THE PAST, PRESENT AND FUTURE OF MUSIC IN EDUCATION:
A TRANSDISCIPLINARY FRAMEWORK DESIGNED TO PROMOTE RE-ENGAGEMENT AND REFORM IN MUSIC EDUCATION FOR TEACHERS, STUDENTS AND THE COMMUNITY.

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A thesis submitted for the degree of Doctor of Philosophy at The Australian National University.
I acknowledge that this is my own original work.

Georgia Olivia Pike

September 2016
DEDICATION

I wish to dedicate this thesis to my grandmother who sang to my mother, to my mother who sang to me, and to my two ‘music mothers’ who help me to sing today.

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SHORT ABSTRACT

This thesis explores and analyses the discipline of music education by situating it within a transdisciplinary contextual framework. Its aim is to develop a simple, practical model to help teachers, particularly generalist classroom teachers, reflect on their own musicianship and that of their students and the community, as a means of increasing engagement in music both in school and beyond. It emerges from, and builds upon, the work of the Music Engagement Program at the Australian National University, where music is conceptualised in such a way as to increase the confidence and abilities of all teachers to offer music making opportunities to their students.

Despite evidence to suggest that music making is a universal human trait, studies indicate a decline in active music making, particularly in countries such as Australia with ‘Western’ style school systems. There is evidence to suggest that aspects of music education may be contributing to this decline. The adults teaching music can be affected by negative feelings about their own musical capacities, perpetuating this lack of confidence in the next generation. Solutions to date have not produced reforms that successfully overcome these systemic problems on a large scale.

This study develops through a set of nine ‘iterations’, each exploring a different realm of knowledge, some not commonly applied to the field of music education. Each iteration acts as a disciplinary ‘lens’ through which new data and perspectives are explored and considered, including: 1) language and etymology; 2) the conceptualisation of problems in current music education; 3) the origins of music; 4) thought and practice in ancient Greece and Rome; 5) the development of ancient performance spaces; 6) the influences of the early Christian church; 7) 20th century educational reformers; 8) the practice of the Music Engagement Program; and 9) the development of a framework in consultation with teachers. The framework that emerges through the iterative research process is refined through consultation with practising teachers in Iteration 9.

The practical framework is designed to spark a process of reflection and debate amongst educators, articulating the different outcomes that stem from underlying educational beliefs at opposite ends of the spectrum. At one end of the spectrum is the belief that music is a specialised talent that requires specialist instruction. The outcome of this belief is that the bulk of the population disengages from, or lacks confidence in, their music making capacities. At the other end of the spectrum is the belief that music is a universal human impulse, which can be released and encouraged through education, but which is not reliant on specialised
instruction. The outcome of this belief is that multiple pathways may be developed for and by each individual.

The original contribution of this study is the provision of a historical and cultural framework of a scope that captures the extent of the influences converging on educators today, for use as a dialectical tool for debate, reflection and reform. The thesis concludes with a discussion of the ramifications of the framework for practice, research and policy.
FULL ABSTRACT

This thesis explores and analyses the discipline of music education by situating it within a transdisciplinary contextual framework. Its aim is to develop a simple, practical model to help teachers, particularly generalist classroom teachers, reflect on their own musicianship and that of their students and the community, as a means of increasing engagement in music both in school and beyond. It emerges from, and builds upon, the work of the Music Engagement Program at the Australian National University, where music is conceptualised in such a way as to increase the confidence and abilities of all teachers to offer music making opportunities to their students. It develops through a set of nine iterations, each exploring a different realm of knowledge, some not commonly applied to the field of music education. Each iteration acts as a disciplinary 'lens' through which new data and perspectives are explored and considered. The model that emerges through the iterative research process is refined through consultation with practising teachers, including arts specialists and generalist classroom teachers.

Despite evidence to suggest that music making is a universal human potentiality, studies indicate a decline in active music making, particularly in countries such as Australia with Western-style school systems. There is evidence to suggest that music education programs, presumably designed to encourage music making, can contribute to this decline. The adults teaching music can be affected by negative feelings about their own musical capacities, thereby perpetuating this lack of confidence in the next generation. Solutions to date have not produced social and educational reforms that successfully overcome these systemic problems on a large scale.

The themes of this thesis first emerged for me as a practising teacher and performer with a broad background in history, language and ancient world studies, as I began to consider disparate realms of knowledge that are not traditionally brought together in teaching or in music education research. This interest emerged from my practice within the Music Engagement Program at the Australian National University, which seeks to assist teachers, students and the community to engage with music making as a tool for social wellbeing. Part of this work includes the development of resources based on research that can help teachers conceptualise music as an approachable and social activity. The iterative methodology employed in this study conveys the narrative of my own transdisciplinary conceptual journey, from an initial interest in the echoes of ancient philosophy observable in current education practice, to an expansive historical conceptual framework of use to practitioners and scholars.

A strong incentive for considering music education in an unorthodox transdisciplinary manner arose from my observations when conducting teacher training for predominantly
generalist classroom teachers. A broad approach aligns with their everyday generalist methodologies, which often involve cross-curricular approaches to subject matter. Generalist teachers are transdisciplinary by training and by necessity, owing to the pressure in the curriculum to cover vastly disparate discipline areas. Their generalist strategies, however, are rarely applied to the teaching of music, where the focus in teacher training is on specialisation and the authority of the expert. A responsive, non-specialist and transdisciplinary approach is therefore a requirement, if we are to help generalist teachers develop confidence, and encourage them to use their existing skills in the delivery of music in their schools. Such an approach may also be useful for specialists, to encourage them to reconceptualise music as a broader discipline, to value generalist skills in the teaching of music, and to see the way in which their specialist skills may be used to support the music making of the non-specialist.

Transdisciplinary research methodology relies on an iterative model, a continual process of reflection and response between earlier and later iterations, successively deepening contextual relevance and scope of understanding. The shape and function of this thesis matches its underlying aim: rather than narrowing the focus of the research towards specialisation, it seeks to add depth through breadth, crystallising common aspects emerging from the different disciplinary ‘lenses’ into a simple and expansive thinking tool for teachers and other adults.

The nine iterations of this thesis include: 1) language and etymology; 2) the conceptualisation of problems in current music education; 3) the origins of music; 4) thought and practice in ancient Greece and Rome; 5) the development of ancient performance spaces; 6) the influences of the early Christian church; 7) 20th century educational reformers; 8) the practice of the Music Engagement Program; and 9) the development of a framework in consultation with teachers. The framework that emerges through the iterative research process is refined through consultation with both specialists and generalist classroom teachers in Iteration 9.

The development of the iterations came about organically through the research process. I began by identifying key words and exploring their embedded historical meanings. These definitions were then applied in a following iteration to the current problems in music education. This linguistic analysis and discussion of current problems led to the next iteration where I discussed the origins of music in human society, which, in turn, led to an exploration of music making in the ancient Mediterranean world.

This iterative process affects the internal study of each discipline as well as the overall research design. The final presentation of the iterations was informed by teacher feedback, in order to represent a logical line of argument that could be easily understood by practitioners. Teacher
feedback informed the research outcomes and final presentation of this study in keeping with the Music Engagement Program’s practice-led research approach, which involves a constant cycle of consultation, application, evaluation and adaptation.

To summarise each iteration:

The first iteration interrogates basic terms such as ‘music’ and ‘education’ through an etymological linguistic analysis, where definitions are shown to change in tandem with changes in general attitudes of society. This etymological approach is employed throughout the thesis as other important terminology emerges.

The second iteration frames problematic assumptions and attitudes within music education as a ‘dominant paradigm’ that is exhibited, however unwittingly, within both practice and research. Through an analysis of statistical data and academic literature, it is argued that the dominant paradigm can result in a lack of active musical engagement and a lack of confidence amongst the general public as well as trained professional musicians.

The third iteration reviews literature concerning the origins of music and the nature of musical capacity. Based on the scant evidence available, findings regarding the ‘reasons’ for the existence of music in human society, and the existence of special genetic disposition for music, are highly debated and indefinite. It is suggested, therefore, that arguments based solely upon ‘prove-able’ factors are neither productive, accurate, nor useful to an educational environment. Rather, it is suggested that viewing the origins of music as an intrinsic, organic and normal part of everyday human functioning can be useful in the classroom, and can help to re-frame the debates about what matters in music education, and in education more generally.

The fourth iteration analyses ancient writing about, and archaeological evidence of, educational and musical practice in Ancient Greece. It can be demonstrated that certain periods in the ancient Mediterranean world were characterised by vibrant debate about a range of approaches to music and education in philosophy and practice. The relationship between societal attitudes and music education during this long period of history indicates the beginnings of a shift from a belief in universal human music making to a belief in specialised talent achievable by a skilled few – the beginnings of the dominant paradigm.

The fifth iteration analyses the development of twelve ancient performance spaces spanning 800 years of ancient Mediterranean history. Architecture, geography, archaeological evidence and experiential field-research are drawn together, in order to consider each space in terms of the underlying intent behind musical and theatrical performance. The changes in formal
performance spaces mirror the shifts observed in Iteration 4, from the earliest classical Greek theatres with explicit socio-religious purposes to the performance spaces of the Roman Empire designed for spectacular entertainment and the diversion of its citizens.

The sixth iteration focusses on historical perspectives that are largely unacknowledged and little known within music and education literature, specifically the debate between the theologians Augustine of Hippo and Pelagius in the late 4th Century CE. A review of theological, historical, pedagogical and musicological texts suggests that ideas about the nature of human beings and of music held by the early Christian church may have had a profound influence on the largely unconscious and unacknowledged assumptions of the current dominant paradigm. The magnitude and tenacity of these influences are revealed and applied to the themes emerging from the dominant paradigm, such as the prevalence of punishment and fear in music education.

The seventh iteration focuses on the child-centred educational reformers of the first half of the 20th century, who sought to change the way in which children were perceived, taught, and nurtured within the school environment. The reformers’ own writings, the writings of their followers and critics, as well as photographs of their interventions and approaches in practice, are used to identify the broad themes emerging from this period of educational history. The extent to which their approaches were accepted, the critical appraisals of their approaches, many of which were made on religious grounds, and the extent to which music remained impervious to reform, indicate the character of the dominant paradigm as a deeply held and tenacious belief system reminiscent of the religious orthodoxy instituted by Augustine centuries earlier.

The eighth iteration applies the themes emerging from previous iterations to an analysis of the practices and approaches of the Music Engagement Program of the Australian National University. The explicit aim of reforming music education by prioritising ongoing engagement for all students and the community, and the focus on authentic social music making experiences, are explored through examples captured on film. The film examples are discussed in view of the musical experiences of teachers, students and community members in a range of musical and educational environments.

The ninth iteration aims to synthesise the information emerging from all previous iterations into a practical framework designed to spark the process of reflection and debate amongst educators, and to illustrate the different outcomes that stem from the underlying educational beliefs at opposite ends of the spectrum. At one end of the spectrum is a belief in music as a specialised talent and skill requiring specialist instruction, the outcome of which is that the
bulk of the population disengages from, or lacks confidence in, their music making capacities. At the other end of the spectrum is the belief that music is a basic capacity of every human, which can be released and encouraged through education, but which is not reliant on specialised instruction. The outcome of this belief is that multiple pathways may be developed for and by each individual, whether as a professional musician or as a parent who sings with his or her children. Earlier iterations of the thesis provide historical and philosophical examples that help to articulate the differences between the two extreme views expressed in the framework. The aim of the framework is to encourage teachers to re-conceptualise their own musical lives as well as those of their students, in order to encourage more children to continue with music in a range of ways that support their ongoing engagement into adulthood.

The framework and the summary of the iterations have been presented to practising teachers for their input and feedback, which informed the framework design and content. Principal findings from teacher consultation suggest that there is merit in offering a transdisciplinary framework to both generalist and specialist teachers. The design and presentation of the framework offered teachers a range of ways to conceptualise the history of music education, and to acknowledge some of the influences upon their own teaching and learning. For specialist teachers the framework appeared to provide a pathway through specific musical concepts that, in turn, led to an understanding of more general historical influences. For generalist teachers the reverse appears to be the case: the broad range of historical and literary concepts has led to a way of understanding specific tendencies in music education. The framework prioritises neither group; rather, any previous knowledge or interest can be brought to bear on the information presented. Individuals are able to add their own unique iterations, expanding and adapting the framework to their own interests and needs. While the views of the group of teachers consulted in this study are not generalisable, they are ‘real-world’ representatives of the teaching community who can continue to test, expand and adapt the framework to their changing needs.

The original contribution of this study is the provision of a historical and cultural framework of a scope that captures the extent of the influences converging on educators today, for use as a dialectical tool for debate, reflection and reform. The thesis concludes with a discussion of the ramifications of the framework for practice, research and policy.
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By education most have been misled
So they believe, because they so were bred
The priest continues what the nurse began
And thus the child imposes on the man.

(Dryden, *The Hind and the Panther*, 1687)
INTRODUCTION

This thesis explores and analyses the discipline of music education by situating it within a transdisciplinary contextual framework. Its aim is to develop a simple, practical model to help teachers, particularly generalist classroom teachers, reflect on their own musicianship and that of their students and the community, as a means of increasing music engagement both in school and beyond. It emerges from, and builds upon, the work of the Music Engagement Program at the Australian National University, where music is conceptualised in such a way as to encourage teachers to reflect on, and interrogate, their assumptions about music in the classroom. The study develops through a series of nine iterations, each exploring a realm of knowledge such as language, evolutionary studies, philosophy of education, and the development of formal performance spaces. Each realm of knowledge acts as a disciplinary ‘lens’ through which new data and perspectives are explored and considered, including some disciplines not commonly applied to the field of music education. The model that emerges through the iterative research process is refined in consultation with practising teachers, including music specialists and generalist classroom teachers, and results in suggestions for further application, development and dissemination.

The Music Engagement Program (the Program) at the Australian National University, by which I am employed, is funded to provide training and resources for teachers and community members in Canberra, Australia. Research to date emerging from the Program encompasses aspects of disengagement and lack of confidence in music making apparent in teachers, students, musicians and the general public, and some suggested reforms to music education that may resolve some of these problems (e.g. Garber, 2004; West, 2007; Davis, 2009).

The Program has successfully encouraged teachers to make more music in the classroom (see Appendix 2: Music Engagement Program Summary of Activities 2015). It has had less success, however, in changing underlying attitudes and assumptions about music making, particularly in terms of teachers’ beliefs in their own innate musicality. The problem seems to affect generalist primary school classroom teachers in particular, and by extension their students, as well as music specialists. A broad analysis of music and education through history, discussed in light of today’s system, may offer teachers a way to understand some of the unacknowledged, and often un-interrogated, influences on their practice, allowing them to critically examine their own teaching and learning experiences (Odam, 1986; Regelski, 2005;
Reimer, 2009). The unique contribution of this study to the field of music education, and the research produced by the Program, is the use of transdisciplinary methodology to improve professional learning and reflection outcomes for a range of practising teachers.

For me, as a practising teacher and performer with a broad background in history, language and ancient world studies, the themes of this thesis first emerged as I began to consider disparate realms of knowledge that are not traditionally brought together in teaching or music education research. This interest emerged from my practice within the Music Engagement Program, in particular the role the Program plays in helping teachers to re-conceptualise music as an approachable, communal, and social activity. The iterative methodology employed in the thesis conveys the narrative of my own transdisciplinary conceptual journey, from an initial interest in the reflections of ancient philosophy in current education practice to an expansive historical conceptual framework and thinking tool.

Transdisciplinary research is a growing scholarly field, particularly in regard to ‘real-world’ problems that do not fit neatly or usefully within traditional disciplinary boundaries, such as health and wellbeing, social policy and education (Leavy, 2011). Transdisciplinarity utilises an iterative research method whereby the ‘real-world’ problem is viewed through different disciplinary ‘lenses’, seeking new perspectives and new solutions (Leavy, 2011). It is a method uniquely suited to encompassing the many facets of music in education, including practical, theoretical, methodological, societal, historical and philosophical domains. Transdisciplinarity offers a simple and practical approach that encompasses the breadth of understanding required of generalist classroom teachers, and which allows for the synthesis of complex arguments and ideas from disparate and interconnected disciplines.

The iterative process, in this case, involves a range of methodological approaches such as literature review, spatial analysis, film analysis, linguistic analysis and community consultation, to synthesise findings from a range of historical and cultural material, including: current academic literature from a range of disciplines such as education, musicology, bio-musicology, theology, art, classical studies, philosophy and language; archaeological sources dating from 35,000 BCE; popular media including newspaper and magazine articles; government reports and policy documents; music education advocacy documents; film and photography; and personal reflections on teaching and performance, including photographic archives from field visits to archaeological sites overseas.

Data from the vast amounts of material available are considered and selected based on the criteria listed below established by Patricia Leavy (2011), who describes and develops transdisciplinary methodologies:
1) issue- or problem-centric (is the information relevant to the problem at hand?);  
2) holistic or synergistic (do the data support the production of integrative knowledge?);  
3) transcendent (do the data transcend disciplinary perspectives in order to address the problem?);  
4) emergent (do the data cultivate the emergence of new conceptual and methodological frameworks?);  
5) innovative (do the data contribute to the framework developed as needed?);  
6) flexible (do the data support openness and willingness to adapt to new ideas and insights?).  

The scope of the study prioritises breadth of contextual understanding, within which to situate a problem and consider it in a new light, in contrast to depth of information about the problem itself. The problem in this case is the contribution of music education to the well-established lack of engagement and confidence in music making in Australia and countries with similar education systems. The Music Engagement Program successfully engages teachers in music making, yet does not always shift the teachers’ mind-sets about their own musical potential and that of their students. Each disciplinary lens comprises information that has been included in order to frame, and help to solve, this problem for practising teachers and their students.  

Historical sources are used in their original form where possible, for example ancient Greek passages are referred to in their original language and within their original societal context. The section below that details the iterative process includes a summary of the criteria used to select data in each iteration.  

The presentation of information in the thesis similarly points to the needs of teachers. Images, maps, graphs, diagrams, and links to archival footage are used liberally within the body of the text, and visual presentations of frameworks and iterations, which are presented at the end of the thesis, were used as a part of the research process to garner feedback from teachers.  

The final presentation of the framework, developed from a distillation of historical perspectives across a range of disciplines, is designed to be useful to generalist teachers delivering music education in their classrooms. Practising teachers were consulted throughout the research process, utilising the Music Engagement Program’s established methods of teacher feedback and consultation, in order to maintain real-world relevance and interest.
throughout the research process, in keeping with an iterative approach. The framework provides a starting point for further development and application in the classroom and the community.

**BACKGROUND AND CONTEXT**

The Music Engagement Program

The Music Engagement Program has operated continuously in various forms since its inception in 1984 in Canberra, Australia, making it one of the longest practice-led longitudinal experiments in music education anywhere in the world. Originally established to identify and train exceptional young musicians from an early age, it is now the largest provider of music-related professional development, in-school support and demonstrations for teachers in Canberra, as well as the largest provider of music outreach for the local community. The program is based at the School of Music at the Australian National University, funded through a Community Outreach Grant from artsACT, the Australian Capital Territory Government’s arts portfolio. The social philosophy of the program is based on the Music Outreach Principle, developed by West (2007) through practice-led research with students and teachers, now disseminated across the city and further afield. Students and teachers are encouraged to become facilitators of music with, and for, the community. The Music Outreach Principle is inspired by the work of Dr John Diamond, a medical doctor and pioneer of the use of the arts for health and wellbeing.

