to what extent music should be used as a tool of moral teachings have elicited answers from these educators and other commentators on musical education that do not show the same degree of consensus, partly because the moral and spiritual values of music are culturally bound. The challenge for music educators and classroom teachers of music in today's increasingly pluralistic and ever-changing societies is to provide music education programmes in schools that recognise and preserve diverse cultural traditions within the ethical and moral boundaries of those societies.

In this article, I consider how this challenge might or even can be met by discussing the role of music education relative to moral issues across different societies and cultures. I begin by considering, within the context of various theoretical understandings of morality, how music is morally and culturally constructed, and how our understanding of these processes is being shaped by developments in neuroscience research. I conclude by exploring how music educators and, specifically, classroom teachers can use musical activity to guide children in today's pluralistic societies towards understanding the ethical and moral values of their own and other cultures.

Morality, Moral Reasoning and the Cultural Construction of Morality

The *New English Dictionary* (Collins, 2001) defines “morality” as the “degree to which something is morally acceptable”. For the purposes of this article, I extend this definition by setting “morality” as a code of conduct put forward by a society to shape the behaviour of the individuals within that society. But how do we, as individuals gain (absorb) this moral knowledge? Among the first psychologists whose work remains directly relevant to contemporary theories of moral development is Piaget. He proposed (Piaget, 1965) that children form, through their experiences, ways of thinking that include understandings of moral concepts such as justice, rights, equality and human welfare. Kohlberg (1984), having followed the development of moral judgement beyond the ages of the children that Piaget studied, concluded that the processes of attaining moral maturity are more gradual and take longer than the period of time suggested by Piaget. His conclusion led him to propose six stages of moral reasoning.

In brief, the stages contain three levels, each of which has two stages. Stages 1 and 2, the pre-conventional level, involve an “egocentric point of view” and a “concrete individualistic perspective” in which the individual makes choices based on the fear of punishment and the desire for rewards. In Stages 3 and 4, the conventional level, individuals make choices from a “member-of-society” perspective, considering the good of others, the maintenance of positive relations, and the rules of society. In Stages 5 and 6, the post-conventional level, individuals reason from a “prior-to-society” perspective in which abstract ideals take precedence over particular societal laws (Kohlberg, 1984; see also Power, Higgins, & Kohlberg, 1989).

During the 1970s, Turiel presented his domain theory, which is clearly articulated by Nucci and Weber (1991). Turiel distinguished between developing ideas of morality and other areas of social knowledge that are commonly referred to as convention. According to domain theory, the child’s concepts of morality and social convention emerge out of the child’s attempts to account for qualitatively different forms of social experience associated with these two classes of social events. Turiel suggested that the core features of moral cognition are centred around considerations of the effects actions have on the wellbeing of persons. He also suggested that morality is structured by concepts of harm, welfare and fairness, and is used broadly to describe right conduct for everyone or, in some cases, for everyone in a particular society or culture. Turiel’s theory differs from Kohlberg’s in that Turiel positions morality and social convention as distinct entities rather than as a single entity.

In the 1980s, Carol Gilligan (1982) presented another theory of morality based on her critique of Kohlberg’s work, which focused primarily on boys. Gilligan proposed that boys’ sense of morality is based on a sense of justice and people’s individual rights whereas girls’ moral reasoning is based on issues of caring and an individual’s responsibility for other people. Support for

Gilligan's work is seen in education approaches that stress the importance of fostering empathy and care. For example, in her book, *The Challenge to Care in Schools*, Noddings (1992, pp. 21–22), states that moral education "develops attitudes and skills required to sustain caring relations and the desire to do so."

Evidence from more recent work, such as that by Vikan, Camino, and Biaggio (2005), strongly indicates that the moral reasoning of *both* males and females is based on notions of justice and care. The researchers used Skoe's Ethic of Care Interview (ECI), the construction of which was underpinned by Gilligan's hypothesised gender-related ethics of care, to test for differences in moral reasoning between 120 male and female students in two diverse cultures, Norway and Brazil, which the researchers selected because of their very different cultural ideals. Vikan et al. then compared the students' scores on this measure against their scores on Bem's Sex Role Inventory and Triandis's Test of Cultural Orientations. The results suggested that moral reasoning is not gender-related but may be *culture* specific.

As Geertz (1973) reminds us, the all-pervading influence of culture is evidenced globally through thoughts, emotions, behaviours and values. Geertz defines culture in these terms: "... man [sic] is an animal suspended in webs of significance he himself has spun. I take culture to be those webs, and the analysis of it to be therefore not an experimental science in search of law but an interpretative one in search of meaning" (1973, p. 5). For Geertz, cultural values, which represent moral codes, refer to commonly held standards of what a community or society holds as acceptable or unacceptable, important or unimportant, right or wrong, workable or unworkable. These values can vary considerably across and even within societies, as the example in Table 1 shows. If we take Geertz's definition of culture to mean that we spin and weave our webs of cultural practices only to become entwined within the confines of those webs, where, then, does music and music education lie within the strands of those webs pertaining to morality? I attempt to answer this question in the next section.

Table 1: Example of different cultural values

	NATIVE AMERICAN (INDIAN) VALUES	NON-NATIVE AMERICAN (INDIAN) VALUES
FAMILY	Clan: A quasi system of fraternalism; a dependency on individual responsibility the nearest to the clan; a greater pressure exists in the nuclear clan than anything comparable in the dominant society; a relationship gives security and identity.	Nuclear family: security and prestige found within the confines of the nearest relatives and especially in the nuclear family.
TRANSMISSION OF CULTURE	By word of mouth	By writing books
PEACE	Harmony: cosmic harmony is sought; individual is concerned personally with the entire cosmos	Personal peace: a personal harmony is sought within the individual person
HEALTH	The body and soul are one; health is synonymous with the harmony of body and soul with Nature	A scientific viewpoint is taken to the restoration of bodily health
TIME	Natural time regulates their activities; a <i>now</i> orientation	Clock time regulates activities; a <i>future</i> orientation
WILLPOWER	Fatalism: humans cannot alter events and must constantly attempt to restore all things to their original harmony	Self-determination: The world can be altered by the will of humankind; humans try to create God
OWNERSHIP	Clan system dictates ownership, which is carried on through mother (in some cases through father)	Legal ownership: passed by law
PROPERTY	Communal: using only what is needed and sharing with others	Private property: surplus is accumulated; goods belong to one person.
SECURITY	Security is found within the family and clan; <i>Who am I?</i>	Security is found in success; <i>What have I done?</i>
AGE	Respect for the wisdom and experience of age	Medicare is indicative of a non-Indian value
WORK	Work when necessary	Work for itself

	NATIVE AMERICAN (INDIAN) VALUES	NON-NATIVE AMERICAN (INDIAN) VALUES
STRUCTURE OF SOCIETY	Non-competitive: non-comparative (could stem from the wish to preserve harmony)	Competitive: Basis for <i>get ahead</i>
TABOOS	Explain evil by spirit	Explain evil by science
UNNATURAL HAPPENINGS	Witchcraft: a power to harm others; witches often viewed in the light of a scapegoat for all ills and unnatural happenings; some are respected for their power to inflict evil; ambivalence of emotional response to them; same for the notion of “good”	Rational approach to explanation of unnatural happenings; even explain “good” this way
ADAPTABILITY	Reason why is sought; practicality is examined; value is sought in the <i>now</i> .	Progress is the goal; pure research
RELIGION	Myth and example by synthesis	Dogma and instruction by analysis

Sources:

The Education of the Native American:

<http://www.bluecloud.org/educate.html>

Indian Values Vs. Non-Indian Values: <http://www.bluecloud.org/13.html>

The Cultural and Moral Construction of Music

Music, as an art form, cannot be divorced from the rest of a society's cultural practices. It therefore tends, as Alperson and Carroll (2008) point out, to be heavily embedded within the moral structure of those practices, persuading the listener to respond in matters of spirituality, politics, fashion and *savoir-faire*. And because music is used "to regulate behaviour, encouraging compliance with social norms and mores" (Alperson & Carroll, 2008, p. 4), it is intimately aligned with moral education. Faithful followers are called to mosques, temples and churches by chants and bells. Visitors are welcomed into some communities by calls such as the *karanga* that takes place in Māori communities when a visiting group moves on to the *marae* (a formal meeting area). Audience levels of excitement and anticipation at ceremonies, carnivals, concerts and sports events are encouraged by such music as heralding fanfares and overtures. Members of the military wake to the reveille bugle call, while the *Last Post* is played at military funerals and ceremonies commemorating those who have fallen in war. Shoppers and workers are supposedly encouraged to respectively purchase more and increase production through the use of canned Musak piped through malls, supermarkets and workplaces. Cellphone alerts and telephone queues add to the growing use of music to "condition" us, a condition that may, in time, become a social norm.

In short, music pervades every aspect of our being, and this pervasion occurs across all cultures. Babies and young children are encouraged to learn life skills through the words of nursery rhymes, ditties and songs. Music is regularly used as a panacea for calming and relaxing children, for re-focussing their attention, developing coordination skills and assisting the memory. Music has a history of enhancing personal relationships, such as in the role of courtship and love. Practitioners of music therapy use musical performance, improvisation and listening to assist people recover from medical afflictions (Alperson & Carroll, 2008, p. 6).

The power of music in confronting social issues has been seen in events such as Woodstock in 1969. Billed as "Three Days of Peace and Music", Woodstock provided an event that allowed both performers and audience to reflect on the general human condition—war, peace, the generation gap, human rights and our relationship with Earth. Bob Geldof's Live Aid concert in 1985, viewed by an estimated 1.5 billion viewers, raised funds for famine relief (Alperson & Carroll, 2008, p. 9).