Three PhD theses have been completed under the auspices of the Music Engagement Program to date: *Hand-in-Hand Program: A Case Study* (Garber, 2004) which focusses on the application of the music outreach approach to students with special needs; *The Music Education Programme and the Australian National University: A New Paradigm for Music Education* by Program founder Susan West (2007); and *A Model View: Achievement, recreation and adult beginning violin instruction* (Davis, 2009), exploring adult violin pedagogy. This thesis builds upon the foundation laid by these studies, and frames their findings within the context of educational and musical history in order to encourage teachers to examine their assumptions about music and education.

In brief, the three previous studies looked at various aspects of the Program, both in terms of its philosophy and its application. West (2007) concluded that: according to statistical data,
the bulk of the adult population of Australia is not actively musical, and do not consider themselves to be musical; music education can contribute to this general lack of music making and confidence in the population; rethinking music education can combat this issue, through the removal of judgment, and through prioritising continued involvement above all else; involving students in social music making and outreach can change the quality of the students’ engagement, involving less fear and disengagement; and, finally, that students have a profound power to help the community engage, and re-engage, in active music making.

Garber (2004) concluded that engaging in music outreach visits provided significant benefit for students with disabilities. The benefit was most profound when those students who are usually being ‘helped’ became the ‘helpers’ of others in need.

Davis (2009) argued that early historical texts on adult violin pedagogy exhibited a ‘recreational’ model for violin learning, with the aim of playing popular songs in social contexts. During the end of the 19th and early 20th centuries, the recreational model began to shift towards an ‘achievement’ model, with the primary goal of gaining technical skill using a sequential methodology. The recreational model allows for differentiation to suit the needs of different students, whereas the achievement model is applied with little adjustment.

My Background

My own teaching, performing and academic experiences form the basis of my interest and approach to this study. I am aware, however, that my experiences and biases may colour both the research process and research findings. In order to provide a balance of opinion and enhance objectivity, a range of methods and data is employed in a qualitative triangulation that allows my experiences to be appropriately acknowledged and included within the research process. Anderson and Braud (1998) explain:

> Personal characteristics of the researcher may have profound impacts on the outcomes of the research project. Characteristics such as the researcher’s background, training, skills, sensitivities, biases, expectations, judgments and temperament can affect and potentially distort any and all phases of a research project...A standardized distanced and objective researcher who remains apart from what is studied is an illusion. (p16)

A practitioner’s knowledge can be relevant and useful to the research process if used appropriately, becoming a source of data for critical analysis rather than a bias that skews data without acknowledgement.
My practical background in the arts and education includes experience as: an arts teacher and facilitator of students of all ages; a trainer and coach of teachers in music, art, drama, dance and outreach; a performer through singing, acting, dancing, and directing on stage and in short film; and a visual artist. My academic background encompasses the study of Ancient Greek, Latin, etymology, classical literature, philosophy, history, education and law. The design of this thesis follows my own generalist and transdisciplinary interests, and records the process of interrogating and testing transdisciplinary approaches on a larger scale.

I had been a participant of what was then called the Music Education Program since the age of four, at a time when it aimed to identify potentially exceptional musicians within a public school population at a young age. Music classes were conducted three or four times per week by music specialists using an Australian adaptation of the ‘Kodály Method’, and were augmented by extra-curricular choral singing and instrumental lessons. One of the specialists brought to Canberra to establish the Program was Susan West, who at the time was acting principal flute in the Sydney Symphony Orchestra, but whose own specialisation included a degree in Kodály music education from the Kodály Institute in Kecskeméth, Hungary, as well as an interest in alternative teaching methods. By the time I reached 15 years of age I had completely disengaged from music making, despite this intensive musical training (or perhaps because of it). At 17 years of age I spent a year in New York where I re-engaged in singing through studying at the Institute of Music and Health with founder Dr John Diamond, and his wife, singer Susan Burghardt Diamond. I also trained with voice coach Claire Alexander (a former voice coach to Frank Sinatra amongst others). I began to engage in music making and outreach at care facilities during my time there. Returning to Canberra, during my undergraduate studies, and with a keen interest in performance, I began to volunteer with the Program, which had since undergone a transformation to a socially directed outreach model (discussed in Iteration 8 below). My volunteering at this time included attending outreach visits to nursing homes, engaging in classes at Ainslie School, and assisting in large-scale Gala Outreach Concerts through specialty performances. I was eventually engaged as a casual employee, completed a Graduate Diploma of Education (Secondary) through Monash University, and, in 2011, I became the Program Convenor.

My personal background is utilised in this study as an ‘insider’ perspective of both traditional and alternative music education approaches. The details of the Program and its internal philosophical changes are discussed in Iteration 8 below.
METHODS AND APPROACH

This thesis interrogates assumptions about music, education, and human capacity by exploring these assumptions throughout history and across disciplines, then applies that exploration to current music education practice. The methodology underpinning the interrogation of assumptions is 'transdisciplinarity', a methodological approach that, as I noted above, has emerged in order to address 'real-world' problems that exist beyond the traditional boundaries of academic disciplines, such as those relating to education, society and wellbeing. A transdisciplinary approach widens the scope of relevant research, and allows new connections and perspectives to be explored, that comprise “a wealth of topics waiting to be approached by historians capable of synthesising and interpreting the complex relationship between music education, general education and society. Research of this type will meet a very practical and significant need” (Mark, 1985, p33). Stepping outside the discipline of music education is necessary when one attempts to frame and interrogate pervasive problems within that discipline, particularly when the problems are societal, systemic, and of long standing.

Each disciplinary 'lens' considered in this study forms an iteration, and each iteration reflects and responds to earlier iterations and looks ahead to later iterations, in a process that serves to gradually widen and deepen contextual relevance and scope of understanding. The shape and function of the approach matches its underlying aim: rather than narrowing the focus of the research towards a specialisation, this study seeks to add depth through breadth, crystallising the common themes and ideas that emerge from different realms of knowledge into a simple and expansive thinking tool for teachers and other adults.

The study moves through nine iterations, including: language and etymology; the problems in current music education; the origins of music in human society; music and education thought and practice in ancient Greece and Rome; the development of ancient performance spaces; the influence of early Christian theology; 20th century educational reformers; the practice of the Music Engagement Program; and the development of a framework in consultation with teachers.

The needs of practising teachers guide the content and analysis of the thesis, in order to maintain pragmatic relevance: "If the final outcome is kept in mind throughout each step of the research project, that aim will help inform every aspect of the work to optimize its appropriate completion” (Anderson & Braud, 1998, p59). The intended audience for this research includes those who wish to improve their own teaching, learning, or music making practices.
The scope of the study is determined by the topics relevant to classroom teachers, and developed as realms of knowledge became relevant as the research progressed. The study limits itself to a consideration of the factors that have influenced ‘Western’ style educational systems, such as that of Australia. Rather than encompassing the influences on educational content that respond to today’s globally connected world, the study focusses on the deeper educational paradigms underlying specific content, methods and approaches. The ‘Western’ educational paradigm will be shown to have emerged from predominantly European societies. The scope of content considered in each iteration is indicated below describing the iterative process, and in the introduction to each iteration. The thesis concludes with a discussion that includes how the findings of this study may, in the future, be expanded, contrasted and compared to other cultures, disciplines and systems in useful ways.

The structure and presentation of the thesis also developed as research progressed, in consultation with teachers in order to glean the most useful sequence of information. The topics discussed are presented in a broadly chronological order, but for Iteration 1 and 2 that establish the problems I seek to address and indicate the deeply embedded nature of assumptions about music and education pervading our system.

**Transdisciplinarity**

‘Transdisciplinarity’ involves viewing a problem and its context without the constraints of traditional disciplinary boundaries. It differs from multi- and inter-disciplinarity: the Latin prefix ‘trans’ is defined as “across, through, over, to or on the other side of, beyond, outside of, from one place, person, thing, or state to another” (Oxford English Dictionary [OED] 2016). In contrast, ‘inter’ and ‘multi’ disciplinarity allude to the combination of two or more disciplines (Leavy, 2011). Nicolescu (2002), a theoretical physicist and advocate of transdisciplinary methodologies, cites ‘real world’ relevance as the central differentiating factor: “Transdisciplinarity is [...] radically distinct from multidisciplinarity and interdisciplinarity because of its goal, the understanding of the present world, which cannot be accomplished in the framework of disciplinary research” (p46).

A transdisciplinary methodology produces a distillation of multiple disciplines that can be transferred to practice or to other disciplines. Zeldin (1994) describes the importance of such approaches as they relate to science: “[m]ost advances in science have been the result of intermediaries venturing beyond the boundaries or the paradigms of their disciplines, uniting insights which come from different kingdoms of knowledge” (p160). Disciplinarity does not
take into account the range of influences outside the discipline that may be at play:
“disciplines can self-destruct in two ways: either because they linger on the surface of things, or because of the excessive depth to which they carry their examinations” (Settis, 2006, p13). By looking beyond a specific discipline, any relevant information or idea can be brought to bear, including any methodological approach from another field that may support the aims of the research: “methods of research should be chosen to accommodate the topic of inquiry, rather than to follow the tradition with a field of study” (Anderson & Braud, 1998, p90).

Leavy (2011) defines the approach as “issue- or problem-centred” designed to “prioritize the problem at the centre of the research over discipline-specific concerns, theories or methods” (p9). It is an approach becoming popular in fields relating to public need, such as health, education and social policy research (Leavy, 2011).

As summarised above, Leavy’s 'Essentials of Transdisciplinary Research' (Leavy, 2011, p30) guide the approach used throughout this study, specifically:

1) Issue- or Problem-Centred Research. The problems of lack of engagement and confidence resulting from the music education system is established in Iteration 2, and guides the analysis of later iterations;

2) Holistic or Synergistic Research Approach. The problems established in Iteration 2 are considered from a range of historical and cultural perspectives, where each new realm of knowledge provides an opportunity to re-evaluate the place of music in society as a whole;

3) Transcendence. In order to transcend the problems embedded in the music education discipline (both in teaching practice and in scholarship), the material considered includes relevant fields that provide alternative perspectives and approaches and a wide range of data, aimed to help teachers examine and transcend their own education and training;

4) Emergence. The conclusions that emerge and develop throughout the iterative process then provide a framework that, in turn, responds to new applications and new findings;

5) Innovation. The framework provides an innovative synthesis of relevant research, and can serve as the basis for further innovation by providing teachers with a template for analysis and reflection of teaching practice;

6) Flexibility. The iterative research process propounded by the transdisciplinary approach allows the research question and research method to evolve gradually as new understandings and perspectives come to light. By consulting with practising teachers throughout the research
process, the study and its findings remain open and flexible to their diverse environments and backgrounds.

Transdisciplinarity allows the experience and practice-based knowledge of the researcher to play a legitimate role in the research process:

...transdisciplinarity is radical, in the sense that it goes to the roots of knowledge, and questions our way of thinking and our construction and organization of knowledge. It requires a discipline of self-inquiry that integrates the knower in the process of knowing. (Hampton Press summary, 2008)

Transdisciplinarity considers and interrogates past experiences and knowledge, where “the training and specialised knowledge that creative practitioners have and the processes they engage in when they are making art – can lead to specialised research insights which can then be generalised and written up as research” (Dean & Smith, 2009, p5). A combination of creative output, educational practice and reading of scholarly literature, especially in classical studies, first revealed the insights that led to the aims and approach of this thesis. As Glesne and Peshkin (1992) suggest, subjectivity can play a valuable role in educational research, if used appropriately:

My subjectivity is the basis for the story that I am able to tell. It is a strength on which I build. It makes me who I am as a person and as a researcher, equipping me with the perspectives and insights that shape all that I do as a researcher, from the selection of topic clear through to the emphases I make in my writing. Seen as virtuous, subjectivity is something to capitalize on rather than to exorcise. (p104)

Similarly, some level of subjectivity allows the practitioner-researcher to use the research process to reflect on his or her own practice: “Transdisciplinarity is globally open...it is a way of self-transformation oriented towards knowledge of the self, the unity of knowledge, and the creation of a new art of living in the society” (Nicolescu, 1997, section 1).

The literature included in this thesis is diverse, and of two types: seminal sources that provide a clear articulation of important and influential themes and approaches; and sources which provide alternative perspectives, including opposing or minority views to current or orthodox thinking, which allow for reflection and comparison with seminal works. Film clips from the Program’s archives are used to interrogate ‘live’ examples of music education practice, as well as to provide a template for reflection that can be duplicated by teachers.

The transdisciplinary approach is well suited to generalist teachers, who, by the nature of their profession, tend to use this type of approach when preparing classes and curricula. Breznitz and Hemingway (2012) make a case in favour of generalists over specialists, owing to the
limited nature of single discipline thinking: “specialists exercise their brains in only one way...as the world becomes more complex, fewer and fewer answers can be found within the walls of a single discipline. The distinctions between traditional disciplines are becoming very blurry and arbitrary” (p193). One of the reasons teachers do not tend to access or make use of academic literature is due to this very specialisation: Tripp (1993) suggests that there are “well organised social barriers” (p146) between university academics and teachers who do not access, or make use of, the academic literature.

If music education research is to have any impact on the teaching system, it needs to ensure that its conclusions are presented in an accessible and clear way in order to make it readily available to the teaching community with a minimal amount of explanation or elucidation. Visual frameworks are used often in the teaching system, and provide a useful tool for the presentation of educational ideas and thinking tools. An example of a framework that has successfully become embedded within teaching practice is De Bono’s Six Thinking Hats illustrated in Figure 1 below.

![Six Thinking Hats](image)


De Bono’s work is explained not only through written theory, but also through accessible visual models such as the one pictured above. The model is presented as a simple pictorial representation with a memorable theme (different coloured hats representing different ways of
thinking), which allows the reader to grasp the basic ideas quickly, whilst the underlying theory retains depth and sophistication. The framework presented at the end of this study aims to achieve some of the qualities of De Bono’s work including its simplicity, clarity and applicability to the everyday classroom.

The model below (Figure 2) is a representation of the initial research design for this study, which speaks to the need for an approach that encompasses academic literature whilst producing pragmatic outcomes useful for teachers, whether they identify as music specialists or generalists:

![Figure 2: Research Design, From Academic Specialisation to Generalist Application](image)

The continuum at the top of the model places the current academic discipline of music education at one end of a scale, and real-world application at the other. The bubbles below indicate that the academic discipline of music education is the starting point for the research, which then moves through transdisciplinary materials, producing a final result useful for practitioners.

The broad nature of transdisciplinary studies is designed to tease out relevant data from amidst the extensive academic literature available. This approach prioritises a long view of cultural issues that utilises details and instances as examples of deeper patterns that can then be extrapolated to provide a more holistic understanding.
An Iterative Model

As summarised above, an iterative model is central to transdisciplinary research methodology, where the shape and function of each iteration matches the aims of the thesis, which seeks to add depth through breadth, crystallising common aspects emerging from the different iterations into a simple and expansive thinking tool for teachers and other adults.

The study moves through nine iterations:

Iteration 1: The Language of Music and Education
Iteration 2: The Dominant Paradigm and its Problems
Iteration 3: Intrinsicality and Universality of Music in Humans
Iteration 4: Music and Education in Ancient Greek Thought
Iteration 5: The Development of Performance Spaces in Ancient Mediterranean Cultures
Iteration 6: Early Christian Philosophy and its Legacy in Music and Education
Iteration 7: 20th Century Reformers of Education and the Arts
Iteration 8: The Practice of the Music Engagement Program
Iteration 9: Designing a Framework through Teacher Consultation

Each iteration is designed to view modern music education from a different and sometimes unusual viewpoint, which allows problems to be reframed and new solutions to emerge.

A range of evidence and approaches, including traditional and humanistic research methods described above, are used to extract and then extrapolate useful information relevant to music education reform. Each of the nine iterations concludes with a discussion of how the emerging themes relate to music education today, successively developing the arguments of earlier iterations. The final iteration of the thesis involves the distillation and synthesis of the themes emerging from the entire iterative process into a framework for teachers. This final iteration provides a ‘thinking tool’ developed in consultation with teachers, to encourage the interrogation of assumptions and reflection on teaching practice.

The iterative research process, and the distillation and synthesis into a final framework, is represented below in Figure 3:
The methodological approaches utilised in each iteration is outlined below, including its scope and purpose, the data considered, and how the data is analysed:

**Iteration 1: The Language of Music and Education**

The first iteration interrogates basic terms such as ‘music’, ‘education’ and ‘discipline’ through an etymological linguistic analysis, which suggests that fundamental changes in the attitudes of society towards the arts, religion, education, and human potential foreshadow current issues in music education.

The data include specific words that occur frequently and meaningfully in the range of literature and data considered throughout the thesis. Some of these words are ubiquitous and...

Words are analysed in two stages: first, an etymological analysis that aims to trace the word back as far as its earliest Proto-Indo-European (PIE) root; secondly, a discussion of the changes in the definitions and use of the word over time, including the way each word is used in educational settings today, serving as a starting point to the iterative process.

**Iteration 2: The Dominant Paradigm and its Problems**

The second iteration frames the problematic assumptions of music in education as a ‘dominant paradigm’ that is exhibited within the practice and research of music education. Through a review of literature comprising academic articles, statistical data from the Australian Bureau of Statistics and the Australia Council for the Arts, governmental reports on music education, newspaper and magazine articles, and satirical cartoons depicting music education scenarios, it can be demonstrated that the dominant paradigm can result in both a lack of active musical engagement and a lack of confidence in music making amongst the general public and, remarkably, amongst trained professional musicians.

The literature review provides an overview of the current status of music making in the general population of Australia and other countries with ‘Western’ style school systems. The literature is presented in four sections, each representing a different sector of society: the general public; children; teachers; and musicians. The different sectors are shown to exhibit the dominant paradigm in different ways, as the problems in each sector tend to be attributed to different causes. For example, we observe both the discomfort and anxiety expressed in the general population, generally attributed to lack of training, and the discomfort and anxiety in musicians, conceived of as ‘performance anxiety’ or ‘stage fright’, which are generally described as a mental health issue, rather than a lack of training. The establishment of a pervasive dominant paradigm provides the basis for the next iteration, which looks at the origins of music making in human society.

**Iteration 3: Intrinsicality and Universality of Music in Humans**

The third iteration reviews scientific and philosophical scholarly research into the origins of music and the genetic propensity for music in humans. Based on the evidence available, scientific research reveals many theories but no conclusive findings in relation to the purpose of music in human evolution, or the existence of innate musical ‘talent’. It is suggested therefore
that arguments for, or against, the existence of ‘talent’ or ‘innateness’ are neither productive nor useful; rather, that viewing music as an intrinsic, organic and normal part of everyday human functioning, for the purposes of social wellbeing and cohesion, can help to re-frame the debates about what matters in music education, and education in general.

In order to provide a comprehensive overview of the field, scholarly research considered in this iteration emerges from a range of disciplines including bio-musicology, anthropology, archaeology, neuro-science, pedagogy, and linguistics. The aim of the literature review is to reveal the common themes emerging from the range of disciplines considered, which are then applied to a discussion of the dominant paradigm. Definitions of ‘music’ and ‘education’ are considered from an evolutionary and human developmental perspective. This discussion of music in early human society provides a basis for the discussion of the earliest articulations of music and education philosophy in Ancient Greek thought and practice.

Iteration 4: Music and Education in Ancient Greek Thought
The fourth iteration analyses ancient writings and archaeological evidence of educational and musical thought and practice in Ancient Greece and Rome. In particular, a discussion of the shifts and changes that occurred during classical Greek, Hellenistic and Roman periods are used to identify some of the traits of the dominant paradigm established in Iteration 2. It can be demonstrated that the ancient world saw a variety of approaches to music and education in philosophy and practice, vigorously debated at the time. My own observations of the relationship between broad societal attitudes and music education outcomes for students at that time indicate the beginnings of a shift from a belief in universal human music making for the purposes of social wellbeing, to a specialised skill achievable by a talented few - the beginnings of the dominant paradigm.

The data include philosophical writings of Ancient Greek thinkers, secondary sources related to ancient Greek education and music making, and relevant archaeological evidence. The relationship between music and spirituality in the ancient Greek way of life is also explored. The writings of Ancient Greece and Rome considered in this iteration date from approximately 6th century BCE to the 3rd century CE.

This iteration reveals that philosophies and practices in the Ancient Greek world continue to pervade current thinking in the ‘developed west’: "Greek is foundational. Greek wisdom, learning Greek, means an absorption not only of a linguistic resource but also of a cultural paradigm" (Goldhill, 2002, p 2, italics added). Ancient Greek ideas are embedded in language, as explored in Iteration 1, and carry a weight of history and meaning that is
foundational to current thought and practice. Exploring the history of ideas from beginning with ancient Greece and Rome allows a critical reflection on the current paradigm: what is similar, what is different, and how ideas and approaches have evolved over time.

‘Ancient Greece’ is often referred to as one static period of time, represented by attitudes and ideas that summarise the period as a whole. It is more accurately referred to as a time of change, debate, development and instability. Performance, education, politics and philosophy are developed throughout the history of the Greek and Roman empires, along with the first formalisation of music and education systems, which foreshadow some of the issues facing us today. Settis (2006) supports this view, referring to classical literature as a “departure point for modern Europe's vernacular cultures” (p106). Castle (1961) underlines the importance of understanding classical history as a time of debate:

*Just because the Greeks were so interested in education they were not of one mind about it. In Sparta and in Athens, for example, we are confronted with two highly contrasted educational ideals which can easily be recognized in educational practice today.* (p11)

The difficulties arising from the use of historical and classical texts in modern scholarship include the reverence and nostalgia with which they are viewed: texts are often used by scholars in a simplistic way, through pithy (and often mis-attributed) quotes, to justify modern opinions, a problem Settis (2006) warns against: “when we use ‘classical’ culture in a vague and uncultured manner, we tend to put that culture on an unreachable pedestal and deprive it of its historical context” (p3). In order to prevent this problem, this study refers to historical texts in their original language and with reference to their original context.

The long view of cultural issues that characterises this study is continued here through the use of details and instances from the ancient world as examples of deeper patterns within society that can then be extrapolated to provide a more holistic understanding of music and education in human history.

The discussion of thought and practice in Ancient Greece and Rome serves as a foundation for the next iteration, which looks at the development of formalised public performance spaces in ancient Mediterranean society.

*Iteration 5: The Development of Performance Spaces in Ancient Mediterranean Cultures*

The fifth iteration analyses the development of twelve ancient performance spaces spanning 800 years of ancient Greek and Roman history. Architecture, geography, archaeological evidence and experiential field-research are used to examine each space in terms of changes in
the intent of public performances. The evidence suggests a shift from the classical Greek theatres that responded to an explicit socio-religious purpose, to the performance spaces of the Roman Empire that entertained and diverted its citizens.

Field visits to the twelve performance spaces considered in this iteration were conducted between 2010 and 2014 in modern Greece, Turkey and Italy. The sites span some 800 years of history, from the earliest known formal public theatre of the 5th Century BCE (the Theatre of Dionysos Eleuthereus in Athens) to a Roman era odeion from the 2nd Century CE (the Odeion of Herodes Atticus, also in Athens).

The first formal public performance spaces in the Western tradition were developed in the ancient Greek world, and were connected with festivals celebrating various deities. Comparisons between the location, context, and architecture of early theatres with the later spaces of the Roman period illustrate certain shifts in the underlying purpose of music performance and entertainment generally. This offers insights that shed light upon the changes in society’s views on the role of music and performance that have led to today’s paradigm.

Each theatre is analysed with a view to documenting the gradual changes in performance from classical Greek to Roman intents through a discussion of the following material: when, where and why the theatre was built (if known); its contextual relationship with a temple or sanctuary; and field notes and photography captured when visiting the site. Three spaces are discussed in particular detail: the Theatre of Dionysos, as the earliest known theatre, charting its gradual development and changes over its long history; the Theatre of Epidaurus, one of the best preserved ancient theatres in existence today, and of deep significance in its time; and the Colosseum, as the largest and most thoroughly researched example of a structure designed for entertainment in Roman times. The iteration argues for the inclusion of amphitheatres such as the Colosseum as performance spaces, as they illustrate a change from spiritual and social purposes of performance to the emergence of spectacular entertainment for the diversion of the population.

This iteration is unique in its long view of ancient performance in light of the pervasive attitudes of performative and mechanical music making that influence current music education paradigms. These attitudes are shown to develop and become increasingly entrenched during classical, Hellenistic and Roman periods.

This iteration concludes with a distillation of information relevant to today’s music education and performance practice, which forms the basis for the discussion in the next iteration,
focussed on early Christian theology after the fall of Rome, as it relates to music and education.

Iteration 6: Early Christian Philosophy and its Legacy in Music and Education
The sixth iteration focuses on the largely unacknowledged and little-known historical perspectives of early Christian philosophy that have influenced music and education, in particular the debate between Pelagius and Augustine of Hippo in the late 4th and early 5th centuries CE. A review of theological, historical, pedagogical and musicological texts suggests that ideas about human nature and music held by the early Christian church may have had a profound influence on today’s assumptions about music and education exhibited in the dominant paradigm.

The data for this iteration include Augustine’s writings as well as those attributed to Pelagius and his followers, and modern scholarly research in the disciplines of theology, musicology, education, economics, and history in general. The debate provides a useful historical perspective when considering modern attitudes towards music and education, as Barkan (1962) suggests:

> An historical perspective is always necessary, because awareness of when and why many current and prevailing ideas came into being sharpens our sensitivity to the current signs and signals of changes which are now in process...history is not only interesting and useful, but it is absolutely essential. Only by backing away to take a somewhat longer look than is customary in our day-to-day activities, can one hope to better distinguish some of the characteristics of the whole forest from the qualities of the many individual trees. (p12)

The opposing arguments of the Pelagian Debate are applied to current education, and can be used by teachers to frame their own views about innate potential and goodness in their students as well as in themselves. The innate potential of students, and their natural inclination to learn, provide the foundation upon which the arguments of 20th century educational reformers are based, discussed in the next iteration.

Iteration 7: 20th Century Reformers in Education and the Arts
The seventh iteration considers six child-centred educational reformers of the first half of the 20th century who each sought to reform the way children were perceived, taught, and nurtured within the school environment. The reformers’ own writings, the writings of their followers and critics, as well as photographs of their interventions and approaches, are used to identify commonalities in the educational reforms of this period. The extent to which their approaches were accepted, the criticisms of their approaches, many of which were made on
religious grounds, and the extent to which music remained impervious to reform, indicates the deeply held and tenacious belief system of the dominant paradigm.

For the purposes of this thesis, ‘educational reformers’ are those who, in their time and place: challenged traditions in education and/or arts education; sought to define the problems in these traditions; and provided new and alternative ways of thinking about education and arts education with the aim of overcoming or preventing those problems. Each reformer selected for this iteration provided an approach different to the orthodoxy of their time, either in direct opposition, or complementary to, established norms.

The six thinkers are analysed through: their educational philosophy; their philosophy in practice in the classroom; the way music or the arts were approached within their philosophy; and the criticisms of their approaches. This iteration concludes with a distillation of relevant points to be embedded in the design of the framework being developed in this thesis.

Iteration 8: The Practice of the Music Engagement Program

The eighth iteration applies the themes emerging from previous iterations to an analysis of the practices and approaches of the Music Engagement Program of the Australian National University. The Program’s explicit aims of reforming music education through prioritising ongoing engagement in music are explored through examples captured on film, and are used as a template for reflection that can be duplicated by teachers.

The iteration begins with a history of the Program’s development from its inception in 1984, based on a synthesis of historical and current data archived over more than three decades. This history allows an internal comparison between the intent of the earliest phase of the Program and the later changes that occurred in its intent and philosophy. The comparison reveals two different music education paradigms.

The footage selected for analysis is representative of the range of participants and environments that the Program typically engages with, exhibiting a variety of musical, social and performative outcomes. Analysis of the footage itself is supplemented by contextual comments from teachers, students and parents, teaching notes and evaluative studies from the Program’s archive, and comments captured for the purposes of this study from three external observers of the footage (detailed below in Iteration 8).

The footage is selected from over 300 hours of archival footage capturing the development of the Program since 1998, and includes segments often used by the Program in teacher training workshops. The footage provides ‘real world’ data that are central to transdisciplinary
research approaches. Film is a “universally accessible medium” (Barbash, MacDougall, Taylor & MacDougall, 1996, p378) that can shape practice as well as thought in education. The footage allows teachers and students to “see” the data (Warmington, Van Gorp & Grosvenor, 2011, p470), to experience it in a concrete way. According to Friel (1981), it is the image of the past, rather than literal fact, which shape our society. Documentary film has “the potential...to be used both as a source and an object of study” (Warmington et al., 2011, p457). The footage from the Program’s archive includes observational, interactive and participatory modes of filming as defined by Warmington et al. (2011, p463). The footage is made up of moments captured at music making events where certain types of interactions are focused upon by both the cameraperson and by the participants.

The social context as a whole can be revealed through film more readily and meaningfully than through written description (MacDougall et al., 1996). The touch of a hand, an expression, the movement of individuals through space, is captured and therefore can be analysed through the use of the visual image: “the image thus becomes an epistemological necessity in order to get at the details of human presence” (Hockings et al., 2014, p449). It grounds the research in a real and human context, giving life to the more generalised issues examined earlier in the thesis: “When knowledge is too generalised, it is no longer connected with the lives of which it is the fruit” (Hockings et al., 2014, p453). Reference to moments within the footage is made via timecodes that refer to clips available on Vimeo, with links to the relevant footage made available in the body of the text below. The analysis of the Program’s practice gives real-world relevancy to the findings emerging from the iterative process, presented as a framework for teachers in the next iteration.

Iteration 9: Designing a Framework through Teacher Consultation
The thesis culminates in the ninth and final iteration that involves a distillation of the themes emerging from the iterative process, presented as a practical framework. Summaries of each of the iterations, and the framework that results, are presented to a group of teachers for their feedback.

The Oxford English Dictionary defines a framework as “an essential or underlying structure; a provisional design, an outline; a conceptual scheme or system” (OED, 2015). In the context of education, a framework can articulate problems or issues, designed with the aim of changing thinking and encouraging reform in education. A framework thus “offers a structure to help identify, articulate, discuss and assess aspects of thinking in the process of learning...it may help promote positive change in the belief systems of many people, and so improve the quality of thinking and learning” (Moseley et al., 2005, p380). For the purposes
of this thesis, a framework is a theory or idea that has been adapted into a simple system or structure, to communicate those theories or ideas to its intended audience.

The framework was designed to serve as a starting point for consultation with teachers, through a process of summarising and illustrating each of the iterations of the thesis, and is presented in a number of layers: a series of ‘summary slides’ were developed in pairs, two slides for each iteration, with one representing an aspect of the ‘dominant paradigm’, and the other representing an aspect of an alternative and humanistic approach; a ‘summary poster’ was developed to bring together the arguments of all the iterations onto one visual framework; and a visual ‘paradigmatic model’ provides the longest view of the different paradigms. The framework layers were presented to individual teachers in one-on-one informal interviews. Fourteen teachers were interviewed, representing a range of musical and educational backgrounds and skill levels. Details of their demographic information are included in the body of the text below.

The teacher consultations were conducted in order to evaluate whether the framework supported the goals of “self-awareness at the individual, group and organisational level, [...] developed through the conscious use of strategic thinking, action and reflection” (Robson & Moseley, 2005, p 46). The teachers were asked about the clarity and applicability of the framework to their everyday teaching situations. Notes from the interviews with teachers are provided in Appendix 1.

This ninth and final iteration leads into the conclusion of the thesis, where the further application of the framework beyond the classroom is considered, particularly in terms of its ramifications for arts education policy. Suggestions for further research include the framework’s dissemination to a diverse range of educational environments in order to evaluate its applicability, transferability and usefulness in teaching communities outside of the Music Engagement Program’s base in Canberra, Australia.

The original contribution of this study is the provision of a historical and cultural framework of a scope that captures the extent of the influences converging on educators today. The study is unique in its breadth and its grounding in practice – my own practice as well as the practice of the teachers consulted throughout the research process. Scholarship to date has only dealt with specific aspects of the fields considered in this study. My unique contribution is the study’s scale and the distillation of information from a range of disciplines into a framework designed for practitioners as a useful dialectical tool for debate, reflection and reform.
Ethics

All relevant protocols were sought and gained for this research specifically, or were a part of the Music Engagement Program’s public archive for which permission was already granted. All filmed participants were consulted and signed release forms indicating their permission to be filmed.
ITERATION 1: THE LANGUAGE OF MUSIC AND EDUCATION

INTRODUCTION

The starting point for this study is the etymology and definition of relevant terms in music and education literature and discourse. The analysis interrogates assumptions about music and education as a basis for further discussion in later iterations. Terms such as ‘music’, ‘education’, ‘instruction’ and ‘participation’ are common words that are neither defined nor questioned in much academic and popular literature. A detailed study of these terms identifies historical tendencies that are perpetuated in the school system today, discussed further in Iteration 2 below. As Foucault cautioned, those of us in music and education fields should “[n]ever consent to being completely comfortable with [our] own certainties” (Foucault, quoted in Lotringer & Hochroth, 1997, p144). Language provides a foundation for an examination of those certainties.

The terms considered in this iteration include: ‘music’, ‘education’, ‘instruction’, ‘performance’, ‘outreach’, ‘participation’, ‘engagement’ and ‘excellence’. Seminal texts, such as the Oxford English Dictionary, and The Origins of English Words: A Discursive Dictionary of Indo-European Roots by Joseph T. Shipley (1984), along with the principles of transdisciplinarity as discussed above in the thesis introduction, are applied to the etymological and definitional analysis of each term. Etymology is relevant to today’s educational practice:

…it explores root meanings of concepts encased in language... as the scientia prima [it] is, by its very nature, open to everyone. It appeals to all who work in the field of psychology or deal professionally with spoken or written verbal material...it also concerns the writer, the teacher. (Thass-Thienemann, 1968, pp v-vi).

The themes and ideas that arise through the analysis, and the transdisciplinary approaches utilised in the analytical process, frame the arguments of later iterations.

In the initial stages of analysis, a comparative model emerged where terms could usefully be compared and contrasted with a common synonym, in this case ‘education’ is paired with ‘instruction’, and ‘participation’ is paired with ‘engagement’. Another pairing, ‘outreach’ and ‘performance’, emerged out of paradigmatic tensions identified by previous researchers within
the Music Engagement Program such as West (2007) and Davis (2009). The terms ‘music’ and ‘excellence’ have been analysed as stand-alone terms.

The comparative analysis of terms provides a dialectical tool that represents two different educational paradigms: one paradigm involves a focus on pre-determined and rigid learning outcomes; another paradigm involves a flexible alternative that allows a range of musical pathways to emerge through the learning process. Language continues to be a focus throughout the thesis, as it continues to shed light on the history of current thinking.

PART 1: MUSIC

The word ‘music’ comes from the Indo-European root ‘men-’: which has a basic meaning relating to the mind: “men I: have one’s mind roused; hence both to love and to be mad...also to think, remember; show, warn, foretell, and other extensions” (Shipley, 1984, p245).

Derivations from this root include ‘mantra’, ‘mind’, ‘mental’ ‘maenad’ (the orgiastic worshippers of Dionysos), ‘math’ (where its original meaning was ‘learning’ in the general sense), ‘mania’, and ‘muse’ – from which emerges the current English word ‘music’ (Shipley, 1984, pp245-248).

The Muses, known as Μούσαι (mousai) in Ancient Greece, were deities responsible for various facets of the arts and knowledge (Liddell & Scott, 1940). The Greek adjective μουσική (mousike), which is often translated as ‘music’, at the time was used to “embrace the territories of all the Muses [and] as such its meaning was often closer to our own word Culture” (Rainbow, 2006, p16). Music, as we might define it today, was present in a number of the Muses’ jurisdictions, including epic poetry (Calliope), lyric poetry (Euterpe), choral singing and dancing (Terpsichore), and singing and rhetoric (Polymnia) (Shipley, 1984, p247).

The Oxford English Dictionary defines ‘music’ as “the art or science of combining vocal or instrumental sounds to produce beauty of form, harmony, melody, rhythm, expressive content, etc.; musical composition, performance, analysis, etc., as a subject of study; the occupation or profession of musicians” (OED, 2016). This definition is mechanistic – it is a deconstruction of music into a set of distinct mechanical elements focussed on the production of sound through the voice or through musical instruments. The holism of the Greek definition above is not in evidence.

Compare both the Greek definition and the dictionary definition with the poetical use of ‘music’ by Lord Byron (1824):
There’s music in the sighing of a reed;
There’s music in the gushing of a rill;
There’s music in all things, if men had ears:
Their earth is but an echo of the spheres.
(Byron, Don Juan, Canto the Fifteenth, V)

Here the definition of music encompasses the natural world and the universe, yet it lacks the real-world application of the Greek definition. The practical yet non-mechanical and human elements of music, such as its social function (explored in detail below in Iteration 3), are not in evidence.

The tensions between mechanistic and naturalistic definitions are evident in academic literature, such as the discipline of bio-musicology (also discussed in detail in Iteration 3 below), where some researchers define music in terms of its specificity to human beings while others wish to include the singing of animals, for example. Evolutionary theorists Livingstone and Thompson (2006) argue that music is more than the technical production of sound: “the many uses of music across cultures and historic times suggest that music is not a purely auditory phenomena” (p89). Levinson (1990), in contrast, provides a technical and human-specific definition, as “sounds temporally organized by a person for the purpose of enriching or intensifying experience through active engagement” (p273). Levinson’s definition focusses on music as an art form that excludes the music of the natural world found in Byron’s poem.

Davies (2012) exemplifies the tensions between technical and naturalistic definitions in his description of music as:

...ancient, pan-cultural, and, given the spontaneous emergence of song in children, virtually universal...some musical-sounding things are not music: infant-directed speech, tone languages...In addition, some patterned sounds might be mistaken for music: these include sound art, sounds that are not humanly made, such as the nightly rice field frog chorus, and sounds that are not primarily intended to have the aural character they have, such as incidental auditory effects in the factory making crystal glasses. (p535)

Davies’ description of music confidently states what music is not, and also refers to contentious elements of the ‘what is music?’ debate: the origin of music commonly cited in the research literature is ‘motherese’ (Morley, 2002; Falk, 2004; Barras, 2014), a lilting form of communication from mother to baby. The ‘sing-song’ nature of tonal languages or accents are often cited as examples of the close relationship of language to music, harking back to a common origin.
Davies (2012) differentiates musical sounds, such as birdsong, from music itself, and argues for a system whereby a minimum of two out of a possible four ways to define music is needed in order to arrive at any useful definition, the four ways being: “functionally, operationally, historically, and structurally” (p 539). He points out the various flaws in these different ways of defining music. For example, functional definitions are problematic because music has multiple functions that can be at odds: it can be used both to calm and to incite aggression, and it can induce solitude and isolation as well as facilitate social interaction (Davies, 2012).