Music has the power to capture our emotions and imagination and at times literally resonate within our flesh as a spine-tingling reaction. Recent research suggests that this power may be a product not only of socialisation but of musicality being hardwired into our brains as part of our development within the womb. Some commentators suggest the same for morality. I discuss these matters in the next two sections.

Music as an Innate Construct

Stewart (2002), in her report on a one-day symposium on music and the brain discussed Sandra Trehub's idea that the power music exerts over us at a physical and an emotional level is innate and not just culturally constructed. Trehub refutes the idea that babies learn musical abilities from sensing their mothers' physiological reactions to certain elements of music, by citing research which shows that babies born to deaf mothers show the same musical predispositions as those born to hearing mothers. Such early predispositions, she argues, suggest that musicality emerges from the functioning of biologically hardwired circuits in the brain. Research by musician, composer and neuroscientist Mark Tramo (quoted in Cromie, 2001, p. 1) supports this notion:

All humans come into the world with an innate capability for music.
At a very early age, this capability is shaped by the music system of the culture in which a child is raised. That culture affects the construction of instruments, the way people sound when they sing, and even the way they hear sound.

Neuropsychologists Robert Zatorre and Isabelle Peretz reached the same conclusion from their work, in which they used scanning techniques to see inside the brain. Zatorre (cited in McKay, 2002, p. 1), for example, says:

Our brains are hard wired for music from cradle to grave. ... The vast majority of people with no musical training can sing a song, and still recognize a tune even when it has been altered by being presented in a different key, instrument or rhythm. That seems to be innate, something our brains are wired to do. There is no known culture which does not have some sort of music.

Hinkley (2002) concurs with this idea and provides substantial evidence that young children's brains benefit developmentally from exposure to music. He references "an exciting body of research that indicates that music instruction at an early age actually wires the brain for learning" (Hinkley, 2002, p. 300). This research builds on knowledge gained from neuroscience which shows that when children are born, the synaptic connections between their brains' neurons are few and lack stability. During children's first six years of life, these connections increase markedly, while the synaptic connections, or synapses, already in place stabilise. This process, which occurs as a result of experience or learning, is important because number of synapses "largely determine adult intelligence. ... Those synapses that are not used are eliminated—a 'use it or lose it' situation. Music training appears to develop the synaptic connections that are relevant to abstract thought" (Hinckley, 2002, p. 300). Hinkley also points to research which links active music-making with increased language discrimination and development, sound maths ability, improved school grades, better social behaviour, and improvements in "spatial-temporal reasoning", which is a cornerstone for problem-solving.

Just as different degrees of exposure to music can differentially affect brain development and cognitive skills, different types of music and experiences with music can have a differential effect on how we each, as individuals, respond to music. Although, as Sacks (2008) points out in his book *Musicophilia: Tales of Music and the Brain*, we typically associate music with happy feelings, some songs make us sad. Certain songs have a jarring, disturbing effect. Either the lyrics, melody, harmony or all three put us on edge, instilling some level of fear. Sacks describes people who are so overwhelmed with tunes stuck in their minds that they urgently seek medical advice. He writes about patients who have music-based hallucinations, often unrelenting and loud, which interfere with their sleep and their ability to function in everyday life. Sometimes these musical hallucinations are extremely detailed, demonstrating that we potentially possess extraordinarily accurate and precise musical memories normally inaccessible to us. This, says Sacks, in an online interview, provides further evidence “that certain aspects of music are hard-wired, built in, biological, universal and arose in the course of evolution. For this reason, even babies just a few weeks old wince when certain musical intervals, like a major second, are performed” (Spiegel Online, 2008, p. 1). However, Sacks, as do the other commentators and researchers cited in this article, also stresses the importance of how culture constructs music: “Beyond the sort of very general universals of timing and tone, I suspect that music is a cultural construct which makes use of whatever is available in the brain” (Spiegel Online, 2008, p. 1).

Recently, my nearly two-year-old granddaughter, who has always enjoyed music, cried whenever she heard the song *Hush Little Baby*. As soon as someone sang the song, her bottom lip would tremble and she would cry with obvious fright. The moment the song stopped, she resumed her usual composure. Over a two-month period, her parents managed to wean her off this reaction by singing small extracts of the song to her and gradually building her confidence. A search of the internet reveals many comparable cases of babies crying when certain music is played (see, for example, YouTube, 2007). For want of a better description, I have called this condition Transitory Infantile Musicophobia. Is there a rational reason for this phenomenon? If the response has not been taught by the parents, has the baby taught herself to respond in this way? Is this perhaps a genetic response relating to some previous family history, or does it have its genesis in some other explanation? If any one of these answers is correct, then music may have an incredibly enduring effect on individuals and societies far beyond our imaginations. As a music educator, I consider this is an area worthy of research.

Many contributors, on a raft of websites, tell of songs they learned in schools that have had a profoundly memorably negative effect on their lives. These include songs such as *Puff the Magic Dragon* and *John Henry*. *The Sheila Variation* website (O’Malley, 2008), for example, includes comments recalling disturbing music-associated memories, such as “Little Jackie Paper’s betrayal (that’s how I saw it) and the last moment when Puff the Magic Dragon crawled into the cave. Can’t even talk about it. To this day.” An exceedingly

rare disease, musicogenic epilepsy, the technical term for seizures brought on by certain types of music, has seen about 150 case studies reported throughout the world. According to the *New York Times*, the song “Gloomy Sunday” has been associated with more deaths worldwide than any other song, leading to it being banned in the UK, the US and France (Dolley, 2006). This well-documented power of music to energise or disturb us has major moral implications for music education, a matter I will return to in due course.

Morality as an Innate Construct

In his book, *Hardwired Behavior*, Tancredi (2005) argues that social morality begins in the brain, for without the brain there would be no concept of morality. DNA testing and advanced brain imaging techniques, Tancredi explains, have given medical scientists new insights into the functioning of the human mind and mental processes. Our focus on mental processes, particularly free will and intentionality, is shifting to recognition of the important role the physical brain plays in relation to human thought and behaviour. These insights, in turn, are challenging long-standing beliefs built on understanding and treatment of what societies consider to be aberrant or immoral behaviour. Individual responsibility, in particular, must be reconsidered in the light of biological brain processes.

Whether these new scientific findings destroy the relevance of free will, placing it in the context of biological forces that may operate outside the conscious control of the actor, is a question of intense debate. Tancredi (2005) opens up this question through his clear detailing of neuroscience discoveries and explaining how the ancient precepts of “morality” must now be seen through the new lens of brain biology. However, he does not abandon the idea that socialisation and enculturation influence what we understand as moral and how we act in regard to that understanding. This understanding appears to work at two levels—at an innate level within the brain and at a cultural or considered level (see also Gilligan, 1982; Vikan et al., 2005). If this is indeed the case, then Sacks’s above-cited supposition “that music is a cultural construct which makes use of whatever is available in the brain” holds just as well if the word “music” is replaced by the word “morality”.

Music Education and the Moral Responsibilities of Societies

Music education is visibly embedded into national curricula around the world. But if music and morality are hardwired into our brain, are societies still obliged to give children the opportunity to learn about and appreciate music? This question can be answered in the affirmative if we first agree that our innate “understandings” of music are shaped by socialisation and enculturation, and if we secondly agree that music has a shaping influence on our innate moral “understandings”. Certainly, this thinking, either explicitly or implicitly, appears to have been behind governments’ and education agencies’ decisions to make music part of school curricula both well before and since

neuroscience and related fields, such as cognitive psychology, deepened our understanding of how humans develop musical and moral precepts, and of how music and morality interrelate. Let me give a few examples from across time and cultures to illustrate how the moral imperative has influenced the inclusion of music in school programmes.

In Australia, in 1857, the Victorian Denominational Schools Board promoted the moral value of school music, particularly song and singing, for children on the goldfields. In announcing the appointment of itinerant singing masters, the board commented:

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

A few years later, when lack of funding threatened the dismissal of singing masters, public response was one of indignation and of drawing up petitions that strongly objected to any withdrawal of musical instruction. This objection, sent from residents of the Ballarat District to the Victorian Denominational Schools Board, typified public sentiment:

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

In 1859, New South Wales school inspector William Wilkins put forward his scheme to encourage national school teachers in country districts to teach singing with much the same idea in mind:

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

According to Stevens (2002), the typical song of the period was intensely moralistic and didactic, and he quotes, as an example, the following song published in 1876 by James Fisher, a singing master in Sydney:

I Must Not Tease My Mother

I must not tease my mother;
She loves me all the day;
And she has patience with my faults
And teaches me to pray.
Oh, how I'll try to please her,
She every hour shall see:
For should she go away or die
What would become of me. (Stevens, 2002, p. 57)

As Stevens suggests, such songs were obviously calculated to alarm young children, purge them spiritually and to educate them to respect their parents and to appeal to their own self-interests. Other songs of the period, both in their words and musical settings, were designed, says Stevens, to foster patriotism and “national spirit” and the virtues of home and family life and to promote acceptable childhood culture, such as games, toys and outdoor adventures.

In contemporary South Korea, the Ministry of Education supports a nationwide contest called Children’s Songs for Social Morality or CCSM. During this event, held annually, children write and submit songs relating to ideals such as personal and physical safety, environmental protection, prevention of fires, car accidents and the like, as well as moral precepts in general. Korean music educator Kyung-Hoon Min (2007) considers that CCSM plays a crucial role in ameliorating the ills of modern Korean society, namely violence, anxiety, accidents, and human isolation. He claims that children’s songs should be used to enlighten children morally. Music, including songs, should therefore be selected and/or created that on the one hand expresses children’s lives and emotions and on the other provides teachers with a method by which to teach acceptable children moral values and behaviour that benefit South Korean society.

The task of CCSM is not only to realize the problems of the society, but to embody justice at the same time. In rapidly changing society, the moral value of CCSM is especially very important. CCSM as a part of social movements intends to provide an ideal society and a comfortable environment. In addition, CCSM helps children be aware of ethics and rules that are required to survive in their community. (Min, 2007)

On 24 April 1998, Britain’s *Times Educational Supplement (TES)* carried the headline “Primary Music in Decline”. A “horrifying” survey had uncovered the fact that one in five primary schools in England and Wales had cut down its music syllabus or dropped it altogether (Cox, 2001, p. 9). The culprit was seen as the government’s insistence that schools concentrate on numeracy and literacy. The *TES* mounted a campaign, which included the involvement of high-profile musicians such as Simon Rattle, to save music in schools. In 2004, in response to this campaign, the British government brought together

prominent individuals in the music industry and education to generate ideas for promoting music education. An outcome of this event was the establishment of an organisation called Music Manifesto, which set out five key aims:

1. Make sure that every young person has “first access” to a range of music experiences;
2. Provide more opportunities for young people to deepen and broaden their musical interests and skills;
3. Identify and nurture the most talented young musicians;
4. Develop a world-class workforce in music education;
5. Improve the support structures for young people’s music-making.

The organisation then went on to publish two influential documents. *Music Manifesto Report No. 1* (Music Manfesto, 2005) addressed common misconceptions about the then state of music education in Britain by presenting examples of good practice and innovation, identifying gaps in provision and opportunity, and highlighting the extraordinary diversity of learning in which young people were engaged across the formal and non-formal music education, training and participation sectors of the UK. *Music Manifesto Report No. 2* (Music Manifesto, 2006) pulled together the views of over 500 organisations and individuals from the world of music education and made 22 recommendations to improve the teaching of music to young people. There were two particularly significant recommendations. The first was the call to put singing back at the heart of all primary school musical activity through the creation of a nationwide singing campaign leading up to the 2012 Olympics. The second was the call to create local music education hubs that would bring together the skills, experience and resources of schools, music services, local authorities, voluntary and community organisations, musicians and the music industry to offer quality music-making to all children and to maximise the impact of music education.

China, according to Wai Chung Ho (2008), from imperial to modern times, has used music education as a means of reproducing a coherent political ideology with which to bind together obedient and self-disciplined citizens. Ho argues that, in Chinese education, musical and moral aspects are tightly woven into China’s complex pattern of social, political and historical processes. He illustrates this claim with reference to the State Council of China’s 2004 approval of an action plan for invigorating education. The plan included four music education requirements. First, music education must embody contemporary popular and cultural values, such as individualism, economic initiatives and consumerism. Second, it must promote traditional values and traditional Chinese music, by adapting traditional ethics to contemporary educational values. Third, it must cultivate a nationalist education designed to reproduce state-prescribed values, through such support as the transmission of official popular songs. And, fourth, it must develop appreciation of global cultures so as to facilitate multiculturalism, modernisation and social harmony in music education and skills and aesthetic qualities for a whole-person education (Ho, 2008, pp. 7–10). The fourth

requirement, says Ho, with its nod to globalisation of societies, reflects the new challenge facing the moral imperative within music education in China:

The contents of contemporary moral education in school music reflect the diversity of Chinese society. School song materials attempt to incorporate sublime kinship, love for motherland or homeland, and to pursue social stability and individual values in music education. Socialist morality is still enforced through the formal channels of the national curriculum, and through various social and musical activities. China's new school music curriculum presents new moral education principles, such as the 'life-practice' model of school music, a reconsideration of traditional musical culture and Confucian morals, a recasting of nationalism in a modern and lively way, and an awareness of rich cultural dialogue and social harmony. Because of socio-political, economic and ideological shifts in China, contemporary morality lessons in music education combine traditional nationalism, values and culture alongside popular and world music. Newly introduced popular songs, other world music and values education have challenged Chinese music teachers to become advocates for their students, and teach a definition of humanity in terms of individual values, peace and social harmony. (Ho, 2008, p. 11)

China is not alone in facing this type of challenge. As increasing numbers of our classrooms throughout the world become more multicultural in terms of the backgrounds of students, how can those developing music education programmes and the teachers delivering those programmes in the classroom interpret the moral values underpinning national music curriculum guidelines and at the same time meet the needs of all children in the classroom? This question informs the content of the next section of this article.

The Dilemma for Those Planning and Delivering Music Curricula

In their article, *Globalisation, Values Education, and School Music Education in China*, Law and Ho (2008) discuss how music education can best juggle three pairs of contrasting ideals in the curriculum. These pairs encompass contemporary popular culture and national traditions, collectivism and individualism, and national and global music. Adding to these contrasting complexities is the understanding that students' moral values are shaped by both the delivered and the hidden curriculum. Law and Ho (2008, p. 13) clearly recognise the challenge these dichotomies present for those who design and deliver music education, as well as for teacher education institutions. At the heart of the matter, they say is the need to support a generation of music curriculum planners and music teachers to provide music activities that teach and encourage students to appreciate music that complies with the nationally determined moral and social underpinnings of the national school music curriculum but that does not neglect the often different musical traditions (and their underlying moral values) of students from diverse cultural backgrounds.

A recent Swedish project, Social Inclusion in Music Education (SIM), sought to give voice to teachers and students who work and live in multicultural areas (Saether, 2008). Teachers and students at the two schools selected for this project stressed the importance of music as a tool for social inclusion, but raised questions as to how music could achieve this aim. What exactly, for example, could music teachers do to help children learn and respect music from the subcultures represented in their classrooms, especially in situations of mistrust between and across those cultures? How could music be used as a tool to delve deeper into these cultures and gain understanding of them? One answer to questions such as these that emerged from the project was that engagement with diverse cultures should not revolve around the teacher selecting different music styles from a multiplicity of cultures. Rather, the teacher should take the music of the youth culture as a starting point, with the focus on what unites rather than on what differs and divides.

According to Saether (2008, p. 33), a conclusion such as this supports Erikson's (1999) argument regarding the right of individuals to be freed from cultural identity. Erikson maintains that it is not the objective differences between cultures that create ethnic differences and conflicts but rather the ideologies that contend that these should be important. Erikson argues that that the largest problem for those living in two or more cultures is that society demands that they should present a cultural identity. As a consequence, those who do not recognise a cultural identity have to create one.

Considerations such as these place strictures on the music teacher when selecting appropriate music for children. Inevitably, there is a moral dilemma relating to the suitability of lyrics. This recent posting on a website exemplifies this dilemma.

I teach at a school and have been looking for folk songs to introduce to the children, to teach, or simply sing for them. Most of the most lovely folk songs I've heard have lyrics that I feel are either unsuitable for children (drinking, sexual references, etc) or just difficult for young children to relate to (love with all its complications, war, etc). I'm not looking for "children's songs" or funny songs in particular, but perhaps songs about nature or other subjects they could relate to. (Shalini, 2009)

Complications of this nature become more complex when we consider that children have access to songs on the radio, i-Pod, television, and the web and may therefore wish and expect to be able to sing songs they have heard but which the music education curriculum and/or the teacher deems inappropriate for the classroom. Some children are excused from involvement in any form of religious instruction or event at school, which can rule out singing songs with a spiritual lyrical content. The theme from television's popular series *MASH* may be inappropriate because the lyrics of Verse 2 consider suicide. The Seekers' song *A World of our Own* may appear to have simple lyrics suitable for children. But with a little imagination, these words can have erotic overtones:

Close the door light the light,
We're staying home tonight,
Far away ...
... Oh my love, oh my love, I've cried for you so much
Lonely nights without sleeping, while I longed for your touch ...

One of my earliest recollections when I started secondary school at Christchurch Boys' High School in New Zealand was singing the wonderful *Jerusalem* as a hymn in our early morning assemblies. But William Blake's words both amused and confounded me. Here I was, along with a thousand other boys, singing, with enthusiastic passion, about England, a place I had never visited and about an activity I would probably never engage in. The words of Verse 2 follow:

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds unfold!
Bring me my chariot of fire!
I will not cease from mental fight
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In England's green and pleasant land.

The complexities I detected in the words further confounded me later in life when I learned more about the origins of the song and its subtexts. Different analysts and groups within society have interpreted the song in different ways, and in so doing exemplified (admittedly in fairly dramatic manner) the difficulty the music teacher can face when selecting material for use in class.

In his book, *William Blake and Gender*, Ankarsjö (2006) considers what he calls “the gender utopia of *Jerusalem*” within the context of Blake’s interest in the life force of sexuality and its religious meaning and Blake’s anger that the church and society often repress human sexuality. Blake’s concerns seemed borne out when some Church of England clergy banned, relatively recently, the singing of *Jerusalem* in their churches because it is “not to the glory of God” and is too nationalistic (Mullen, 2008).

The music to Blake’s words was composed in 1916 by Sir Hubert Parry, for a meeting of the Fight for the Right women’s suffrage movement, and it is still sung at Women’s Institute meetings. In 1922, Edward Elgar scored the work for orchestra. King George V is said to have declared that he wanted the work to replace *God Save The King* as the national anthem. In sport, *Jerusalem* is the anthem sung at the Rugby League Challenge Cup finals, and it was adopted in 2005 by supporters of the England cricket team in its victory over Australia in the Ashes tournament (Icons, n.d.).