Byron, in his poem above, alludes to an ancient Greek conception of music and its place within the universe (discussed in detail in Iteration 4 below). The Greek definition was comparatively more holistic and inclusive of technical, social and creative functions:

In ancient Greece, music was not the discrete art form that we, today, consider as music. It was the complete combination of poetry, melody, and dance in one unity; an incomparably holistic power which defined people as personalities who think, act, and feel...strongly associated with ritual, educational, and recreational practices, pervading every aspect of private and social life. (Stamou, 2002, p3)

As professional musicians emerged in ancient society, so too did the concept of music as a separate and specialised art form, defined by mechanistic elements such as harmony and rhythm. This shift from a holistic to a specific conception and use of music is discussed in detail in Iteration 4 below, including the role that music played in society, and the changes which emerged around 500 BCE, such as virtuosic musicians and advanced writing and notation systems. The narrowing of the definition and of the use of music has ramifications for the modern classroom, in terms of the types of activities and elements of music that are focussed upon in the curriculum, and the way in which those activities are assessed.

Apostolos-Cappadona (1995) remarks that pre-historic and early music was not defined as a separate or specialised art form, but was symbiotically intertwined with other art forms and intents, both practical (singing while reaping a harvest) and spiritual (singing and dancing in supplication to a god). She suggests that, in the modern world, music and art definitions and practices have separated from other spheres of human life, and that over time the arts have become the realm of institutions. This process is analogous to the institutionalisation of religion, which is discussed as it applies to music and education in Iteration 6 below.

The variations within the definitions of music suggest that meaning can be driven by context. For example, music in the context of evolutionary science may require a different meaning from that of Byron’s verse. The qualities sought within music making are also context specific, whether a mother singing to her baby or a professional performance. As Diamond
says, “it’s a long way from the cradle to Carnegie Hall” (interviewed by Monetti, 2013, para 8). This theme, as well as the lack of flexibility expressed by the music education sector, is discussed in Iteration 2 below. An alternative paradigm with a flexible definition of music is explored in terms of the practice of the Music Engagement Program in Iteration 8 below.

It is clear that defining music is a contentious and complicated issue involving a range of disciplines, perhaps because of the inherent nature of music itself. As McDermott and Hauser (2006) suggest, “music in its widely varied forms is probably ill-suited to a concise definition” (p115). The definition of music varies depending on its practice and how it is being used in society, and depending on its context (compare, for example, the poetic definition in literature as opposed to the mechanistic definition in professional or educational contexts).

A definition of music would perhaps be more helpful if it related to what is useful in a music education setting, and what is useful or pertinent to each participant as an individual. More specifically, perhaps we should consider a definition of music that would encourage ongoing participation, thus circumventing the tendencies in the music education sector discussed below in Iteration 2.

**PART 2: EDUCATION AND INSTRUCTION**

The terms ‘education’ and ‘instruction’ are often used synonymously in education discourse. An exploration of their roots reveals that they have very different underlying meanings that indicate different approaches to teaching and learning. ‘Education’ comes from the Indo-European root *deuk*, ‘to lead’. Derivations of *deuk* include duke, duct, team, tow, and education (Shipley, 1984). ‘Education’ specifically derived from the Latin *educere*, meaning ‘to lead out’, made up of the elements ex, ‘out from’ and ducere (the direct derivation from *deuk*), meaning ‘to lead’. The Latin verb *educo* by Roman times referred to rearing and training, and is often translated as ‘to educate’ (Oxford Latin Dictionary [OLD], 1968). The English term ‘education’ was not used specifically to refer to the process of institutional schooling until the 1580s (Online Etymological Dictionary, 2015). Shipley (1984) notes that education involves a process of leading out, not “pouring in”; a sense of “aiding toward self expression, toward realization of potentiality” (p62). In other words, there is a sense that ‘education’ is a process of encouraging innate ability. The Oxford English Dictionary agrees with Shipley’s analysis of ‘education’, explaining that its “semantic development [involves] connotations of a person’s intrinsic qualities being ‘drawn out’” (2015, italics added).
‘Instruction’ also derives from an Indo-European root: ster, which has two aspects, one ‘to spread and extend’; the other ‘to be stiff and thorny’ (Shipley, 1984). Derivations from the ‘spread and extend’ aspect include ‘lateral’, ‘latitude’, ‘dilate’ and ‘omelet’. Derivations from the ‘stiff and thorny’ aspect include ‘structure’, ‘construct’, ‘constrain’, ‘constrict’, and ‘instruction’. ‘Instruction’ evolved from the Latin derivations of the Indo-European root: in-, meaning ‘on’, and struere, ‘to pile’, hence to pile up, to build upon (Online Etymological Dictionary, 2015). The Latin word instruere originally meant ‘to order, arrange’, with the verb instruo translating as ‘to instruct’ in a general sense (Oxford Latin Dictionary [OLD], 1968), though not specifically referring to institutionalised schooling as we might understand it today.

Modern definitions for ‘education’ are quite broad, with three principal meanings: 1) bringing up or rearing; 2) development of knowledge and understanding; and 3) systematic teaching of academic subjects, schooling (OED, 2015). ‘Instruction’ in modern terms has two principal definitions: 1) imparting of specific knowledge; and 2) a direction, order or mandate (OED, 2015). A notable difference between the two terms is the sense that ‘education’ relates to ‘leading out’ as noted by Shipley (1984), as opposed to ‘pouring in’, which, in relation to the etymology of ‘instruction’ is better referred to as ‘piling upon’.

Music is a subject uniquely suited to the self-expression and “realisation of potentiality” that Shipley (1984) mentions above, drawing out the intrinsic qualities of the student. The extent to which music education takes account of students’ intrinsic qualities is discussed further in Iteration 2 below.

A simplified, visual, comparative analysis of the terms ‘education’ and ‘instruction’ pictured in Figure 4 below represents an aspect of the framework that can be of use to teachers, as detailed in Iteration 9 below.

![Figure 4: Comparative Model of ‘Education’ and ‘Instruction’](image-url)
This model highlights some of the subtle etymological and definitional differences between the two terms. Education has a generalist, holistic sense, where instruction is more specific. Education inherently involves responding to the individual being educated, leading out the innate potential within that individual. Instruction on the other hand does not require consideration of the individual being instructed. The individual is a foundation upon which the skills or knowledge are laid, a ‘blank slate’, as described in relation to music education by Bartel (2004):

Another fundamental concept, assumption, and practice of music education is that music is learned formally in school or in lessons. The assumption is that when children enter school or start piano lessons they are essentially a blank slate. So what we teach is a skill sequence, a curriculum, that starts at zero and builds in a continuous spiral to the highest level of performance. (p xiii)

The assumption that Bartel is noting is discussed in more detail in Iteration 2 below. Here he describes a form of ‘instruction’ rather than ‘education’, as set out in the definitions above.

‘Education’ and ‘instruction’ are not mutually exclusive: indeed, the educational needs of a student may require specific instruction. A central argument in this thesis is that an educational approach is led by the needs and potential of students as individuals, unlike an instructional approach with pre-determined outcomes.

PART 3: PERFORMANCE AND OUTREACH

Music education tends to prioritise performance as a primary learning outcome, along with performance related skills. Tertiary music qualifications with a focus on playing or singing are often referred to as qualifications specifically in music ‘performance’. The Music Engagement Program uses the term ‘outreach’ in contrast to the ‘performance’ priorities common to music education. ‘Outreach’ refers to the literal ‘reaching out’ of participants that can occur in a music making situation, such as in a nursing home or within the family. The Program also uses ‘outreach’ more generally as a descriptor of the altruistic and stakeholder-led intent behind its activities, with the aim of providing a different paradigm for music education. ‘Outreach’ and ‘performance’, while not mutually exclusive, represent different concepts with different goals, as detailed by researchers in alternative music education such as West (2007) and Davis (2009), and are therefore compared in this iteration.

‘Performance’ derives from the Indo-European root *nerbh* meaning to ‘shine’, ‘appear’, and ‘take shape’ (Shipley, 1984, p 252). Derivations include words that contain the root *morph*,
such as ‘morphology’ (the biological study of the form of living things) and ‘metamorphosis’ (the act or process of changing form). It is from this same sense, that of taking a form, from which our word ‘performance’ stems. The Greek morphē became the Latin forma, meaning ‘shape or form’ (Shipley, 1984, p 252). Performance is, etymologically speaking, the presentation of a specific form, shape or thing, such as an actor who presents the form of a character. Definitions for performance generally involve the process of doing or acting: for example, performing an action or task, performing a musical piece, or the behavior and activity of an animal or a thing (Shipley, 1984, p 252).

In the context of the arts, ‘performance’ generally indicates the presence of an audience or public to witness it. The aspect of ‘performance’ that refers to the presentation of a play or musical piece emerged in the 15th Century (OED, 2015). Oxford Music Online (2015) suggests that performed music is a form of public property, and uses the term ‘performance’ synonymously with ‘music making’ in the general sense, when discussing basic human musical activity. This definition is perhaps broader than is usually applied in music education, and takes into account the general sense of ‘doing’ rather than assuming a public presentation. The prevalence of presentational performance outcomes and intents in the music education system is discussed in Iteration 2 below.

‘Outreach’ stems from two Indo-European roots: ud-, meaning ‘out, beyond, up’; and reig-meaning ‘to stretch out, to reach’ (Shipley, 1984, p423 and p335 respectively). Definitions of the verb ‘outreach’ include the sense of reaching out and beyond to give, present or educate others (OED, 2015). The noun ‘outreach’ includes an institutional definition where an organisation uses ‘outreach’ to educate others and foster relationships with new or disconnected stakeholders (OED, 2015).

![Figure 5: Comparative Model of 'Outreach' and 'Performance'](image-url)
‘Performance’ does not, by definition, require an audience, thus the term does not necessarily take into account the embedded interactive and social nature of music. Even when an audience is present for a performance, their identity as individuals does not necessarily impact upon the nature of the music being made in front of them. There is no assumed interactivity between the audience and the performer. ‘Outreach’, on the other hand, provides this interactive and responsive sense, and can be embedded within a performance and its presentational aspects, but with an intent that responds to the needs of the recipients of the music.

In his definition of ‘performance’, Turino (2008) attempts to address the interaction between audience and performer by differentiating participatory performance and presentational performance:

Briefly defined, participatory performance is a special type of artistic practice in which there are no artist-audience distinctions, only participants and potential participants performing different roles and the primary goal is to involve the maximum number of people in some performance role. Presentational performance, in contrast, refers to situations where one group of people, the artists, prepare and provide music for another group, the audience, who do not participate in making the music or dancing.

(p26)

According to these definitions, music performance situations could include both presentational and participatory aspects; but, in both definitions, the focus is still upon the actions of those who are performing, rather than the needs of the intended recipients of the performance.

The word ‘outreach’ is used in the Music Engagement Program context as an intent embedded in every music making situation, be it a large scale performance in front of a large audience, a teacher singing with his or her students, or a mother singing to her baby. West (2009) summarises her Music Outreach Principle in a sentence that can be passed on from facilitators to participants: “I make music in order that you make music for the mutual benefit of all” (p1). This sentence embeds the notion that each participant is encouraged to become a facilitator in his or her own right; that music making is designed to help others in a way mutually beneficial for the community as a whole.

‘Performance’ is an action, whereas ‘outreach’ can comprise intent and action. The focus in performance is on the thing being done, the focus in outreach is the reason why a thing is being done. In the context of music education, performance is often the focus irrespective of intent, whereas, in an alternative model, all music making, including performance, can embed
the intent of helping others, and all forms of music making can therefore be valued. These themes are discussed below in Iteration 2.

PART 4: PARTICIPATION AND ENGAGEMENT

The terms ‘participation’ and ‘engagement’ refer to the interactive aspects of music making, both in terms of the interaction in a musical context with other human beings as well as with the music itself. The two terms are prevalent in music education discourse, and are often used synonymously and interchangeably, and comprise a range of definitions and uses. A discussion and comparison of their etymological roots and subsequent development reveals subtle differences between the two terms that are useful for reflection in teaching and learning situations.

‘Participation’ stems from two Indo-European roots: per, meaning ‘part’, specifically meaning a part of a whole; and kap, meaning to take, grasp or hold, hence derivations such as ‘capture’, ‘catch’, and ‘capsule’ (Shipley, 1984, p305 and p157 respectively). In its simplest form, ‘participation’ literally means to take a part, to part-take (i.e. partake). The ‘part’ of ‘participation’ alludes to doing one’s part or playing a particular role within a larger whole, indicated by other derivations such as ‘partner’, and ‘proper’ (Shipley, 1984, p305). Current definitions underline the nature of ‘participation’ as it relates to having, taking or doing a part of something, sharing in a common goal, activity or entity (OED, 2015).

‘Engagement’ stems from the Indo-European root uad, meaning ‘to pledge’, with derivations including ‘wed’, ‘wage’, and ‘gage’ as used in ‘engagement’ and ‘mortgage’ (literally a ‘death pledge’) (Shipley, 1984, p421). The word involves a sense of pledging or investing in an agreement, such as a promise, or a marriage. Current definitions include the idea of a promise or agreement, such as an ‘engagement’ to be married, or a professional ‘engagement’ to undertake particular employment, and highlight the idea that there is another entity with which, or with whom, the engagement is formed (OED, 2015). One engages in or with a person, thing, or activity. The specific sense of ‘engagement’ as the attraction and maintenance of attention, such as in a classroom, emerged for the first time in the 1640s (Online Etymological Dictionary, 2015).
The differences between these two terms are subtle, but useful when considering student responses to music making. The terms are particularly helpful in describing the nature of the interaction between a student and music itself, as well as between a student and the people with whom they are making the music. ‘Engagement’ indicates a form of personal investment and agreement - it is two sided, and is therefore a term that can be used with either a passive or active reference, such as when a class ‘engages’ in a lesson, or when a teacher ‘engages’ a class. The music that is ‘engaged’ in is created through this mutual agreement, in the case of a music class between the teacher and their students. ‘Participation’ involves an individual taking part in a larger activity. In the crudest sense, participation involves taking a part, whereas engagement involves giving a part. There is a tendency in music to 'take part', rather than to 'give part', even when an individual is playing a necessary part of a whole.

The main theme that is usefully taken from this analysis for teachers is the collaborative qualities of deep investment implied in ‘engagement’, as opposed to the superficial activity that can obscure a possible underlying passivity within ‘participation’. The purpose of this distinction is best explained through a practical example from the Music Engagement Program’s collection of critical incidents passed on by teachers as a part of the ongoing evaluative process.

One such critical incident involved a child who did not sing in the school classroom. The teacher observed this behaviour, and believed the child was not participating in the singing class. When the teacher took the child on a visit to a local nursing home for the purposes of outreach, the child sang every song that the class had been preparing, with every lyric and tune learned by heart. This is an example of a child who has engaged, whilst not participating in the class situation. Relocating the music making to a different social context revealed the engagement that had been occurring, because the child participated in an observable way in the new setting.
Another critical incident occurred with a resident of a nursing home who had suffered from a stroke and was unable to speak or to sing. As two young children sang to her, the elderly lady placed one child’s hand onto her chest, where the child could feel the vibrations from the elderly lady who was singing internally, despite her lack of outward participation. In response to the children’s act of outreach, the lady was able to respond with ‘outreach’ of her own, despite her incapacitation.

In terms of music education, there is often a focus on participation irrespective of the underlying engagement from the child. In one sense, this focus is understandable, as a teacher needs to be able to observe activity in order to assess that there is some form of engagement. But observed participation may not reflect the level of involvement of the child accurately. A child may participate without engaging or investing himself or herself in the activity at a deep level. The sense of ‘engagement’ is inclusive of various types and ways of engaging and participating. This may be a helpful definition for those teachers of children with limited capacity for outward participation, such as children with disabilities who are non-verbal, as well as for teachers with students who are reticent, or who are newly re-engaging with music and who do not yet feel comfortable participating outwardly within a school setting. These themes are discussed further in Iteration 8 below where examples of engagement from different types of students are captured on film, and analysed in a variety of ways including the use of the comparative linguistic frameworks developed above.

**PART 5: EXCELLENCE**

‘Excellence’ is derived from the Indo-European root *kel-* meaning ‘hill’ or ‘rise’ (*Online Etymological Dictionary*, 2015), which developed into the modern sense of rising above others, of becoming prominent: “the state or fact of excelling; the possession chiefly of good qualities in an eminent or unusual degree; surpassing merit, skill, virtue, worth, etc.; dignity, eminence” (*OED*, 2015).

In 1918, Moor sought to represent the process of music education ‘From Mechanical Foundation to Artistic Triumph’, pictured below in Figure 7, represented as a mountain up which the aspiring musician must struggle in order to succeed. West (2007) has since re-named this image “the virtuosic mountain” (p43).
If the image is examined closely, little people are to be seen making their way up the mountain’s long and winding road. As one follows the road upwards, fewer people are on the path. Only one person is seen entering the portals of ‘Artistic Triumph’ at the very top of the mountain. This picture represents a paradigm where achievement in music is impossible without struggle, and without thorough knowledge of theory, represented here as a ‘mechanical foundation’. The exact definition of ‘artistic triumph’ is unspoken but defined more by its rarity and the degree of literal ‘drop outs’ along the way.

It is notable that the lower levels of the mountain display the elements of traditional musical learning, such as ‘exercises’, ‘scales’, ‘harmonic interest’, and ‘phrasing’. This suggests that the playing or singing of pieces of music is not achievable unless there is first a mastery of mechanics and technique. The image does not include the playing of a piece of music at any level, even beyond the ‘Artistic Triumph’ achieved at the top of the mountain. The enjoyable and expressive elements of music are not achievable without the ‘courage’ and ‘determination’
of the lower levels. Covell (1977) notes that music lessons often have this mechanical priority, which is reinforced by the examination system: “For most young Australians music, if you take it seriously, is something you learn in order to pass a series of AMEB [Australian Music Examinations Board] examinations” (Covell, 1977, p9).

Moor’s image above is not an isolated aberration. Both earlier and later pictorial examples of such models exist, in various shapes such as castles, rocket ships and other mountainous forms, examined in detail by West (2015).

West (2011) highlighted the problems of this model particularly as relates to the needs of musicians-to-be, and to those who will not continue with music to become professional musicians:

One of the recognised problems in music education is separating the perceived needs of the many from the perceived needs of the few...it is likely that only a small percentage of those who take up instruments will want to play professionally and an even smaller number who will succeed in earning a living that way. Despite this, much of the system for all students has developed around the model of musical excellence which can be seen as a Virtuosic Mountain. (p3)

While the ‘Virtuosic Mountain’ image is almost 100 years old, it seems to be a model that is still very much in use: “[w]e have come to the place where we emphasize the means to the expressive import of music at the expense of the expressive import itself...means have become ends” (Leonhard, Dedicatory Preface to Bartel, 2004, p vii). The ‘virtuosic mountain’ illustrates a dominant paradigm that survives to this day, as will be discussed below in Iteration 2.

CONCLUSION

A discussion of central terms in music education suggests that unacknowledged assumptions are embedded in etymology. These assumptions are based on many hundreds, if not thousands, of years of history, and often go un-examined in music education literature. The language of music education supports the conceptualisation of a ‘dominant paradigm’ explored in Iteration 2 below, with corresponding educational approaches: for example, a mechanical definition of ‘music’ indicates a correspondingly mechanical approach to teaching music.