Not only the words of a song but also the musical score can raise moral issues for consideration. Susan McClary, who critiques music from a cultural and

feminist perspective, raises numerous issues of moral judgment, including gender and sexuality, in respect of musical scores, that she considers relevant for both listener and music educator (see, for example, McClary, 1991). The following comment by McClary first appeared in the January 1987 issue of the *Minnesota Composers' Forum Newsletter*. Although the journal has a relatively small circulation, this statement continues to elicit diverse responses in academic writing and on the web. “The point of the recapitulation in the Ninth [Beethoven’s Ninth Symphony] is one of the most horrifying moments in music, as the carefully prepared cadence is frustrated, damming up energy which finally explodes in the throttling murderous rage of a rapist incapable of attaining release.” (Wikipedia, 2009)

A further consideration of moral issues in respect of music concerns body movement (e.g., dance), which is sometimes regarded as integral to music. The traditional music of Aotearoa New Zealand’s indigenous people, Māori, provides an example. In New Zealand, English is the de facto official language by virtue of its widespread use. Te reo (the language of) Māori is also an official language. It is a taonga (treasure), recognised by the 1840 Treaty of Waitangi, under which New Zealand became part of the British Empire. It is argued that by learning te reo and becoming increasingly familiar with tikanga (custom, habit, lore), Māori students strengthen their identities while Pakeha (non-Māori) students journey towards shared understandings. Music plays a significant role in traditional Māori life, and today’s moral challenge is to preserve this unique art form in a genuine and honest manner (Ministry of Education, 2007).

Pre-European Māori music was predominantly sung and often accompanied by rhythmic body movement. Local researchers, such as Hirini Melbourne and Richard Nunns (Flintoff, 2007), have unearthed a rich tradition of blown, struck and whirled instruments. Songs (waiata) were sung solo, in unison or at the octave. They included lullabies (oriori), love songs (waitata aroha) and laments (waiata tangi). It was traditional to end a speech with a waiata. The sound of the poi (raupo ball swung on the end of a flax cord) provided a rhythmic accompaniment to waiata poi.

Often taught in New Zealand schools is the intimidating Māori haka, a composition played by many instruments, including the hands, feet, legs, body, voice, eyes and tongue, which can at times convey such qualities as defiance and even contempt. The tongue, for example, has an important role. Some noted exponents of the art of Māori haka record that the penis was traditionally visible during performance, hence the protrusion of the tongue. It is extended as a symbol of the performer’s manliness and his virility. Thus, female performers do not show their tongues during the performance of haka (Matthews, 2004).

To what extent can the music teacher raise and discuss the issues raised by these examples in a classroom setting without fear of reproof or even dismissal? Should music teachers even attempt to do this? And, if they should, do phenomena such as “political correctness” aggravate their efforts to

preserve the cultural identities, histories and moral standards associated with music in all its forms. Could, for example, the type of personal interpretation of music given by Susan McClary provoke a lasting distaste, in the learner, for the composition? What evidence suggests that this was Beethoven's intention? Should haka be taught in New Zealand schools? Let me begin to try to answer these questions by focusing on this last question, and then, by following this answer through in more detail in the next section of this article.

The truth of the matter is that haka are included in school programmes throughout the country, often with children and the teacher being unaware of the symbolism involved. Just as I sang *Jerusalem* unaware of the meaning behind the words, so too contemporary young New Zealanders perform haka similarly unenlightened. Both these experiences highlight the moral dilemma facing the teacher. The teachers who are aware of the symbolism and/or subtext of the music may resolve the issue of enlightenment by ignoring them. Or they may encourage their students to recognise and preserve these culturally bound traditions and viewpoints. As McLean (1996) suggests relative to the singing of waiata in schools, the trick is to blend these elements within the ethical and moral boundaries of ever-changing contemporary societies:

If and when waiata style comes fully to terms with the intrusive Western system, it is possible that a truly integrated blend of old and new will emerge, composition will again become commonplace, and the long process of attrition which has so diminished the traditional Maori repertoire will at last be at an end.
(McLean, 1996, p. 351)

A Solution to the Dilemma?

In their case study of the methods teachers use to promote students' spiritual, moral, social and cultural development, Deakin Crick et al. (1998/1999) provide a way forward for music educators and classroom teachers. These comments from a music teacher, reported in the article, articulate the solution.

Using values in music was as much about the way we do things as the things we do! Take group work: it's obvious to everyone which groups are working well together—the ones that listen to one another and value each person's contribution, that work with others for the good of the group, that take care of each other and their equipment. In other words it's about having a sense of community or, as musicians say, "ensemble". Listening to each other's performance means accepting that it's OK to be different—in fact it's good! Pupils are encouraged to value the uniqueness of every individual's response. By listening to music from outside Europe—say India—pupils hear an alternative way of doing things. Asking the question "Why is it so different?" brings up the idea of

music as an expression, not just of an individual, but of a whole society's way of thinking and feeling. (Deakin Crick et al., 2000, p. 3)

As this teacher implies, music in schools generally involves group activity. Children are seen in such activities as creating music in groups, singing as a class or choir, or performing in an ensemble or orchestra. Each of these instances provides the children with an opportunity to value the uniqueness of every individual's response and contribution to the music and its inherent meanings. The teacher's role becomes one of guiding the children towards reaching their own understandings of the music and its subtexts, including moral.

Moore (2007) picks up on this notion in his article, *Popular Music Helps Students Focus on Important Social Issues*. Moore takes as his focus middle-school students. These students, he says, are at a very important developmental stage of their lives, that of developing a personal identity replete with attitudes, beliefs and values that will affect their academic performance and social behaviour in high school and beyond. Moore claims that using music, art and literature is a highly effective way of helping students think through moral and social issues:

Music provides students with important insights into the specific political, economic, and social conditions in a given historical era. By playing music or showing a musical video, teachers can provide students with a vast array of images, sounds, symbols and actions to analyse and discuss in ways that appeal to the intellectual, social and emotional needs of young adolescents. (Moore, 2007, p. 28)

These ideas provide teachers with ideas on how to present music, and also provide clues on types of music to offer, as does commentary elsewhere in this article, such as that relating to Sweden's Social Inclusion in Music Education project. However, some commentators suggest that music education in schools needs greater prescription; that teachers should be directed as to what sort of music to play. For example, in a recent article in the online version of *The Australian* (Ferrari, 2009), Robert Walker, associate professor in music and music education at the University of New South Wales, was quoted as saying all Australian students should study the work of Western classical composers, such as Mozart or Tchaikovsky, which has a complexity unparalleled in other musical traditions:

I'm not against pop music, but it's very simple, and not difficult either to play or sing. ... By contrast, classical music was complex and challenging, and while it was part of Australia's cultural heritage, most children's exposure to it was through Hollywood films. ... At least children ought to know what's been happening in Western culture ... It's not a question of being superior, it's part of our cultural heritage.

Walker claims that Asian students know more about Western classical music than most children in the West, with nations such as South Korea stipulating pieces of music for children to study at set ages. He also observes that the lack of prescribed texts means that some children can be brought up entirely on Western art music, others on The Beatles, or on any music the teacher feels inclined to teach and that this is no framework for education; rather, it is a recipe for encouraging personal bias and group allegiances. This is the flip side to the approach advocated by the Social Inclusion in Music Education project.

The choice of music genre selected by music educators and classroom teachers will undoubtedly be subject to criticism. However, as Bennett Reimer (2007) argues, music educators and teachers have the same obligations as other educators and citizens to support and promote moral ideals of equity and justice in all we do. At the same time, he says, this should not compromise our responsibilities relating to musical learning. Reimer summarises this succinctly when he says, “Enhanced musical experience and enhanced moral behaviour are reciprocal contributions we can uniquely make to human welfare” (Reimer, 2007, p 191).

Summary and Conclusion

In conclusion, let us remind ourselves that Plato considered music a moral law, giving “soul to the universe, wings to the mind, flight to the imagination and charm and gaiety to life and to everything”. The powerful sense of freedom expressed in this statement is paramount. However, the issues of morality within music education spin webs of inseparable complexity that present a profound challenge for those who develop music education programmes for schools and those who deliver those programmes to students. This challenge, experienced across the globe, is considered and addressed collectively by and in relation to societies and cultures and individually by and in relation to educators and learners.

The discussion presented in this article provides ideas for how music educators and classroom teachers can address this challenge. First, when establishing music education programmes, it seems that music educators need to find musical resources appropriate to the physical and cognitive readiness and potential of students. If we accept that music acts as an agent of facilitating moral understandings, then music choices and ways of presenting that music in class must also be made according to the learners’ likely degree of moral maturity, as indicated, for example, by Kohlberg’s stages of moral reasoning. And if we accept that moral development is culturally dependent, then we need to recognise that the moral subtexts of a society’s music will reflect that society’s moral precepts. Depending on the age and stage of the learner, the teacher can either ignore or guide his or her learners towards their own understandings of those subtexts.

Second, growing evidence that the brain is “hard wired” for both music and social morality provides music educators and other interested parties with a strong argument favouring the retention of music education in schools. The long-standing place of music in human’s lives and the ancient precepts of “morality” that have guided humankind throughout its history are today being given different interpretations through understandings gained from neuroscience and cognitive psychology. These new articulations provide empirical evidence for the benefits of nurturing music both for its own sake and as a means of imparting social morality in children from a very young age. Research also strongly suggests that music training from early in a child’s life is beneficial for learning in other areas, such as numeracy and language, and for the development of adult intelligence.

From musicophilia to musicophobia, music evokes a huge range of emotions and understandings, sometimes to the detriment of a society or individual, but generally to their benefit. Music helps a society establish moral benchmarks and guide its direction. The role of music in the moral and social development of societies and cultures and the power that music has to bring diverse groups together is another area of understanding that music educators can help their students develop. This role, moreover, provides governments and educators with an effective educational and socialisation tool as they strive to prepare students for the ever-increasing pressures and complexities of global societies. Music sets us apart when we use it to identify what makes our own society and culture unique, and brings us together when we use it to appreciate the singularity of other societies and cultures. The extent of that merging, though, is doubtless mediated by how the underlying moral imperative of a culture’s music aligns with that of our own. This consideration provides good reason for Moore’s (2007) assertion that music educators should start with the music favoured by the peer culture of their students. However, as Robert Walker (Ferrari, 2009) points out, this situation can lead to students never experiencing the musical traditions of their society’s culture across time.

Indisputably, then, the music educator and classroom teacher play a key role in determining the what and how of music programmes in the classroom. Harper (2002) argues that if moral and spiritual values are to be found in music education, they must be found in the individual music educator. What the teacher reveals through the art of music may go beyond the mere parameters of art to encompass the whole human condition in ways that are difficult to accurately describe in words. *Jerusalem* has meanings that music teachers may find difficult and inappropriate to make explicit. Maybe an explanation of the meaning is unnecessary. Maybe it would spoil one’s enjoyment of singing *Jerusalem* as a child to be told what Blake meant by “arrows of desire”. And maybe, anyway, he meant something much more multi-level and all-encompassing than any easy “x = y” relationship.

Regardless of what genre is used as a starting point for music in the classroom, such as classical music, ethnic music or pop music, the key to quality learning appears to be the presence of a music teacher who has sensitivity toward, a passion for and an understanding of the power of music and who can lead

children to appreciate music and its underlying moral values from the perspective of their own and other cultures. The most important value in music, then becomes, as Plato suggested, the power to refine our sensitivity to the nature of human feelings and to deepen our awareness of the human condition by its ability to move us. Thus, for the music educator, the classroom teacher and students, morality is inexorably bound to the universal language of music.

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Teacher and student perceptions of ICT in music education: A case study

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New technologies are transforming approaches to teaching in primary and secondary schools and are part of a much larger social and cultural change driven by the arrival of digital technologies. In a number of countries around the world considerable time and money has been allocated to the implementation of technology in music education. This paper is a report of the first of four case studies undertaken as part of a doctoral study examining the impact of ICT on the secondary music classroom. An important part of this research project is an exploration of the gaps that may exist between student expectations of activities in the music classrooms and what the teachers believe is important in music education. Another part of this inquiry looks at how the teachers are learning to use the new technologies available to them and how they may or may not be able to adapt these to what they do. As a result of this any changes in pedagogical approach are also explored.

Introduction

New technologies are transforming approaches to teaching in primary and secondary schools and are part of a much larger social and cultural change driven by the arrival of digital technologies (Savage, 2007). In a number of countries around the world considerable time and money has been allocated to the implementation of technology in music education. Much research has been undertaken as to the use and effectiveness of this in classrooms around the globe (Button, 2006; Crow, 2006; Edwards, 2005; Hargreaves, Marshall, & North, 2003; Ho, 2004; Holland & O'Connor, 2004; Mills & Murray, 2000; Odam, 2000; Pitts & Kwami, 2002; Savage, 2007; Westerlund, 2006). Some of the research has looked at how teachers are using technology to help students achieve curriculum requirements at particular developmental stages (Ho, 2004; Mills & Murray, 2000; Pitts & Kwami, 2002; Webster, 2007) whilst other research has examined any pedagogical changes that teachers may need to undertake, or have undertaken as a result of the technology being used in their classrooms (Beckstead, 2001; Burnard, 2007b; Byrne & MacDonald, 2002; Crow, 2006; Pitts & Kwami, 2002; Savage, 2005a, 2005b; Woody, 2007).

Teachers are under pressure to accept that they do not know everything, nor are they the holders of all musical knowledge. One of the challenges facing music teachers using technology is to find ways of bringing knowledge students have in digital music composition and production developed at home to school and in the process move technology from being an “add-on” to being embedded rather than integrated in the music curriculum. Kreisler (cited in Beckstead, 2001) refers to the use of technology as either “amplicative” or “transformative” meaning technology can be used to do the same things better or more efficiently as opposed to a transformative impact that “shows a qualitative change in how people think, act and react”.

It is suggested that technology needs to do more than merely “serve” tradition, rather it needs to be used to bring “real world” experience in to the classroom (Burnard, 2007a). She points out that we know that technology is deeply embedded in the contemporary lexicon of young people’s musical lives and that the Internet is their playground. She argues that in many ways they have familiarised themselves with innovations before their parents and teachers have – a reversal of the usual hierarchical roles.

Students now attending our schools are products of the digital age and they have spent their lives surrounded by and using computers, videogames, digital music players, cell phones and all the other tools and toys of the digital age (Prensky, 2001) These “digital natives” as he refers to them appear to think and process information differently from those of a previous generation. He draws a useful comparison between these “natives” of the digital age and the “immigrants” who teach them that have “been fascinated by and adopted many or most aspects of the new technology but always retain to some degree, their “accent”, that is, their foot in the past” (Prensky, 2001). These “immigrants” have been taught differently and socialised differently and as such, Prensky suggests, are struggling to teach a population that speaks an entirely new language.

This case study is part of a larger project examining the use of ICT in music classrooms in four New Zealand secondary schools and focuses on the perceptions of both teachers and students of the technology available to them.

Introducing School C

School C is located in the northwest area of the city. The school is classified as a Decile 6 state co-educational school and has a roll of in excess of 1400 students. It has recently instigated an enrolment scheme to limit the number of students attending the school. The school has traditionally been viewed as a typical working class school with a good mix of both high socio-economic and lower socio-economic families represented in the school population. The school has a history of innovation and in the early 1990s was one of the six “lighthouse” schools that were successful in bidding for a special financial grant to develop teaching and learning programmes utilising developing ICT offered by the Ministry of Education.

Physical Resources

School C has a stand-alone music block that comprises the following:

- Two classrooms
- Three practice rooms
- One performance room
- One storeroom
- Two offices

Both classrooms were equipped with a computer and data projector, a sound mixer and stereo sound systems. Networked computers were placed at the back of both rooms. Students were able to sit at desks for some activities and had access to keyboards and other instruments for practical music making. The classroom used mainly by Teacher 1 had a separate wireless monitor in place above the piano and the teacher used a wireless mouse so he could incorporate some software into practical activities when necessary.

Teaching Staff

The music department has two fulltime teachers. Their personal details are summarised below:

	Teacher 1	Teacher 2
Age (between)	31-40yrs	51-60yrs
Teaching Experience (between)	11-15yrs	25-30yrs
Qualifications	Bachelors	Bachelors
Specialism in degree	Performance/Rock	Music History
Instruments	Strings & Guitars	Keyboard & Brass
Specialism in School music	Band (various) & Composing/arranging	Various - supporting role

Methodology

Research Methodology

Qualitative research procedures are based on theoretical assumptions that meaning and processes are crucial in understanding human behaviour, that descriptive data are what is important to collect and that analysis is best done inductively. Researchers utilise data collection traditions such as participant observation, unstructured or semi-structured interviewing and document analysis as well as generally stated substantive questions. In addition all researchers bring their own specific backgrounds to a study. This may include training in a particular field, knowledge of substantive topics, a particular standpoint and a particular theoretical approach (Bogdan & Biklen, 2007).

This research utilised a range of qualitative methods based around a case study model. A useful definition of a case study is “the study of an instance in action” (Cohen, 2000, p.181). Cohen et al (2000) suggest that a case study provides a unique example of real people in real situations and that it can enable readers to understand how ideas and abstract principles can fit together. In particular, a case study can penetrate situations in ways that are not always susceptible to numerical analysis. A strength of a case study is that it observes effects in context and recognises context as a powerful determinant in both causes and effects. Case studies investigate and report the complex dynamic unfolding of events, human relationships and the factors in a unique instance.

Cohen et al (2000, p.182) identify some of the key characteristics of case study as follows:

- Rich, vivid description of events relevant to the case
- Blends description of events with an analysis of them
- Focuses on individuals and groups and seeks to understand their perceptions of events
- Highlights specific events that are relevant
- Researcher is integrally involved in the case
- An attempt is made to portray the richness when writing up the case

Case studies are particularly useful in providing the fine detail in a coarse grain picture provided by associated survey data (Cohen, 2000).

Investigative Strategy

Initial data was gathered via teacher and student questionnaires and research notes. Interview questions were developed from responses from the teacher and student questionnaires. Teacher interview questions focussed on the following:

1. The software that they use regularly and why they use it
2. Their impression of looping software
3. Their pedagogical processes in utilising the technology they now have available and if they have changed their way of teaching as a result

Student interview questions focussed on the following:

1. Current activities the students liked and disliked
2. Activities they would like to do in their classes
3. Computer use at home related to music
4. Their perceptions of looping software and how they may use it

Data from teacher questionnaires

Teacher 1 indicated a high personal use of technology in his questionnaire responses. He indicated that he used computers of both platforms (PC and Mac) on a regular basis both at school and at home. He indicated he was a confident user of technology and used some sort of computer software for nearly all activities associated with music in the classroom. *Sibelius*, a notation software package, was mentioned most often but other computer software mentioned included *Logic*, *MusicMatch Jukebox* and *Band-in-a-Box*. In his responses to questions about teaching he felt technology was very useful in teaching composition, theory, aural skills and music works but not useful in teaching performance. He believed that technology helped students achieve at a higher level in all areas of music education as described above and that numbers had increased in elective classes because of the use of technology. He considered students were more engaged as a result of the technology used in the classroom.