The foundational arguments presented in this iteration frame a discussion of current academic literature concerning music education in Iteration 2 below. The process of history,
from the origins of a mechanical excellence model as one of many musical pathways, to the later development of this model as the dominant paradigm of music education, will be followed through a number of pivotal moments in educational and social history. This analysis includes a discussion of the first evidence of a performative and rigid definition of music in ‘Western’ culture, the social and creative context where it first emerged, and the reasons for its later dominance.
ITERATION 2: THE DOMINANT PARADIGM AND ITS PROBLEMS

INTRODUCTION

This iteration presents a review of literature framed around the concept of a 'dominant paradigm' in music education, with a focus on the education system in countries such as Australia, the United Kingdom and the United States. There will be a particular focus on the well-documented problems inherent in this paradigm, including the lack of engagement and confidence in active music making within the general population, as well as among professional musicians.

According to Bartel (2004), a paradigm is a “set of assumptions, concepts, values, and practices that constitutes a way of viewing reality for the community that shares them” (p xii). It is the assumptions of music making, and the way those assumptions are expressed through educational practice, which are of particular concern in this thesis. Assumptions about music and education are expressed in the education system by a paradigm of “socially expected patterns of understanding and behaving” (Kelly, 2002, p41). Every discipline or realm of knowledge can be expressed by a paradigm, which is often unacknowledged within the discipline itself and can “impede the consideration and generation of new ideas since there is a psychological commitment to established constructs” (Efland, 1990, p70). It is for this reason that transdisciplinary perspectives can be useful, in order to identify such paradigms and move beyond 'established constructs', towards the 'generation of new ideas', as the paradigm is viewed and identified from outside and beyond the discipline in question.

The reality of problems in the music education system is well established by pedagogical and musicological researchers. This iteration will review the literature that focusses on and expresses such problems, and examines how the problems manifest in practice, and what solutions have been suggested to date. This review will provide a basis for later iterations of the thesis, where historical perspectives will be used to frame current issues. The literature considered in this iteration is therefore limited to comments on current practices, rather than those commenting on earlier systems of music education.

The literature is arranged to represent four sectors of the community that are the recipients of music education: students, teachers, musicians and the general public. Each sector manifests
disengagement and lack of confidence in music making in different ways, and are dealt with in the literature in different ways. The themes that emerge in each sector reveal the narrow definition of music in educational settings, with priority given to mechanical and performative aspects of music over lifelong social engagement and creativity. The different ways that the issues are dealt with in different sectors are also suggestive of un-interrogated assumptions: for example, disengagement and fear in school students is not often equated with ‘performance anxiety’ amongst professional musicians, whereas it may, in fact, be useful to do so.

The literature reviewed in this iteration serves as a basis for the iterative process to follow (Iteration 3), as well as providing a summary of current literature which practising teachers can use to assess and reflect upon their own teaching practices. The evidence dealing with different sectors of society is brought together in such a way as to provide a holistic understanding of the current status of the music education system.

**PART 1: MUSIC AND THE GENERAL PUBLIC**

Disengagement and lack of confidence in music making is endemic in the adult population of countries such as Australia, the United Kingdom and the United States. The statistical data attest to a lack of engagement, and academic literature points to the role music education may play in perpetuating this problem.

One of the difficulties in capturing rates of music participation is the unspecific definition and constitution of ‘participation’. Statistical results for ‘music participation’ in the adult population in Australia vary from 3.6% (West 2007), to 90% (Arts in Daily Life, 2014): the 3.6% result is based on 2005 census data that defined participation as the act of making music, and, as it is a census, relied on individuals to self-identify as ‘music makers’; in contrast, the 90% music participation rate was recorded by the ‘Arts in Daily Life’ report commissioned by the Australia Council for the Arts in 2014, and refers to the number of adult Australians who ‘participate’ in music through listening. The report favourably compares this 90% to the 60% of people who actively participate in exercise, as if listening to music and exercising were analogous (Arts in Daily Life, 2014).

As another similar comparison, the Arts in Daily Life (2014) report provides data for the number of people who attend live concerts, again as evidence of ‘participation’ in music (Arts in Daily Life, 2014). In comparison, in February 2015 the Australian Bureau of Statistics released data which showed that “60 per cent of Australians aged 15 years and over
participated in sport and physical recreation in 2013-14, compared with 65 per cent in 2011-12” (Participation in Sport and Physical Recreation, 2014). There is no suggestion in the report that attending a sports match constitutes ‘participation’.

The Arts in Daily Life (2014) report includes a section discussing active music making, and differentiates it from other types of musical ‘participation’, such as listening and watching, by referring to it as ‘creative participation’. The study shows that, as of 2013, 32% of 15-24 year olds and 18% of 35-64 year olds ‘creatively participate’ in music, with 14% of Australians playing a musical instrument, and 9% participating in singing activities. If these numbers are accurate then active music participation has increased since 2005. It should be noted, however, that official government bureaus tend to have lower figures for active participation than organisations who play an advocacy role, such as the Australia Council; for such organisations, reporting higher levels of engagement may be advantageous (West, 2007).

The problem with defining what constitutes participation in music is not often acknowledged in academic literature, one exception being Stevenson (2013), who warns of the oversimplification, politisisation, and problematisation of the term ‘participation’. He argues that there are many types of participation that do not focus on formal institutions or formal forms of creativity, and that non-institutional and non-formal types of participation should be included and acknowledged in government policy and research:

If the “problem” was understood as a need to provide equality of access to culture rather than state funded culture, then those who implement policy would be free to focus less on maximising access to those organisations and activities which, for other valid reasons, the Government funds, but that the majority of the public are not interested in attending. They would be able to think creatively, instead, about how to facilitate the deepening of an already present cultural democracy. (p77)

While it can be argued that active participation in music is low and advocacy groups may overstate it, Stevenson’s contention is that ‘participation’ might be understated in general because of constrained definitions. Stevenson may also be indicating another issue: that of self-conception by individuals as being ‘musical’. It could be that many people who actively make music may not conceive of it as ‘proper’ music making, for example parents singing with their children, or friends playing a guitar and singing around a campfire. It is not clear if these types of non-formal activities are counted by either government research or by the public as ‘music participation’.

The issues revealed in music participation data support the arguments of the linguistic analysis in Iteration 1 above: definitions of ‘music’ and ‘participation’ are varied and contentious;
musical self-conception in adults seems predicated on the assumption that music is a specialised and formal activity; and that these issues go largely undiscussed in the literature, Stevenson being one exception.

Regardless of the actual figures of music making, and whether informal musical acts such as singing in the shower might be considered relevant, Small (1998) articulates the contradiction between the research into human nature and music making and the reality of disengagement:

> If everyone is born capable of musicking, how is it that so many people in Western industrial societies believe themselves to be incapable of the simplest musical act? ...it must be either because the appropriate means for developing the latent musicality have been absent...or more often, I believe, because they have been actively taught to be unmusical. The agencies mitigating against the musicality of ordinary people are many and varied. (p211)

Small’s view is consistent with other writers who point to the lack of confidence even in those who do make music (Gabbard, 1979; West, 2007; Brugués, 2011; Kenny, 2011). The universality of music making in humans that Small refers to above, discussed in detail in Iteration 3, raises concerns about the inclusion of merely listening to music within a definition of musical participation. Re-framing the figures about participation in the arts needs to take into account the contradictions between human musical potential and lack of engagement, as well as acknowledging the range and scope of active musical participation that exists in the community.

One reason for a general lack of music making in those who do not consider themselves to be musicians is the overwhelming deference to the ‘expert’, which is particularly present in the field of music education more than in other realms of knowledge and creative activity:

> ...we have passed our experience into the hands of experts, not only those who compose and perform our music for us but also those who tell us what we should be listening to, and who filter our experience through their experience...the majority of those who are not expert in music...[are]...often afraid even to say whether they enjoyed a certain piece of music without finding out the expert’s opinion first. (Small 1998 p 92)

A music expert’s subjective opinion about how much they ‘like’ or ‘dislike’ a piece of music may be seen as more valid than that of a non-expert: "[w]e defer to experts because we believe some are endowed to be more expert than others" (West, 2009, p2). The almost mystical ‘endowment’ of musical expertise and skill, and the quasi-religious pedestal upon which musical expertise is placed (discussed in Iterations 4 - 6), is a theme repeated throughout history, for example in the music competitions in Ancient Greece described in Iteration 4.
The tendency to defer to experts includes a strong belief in the opinion of experts on our own individual musical skill or capability, most notably in a common ‘diagnosis’ often made at school age of being ‘unmusical’ or not musical enough. The musical disorder ‘amusia’ is defined through a mechanical definition of ‘music’ as “severe deficiencies in processing pitch variations...impairments in music memory and recognition as well as in singing and the ability to tap in time to music” (Ayotte et al., 2002, p238). While ‘amusia’ literally means ‘without music’, the definition alludes to music as being made up of mechanical elements based on a traditional, and specifically ‘Western’, technical and performative definition of music. More problematically, many people who simply lack musical experience may be deemed ‘tone-deaf’, or mis-diagnose themselves in this way, despite literature which would suggest otherwise.

Covell (1977) describes the commonality of this problem:

...a depressingly large number of people...are convinced that they are tone deaf. Because of this, they have no confidence in their taste in music or in their ability to tell one piece of music from another: and they have even less confidence in their ability to sing in tune...When you ask these people how they came to form such an opinion about their own disabilities I find that they can usually trace the belief back to a time when some elder persons, whether they were parents or relatives or unthinking friends or even, dare I say it, classroom teachers, told them that they had no power of pitch discrimination or made it clear that they were amused by the initial and no doubt stumbling attempts of these people to sing a tune in the presence of other people. (p3)

Many of the teachers who seek help and support from the Music Engagement Program share a similar tale, and usually trace it back to a comment from a parent or teacher. Added to a belief in one’s lack of musical ability, the very lack of confidence can contribute to difficulty in controlling the voice to produce a ‘nice’ and ‘in-tune’ sound, and so the problem can perpetuate itself, where individuals reinforce their own negative self-assessments of their musical capabilities (Covell, 1977). Experience in the Music Engagement Program suggests that discussion of this problem with teachers does not necessarily produce a change in attitude: the diagnosis given to the child is tenaciously held by the adult, even in the face of evidence to the contrary, including a perfectly acceptable singing voice. This endemic lack of confidence in teachers is explored in detail below in Part 3 of this iteration.

Peggie (2004) acknowledges the contradictions commonly present in music education literature and media, where everyone is encouraged to participate whilst being told that music is extraordinarily difficult: “Basically there are two attitudes: let’s all join in; and make a commitment if you want to achieve further mastery...jam today versus no pain, no gain”. Approaches which might engage everyone in music, the ‘let’s all join in’ and ‘jam today’
scenario described by Peggie above that also characterise community music, are often criticised as ‘dumbing down’ content and lowering standards (e.g. Small, 1977; Wright, 1998). Peggie (2004) dismisses community music as “an endless loop of joining in activities which ultimately lead nowhere and can be sustained only by a constant supply of first time participants”, whilst acknowledging that the traditional paradigm of mechanically focussed school music, the “no pain no gain” scenario, is “extraordinarily efficient” at:

...getting everyone in the country up to grade 5 level on an instrument...but the downsides are that potential students too often have to forsake the sheer physical and aural pleasures of making music (however crudely) for a commitment to a repetitive regime and a set of culturally biased intellectual standards. No wonder people give up after a year or so.

Peggie does not suggest an alternative to the two offerings he describes, those of traditional education or community music. Those commenting on these issues tend to either be inactive in finding solutions, or find solutions that West (2009) describes as ‘buying back’ into the original problematic system.

Many academics suggest that the focus on the technical and performative aspects of music education results in individuals who have never experienced meaningful music participation that might encourage music making later in life (Cameron & Carlisle, 2004). The formative years of music education can result in individuals firm in their belief in their own lack of music making ability. Cameron and Carlisle (2004) found that many individuals did not relate their issues with music to their music teacher, even when it is clear the teacher contributed to problems later in life, sometimes seriously: “subjects initially reported that they needed the critical, demanding teacher in order to succeed...until they unraveled the emotional issues that ensued and recognized the pain and stress that it had inflicted on them, deleteriously affecting them forever” (Cameron & Carlisle, 2004, p22). This type of relationship refers to a perceived ‘need’ for criticism inflicted on them by their teacher.

The unpleasant and critical music teacher is a common character in academic literature and in popular media. Bartel (2004) describes music teachers as “often demanding teachers and more than other teachers are 'allowed'...to be passionately demanding in ways that may at times approach abuse” (p xiii), and Peters (2004) goes so far as to say that music education can be “elitist, miseducative and even violent” (p9). Fred Astaire (1959) recounts a music lesson he attended with Noel Coward, where Coward confronted the inflexibility of the music teacher’s belief in the wrong-ness of consecutive fifths in a homework assignment:
When Noel handed his in, Mr Morgan played it on the piano and said, "But you can't have two consecutive fifths." Noel said, "But I have." Morgan went on, "But you can't," and Noel insisted, "But I have." It went on: "But you can't." "But I have." "But you can't." "But I have," until Noel pointed out that Debussy had done it, after which our teacher let him have his way. (p119)

The elitist and critical music teacher described by Astaire, Peters and Bartel is represented in Figure 8 below, of an adult man in a singing lesson:

![Cartoon](image.png)

**FIGURE 8: CARTOON REPRESENTING A SINGING LESSON (KES, 2013)**

The situation above could be seen as critical of the music teacher who is being overly critical of the man’s singing, or could be seen as critical of the man, who is putting his teacher through the pain of having to hear him try to sing. The way an individual observes such a cartoon will depend on his or her assumptions about music making, about music education, and about what constitutes ‘good’ music; in other words, it depends on an individual’s relationship to the dominant paradigm and his or her own musical education experiences.
PART 2: MUSIC AND CHILDREN

Young children believe they are creative and musical, and believe they are capable of improving their musical skill: “a majority of very young children participate eagerly in music activities...Young children believe that effort increases ability” (Reynolds, 1993). This self-conception as a musical being is in contrast to the common self-conception in the adult population as specifically un-musical, as discussed above. The period of change occurs during schooling, and academics attribute this change to a range of factors, including, for example, the music curriculum, natural human development, and a form of ‘natural selection’ where only those ‘fit’ for music can ‘survive’.

As discussed above, those researchers who attribute the change to an incident during the school years suggest that a teacher, parent, or other important figure of authority leads a child to believe he or she is un-musical or lacking in talent: “the poor music self-concept of many adults can be traced to negative early childhood experiences, such as being asked to be a ‘silent singer’ or not being permitted to participate in a musical ensemble” (Reynolds, 1993, para 19). Many such stories have been documented in the evaluations of teachers in the Music Engagement Program, demonstrating that most teachers began to feel un-musical as a result of a negative experience during their school years (West, 2009).

Musical self-conception in children is cited as a core motivation for either continuing or discontinuing musical studies: “[t]he crucial point is that children’s self-ratings of musical ability determine the likelihood of their pursuing further activities in music, which in turn provide the opportunities for any progress and the development that might take place” (MacDonald, Hargreaves & Miell, 2002, p 14). In other words, children who do not think they are ‘good’ at music are unlikely to continue its study. This suggests that students are not encouraged to think that further study will help them to become good - instead there is an embedded assumption that you are basically either good at music or bad at music, and further study will not alter that basic innate quality.

Welch (2001) showed that individuals’ negative self-conception of music stem from experiences in the classroom: “[a] clear association seems to have been made between a child’s apparent inability to sing a particular song ‘in tune’ and a subsequent ongoing acceptance of the teacher’s implied belief that there are two categories of people: musical and un-musical” (p15).

In contrast to Welch’s findings, some researchers accept a negative musical self-conception as a natural development for some individuals, rather than a learned and inaccurate assumption
based on negative experiences. Kenny (2006) sought to describe the factors that led a confident child to become a fearful student and adult, suggesting it is a natural development based on predictable cognitive changes:

Very young children rarely experience the type of performance anxiety that afflicts older people. On the contrary, young children love to perform, love an audience and seem blissfully unaware of any flaws in their “performance.” How do many of us undergo the transition from “Mummy, look at me, aren’t I clever?” to “Please don’t ask me to perform; I know that I will make a mess of it and embarrass myself.” This transition is due to a combination of factors, the most important of which are our innate temperament. (p52)

Kenny’s conception of natural embarrassment based on innate changes during later childhood is in contrast to a number of researchers who have shown that, rather than being a natural decision for an individual to feel un-musical, the expectations of teachers and parents define whether a child feels good or bad about their musical creativity (Brophy & Good, 1986; Sloboda et al., 1998). It follows that if parents and teachers have a positive conception of all humans as possessing musical potential, this would impact positively on children’s conception of themselves as musical beings. Non-music-making adults rarely consider the impact of their own negative self-assessment on children: for example, children perform onstage looking out at a sea of passive adults in school concerts; teachers who believe he or she is unmusical may internalise a belief that includes the idea that some of his or her students are unmusical, therefore perpetuating the problem in a new generation. Parents are commonly characterised as forcing their children into music lessons in popular media, such as the cartoon below in Figure 9:

FIGURE 9: CARTOON REPRESENTING A MOTHER FORCING HER CHILD TO CONTINUE PRACTISING THE PIANO (STIVERS, 2004)
The cartoon above illustrates a cycle of disengaged parents forcing their children into the very lessons which disengaged the adult years before. It is a matter of concern that there is not more being done to retain students in music making, either by parents or by teachers, when attrition rates within the school years are high, as shown by the Australian Government’s National Review of School Music Education (Pascoe et al., 2005). Students do not, by and large, want to continue studying music within the education system.

One reason for attrition may relate to a dominant attitude aptly expressed by Anthony Mazzocchi (2016) on his website designed to inform parents about music education. Mazzocchi advocates for the importance of music education and its ability to teach children ‘grit’, something he believes every child needs. He defines ‘grit’ as “the result of struggle, risk-taking, determination, embracing failure, working relentlessly toward a goal, and perseverance to accomplish tough tasks” (para 3). There is an assumption here that not only is learning music difficult and unpleasant, but that it should be difficult and unpleasant, and that it is good for children to learn to cope with such difficulty and unpleasantness. In such a paradigm, a student learns to have the necessary ‘grit’ to cope with music, instead of experiencing music as a natural and enjoyable activity that is easy to engage with and learn about. Mazzocchi’s website is an explicit and current example of the ‘Virtuosic Mountain’ discussed above. It is perhaps understandable that students may not wish to continue in a field where they must learn to ‘embrace failure’.

Pogonowski (1985) attributes the negative attitude to music in school not to music itself, but to the prescriptive and traditional process of learning about music:

...many students develop increasingly negative attitudes toward music class with each advancing grade level in elementary school. Negative attitudes most often reflect student reactions to skill development and various performance activities as are commonly found in traditional music curricula. (p247)

Here Pogonowski suggests that the focus on skill development and performance encourages a negative attitude.

The primary and myopic focus on the technical elements of music, to the detriment of other elements of music making such as expression and interpretation, are cited as problematic by many in music education research as a cause of disengagement and lack of interest (Reimer, 1989; Goetze, Cooper, & Brown, 1990; Bartel, 2004). Small (1998) believes this overwhelming focus on technique not only affects engagement by students, but also encourages a lack of musicality in proficient musicians:
It is a miracle that any love of music survives at all. In fact, if these young hopefuls who take part in competitions are any guide, musicality is often killed by the demands for ever greater technical proficiency; many young instrumentals and singers would be far better musicians were they less obsessed with technical matters. (p193)

Temmerman (1998) cites the importance of enjoyable experiences in music in the earliest years of education: “[w]hen first experiences are enjoyable it often leads to a lifelong interest in and positive attitudes toward music” (p29). Despite the importance of the formative years, an unpleasant or hyper-critical education is both common and widely accepted. Sloboda, Howe and Davidson (1998) discovered that “more than three quarters of music educators who decide which young people are to receive instruction believe that children cannot do well unless they have special innate gifts” (p399). If teachers believe only some children have musical capacity, then it is unsurprising that they teach in a way that may disengage those children who they have identified as lacking the requisite musical potential.