Teacher 1's responses to the open-ended questions provided proved very interesting. He wrote about the necessity for students to have a grounding in particular software at an early point in the course as it was going to be necessary for music classes in the following years. He was particularly clear about the need for traditional theoretical knowledge regarding melody, harmony and rhythm before embarking on using software.

Students need to know the basics of harmony, melody, rhythm etc before they start on computers – garbage in, garbage out

He felt that most students coming into School C had little or no knowledge about using technology to compose contemporary styles of music and that for many their first exposure to a computer as a tool for composition came at Year 9. He also felt that music educators needed to look carefully at their choices of activities for the more technologically aware students coming into the school

Teacher 2 indicated that he only used computer technology at school. He rated himself as a fairly competent user of technology and he indicated that he used *Sibelius* most often. His answers about teaching with technology were similar to Teacher 1 as regards its usefulness in composition, theory, aural skills and music works but not useful in performance. His responses were very different to Teacher 1 in the opinions section where in nearly all sections he didn't believe students were able to achieve at a higher level because of technology except in aural skills. He didn't believe that student level of engagement was higher because of technology.

In the open-ended questions he echoed comments from Teacher 1 about changing the balance of activities to include teaching more composition with specific reference to knowing how to use *Sibelius*. His response to the question about the necessity to know about notation and music theory was particularly interesting:

Technology is but a tool which makes things tidier and possibly quicker to finish – but if the student has no “feel” or understanding of basic theory or notation a lot of unplayable material results – i.e. the computer can perform it – but people cannot.

Teacher 2's responses to the final more general questions were also very interesting. He believed that students didn't come to the school expecting to use technology to compose more contemporary styles but added this further comment:

No – assuming you don't mean “cut and paste” fakes like GarageBand

He agreed that music educators were going to have look carefully at their choices of activities to meet the needs of more technologically aware students but added the following statement:

Yes – but only as one tool in music education – I hope I never see the day the day when technology takes over – (that's "the day music will die")

Teachers' interviews

The interviews took place four weeks after they had completed the questionnaires. Both teachers indicated that they wished to do the interview together.

Teacher 1 outlined the technology that they both used on a regular basis. He mentioned the difference data projectors installed in the classroom had made as well as discussing a range of programs including Sibelius, MusicMatch Jukebox and Music Ace 2. Teacher 2 added that he used all of the resources mentioned by Teacher 1. When asked about the benefits of such programs both teachers provided interesting responses. Teacher 1 said that the programs appeal to students more "*than the old chalk and talk*". Teacher 2 said he had noticed that with Sibelius becoming more important in the classroom it was actually teaching students to read music.

A kid may not be too flash on the old bass clef or not too flash on the treble clef... once they start sitting down and using Sibelius their reading starts really improving and combining that with live music, it is not only beneficial to composition but it is also beneficial to theory as well.

When asked about difficulties faced when using technology both teachers indicated a lack of resources being the main issue they faced. They also mentioned gear breaking down. However Teacher 1 offered this comment:

The other problem that I have found is that some kids just don't like computers. They don't like them. More females, to be perfectly honest with you, classically trained females, they just don't like using it.

Further comments from both teachers showed a desire to balance activities between performance and composition and the "*juggling match*" between musical instruments and music equipment that Teacher 1, as HOD, has to face.

The next question focussed on something that students had done using technology that had really surprised them. Teacher 2 responded first saying that he felt that nothing he had seen had the real "wow" factor but that there had been the odd occasion where a small number of students had produced work beyond what he felt they were capable of. He continued by speaking about them using Sibelius again and "... no looping, no cutting and pasting, it is their stuff".

Teacher 1 made specific reference to work produced by senior students and in particular those at Year 13 level. He indicated that because they had used the technology for a number of years he felt the "wow" factor does come through.

He felt that those students who have Sibelius at home are the ones produce this kind of work.

Where they have got Sibelius at home or they are working with technology at home and they come to you with these compositions and arrangements and you just go “far out, that is incredible, that is amazing” and it is all simply due because of technology.

The responses to the next question about looping software proved interesting as both teachers had responded differently to a question related to this in the initial questionnaire. Teacher 2 responded first.

Well I am an “old fart” and I just see it as cutting and pasting and to me that is not composing. So, I can see that probably some of the less able students and some of the head bangers will get a lot of fun out of doing that. I suppose that if they get fun out of it and they come up with something that they have enjoyed creating, then I suppose that is ok, but it will be a low priority for me. It is not original, you see, that is what annoys me. For me, to compose – there has got to be an aspect of originality in it. I just don’t like the idea, of taking somebody else’s idea and saying ‘I’ll have that, have that and have that’ and then saying ‘look at this wonderful composition, it’s mine – I did it!’ when –you didn’t.

Teacher 1 responded with the following:

I am not so much of an ‘old fart’ we will take a ‘medium fart’. The use of technology up here in the real world is all to do with loops and sequencing... I have got a foot in both camps on this one. I believe the way technology is working in the recording studios and out there in the real world, is loop based; however being an educational environment and the sort of students we get through NCEA they can read and they can play and they have every opportunity to excel on that. So, at this stage Sibelius is definitely the main programme we use because of that and I believe Sibelius really enhances that reading and musicianship coming through.

Because of the reference made to students doing interesting things at senior level, the teachers were asked about where they find technology and particular software useful in junior music classes. Teacher 2 replied that he felt that technology was only one component of the course. He described the course content as having a number of components and that technology was useful in a couple of areas but wouldn’t replace the “hands-on” practical music making opportunities for the students and reiterated the need for a balance of activities.

When asked about how they use Sibelius at junior level Teacher 2 provided a detailed response outlining the progression that the students go through to learn how to use it. Teacher 1 had designed a number of activities. These started with a simple familiarisation activity before they use a blues style piece

that allow students to make more choices in changing parts as they become more familiar with the software.

Teacher 1 added:

I think ‘Sibelius’ is definitely a tool and everyone needs to learn how to use tools. There is no point in putting a carpenter on the site without knowing how to use a skill saw, they would chop their bloody hands off. The Sibelius tutorials are really, really important to complete and do and then moving onto the blues composition.

The last question focussed on whether they felt they had changed the way they taught because of the technology available to them. Teacher 2 responded first saying that he had changed the way he does things and made specific reference to less “chalk and talk” and him dominating activities in the classroom. He felt that the students were more able to do things on their own and although he still directed activities he was happy to let them work on their own and often in groups. He felt he might have relaxed more and using the data projector had allowed him to move to a more relaxed presentation style.

Teacher 1 responded by saying that he had never taught without technology – it was always something he had used and couldn’t imagine teaching without it. For him the biggest change had occurred with the installation of the data projector and the ability to present to the students exactly what was happening on the computer was a massive change.

The last question was one looking at what both teachers would like to do in the future using technology. Teacher 2’s response was simple - he hoped to keep up!

Teacher 1 provided this response:

I would like to try and make sure that we keep it in check. I wouldn’t like to see it completely take over a department at all. I think it definitely has its place, it must have its place in the modern world but it has the tendency of ‘walk into a room full of computers and that is it’ I wouldn’t like to see that happen. For me as an HOD, as an overall picture of the department and where it is going and what it is doing, I think I need to keep technology... certainly keep it in the classroom and keep the students working at it, but that is not take over the department. I have seen it in other departments where they have gone technology crazy and they have just walked away pulling their hair out, and they have said ‘all we have got is computers’ all of the instruments are gone and all they have are computers. I wouldn’t like to see that happen because I believe that music, as a whole is exactly that. We will always have technology, we will always be developing new technologies and bringing new technologies into the classroom but to a limit, for sure.

Data from student questionnaires

Data gathered from student questionnaires ($N=47$) is summarised as follows:

Personal details

Average age	14 yrs	
Gender	m = 71%	f = 29%
Computer at home	y = 98%	n = 2%
Listen to music on computer	y = 96%	n = 4%
Composition software at home	y = 37%	n = 61%
Composition software at previous school	y = 35%	n = 61%
Play a musical instrument	y = 71%	n = 28%
Computers create interest in playing instruments	y = 70%	n = 20% m = 10%

Use of technology

I am a confident user of technology in most subjects in the school

Strong disagree	0%
Disagree	6%
Agree	51%
Strongly agree	40%

I am a confident user of music technology in the classroom

Strongly disagree	0%
Disagree	16%
Agree	52%
Strongly agree	27%

I think technology is very useful in music classes in the following areas:

1. Performing

Strongly disagree	0%
Disagree	16%
Agree	52%
Strongly Agree	27%

2. Writing music

Strongly disagree	2%
Disagree	4%
Agree	65%
Strongly Agree	25%

3. Helping understand music theory

Strongly disagree	0%
Disagree	10%
Agree	59%
Strongly agree	27%

4. Listening to music

Strongly disagree	0%
Disagree	10%
Agree	36%
Strongly agree	51%

My level of enjoyment in music is higher in activities when using technology

Strongly disagree	0%
Disagree	44%
Agree	3%
Strongly agree	5%

I can create music that sounds more realistic using technology

Strongly disagree	2%
Disagree	44%
Agree	34%
Strongly agree	17%

General questions about music

What activity do you like most in music?

Playing instruments	68%
Writing songs/pieces	10%
Listening to music	17%
Music theory	0%

What activity do you like least in music?