The belief in specialised talent develops gradually over time in children through the school years, set more or less firmly by the time they reach secondary school:

...students are more likely to attribute success to elements that they can not control as they move through high school. For example, where a primary school-age child may believe that success was related to effort, a secondary school-age child may believe immutable talent played more of a role...the more an individual believes that results are conditional on either internal or external factors that are beyond his/her control, the less likely it is that effort will be made to achieve. Given the judgmental paradigm that operates in music education, there is reason to suggest that an individual’s beliefs about their musical competency and ability to improve are affected by the system itself. (West, 2007, pp89-90)

The theme of technical and critical attitudes does not seem to be limited to music but extends to other art forms. Logan (1955) recounts an early account by art educator Walter Smith (1836-1886) of the confidence of a three-year-old girl, and his opinion of her lack of skill in drawing:

...a young lady of the mature age of three...perfectly fearless in the expression of what she believes to be the truth, whilst the firmness of her natural touch is something tremendous... Her mental disadvantages arise from an altogether too exalted opinion of her own works causing a self-satisfaction which hinders her progress and blinds her to defects in style, and her imperfect execution; and she is wildly indignant with me at any faults I point out, and simply turns round and thrashes me if I point out a faulty line. (p70)

The child’s natural confidence and clarity is acknowledged, as echoed in the academic research about creative confidence in children. Within the same paragraph he then
undermines that confidence through pointing out ‘faulty’ lines to a three-year-old. Discussed in detail in Iteration 7, this attitude might now seem dated in art education after the progressive education movements of the 20th century, but it continues in music education. Educational philosopher and reformer John Dewey, for example, aimed to re-conceive of children’s creativity as natural, positive, and something to be encouraged rather than controlled:

In 1899 John Dewey perceived the following educational evils in his pamphlet ‘The Child and the Curriculum’ – the first, ‘the lack of any organic connection with what the child has already seen and felt and loved’, the second, ‘lack of motivation’ through ‘mechanical and dead instruction’ and ‘logically presented’ and ‘external ready-made’ curricula. (Odam, 1986, p88)

According to Odam above, Dewey may have viewed Smith’s opinions of his three-year-old student’s creativity as problematic, because ‘external ready-made criteria’, such as a perfect line, are being applied in a case where the child is acting creatively and confidently.

DeLong (1966) refers to the nature of children’s natural creative confidence as something artists should aspire towards:

Like the child, the artist must express himself as a fully-living human being...He must be energetic, creative, and courageous. Like the child, he must make the best use of his sensory equipment, perceiving critically and seriously. He must be direct, truthful, and sincere. He must look for the essence of things and he must be capable of expressing himself energetically and spontaneously. (p55)

Artists themselves were children once, and, as has been shown in the research, would have been capable of free, strong and courageous creativity as described here by DeLong. Breznitz and Hemingway (2012) cite children’s naturally “playful brains” (p203), which need to be encouraged and supported by teachers rather than punished. Rather than advocate that artists learn how to be like children, perhaps there is a way to conceive of, and practise, art and music education in such a way that the original, natural enthusiasm of the child is not lost in the education process.

The dominant paradigm is expressed in children through evidence of disengagement in the school system, where once confident and creative children metamorphose into uncomfortable teenagers and adults. Rigid and unresponsive education programs, combined with competitions, auditions, and a focus on technical, sequential and performative elements of music, result in disengaged and fearful students.
PART 3: MUSIC AND TEACHERS

The disengagement and lack of confidence in music making that progressively affects children moving through the school system is mirrored in the teaching population, especially among generalist classroom teachers and pre-service teachers. Pre-service teacher training is similar to the training of students in the school system in terms of the problematic prioritisation of the technical and mechanical aspects of music making over simple and effective teaching and engagement methods. More than other subject areas, the discipline of music involves a pronounced separation between generalist classroom teachers and specialists, in which the music advocacy movement tends to focus on solutions that involve greater specialisation rather than improvement for generalist delivery of music education in schools.

Music is taught in Australian schools by teachers with a variety of competencies and experience in music (Pascoe et al., 2005). The lack of musical confidence in teachers is well documented, particularly amongst generalist primary school classroom teachers (Covell, 1977; Gifford, 1993; Beauchamp, 1997; Bartel, 2004; West, 2007; Carlisle, 2009). The need to address teacher training was one of the key findings of the 2005 review into Australian music education, particularly in terms of the lack of confidence and competence in the teaching of music (see also Peggie, 2004).

Despite assumptions that greater confidence in music may result from more musical training, research into teacher training by Gifford (1993) showed that musical training itself, at least as of 1993, resulted in lack of confidence in teachers, and failed to produce musical competency:

> The results from the study provide little evidence that the pre-service training courses enhanced the confidence and competence of students to teach music...over the course of training, respondents became less enthusiastic about teaching music and expressed less positive opinions about being involved in music education...although respondents saw the acquisition of musical skills and competence in music teaching as essential processes in teacher training, participation in courses designed to foster these skills seemed to foster attitudes that are counter-productive to positive involvement in music by teachers after graduation. (p37)

Pre-service teachers show discomfort in music learning and teaching that also stem from their experiences as children: “many pre-service teacher candidates come into teacher education already convinced from their grade school experience that they are no good at music” (Carlisle, 2009, p36). Yet it is not only generalist teachers who are under pressure or who feel discomfort in the education system. Music specialist teachers have many expectations placed upon them, including an expectation for a combination of skills that are unreasonable to expect in a teacher, as suggested by Leonhard (1982):
the present music teacher education program results in a human product whom the
applied music specialist considers less than adequate as a performer, whom the
musicologist considers deficient as a musical scholar, whom the theorist views as
lacking in basic musical skills, and whom the school administrator considers
unprepared to relate music to the total school program. (p245)

Covell (1977) and West (2007), amongst others, argue that teachers’ attitudes to music
making are transferred to the children they teach: “[m]any teachers feel fear or wariness of [music]. Not surprisingly, students imbibe this fear from their teacher and also from their parents and friends” (Covell, 1977, p11). West (2015) speaks to the problematic relationship of music specialists and general classroom teachers, serving to perpetuate the assumption that some people should make music and some should not: “I have never seen literature commenting on the damage done to children by seeing that the ‘normal’ teachers aren’t good enough to make music” (West, interview, 2015). Educationist Maria Montessori also argued against the over-emphasis on specialists: “we think today that nobody is worth listening to on any subject unless he is a specialist” (Montessori, 1943, p1). There is an argument to be made in this instance about the use of a type of ‘expert generalist’ for general music learning in schools, as opposed to the narrow practice of some expert musicians who often lack pedagogical skills.

Breznitz and Hemingway (2012), seminal writers on generalist abilities, advocate for the usefulness of generalists in setting up systems for specialised subjects, in part because “experts have no idea how they do what they do” (p13). This idea is pertinent to professional musicians, some of whom become teachers: they may be expert performers yet often lack the skill to explain to non-musicians the musical performance process. Generalist classroom teachers are specialists in the explanation of a range of disciplines in an accessible manner, and could be given permission to use their skills when it comes to music. In certain situations, such as music in primary schools, perhaps teaching experience could be more highly valued than musical experience, as long as the teacher is confident enough to engage in music at some level.

An attitude in the literature and in teacher training tends to patronise the so-called ‘non-specialist’, rather than acknowledging the range of valuable educational skills a generalist teacher could bring to bear on the teaching of music. An example of this attitude is present in the following quote, where non-confident teachers are ‘bellowed’ at until they ‘have fun’, rather than addressing the fact that it might be the attitude behind the bellowing which results in the discomfort of generalist teachers: “during my pre-service class for nonspecialists this morning, I was driven to bellow that we would continue to repeat singing this Hallowe’en
song until they started to have fun” (Roberts, 2006, p56). The assumption that educationists lack the ability to teach music unless they are at the level of performance musicians is another example of a dominant and problematic paradigm which prioritises technical and performative aspects of music over all other considerations, such as ongoing engagement and confidence.

It is the discomfort in teachers that this thesis seeks to alleviate, with the aim of empowering generalist teachers to engage in music irrespective of perceived talent. This approach can serve to support the music specialist as well as general music making in the school.

PART 4: MUSIC AND MUSICIANS

Many musicians suffer from performance anxiety (West 2007; Ryan, 2009; Kenny, 2011). This fact highlights the falsity of the argument that greater competence and specialisation leads to greater confidence in teachers and students. The literature on performance anxiety largely revolves around treatment and coping mechanisms, rather than interrogating the causes of the anxiety, or questioning the contribution of music education (West, 2007). This section relates the findings in the literature about performance anxiety in musicians to the lack of confidence in the general public. This may in turn shed light on the commonalities between the discomfort felt in these different sectors of society, and support an argument that music education may be a contributing factor.

The term used most commonly to describe fear or lack of confidence in musicians is ‘music performance anxiety’, or MPA. It is a medical condition accepted in academic literature as extremely common amongst professional musicians (Kenny, 2006 and 2011). One third of all classical musicians, for example, have been shown to regularly use ‘beta-blockers’ (a drug that blocks the receptor sites of adrenaline) to overcome performance anxiety (Kenny, 2011). This statistic does not account for the many users of other substances, regulated or otherwise, such as alcohol and cannabis (Kenny, 2011). In addition to anxiety, orchestral musicians report lower job satisfaction than federal prison guards (Levine & Levine, 1996).

Professional musicians of ‘pop’ genres are not necessarily better off than classical musicians: a recent study into mortality rates in professional popular musicians reveals troubling statistics (Kenny 2015). Figure 10 below indicates a lower life expectancy for pop musicians than the average US population, worsening in the case of more recent musical genres:
It is surprisingly difficult to find information in the academic literature about the unhealthy and damaging side of music. The tendency instead is to overstate the universal goodness of music, exemplified by Lehman (1988): “[t]hroughout the history of the world music has never caused any harm or damage. Music has never brought anyone anything but pleasure and enjoyment, relief and comfort, inspiration and exhilaration” (pp29-30).

Despite the argument that becoming better at music might reduce stress or lack of confidence in music students, it has been shown that there is no correlation between preparedness or skill level and risk of music performance anxiety (Brugués 2011; Gabbard, 1979). The literature supports the position that being more highly skilled does not mean one is less anxious; but at the same time it is less forthcoming on whether musical training itself can be an exacerbating or contributing factor. The biographical evidence of famous and highly skilled musicians across many genres supports this conclusion. Some well-known sufferers of performance anxiety include Maria Callas, Barbara Streisand, Sergei Rachmaninoff, George Harrison, Luciano Pavarotti, and Frederic Chopin (Kenny, 2015). Chopin was adamant in his fear and discomfort of performing for an audience: “I am not fitted to give concerts. The audience
intimidates me, I feel choked by its breath, paralysed by its curious glances, struck dumb by all those strange faces” (Jachimecki, 1937).

Chopin acknowledges the source of his fear – not the stage itself, nor the piece of music, but the audience. The term ‘stage fright’ is often used interchangeably with ‘performance anxiety’, though Lee (2002) defines the two as being slightly different: “stage fright is the heightened nervous state during a performance; performance anxiety is the vulnerable state in anticipation of performance” (p38). The common theme is the fear of performing in front of people, whether the fear is based on the anticipation or the act of performing.

The reasons given for the development of performance anxiety in musicians vary in the literature. Hersch (1998) argues that musicians who develop anxiety are not natural performers: “one of the first things to realize about performance anxiety is that some musicians are simply not natural performers. This doesn’t mean they can’t improve; it’s just that they have to work harder at it” (p114). Hersch’s view contradicts the evidence mentioned above (Gabbard, 1979; Brugués 2011) which shows that ‘working harder’ does not always improve anxiety levels. Musician and psychotherapist Sternbach (2008) acknowledges his own performance anxiety, and observed his students trying to cope with the “terrors of live performance” (p44), but was unsure how to help them. Davis et al. (2001) shows that music performance anxiety is the most common medical problem amongst orchestral musicians. Pherigo (1998) describes the universality of nervousness that plagues all performers: “[s]how me a performer (musical, athletic, theatrical, or otherwise) who claims never to get nervous before a performance, and I’ll show you either a fool or a liar. It is a performer’s nature to identify at least to some degree with the performance and to want to be judged favourably” (p21).

Music making in non-performative environments is not generally included in current definitions for performance anxiety. Both musicians and non-musicians can feel fear or anxiety in situations that are not related to performance, such as in music classes, or when making music within hearing of colleagues or family members. The judgmental and competitive tendencies in music education present many environments that would leave many individuals feeling discomfited, such as examinations, eisteddfods, and music competitions. Competition in music has also become endemic on popular television, with a great number of shows focussed on judging the talent of amateurs: ‘The Voice’, ‘Australia’s Got Talent’, ‘Australian Idol’ and ‘The X Factor’ to name a few, most of which are international franchises.
In order to provide a way of conceptualising the fear of music making in both non-performative and performative environments, West (2009) developed the concept of ‘Selective Mutism for Singing’ (SMS). SMS is an extension of a recognised psychological disorder, ‘selective mutism’, where a child may selectively choose to be mute in one situation (for example, at school) while he may talk freely at home. In terms of music, West conceives of SMS as a condition that affects anyone who feels discomfort in music making and who, in response, feels constrained in their music making as a result. SMS problematises all forms of discomfort related to music making, rather than conceptualising fear or lack of engagement as natural, normal, or somehow positive. It also links the lack of music making in the general population with the fear and anxiety felt by many professional musicians. SMS may manifest in teaching such as those who demonstrate a lack of self-consciousness when singing in front of their students, due to their belief that children lack the skill to judge their singing, yet who will also exhibit a great deal of discomfort if another teacher walks by (West, 2009).

West developed SMS as a reaction against the tendency in music education to conceive of anxiety and fear as “the natural experience of nervousness...an escalated state of arousal where the body naturally adjusts to a threatening or challenging situation in a manner that may improve performance” (McGrath, 2012, p.3). McGrath (2012) cites Yerkes-Dodson Law’s research about organisms’ need for a certain level of arousal, which, “if arousal increases too much, performance suffers” (pp3-4), and cites Oxendine (1980) who discusses arousal in sports performance and the need for an optimal level of ‘arousal’ (McGrath, 2012, p4).

Sakakeeny (2002) argues, “In some circumstances, the mechanism that gives us performance anxiety can be very beneficial” (p26). Lee (2002) also cites the biological necessity of heightened arousal as being proof that anxiety is a normal part of performing (p38). The International Society of Music Education Yearbook (1978) goes so far as to suggest that anxiety gives an excitement and ‘edge’ to performances. The enjoyment felt by audiences when those performing to them are feeling fear is reminiscent of gladiatorial performances, discussed in Iteration 5 below.

Those suffering from music performance anxiety are not much helped by current research findings, as the problems identified in the education system seem to extend to academic research in this field. Brodsky (1996), for example, critiqued over 100 studies on music performance anxiety by researchers in performing arts medicine. His report is damning: he cites problems in their lack of definitions, in their assessment, sampling, epidemiology, and treatment (pp88-98).
The contribution of teachers and parents to music performance anxiety is rarely discussed in the literature but is often portrayed in film, in the shape of ‘stage parents’ and forceful or demanding teachers. *Shine* (1996), for example, highlights the damage done by the formal music education undergone by pianist David Helfgott, as well as the psychological, physical and musical damage inflicted by his father, culminating in a collapse at the end of a public performance of Rachmaninov’s third piano concerto. *Hilary and Jackie* (1998) includes a scene where accomplished flute player Hilary du Pré (sister to cellist Jacqueline du Pré) is almost unable to play a note mere minutes into a flute lesson. It can be argued, or course, that dramatic license was taken in both film examples: *Shine* has been a source of contention within Helfgott’s family since its release, especially in terms of the portrayal of the father. West (interview 2015) notes the difficulty with dramatic film that can detract from the real world pressures placed on students and children which is often of a subtle nature: “the trouble with film examples is that they often appear to be exaggerated for dramatic effect, which allows these scenes to be dismissed”.

Fear and anxiety in professional musicians, though construed in a range of ways, is widely accepted without questioning whether it should exist. When combined with the findings about lack of confidence in teachers, students and the general public, the fear and discomfort in music is endemic amongst the entire population, whether highly trained in music or not.

**CONCLUSION**

The themes emerging from a review of music education academic literature illustrate a dominant paradigm that contributes to large-scale lack of confidence and disengagement in music making. Utilising the comparative language analysis developed in Iteration 1 above, the dominant paradigm can be construed as being based on a mechanical definition of music that is instructional, performance-focused, with excellence in performance as the prioritised outcome for an identified talented few, without reference to the long-term effects on active participation for the many. An alternative model could emerge from a flexible definition of music, and, in reference to the linguistic analysis developed in Iteration 1, could be educational, outreach-focused, and prioritise long-term engagement for all students.

Music education is primarily seen as the process of instructing students towards an excellent level of playing regardless of ongoing engagement, rather than the process of educating all students towards a level of musical skill that will enable them to engage in a variety of musical pathways through life, including non-professional or non-performative pathways. The general
adult population exhibits a limited number of pathways, as is revealed also in governmental reports, educational institutions, and the music industry, where music engagement that is non-formal and non-traditional is not valued or ‘counted’ as much as formal performance-focused pathways. For example, listening to and watching concerts performed by competent musicians is prioritised over engagement in non-formal social music making by the general public.

The dominant paradigm seems to be cyclical in nature, where those who have been taught within the paradigm, and who subsequently disengage or feel discomfort in relation to making music, go on to produce the next generation who, in turn, feel disengaged or uncomfortable. Those taught within the dominant paradigm tend to perpetuate those same teaching approaches. An alternative model where music is defined as a universal human trait which manifests in a range of ways, only one of which is professional performance, would allow all students to make music beyond the bounds of the school system in a way which suits their interests, life choices and unique abilities. The dominant paradigm influences not only formal music education, but the music industry and community music making, evidenced by the popularity of music contests and a tendency in community music to, on the one hand, aspire towards professional music standards and, on the other hand, as discussed in Iteration 5 below, to revel in the discomfort or poor skill of some participants.

The notion of talent, and the technical and exclusive definition of music in the dominant paradigm, on the one hand, and a more inclusive, natural and universal definition of music in an alternative paradigm, on the other, are explored more deeply in a discussion of the origins of music in human society in Iteration 3 below.
ITERATION 3: INTRINSICALITY AND UNIVERSALITY OF MUSIC IN HUMANS

INTRODUCTION

This iteration presents a review of literature concerning innate human musicality and its role in human evolution. The topic particularly applies to the framing of problems in music education. Underlying assumptions held by teachers and society about innateness, talent, and universality of music in humans can affect both education policy and pedagogical choices in the classroom (Hubbard, 1966; Blacking, 1973; Sloboda, Howe & Davidson 1998).

Investigating the science and philosophy of the origins of music allows the interrogation of assumptions particularly about musical self-identity. As shown in Iteration 2 above, most teachers, and adults in general, do not identify themselves as musical, and they hold tenaciously to that belief.

The dominant paradigm is based on an often hidden assumption that some people have a natural propensity or talent for music, and some do not. Sloboda, Howe and Davidson (1998) argue that this assumption is a ‘folk psychology’ rather than a fact. Gagné (1999) disagrees, arguing for the existence of specialised talent. No matter which side of the argument one falls, if an individual does not display evidence of the requisite talent at the requisite time to the requisite authority figure, then that individual is deemed to be unmusical (Hubbard, 1966; Sloboda et al., 1998). Much of the current research into the origins of music expresses the view that music is universal, and the capacity to be musical is innate in all humans (Fitch, 2006; Justus & Hutsler, 2005; McDermott & Hauser, 2006).