Playing instruments	0%
Writing songs/pieces	17%
Listening to music	4%
Music theory	74%

Student interviews

The student group interview took place early in the year following the teachers' interview. The students that participated in the group interview came from one of the Year 10 option classes and all had completed questionnaires the previous year. All students played musical instruments and these ranged from electric and bass guitar, drums, keyboard and flutes. The group comprised three girls and three boys. The questions asked focussed on the following; particular likes and dislikes of activities in their music classes, what they might like to do in music, how they use their home computer for music and their perceptions of music software and in particular looping software such as *GarageBand*

All of the students were in agreement that the activity they liked most in music was "practicals". When pressed for further detail the group provided a range of responses.

I more enjoy practicals because I don't actually have a drum kit at home, so it is just practising on walls or whatever, but not really drums (Student D)

I like it because you get to do some different music that you wouldn't normally do and because you get to play with a few other people which is quite fun (Student E)

I like it because we play in a group and you really feel a part of it, like fitting in (Student F)

All of the students were also in agreement with the activity they disliked the most, theory.

Learning the stuff over and over again. Like, I knew at the start of last year all the time signatures because I started learning bass by learning that, so it was a kind of repeat (Student B)

I find it a bit boring learning all of the stuff like Student B said, just because I already know it. But I understand that some people don't, but it is just boring doing it over and over again yourself. Sometimes it can be fun if it is a bit more challenging (Student D)

It is the same as what they said (students B & D) because I have a few theory books and I am quite far ahead so it is repeating heaps of stuff that I did in Grade 1 (Student E)

The next question explored their thoughts on what they would like to do in music. A range of responses came from the group with a couple of interesting comments. Students A & C both indicated that they would like to play a wider range of music in their practical sessions including some that was more demanding requiring them to develop their performance skills further. Student

D made specific reference to wanting to know more about some of the music they had been playing and listening to. Student E made specific reference to incorporating some of the theory they had learnt into compositions of their own. Student F described a combination of all three activities indicating that she would like to improve her performance skills, have the opportunity to do more composition work and listen to and perform a wider range of music. Two of the group made specific reference to the music that they listened to at home.

A lot of the songs over the last year that Teacher 2 has been playing my Stepdad listens to, so I know most of them pretty well because he sings a lot in the kitchen and I think Mum is a lot younger, she has got some of the backing tracks to same songs as we do, it is not that different (Student D)

Well my Dad listens to Santana, because he is Italian and he played in a band with bongo drums and all this other stuff, so I listen to that but, I listen to more metal and stuff (Student B)

The next question explored their use of their home computer with music. All of the students except Student F indicated that they used their computers regularly in a range of activities related to music.

I don't really do anything with music and computers too much; I normally play more classical pieces (Student F)

Students A & B described how they used their computers to learn songs.

Well, I just really just open iTunes and listen to some songs that I have downloaded and that I like. That is pretty much it; sometimes I also play along if I can..... Like in my band we are learning "Still" this one song and I have got it on iTunes and I have been playing on it, to try and get it right (Student A)

I use mine just for putting music on my iPod and stuff and I download like tabs and stuff and really complicated song that I want to learn (Student B)

Student D described a range of activities involving music that uses computers for at home.

I use mine more for listening to it when it on there or downloading. Also, when I am at my grandparents, they have GarageBand, where you can make your own music so, I usually do that. Instead of the drums on that, because I don't really like the sound of drums on that, I just play my own drums to the songs that I have made (Student D)

Student C explained that he often used the computer to find sheet music to pieces that he liked listening to and would then print them off so he could play them. Student E described how she would use the computer to load music on to her iPod. She also made reference to trying a some composition software

but couldn't easily understand it so she wrote the piece that she was working on by hand.

When questioned about sharing music that they like amongst their friends, the group were in agreement that such an activity was something they did regularly.

I have quite a few friends who also play the guitar and stuff, so sometimes I will write lyrics for a song and sometimes we will get together and put the music part together for it. My friend G, he is really good at the guitar as well and he writes his own songs as well, so we share them back and forth and help each other out. It is really cool (Student D)

I share music off my iPod with my friends. I have been sharing some Japanese music that I have been listening to and Student F shown me some of the Arabic music that she listens to, which is really cool (Student E)

The final part of the interview examined the students' knowledge of looping software and in particular GarageBand. All of the students were aware of GarageBand and all but Student F had used it, either at a previous school or at home or someone else's home. All except Student F were able to describe some of the things they had done with GarageBand.

I really like it, because you can record sometimes your own beats and then you can put them on and repeat them (Student A)

I like it because it is quite open, there is a very big range of what you can do with and it knows all different sorts of genres of music as well, it is not just like whoever made it, just what they like (Student D)

In a previous school I went to, we used computers during music and we composed stuff on GarageBand and that was really fun, it was something that I really enjoyed (Student E)

I really enjoyed it, at my previous school all the boys just went around the computer and composed a piece together (Student C)

The interview concluded with a question related to the use of samples and loops in commercial popular music. The students were asked if they would like to learn how to create such things. This drew a mixed response. Student A was quite clear that he wasn't very keen on such an activity.

Probably not really, because you make your own songs with like your own instruments and it sounds good if it is good and then you do it on the computer and it is not original – it is just made on the computer and if you use a loop someone has made it for you .

Student B had a different opinion.

Yeah, I like to do some of that stuff because it makes it a little bit easier to start the basics of composing music, and then if you get a bit fed up, it is easier to do and you can get better and longer stuff.

Student E indicated that she like a range of activities, not only those based around using the computers.

I think there might be a good opportunity....but things shouldn't be based on it; there should be a bit of variety...you should make some just the way it sounds, just the way you produce it and try different things

Student D agreed with Student E.

Basically I agree with Student E, you don't want to mix too much. I guess it is just deciding what you like and trying new things. You never really know until you have tried it so...just try new things and then decide what is best for you.

Discussion

Teachers 1 & 2

Both teachers at School C appear to be capable and frequent users of technology despite what Teacher 2 says, both in his questionnaire and in the interview. The resources available to both in their classrooms including data projectors connected to their own computers and the way both teachers used this equipment on a regular basis would indicate this. Both teachers identified themselves as good users of technology in a number of areas both concerned with teaching and departmental administration.

Both teachers expressed the opinion that technology enhanced music education although only Teacher 1 believed students were more engaged as a result. They felt that traditional theoretical concepts could be more easily taught using appropriate software. They also expressed the opinions that some software helped meet the needs of students that may have been struggling to understand some theoretical concepts and could also help international students because it could run in different languages. Teacher 1 felt that technology was attractive to most students but some weren't interested in computers and music software. Teacher 2 described technology as only one tool in music education.

Courses run at School C in junior music include a high component of technology. Sibelius is introduced to students at an early stage and is used primarily as a tool for composition activities although students initially work through simple tutorials to familiarise themselves with the software's capabilities before really working on something of their own. Both teachers expressed equally strong views about the importance of knowing about

traditional Western Art Music theoretical concepts and notation. Other software packages such as Music Ace 2 are used to teach theory and again knowledge of theory is seen as important for students perhaps as part of their preparation for music at a senior level.

Both teachers also expressed strong opinions about the place of technology in their music courses. Both felt that it was only one component of what they did and it needed to be balanced against other more practical i.e. performance components in their courses.

Teacher 2 expressed particularly strong feelings about looping software both in his questionnaire and in the interview. It was quite apparent that he viewed this as something that produced music that was not authentic. He repeatedly referred to it as a “cut and paste fake” and that students were merely rearranging something that someone else had created.

Teacher 1 on the other hand was more open to the possibilities such software had. He spoke about the use of sampling and looping in the music industry and felt that such software had a place in music courses and could be used accordingly.

Both teachers discussed how they have made some pedagogical changes because of the use of technology in their classrooms. Both teachers made specific references to the differences that having data projectors had made to their teaching. Teacher 2 described the greatest degree of change that would be in keeping with his over thirty years teaching experience. He outlined how he felt he had become more relaxed in the classroom. Part of this, he said, was that although he remained the director of activities, he felt he could allow students to work on their own or in groups knowing that they would complete the task set. He said he felt he could trust the students more.

Teacher 1 made the point that he had never taught without technology and for him the biggest change was having a data projector in the classroom. He described how he used this to show students what was on the computer screen. With a cordless mouse he was able to teach from anywhere in the classroom and often sat with the students whilst performing operations on the screen. He said he found this liberating and that the students enjoyed him being with them.

Students

The students opting for music at School C would appear to be typical of students attending high school in New Zealand. Data gathered in the questionnaires would suggest a high level of computer use and technological literacy. Nearly all have access to a computer at home and regularly use it for activities related to music, be it listening to music, using it to share music with others, composing music or as a source for finding music to play. For most, they indicated a high level of comfort in using technology in subjects they were studying in school and also in their music classes. It would appear that they are what Prensky describes as “digital natives”.

The data gathered in the questionnaires indicated a high percentage of the students enjoyed practical activities most and working on music theory the least. The data would suggest that most of the students believed that technology was useful in all of the activities undertaken in the music classroom. However opinions appeared to be split when asked about their enjoyment being more when using technology. A similar split was seen in their responses to whether technology allowed them to create more authentic sounds with technology.

The students who participated in the group interview appeared to confirm much of the data gathered in the questionnaires. All agreed that practical activities were the things they liked most in their music classes. Many of them made specific reference to enjoying playing as part of a group. They also all agreed that learning music theory was the activity they like least. Of particular interest was their reason for this. It seemed that they all had already learnt many of the theoretical concepts and found it boring covering the same material over again.

All but one of the students described a range of activities involving music using their home computers. They were all able to use software that allowed them to download music and load music on to their iPods or equivalent MP3 players. The students were able to describe a range of activities using their computers that allowed work on songs that they wanted to play either individually or involving other people either as part of a band or as part of a song-writing exercise involving friends.

All of the students showed an awareness of GarageBand and described some level of enjoyment using it. Opinions were divided, however, about whether sampled or looped sounds constituted real composition. Some felt that it did, others felt that a combination of things real and computer-generated provided the best results.

Conclusions

It would appear from the small amount of data gathered in this case that the teachers here could be seen as similar to those involved in similar studies in other parts of the world with regard to their use of ICT in the classroom. Data gathered from student questionnaires and the group interview would suggest that these students are highly technologically capable and are able to use technology to support a range of musical activities that they undertake both in and out of school. Of particular interest are their comments about their enjoyment of practical music-making and the social opportunities this activity provides.

Studies in the UK indicate that transformations relating to effective teaching and the use of ICT are slowly filtering through to the classroom (Hennessy, Ruthven, & Brindley, 2005). Data gathered in this case study could indicate something similar. Although teachers' beliefs and attitudes and their

confidence and competence with ICT remain centrally important in their adoption of ICT into their pedagogy, teachers are not “free agents” and their use of ICT for teaching and learning depends on the “inter-locking cultural, social and organisational contexts in which they live and work (Somekh, 2008)

However it appears that traditional Western music practices remain dominant in the activities undertaken by these teachers. Current music education practice remains rooted in the traditional beliefs and values towards the production of musical sounds linked with playing musical instruments to a high standard (Lamont, 2002). Traditional music theory can provide students with shortcuts to reaching goals in composition, analysis and performance. However the learning of theory, without some reference to a practical application can become tedious and meaningless (Bolden, 2009).

Kreisler (cited in Beckstead (2001)) refers to the use of technology as either “amplicative” or “transformative” meaning technology can be used to do the same things better or more efficiently as opposed to a transformative impact that “shows a qualitative change in how people think, act and react”(p. 46). From the data gathered in this case it would appear that both teachers are using technology in the amplicative sense. This could be driven, to some extent, by the requirements of the current curriculum and external qualification system but also by a traditional Western Art Music hegemony. Both teachers in this case remain convinced that music education must include knowledge of traditional music skills and that student compositions should demonstrate knowledge of how to manipulate melody, rhythm and harmony effectively. It would appear that the software they use on a regular basis is used to support these beliefs.

Finally both teachers expressed strong feelings about the importance of technology being only part of what they do in music. They placed considerable importance on the place of practical music making as being key to the successful music programme in their school. Students are offered the opportunities to play on a regular basis. Technology is an important part of what students do but it is only part of what they do.

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Refereed Abstracts

So what's it really like? Researching tensions of practice encountered by secondary school music teachers in Aotearoa New Zealand

Judith Donaldson, *Massey University, Palmerston North*

This paper introduces my ongoing PhD research study which investigates the current situation of secondary school music teachers in Aotearoa New Zealand, through an exploration of the tensions of practice teachers encounter within their working lives. The paper presents two facets of the full study. In the first section, I trace my journey from practitioner to researcher by means of a personal narrative exploring my values as a music educator, my motivation for the research and my position as the researcher. In section two I initially provide an overview of the research, which is situated in the hermeneutic/interpretive research paradigm and presents the perspectives of the teachers, with data analysed thematically; next I present a summary of preliminary findings for one particular theme: an examination of tensions teachers encounter as they seek to establish a coherent learning pathway for their students in Years 9 and 10.

Virtually Anyone Can Learn Music

**Merryn Dunmill, Arts Hub Aotearoa, UNESCO/University of Canterbury
Asia Pacific Arts Education**

This paper presents current New Zealand developments in real-time video conferencing, and the utilisation of Information and Communication Technologies (ICTs) in the context of teaching and learning a musical instrument.

From initial research trials carried out by the presenter, distance music programmes are now being delivered through the Ministry of Education's *Virtual Learning Network* portal to schools across New Zealand. Students who could not previously access music tuition, due to their location or lack of human resources, are now able to receive quality tuition on a range of musical instruments and voice from trained tutors through video conferencing and ICTs. The focus of the research has been on developing appropriate online pedagogies and learning contexts necessary to facilitate quality real-time e-learning in music education. How successful are the programmes, and what are the issues arising for teaching and learning music at a distance through ICTs?

The aim of the researcher is to further develop this model of virtual schooling in music education into wider community-based programmes within New Zealand and to global networks. In this way, virtually anyone can learn music through advanced technologies so that they might share creative arts and cultural practices for enhanced connectivity and human understanding.

Practicum experiences and the primary music pre service teacher

Kay Hartwig, *Griffith University*

What does a primary music pre service teacher need in preparation for the first practicum experience? What are the challenges and issues faced during the school experience? This paper investigates the experiences of eight primary music pre service teachers undertaking their first music practicum in a school. These experiences include both the oncampus component on-site at the University and the school-based practicum. It discusses the strengths and weaknesses of the preparation program presented by the university and also shares each student's stories of their time in the school setting for their first music practicum. Students completed two questionnaires: one upon the completion of the university component and one at the completion of the school based experience. Students were also observed in the individual school settings during the four-week practicum block. The study reveals important information for those involved in preparing primary music teachers for practicum placements and highlights the diversity and differences in music programs being delivered across the primary school setting.

Focused on folksong: A springboard for musical learning

Heather Libeau-Dow, University of Canterbury, NZ

The lack of requisite knowledge, skills and confidence to implement a class music programme can be an issue for primary teachers. At pre-service music curriculum level, it is a challenge for teacher educators to develop student competencies within a restricted timetable. My Masters research focuses on the study of a European approach to music education entitled Orff-Schulwerk, literally translated as “schooling through working, learning by doing”. Based on the earlier work of German composer Carl Orff and dance teacher Gunild Keetman, this creative approach to music is consonant with contemporary educational pedagogy. Scaffolded musical experiences engage students in experiential learning through the integration of speech, music and movement.

Folk music is central to Orff-Schulwerk, utilizing materials sourced from the child’s cultural environment. With increasing diversity in schools, Schulwerk trained educators embracing this premise are adapting the approach to suit their context, selecting culturally relevant material. This current project is focused on the potential for adaptation in New Zealand schools. During implementation of an Orff-Schulwerk programme with 28 six year olds in a culturally diverse Christchurch classroom, materials sourced from fifteen indigenous and imported cultures unique to the selected classroom act as a springboard for the music lessons. Folksong recordings have been contributed by children from China, Korea, Malaysia, France, Germany, Ireland, England, India, Sri Lanka, Korea, Iceland, and Tonga. In addition Maori traditional songs are introduced, as well as material surviving from the original settlers evident today which is documented in “Playground Rhymes of New Zealand Children” published in 2006 by Janice Ackerley. Utilizing this folksong repertoire, musical elements of beat, rhythm, pitch and dynamics are developed through transfer of rhythmic material from the text of songs to body percussion, untuned and tuned instrumental improvisation, and group ensemble playing.

This practice-based research utilizes narrative inquiry to document the pivotal role of folksong in the incorporation of culturally relevant repertoire in class music programmes. Ongoing collaboration between the researcher and generalist classroom teacher involves reflection, semi-structured interview and mentoring. The accessibility of Orff-Schulwerk as an entry point for trainee teachers and teachers to implement culturally inclusive programmes in the primary classroom will be considered, noting implications for tertiary teacher training as well as further professional development requirements for primary teachers.

Harnessing Everyday Music Experiences: Strategies and Concepts for Developing Multi-Media Music Literacies in Music Education

David Lines, *University of Auckland*

Recent interest in informal learning in music through the research of Lucy Green (2008) has challenged traditional, teacher-centred, institutional music education practices. This work has, in part, focussed on student interest and motivation in popular music and how self-learning and peer-group learning can be positively harnessed in the music classroom. While Green's research explores informal learning in popular music, it does not attend to multi-media music (MMM) forms such as film, TV and gaming music which make up significant proportions of informal public and music student music engagement. Tagg (2006) reports that up to 70% of teenage music listening experiences involve exposure to television music. Despite this, there exists a vacuum in music education knowledge—in understanding how people experience and respond to music in multimedia formations and how this can inform pedagogy. With this in mind, the paper reports on interviews with key music researchers at the cutting edge of multimedia music literacy in North America and Europe. An ethnographic methodology and stance is taken with in-depth interviewing, classroom observation and the investigation of key written texts of selected film and TV music teachers. While the findings report on multi-media music learning concepts at the tertiary level, the paper explores the potential of these concepts for a more contemporaneous theory of music education as a whole.

**Goodbye Yellow Brick Road:
Problems teachers face assessing a composing task when students no
longer go down the path of notating their music.**

David Salisbury, James Cook University

During an interview with a local high school teacher, discussing what music technology students were using, he said they were considering not renewing their site license for a notation program. This was due to the fact the students were not using the notation program preferring to submit their compositions as an audio recording. Does this signal the potential that notating music is a dying art, a thing of the past or just an inconvenience? In an article from the *Journal of Popular Music*, Johnson makes the point that:

A related important debate centers on the question of musical notation. An increasing amount of contemporary musical practice no longer needs it to the degree that it did in the past. “Writing” music is becoming a euphemism in many cases with contemporary technologies (Johnson 1997, p.5).

This paper looks at ways teachers cope with the trend of students submitting their compositions as audio recordings and offers some possible solutions both practical and technological.