The role of music in human evolution is hotly debated amongst researchers, yielding a wide range of opinions (McDermott & Hauser, 2006; Patel, 2006). The reasons for this lack of agreement may include the nature of music itself (Darwin, 1871; Merker, 2006), as well as the nature of the evidence available, which is scant and can be construed in a range of ways (Fitch, 2006; McDermott & Hauser, 2006; Merker, 2006). This iteration will review the debates, and highlight the seminal texts and core findings that seem most relevant to teachers and to the discussion of the dominant paradigm as conceptualised in this study.

The literature revolves around a set of questions about music, humans and evolution: is music innate to humans, or is it acquired? Is music specific to humans as a species, or is it a...
phenomenon shared with others of the animal kingdom? What elements make music unique, as opposed to other cultural phenomena, or the sounds made by animals? How should ‘music’ be defined? What evidence is available, and what can we glean from it? Are some humans born with a greater potential for music than others? These discussions provide a lens through which the practices and problems of the dominant paradigm of music education can be viewed. In particular, it requires us to acknowledge our underlying assumptions about innate musicality, and the way in which these assumptions play out in the classroom and in society. The iteration will conclude with a summary of the principal points raised in the debates that may be useful for practising teachers.

PART 1: MUSIC AND HUMAN EVOLUTION

The literature on music and human evolution draws together a range of interrelated disciplines: philosophy, archaeology, evolutionary anthropology, and bio-musicology (or the biology of music). The first researcher to discuss music in relation to human evolutionary science was Charles Darwin in his Descent of Man (1871), where he suggested that singing and music had a place in human evolution and sexual selection. Seminal works since that time include How Musical is Man by John Blacking (1970), and most recently Steven Mithen’s The Singing Neanderthal (2005). A surge of interest in the field coincided with the publication of Mithen’s book, with a range of subsequent articles and related commentaries by other scholars in 2005 and 2006 in the journal Music Perception. These articles are primarily in the field of bio-musicology.

The field of bio-musicology, prominent in the 2005 – 2006 debates, focusses on biological, neural and adaptive aspects of music in humans. There is less discussion of the social use of music than in Blacking or Mithen, a problem noted by Dean and Bailes (2006), who advocate for perspectives which encompass a socio-biology of music, in particular “its role in stabilizing group interactions” (p83).

1.1: Why Music? Adaptation and Exaptation

One of the reasons why the debate on these subjects can be fierce is that the evidence available is scarce and can be used to extrapolate theories in a range of ways. One of the fiercest debates relates to whether music evolved as an adaptation, or an exaptation. The term ‘adaptation’ refers to the evolution of attributes with a survival advantage, such as
reproductive organs (Trainor, 2006). The term ‘exaptation’ refers to a defunct evolutionary ‘left-over’, evolving from an earlier survival adaptation, such as male nipples (Trainor, 2006). In terms of music, the exaptation argument is represented by the attitude that music is “a useless byproduct of our intellectual advancement” (Barras, 2014, para 8), or “auditory cheesecake” (Pinker, 1997, p534). McDermott and Hauser (2006) agree with Pinker, and suspect that music exists “in part because we like it” (p114). These attitudes exhibit a limited definition of music, where a pleasant auditory experience and a deep social purpose are mutually exclusive.

Many researchers fiercely oppose the conception of music as an evolutionary ‘left-over’, particularly those such as Blacking and Mithen mentioned above who see the important role music plays in social cohesion. Peters (2004) also argues for the basic compulsion of human engagement in music as more than mere pleasure, citing music’s deep connection to human evolution:

_Humans have been making music for over 40,000 years. This collective consciousness is a very powerful and compelling force and we continue to make music and experiment with sound. We do this, says Anthony Palmer (2002) ‘...not because it is nice to do so, or because we have spare time but because it is a psychic imperative.’_ (Peters, 2004, p5)

The differing attitudes towards music in the literature may reflect researchers’ own experiences with music, though it is difficult to find an example where biases or assumptions are acknowledged. The chasm in conception between Peters’ ‘psychic imperative’ and Pinker’s ‘auditory cheesecake’ is suggestive of their underlying beliefs about music. Peters’ argument is based on the assumption that music is, in his own words (above), ‘powerful and compelling’. Personal experience can inform bias; have Peters’ experiences with music been profound and powerful, and Pinker’s less so? Discussing experience as it relates to underlying assumptions paves the way for an approach to research in music that acknowledges researchers’ experiences. Positive and powerful music experiences pave the way for researchers who believe music is powerful. The same may apply to the classroom: positive experiences in music for teachers may result in positive outcomes for students, overcoming some of the issues identified by researchers such as West (2007) and Welch (2001) above.

Colin Barras (2014) in an article for the BBC entitled ‘Did early humans, or even animals, invent music?’ summarised recent research and raised a number of important issues in the field. Barras refers to music as an invention, rather than an adaptation. This suggests that music is a different type of phenomenon from adaptations for survival. A discussion of music
making in early hominins, and in animals, hints at the profundity of music, beyond ‘auditory cheesecake’ and beyond survival needs.

1.2: Evidence of Music Making in Hominins

Fitch (2006) suggests that the usefulness of debates about the evolution of music in humans is less about confirming theories or fact, but instead “to provide a theoretical framework within which to frame modern empirical research, rather than as an end in itself” (p85). Fitch’s suggested approach is in keeping with the overall intent of this thesis, to provide an informed framework within which to discuss and frame current issues and consider alternative solutions.

The earliest concrete evidence of music making discovered to date is a bone flute, found in a cave in Germany in 2008, dating from between 35 to 40 thousand years ago (Cross, 2006; Fitch, 2006). The flute is the earliest ‘concrete’ evidence of a musical culture that may have existed long before, and may have included forms of music such as singing, drumming and dancing that would not have left a fossil record (Fitch, 2006). It is the lack of evidence for these earlier forms of music that causes lack of consensus amongst researchers (Conard et al., 2009). Nicholas Conard (2009), one of the archaeologists who discovered the bone flute in Germany, pictured below in Figure 11, writes that the find indicates a “well-established musical tradition” (p1).

![Bone Flute](image1.png)

**FIGURE 11: DR CONARD, UNIVERSITY OF TÜBINGEN, WITH BIRD-BONE FLUTE CARVED 35,000 YEARS AGO (MAURER, 2009)**

In support of the social importance of music, Conard et al. (2009) explain that the bone flute found in 2008 “suggests that the inhabitants of the sites played these musical instruments in
diverse social and cultural contexts” (p4). Conard also makes an argument which supports the adaptive importance of the enriched social culture engendered by music:

*Early Upper Palaeolithic music could have contributed to the maintenance of larger social networks, and thereby perhaps have helped facilitate the demographic and territorial expansion of modern humans relative to culturally more conservative and demographically more isolated Neanderthal populations.* (p4)

Conard extrapolates his findings about the social importance of music from the sparse extant evidence available as of 2009. In 2005 and 2006, many researchers acknowledged that questions about music and evolution cannot, and may never be, solved empirically (Merker 2006; McDermott and Hauser 2006; Fitch 2006). The evidence is of such a nature, and so scarce, that it may be impossible to prove or disprove specific theories.

1.3: Defining ‘Music’ in Research Contexts

The approach to defining ‘music’ in research contexts such as ethno- and bio-musicology differs from defining ‘music’ in an educational setting as discussed above in Iteration 1, though some themes are similar, such as a tendency towards or against mechanical and specialised definitions. Defining ‘music’ in research contexts is complex, due in part to the nature of the evidence, as well as personal biases and assumptions that can unwittingly influence research questions, methods and findings. The many ways in which researchers approach the definition of music, depending on the content of their research, suggest that it may be viable to approach a definition of music based on what is useful in the classroom or everyday context. Given the impossibility of knowing what music was like in prehistoric times, or what it was for and how it was used, one of the biggest difficulties for researchers is how to consider the evidence of music available without imposing current definitions and assumptions. Merker (2006) discusses the important distinction between music perception and music production in evolutionary research, noting that many researchers discuss the evolution of our perceptions of music without looking at production. McDermott and Hauser (2006) believe it is useful to focus on the innateness of music perception, since this is easier to discuss and either prove or disprove than music production. Both Merker and McDermott and Hauser fail to consider what music might have meant to a prehistoric hominin, and instead they frame their arguments within modern conceptions of music, such as perception and production.

of music evolution research: innateness, uniqueness to humans, and specificity to music; and they suggest that all research should revolve around providing evidence for, or against, these properties (p111). Justus and Hutsler (2005) agree with McDermott and Hauser (2005), arguing that in order to improve research outcomes, only those elements of music that are species-specific should be considered. Merker (2006) disagrees, arguing that such limiting factors as species-specificity are both unnecessary and inaccurate.

Ian Cross (2006) advocates for the importance of a concise definition of music that encompasses all its facets and forms, beyond the assumed definition of Western traditions. He is critical of McDermott and Hauser (2006) who excuse the need for a definition because, as mentioned above in Iteration 1, “music in its widely varied forms is probably ill-suited to a concise definition” (p115). Cross cites Merriam (1964) as an example of a useful three-pronged framework for a workable definition that includes facets of music often forgotten in Western paradigms including: music as sound (the element of most focus in Western traditions); music as behavior (which includes elements of music beyond sound production); music as concept (which involves how people think about and perceive music) (Cross, 2006; Merriam, 1964). McDermott and Hauser (2006) support the notion of non- or meta-sonic aspects of music: “elementary musical traits might well be present independent of musical input” (p112). Livingstone and Thompson (2006) also support this claim: “The many uses of music across cultures and historic times suggest that music is not a purely auditory phenomena [sic]” (p89). DeLong (1966) applied this theme to visual art, highlighting the various facets of human society associated with the arts throughout human history:

> Considering the history of mankind, it is well to realize that art is more than mere play, that there are objectives to art, that art serves many practical purposes. For primitive man, art was, more or less, a form of magic; during the Early Civilizations art was mainly at the service of the Gods: in the Christian Era, it was motivated by higher religious impulses; beginning with the Renaissance, it served the Pope, the Prince, the private patron and the nation-state; and today, although we tend to regard art more as a thing in itself, this is not to say that it is purposeless, aimless, without objectives or patrons. (p50)

DeLong raises a question which could be used in response to Justus and Hutsler’s suggested limitations of scope outlined above – does it matter if music is species-specific to humans, in order for research to be undertaken effectively? A discussion of other species in possession of musical traits could be useful in determining some of the traits of human musicality. Merker (2006) notes Humpback whales and song birds possess ‘vocal learning’ abilities resulting in long and complex ‘songs’, a phenomenon shared by humans through musical and linguistic acquisition (p97).
If music is seen in the light of its use in society and culture, Cross’ insistence on a definition of music becomes central to the methods and outcomes of recent research. Livingstone and Patel (2006) exemplify the problems that emerge from a limited definition of musicianship, when they explore ‘emotional intelligence’ through testing the apparent accuracy of emotional perception in adults when listening to excerpts of music. They concluded that those with musical training could more accurately select the ‘correct’ emotion corresponding to a particular excerpt than those without training, evidence that those with musical training are more ‘emotionally intelligent’. Their research assumes that emotional intelligence can be gleaned from a test which is specifically designed to test musical perception based on a particular set of trained ideals within the classical Western music tradition – a tradition which includes specific emotions attached to certain modes and scales, such as major scale = happy, minor scale = sad. It follows that those individuals who have been trained in that tradition will seem to perceive emotion more appropriately, but this does not prove that those without training are somehow emotionally ‘unintelligent’. Their research also assumes an objectively correct answer as to which emotions one is meant to experience when listening to certain types of music, which greatly oversimplifies the subjective nature of music and emotion.

Music and emotion are uniquely and strongly connected: “The extent to which we perceive emotion in music also does not appear to be mirrored in other domains; music is profoundly and routinely emotional to an extent unparalleled even by other forms of art” (McDermott & Hauser, 2006, p115). Perhaps this emotional connection to music is due to the pre-natal musical and auditory experience, discussed below in Part 1.4, which make music a more basic and more profound medium than other art forms.

Cross’ advocacy for a concise and complete definition is reminiscent of the arguments commonly expressed by scholars such as Blacking and Mithen, which include music’s social function, and a holistic definition of ‘music’ that includes its non- and meta-sonic attributes: “for Blacking, [music] is a medium that models social structures and facilitates the acquisition of social competence by young people” (Cross 2006 p 80, on Blacking 1967). While bio-musicology seems to be uninterested in some of these themes, the archaeologists involved in this field seem to agree with Cross. First articulated by Darwin in 1871, there is a common argument that a musical proto-language gave rise to both language and music as we might recognise them today: “the imitation by articulate sounds of musical cries may have given rise to words expressive of various complex emotions” (Darwin 1871, pp54-55). This argument is in line with the osteo-archaeological and paleological findings discussed below in the next sub-iteration.
Given the scant evidence, certainty in the field of music evolution is impossible and therefore neither productive nor useful. Usefulness, instead of accuracy, is therefore a valid criterion for judging the quality of a definition of music. In terms of the music classroom, a useful definition would encompass music’s intrinsic and organic role in everyday human functioning, for the purposes of social wellbeing and cohesion. Research in these fields can therefore reflect what is useful rather than what is ‘right’, with an acknowledgement that research outcomes have the power to either positively or negatively affect the reader in terms of their relationship to music. At minimum, researchers need to acknowledge their own assumptions about music that stem from their own beliefs and experiences, so the reader can take those assumptions into account.

1.4: Evolution of the Human Voice and Mothering

Iain Morley (2002) takes a slightly different approach to the subject of music in human evolution. Rather than looking for evidence of the musical instruments often associated with music making, he looks for the physiological and neurological capacity for music making in the remains of early hominins, suggesting that “aural and vocal sophistication appear to have developed in tandem, beginning with full bipedalism around 1.75 million years ago, until a vocal apparatus similar to the modern was present in Homo heidelbergensis 400,000–300,000 years ago” (p195). This suggests that the earliest forerunners of Homo sapiens may have had some crude ability to sing. Morley (2002), along with Mithen and others, agrees that the need for social cohesion and emotional communication could explain the origin of both language and music.

Falk (2004) suggests a direct link between the evolution of sophisticated vocalisations and the changing relationship between mothers and babies as hominins developed and evolved. As our skulls began to enlarge, thereby making birthing at full term difficult, early hominin mothers needed to give birth to underdeveloped babies who were unable to cling to their mothers unaided. A range of sounds may have been used, similar to what we now call ‘motherese’, in order to soothe, comfort and provide a connection between mother and baby whenever the baby was put down in order for the mother to have freedom of movement (Falk, 2004). Barras (2014) quotes an interview with Falk: “I think the case for mothers and infants jump-starting the evolution of motherese, which eventually evolved into proto-language and proto-music, is supported by varied and strong evidence” (para 27).
The connection between music and mothering is supported by research into the auditory experience of babies inside the womb: “auditory experience begins well before birth...knowledge apparent in the newborn may reflect this prenatal experience” (Justus and Hutsler, 2005, p10). The pre-natal musical experience adds complexity to the debate about whether music is innate (from birth) or acquired (after birth). Many expectant mothers are aware of the baby’s response to sound from within the womb (Whitwell, 1999):

The continued use of the soporific lullaby over the ages attests to the concept that neonates respond to music. Rhythmic rocking is a phenomenon of motherhood that crosses time and continents...rhythm, a fundamental component of music, is shown to be a feature of the uterine environment where cardiovascular and intestinal sounds emerge intermittently above ambient noise. (Whitwell, 1999, p787)

According to Diamond (2007), music at its most basic and most powerful comes from the mother – from her heartbeat, from her voice, from the sounds of her movements that we experience within the womb, and, after we are born, in the form of the lullaby.

The ancient Greek philosopher Plato felt mothering and music should be connected, recommending that mothers begin the musical education of their children as infants, where “nursing and motion should be as continuous as possible” (Laws 790c8-9) and that mothers should “rock them constantly in their arms, and not with silence but with some melody” (Laws, 790d9-790e2). More of Plato’s philosophies, and the influence of Greek thought on education and music, are discussed below in Iteration 4.

1.5: Music as Innate Biology, or Acquired Culture?

As noted above, literature concerned with the evolution of music often fails to acknowledge the bias researchers may bring to their research, deriving from their own music making and learning experiences. Cross (2006) argues that the various definitions of music used in research are often dependent upon a researchers’ own assumptions, assumptions that sometimes go un-discussed. A central theme of bio- and ethno-musicological debate relates to whether music is seen as a product of culture, of biology, or both. This aspect of the debate relates to music education as discussed above in Iteration 2, as to whether music is seen as a universal human potentiality that can be developed through education, or whether only those with a specific combination of genes and/or circumstances can be musically ‘talented’. If an individual’s music education affects their view of their own innate musicianship, it may also affect their attitude towards their research findings in this field.
According to Fitch (2006) and Justus and Hutsler (2005), it is not necessary to separate the domains of biology and culture, or to attribute music to one or the other domain, as both domains work hand-in-hand:

There is no compelling reason to argue categorically that music is a cognitive domain that has been shaped directly by natural selection. Such a conclusion is still consistent with the belief that music is a universal and cherished part of being human, as many of humanity’s most important achievements share similar evolutionary pasts. It is also consistent with the idea that music is a product of human biology, as all cultural knowledge is represented and processed in a network of brains. (Justus & Hutsler 2005, p21)

In terms of music, Fitch (2006) explains the relationship between biology and culture in humans as an “instinct to learn” with biological and cultural aspects intimately intertwined” (p85). Patel (2006) describes this phenomenon as analogous to the “biological predisposition to acquire speech” (p100). Trainor (2006) articulates it slightly differently again, with biology as a type of architecture which can then be activated by culture, where “genes set up general neural architectures and learning mechanisms, rather than specifying the details of what they will represent...[phenomena such as music are] therefore dependent on interactions between genes and experience” (p105). Trainor’s approach is supported by McDermott and Hauser’s (2006) view that “cognitive and neural processes such as those associated with music develop through an interplay between genes and experience” (p111).

However vigorous the debates, researchers in the fields of bio-musicology and music archaeology agree that music is a universal human trait. The definition of music varies greatly, but an understanding of music’s universality seems unanimous. For teachers and students, it is important to note that there is no evidence to deny innate musical potential in all humans, with much evidence pointing to a universal biological predisposition for learning about and making music. The current music education system does not reflect these truths, as evidenced by the number of people emerging from the education system who assert their innate lack of musicality.

PART 2: RELEVANCE TO EDUCATIONAL PRACTICE AND RESEARCH

It is the work of interdisciplinary researchers such as Blacking (1973) that provide a template for the ways in which research into music and human society can become helpful and relevant for teachers, in terms of changing attitudes and improving their teaching and music making.
practices. The pedagogical ramifications of research into the evolution of music in humans are not of immediate concern to bio-musicologists any more than bio-musicological research is of immediate concern to teachers. Researchers with a background in education, however, such as the teacher/musician/ethnographer John Blacking, are able to relate the ethnographical and historical research to problems in societal attitudes to music making and music education.

Works by Blacking are still referenced, supported and expanded upon by current music education scholars: West (2007) and Sheehan Campbell (2010) support his view that the role of music in human evolution has ramifications for education. Blacking’s notion that “music is not an optional relish for life but a phenomenon that lies at the foundation of society” (Sheehan Campbell, 2010, p4) informs West’s (2009) alternative approach to music education, including the re-introduction of social music making to educational settings. Blacking (1991) explores and interprets his theories as they relate to education and socio-cultural understanding:

If human beings were innately musical, and if in some societies these innate capacities are nurtured in early childhood, it has always seemed to me that we must do more in modern industrial societies to place artistic experience and musical practice at the center of education. (p72)

Blacking (1973) explored the innate musicality of children being nurtured in what might be referred to as a more ‘primitive’ society, such as the Venda people of Southern Africa. Yet he found that in ‘modern industrial societies’ this nurturing of musical potential did not take place to the same extent (even less so now than when Blacking was writing). This is due, in part, to the definition of music as a specialised talent, which is deemed to be present or lacking by an unfair, evaluative system:

Blacking’s lasting concern was that, in the Western European context, musicality was wrongly defined and assessed as a property within the realm of very few children and adults... “my’ society claims that only a limited number of people are musical.” He raised the issue of an exclusive view of musicality as it is known in Western systems that train young musicians and then evaluate them: “Must the majority (of children) be made ‘unmusical’ so that a few may become more ‘musical’?” (Sheehan Campbell, 2000, p346).

Despite 40 years of separation between the writings of Sheehan Campbell and Blacking, their concerns are equally valid and applicable to the current trends of the dominant paradigm, by which both adults and children are still evaluated and deemed to be either musical or unmusical. Forty years have not greatly improved the outcomes and attitudes exhibited by the music education system.
The definition of music as a specialisation assumes that specialised knowledge is necessary for the making of music, remarked upon by Blacking: “some people can assimilate the rules of musical systems without notation or formal instruction and can generate novel patterns of sound even during early childhood” (paraphrased in Sheehan Campbell, 2000, p346).

The limitations of music education become particularly visible when compared to other realms of education, for example physical education or language, where it is assumed that it is possible to engage in these disciplines without specialised technical knowledge. Children learn to talk and converse without being trained in elements of grammar, just as they learn to walk, run, or play soccer without understanding anatomy. It follows therefore that it should be possible to make music without first understanding mechanical detail beforehand. Woodward et al. (1992) support this argument:

*Humankind is musical. Inherent in one's being human is the ability to perceive music and furthermore to respond to, discriminate, remember, interpret and imitate (to a greater or lesser degree) the music within one’s environment. Every clinically normal human being is musical, in that he/she possesses basic discriminational senses of pitch, timing, dynamics and timbre...Music may proceed without any knowledge of the physics, physiology or psychology involved in the process, making it accessible to every normal human. (p58)*

The ability for all humans to engage in music without specialised knowledge is evidenced throughout societies that were once called ‘primitive’. This understanding of music, however, might assume that it is only simple music that can be engaged in without the specialised technical knowledge of the musically trained. Blacking showed that this is not the case, and that the accepted assumptions in music education orthodoxy, about the necessity of sequencing music learning from simple songs to eventual musical complexity, is false:

*One of the most perplexing of Blacking's observations of the Venda was the manner in which the children were able to learn complex music “out of sequence”. Instead of learning their repertoire of songs in a sequence from easy to difficult, very young children often learned five- and six-tone songs before some of the two- and three-tone songs...He compares the Venda way of song acquisition to the sequence suggested by Carl Orff...and he found striking differences due to cultural factors...Blacking explained the music transmission process of the Venda children as “holistic” and “autogenic”, fully integrated in children's play and social interactions in their early stages of development. (Sheehan Campbell, 2000, p347)*

When Blacking notes that children in a community do not learn in a sequential way, from the simplest to more complex songs, it is ‘perplexing’ only because it seems to be going against what we assume are limitations on children’s learning processes. Blacking’s findings about non-sequential music learning in a community where formal music learning does not take
place is further evidence that children are perfectly capable of learning music with no intervention, if they exist in a musical community. Music learning has been placed in the hands of schools rather than the community, and therefore into a formal learning environment where curricula and assessment are required. In order to implement Blacking’s findings in the school system, the schools themselves need to be turned into music making communities. Schools can then play the role of musical facilitator, re-introducing music into families and the wider population. The Music Engagement Program, as discussed in Iteration 8, seeks to support schools in this communal musical role.

Blacking hints at the main problem in Western society – that there are limits placed on the musical learning potential of children. This issue relates to the discussions of the bio-musicological movement, which asserts that all humans are born with the potential for learning music. Blacking provides the reason why, even though we are all born with musical potential, we do not all seem to be musical. He lays the blame on the nature of society: “we may be able to prove conclusively that all men are born with potentially brilliant intellects...the majority of us live far below our potential, because of the oppressive nature of most societies” (Blacking, 1973, p115).

The societal assumption that music is a specialised skill, requiring a form of talent that only some humans possess, pervades the music education system. As noted above, Sloboda, Howe and Davidson (1998) discuss the ‘folk psychology’ of musical ability shared by most teachers of music, which perpetuates the problem:

*Sloboda, Davidson and Howe argue that there is a folk psychology underlying the assumption of many teachers of music in which there is an implicit recognition of a deterministic and genetic view of musical ability. Among the consequences of such a view is a ready ‘justification’ for failures or drop-outs from instrument tuition...there are non-Western cultures in which musical achievement is regarded as the normal rather than the exception and where, although there are variations in the degree of skill and ability, every member of the culture can dance, sing or play instruments...it also seems likely that (in Western cultures) there is a widespread underachievement in the population at large. The source of this lack of participation might be cultural or pedagogical or both. (Cope, 1997, p283)*

This ‘folk psychology’, which views music as a genetically determined talent, is shared not just by music education professionals, but also by the general public, including generalist teachers and parents, despite the lack of evidence to support such a view (Sloboda et al., 1998). Effective dissemination of research regarding music potential in humans to teachers and the community is imperative in order to shift this belief embedded in the population.
A British survey showed that “more than three quarters of music educators who decide which young people are to receive instruction believe that children cannot do well unless they have special innate gifts” (Davis, 1994; Sloboda et al., 1998). This seems to be a strange assumption, as it is not a topic that would be raised about other realms of education such as literacy: teachers would not assume that if a child was unlikely to become a professional author they therefore lack the required aptitude to learn to write.

It is possible to argue that a debate about innate musical aptitude or skill is irrelevant, or should be irrelevant, in educational settings, especially at the primary school level. As highlighted above, a broad social definition of music would be of more practical use to teachers and could lead to reengagement and reform in music education. King McFee (1970) supports the need for a broad definition of the arts in order to improve societal engagement:

...art is related in some degree to all of society. If we accept this definition we, as art educators, become involved in problems of society and social change; we recognize art as one of the major communication systems of social interaction and of society in transition. (p72)

Defining the arts in the context of society as a whole may provide a helpful approach for teachers in the school system. If visual art is basic to society, then music is also. It therefore follows that changing attitudes about music education could lead to positive social change and increased active engagement in music in general.

CONCLUSION

The necessary information for teachers that emerges from this iteration is the evidence in the literature that music is a universal human trait, in keeping with a flexible and holistic definition of music (as discussed in Iteration 1 above) that prioritises general engagement and musical ability. More importantly for teachers, as well as students and community members, there is no conclusive evidence that can prove that only some humans are musical, although this concept is embedded in the dominant paradigm discussed in Iteration 2 above. The definition and conception of musicality varies amongst researchers in ways that echo the issues emerging from Iteration 1 and 2: where a technical and performative definition of music is used, research findings support the dominant paradigm; where a holistic definition is used, the research findings support a more flexible and inclusive approach to music and education. Seminal writers such as Blacking and Mithen conclude that music and the arts have a central role in the social development of human society. Despite the research in the field of ethno-
and bio-musicology, the belief in the un-musical or un-creative human is endemic in the education system and is contributing to mass disengagement amongst the population of the developed West. Many specialist teachers in music and art are convinced that it is only training towards pre-professional objectives that will provide students with a worthwhile education in the arts, and that this training is only suitable for those students who are deemed 'talented' enough to learn.

The literature generally agrees on the existence of a universal potential to be musical from birth, or before, from experiences in the womb. This potential cannot be un-taught as it is present in the genetic architecture of every human (Trainor, 2006). It can, however, lie dormant and unexpressed because of, as Blacking would call, our ‘oppressive societies’. The purpose of learning in an alternative model to the dominant paradigm of music education could be to support and encourage the release and expression of this innate creative potential.

A universal and intrinsic conception of human musical capacity has ramifications for the music classroom. All students, irrespective of perceived talent, require the opportunity to engage in, and learn about, music in all its facets and forms to the best of their potential ability. Schools exist as a surrogate for community. What the Venda children learn as a part of growing and developing amongst adults, listening and participating in the music of the community, children in Australia have to be able to garner from school, as intergenerational music making generally no longer occurs in the home. The Music Engagement Program’s approach of bringing the broader community into schools for social and intergenerational music making encourages schools to help children develop musically and socially in the holistic way suggested by Blacking. This is discussed in more detail in Iteration 8.

The earliest articulation of debate in ‘Western’ culture about the nature of music and human society, and its role in education, is in the thought and practice of Ancient Greece. Iteration 4, below, discusses the philosophies, theories and practices that laid the foundations for later thought and practice in music and education. Amidst the writings and practices of the Greeks is evidence of the seeds of current assumptions in music education expressed by the dominant paradigm, as well as evidence of an alternative and naturalistic conception of music in line with an alternative social philosophy of music.
ITERATION 4: MUSIC AND EDUCATION IN ANCIENT GREEK THOUGHT AND PRACTICE

INTRODUCTION

This iteration will provide a broad synthesis of philosophy and practice in Ancient Greece and Rome, which will serve to contextualise evidence of music, education and performance considered in later iterations. Ancient music education is an extensive and diverse realm of scholarship spanning many academic disciplines including musicology, pedagogy, literary studies, archaeology, mythology, art history, anthropology, and philosophy. The evidence included in this iteration was considered and selected based upon my experiences as a practising educator and performer with knowledge of the ancient world, with a specialisation in utilising historical materials in a variety of educational contexts in order to enhance the learning of both teachers and students. The primary aim of this iteration is thus to form a lens through which teachers can usefully view and reflect upon current practices. In keeping with a transdisciplinary approach, the evidence considered is necessarily of a varied and wide-ranging nature, and includes: philosophical writings about music and education; fictional writings which shed light upon popular attitudes and ideals towards music, education and spirituality; artistic representations of music and education in action; and depictions of the deities most associated with the arts, designed to aid the reader in understanding the central socio-religious context of the arts in Ancient Greece and Rome.

The fourth iteration analyses ancient writings and archaeological evidence of educational and musical practice in ancient Greece and, later, Rome. The ancient Mediterranean world can be used effectively as a lens through which to analyse and discuss current issues “by establishing a relationship between the past and the complexity of our present active culture” (Pappas, 1970, p1). The usefulness and relevance of ancient opinions about an ancient musical culture in many respects unknowable to us today may seem questionable; however, the influence of ancient thinking on subsequent schools of practice and thought provides justification for a thorough analysis of those opinions and ideas which so many writers have since used to justify their arguments (Rainbow, 2006). Much-quoted philosophers such as Plato and Aristotle form a basis for subsequent ideas about music and education: as Hook (1967) observes, “we cannot grasp the pattern of [arts education history’s] events and the character of its institutions without some knowledge of the ideas of Plato, Aristotle, Plotinus” (quoted in Pappas, 1970, pp46-47).
The romanticisation of Ancient Greek thought is perhaps indicative of our yearning for
deeper meaning within a shared history (Settis, 2006, pp10-11). Opinions from that ancient
world are often referenced, but with a tendency towards oversimplification and
misinterpretation. Examples of this tendency can be found in the writings of famous
historical philosophers such as Descartes (written 1629, published 1897), who talk of the
“music of the ancients” in a nostalgic and generalised manner as a pure, natural, potent
music, unspoilt compared to later music that has since been “constrained” and
“corrupted...through the knowledge of theory” (trans. Nahm, 1975, p306). Joseph Addison
(1804) similarly argues that “great natural geniuses, that were never disciplined and broken by
rules of art, are to be found among the ancients” (pp344-347).

When we consider ancient sources, we need to strike a balance between the two extremes of
what Goldhill (2002) refers to as “a conservative nostalgia for a lost world” (p4) exemplified by
Descartes and Addison above, and the “contemporary presentism that makes a barely
considered idea of ‘relevance’ the criterion of educational and cultural value” (Goldhill, 2002,
p4). Settis (2006) criticises the tendency in modern academia towards “absurd florilegia” and
“arbitrarily selected quotations” (pp2-3) that are used to legitimise arguments with little
reference to a passage’s original context or meaning. In order to avoid oversimplification and
arbitrary use of ancient sources (rightly criticised by Settis), I shall consider each text within its
own context, where possible, with reference to the original text and original language.

There is a tendency to refer to ‘Ancient Greece’ or ‘the Classics’ as a single homogenous entity
or school of thought. Music and education, however, were subjects of constant debate in
ancient Greece from the archaic period beginning circa 700 BCE through to the dominance
of the Roman Empire dating from 164 BCE. Opinions on the practice and philosophy of
music varied greatly: there was disagreement, for example, between Plato and, later, Aristotle
(Rainbow, 2006). The relationship between broad societal attitudes and music education
outcomes for students during this period of history indicates the beginnings of a shift from a
belief in universal human music making for the purposes of social wellbeing, to a specialised
skill set achievable by a talented few – early evidence of the dominant paradigm.

This iteration of the thesis is presented in two parts: Part 1 comprises a broad overview of
music within ancient Greek society, in terms of the role of the gods in the Greek conception
of music, as well as the first evidence of performance and music notation; Part 2 deals with
music in the context of education, and is divided into the philosophy and the practice of
music education.
PART 1: MUSIC IN SOCIETY

The ancient Greek definition of music was originally very different from our own, as discussed above in Iteration 1. Μουσική τέχνη (Mousikē tekhnē, literally the ‘craft of music’), from which our word ‘music’ derived, comprised a holistic sense of creativity in poetry, singing, dance and other academic and creative forms stemming from the inspiration of deities (Castle, 1961). Over the course of Ancient Greek history this holistic and interactive view of music began to fragment into specific disciplines, indicating the beginnings of current discipline-based thinking within the dominant paradigm discussed in Iteration 2.

Central to the Greek conception of music is a belief in music’s ability to affect the ethical, moral, emotional and physical aspects of people (this will be discussed further below in the sub-iteration ‘Music Education in Philosophy’). As referred to above in Iteration 1, it is common to speak today in poetic terms of music’s impact on emotion or nature (for example Lord Byron’s poem Don Juan), but in Ancient Greece this idea was not poetical but practical, and had consequences for music making practice and philosophy. Lippman (1963) notes that in both fictional and non-fictional literature music is seen to have an effect on emotions, feelings and actions of both listeners and makers of music (p188). Literary examples include Orpheus who, much like an ancient Pied Piper, charmed individuals as well as inanimate objects with his lyre: “with his songs, Orpheus, the bard of Thrace, allured the trees, the savage animals, and even the insensate rocks, to follow him” (Ovid, Metamorphoses, Book 11, lines 1-3).

This section begins by looking at the role of the gods in the many facets of the Ancient Greek conception of music. It then looks at the earliest written and archaeological evidence of performance and of music notation, beginning with the oral poets of the archaic period and concluding with the earliest known example of a virtuosic musician, Timotheus.

1.1: The Gods of Music

The Greek mythological and religious system was central to the mindset and thought-world from which the ancient conception of music developed (Mathiesen, 1999). The intimate connection between music and ritual is a likely characteristic of early human music making, as discussed above in Iteration 3. The connection is explicitly recorded well before the Ancient Greek Empire, in one of the earliest examples of a written music system dating from 2000 BCE, written upon cuneiform tablets found in Syria, pictured below in Figure 12. The tablet contains music notation and lyrics of a hymn to the Phoenician goddess of the moon.
Different deities represented different aspects of music, and the different roles it played in society such as healing, fertility, and harvests (Larson, 2007). The use of music in healing is discussed by Aulus Gellius in his Attic Nights, where he refers to the writings of the classical Greek scholar Democritus (whose original writings have since been lost): [that] "snake-bites are cured by the music of the flute, when played skilfully and melodiously...he shows that the music of the flute is medicine for many ills" (Book IV. Xiii).

The gods who were seen to have a specific relationship to music and the arts were Dionysos, Apollo, and the Muses (Larson, 2007).

*Dionysos*

Dionysus is a god that until recently was believed to arrive in Greece from the East, though recent archaeological findings suggest that he has been known to Greece since the Bronze Age (Larson, 2007). Children and teachers today might be familiar with a portrayal of Dionysos in Disney’s Fantasia (1940). To the tones of Beethoven’s Pastoral Symphony, a stout, drunken Bacchus (the Roman form of Dionysos) wobbles forward on a comically tiny unicorn-donkey, pictured below in Figure 13.
This portrayal of Dionysos, sporting bunches of grapes on his ears and a large, ruddy alcoholic’s nose, is a useful modern entry-point to a discussion of Dionysos (as exemplified by teachers’ reactions discussed in Iteration 9), but the modern tendency to trivialise ancient religion for entertainment value belies the importance and potency of the gods during Ancient Greek times. In Greece of the classical period, much in contrast with the Disney caricature, he was portrayed in a variety of forms and guises (Seaford, 2006), including as an exceedingly beautiful young man, with flowing locks and a youthful physique, as in Figure 14 below. Aspects of Dionysos include ecstatic rituals, and his followers are often characterised in satiric drama as revelling in wine, sex, dance and music (Seaford, 2006).
Euripides’ *Bacchae*, discovered in 406 BCE after the tragedian’s death, is a fictional account of Dionysos as a beautiful and dangerous deity who causes frenzy among the women of Thebes, as they run into the forests of Mount Cithaeron to celebrate religious rites in his name. One of these women is Agave, the mother of Pentheus who disapproves of the upstart deity. Pentheus angers Dionysos, and in revenge Dionysos tricks him into entering the forest dressed as a woman to spy on the frenzied women. Pentheus does so, and comes upon his mother Agave, who then tears him limb from limb in her madness, as pictured below in Figure 15. While a dramatic account, thus given to hyperbole and exaggeration, *Bacchae* has been utilised by scholars to explore ritual practices and aspects of society in Ancient Greece, such as Barbara Goff’s *Citizen Bacchae: women’s ritual practice in Ancient Greece* (2004) and Arlene Saxenhouse’s ‘Freedom, Form, and Formlessness: Euripides’ Bacchae and Plato’s Republic’ (2014).

![Figure 15: Pentheus torn apart by Agave and Ino, Attic Red-figured Lekanis (Cosmetics Bowl) Lid, C. 450-425 BCE (Louvre Museum)](image)

This tearing apart bodily, spiritually and emotionally represents a central dimension of Dionysos’ potency and importance: “worship of Dionysus offered an emotional religious experience different from any that might be found in the cult of the traditional Olympian gods, and its power to change the mood of his worshippers from blissful calm to exultant savagery is made shockingly evident in the play” (Howatson, 2011a, para 3). The Dionysian cults used music and dance to force an intensification of suffering in order to move through the pain and find peace:

...the painful human suffering or disease from which Dionysos liberated or purified his initiands may sometimes have been expressed in a mental fluttering or agitation...a concomitant intensification of the agitation to the point at which it could – by means of music and dance – finally be transformed into divine calm (Seaford, 2006, p.108).
The aim of tragedy was to present the audience with a mistake made by, or flaw in, the protagonist (hamartia) to then allow for a resolution, which Aristotle referred to as anagnorisis (Vince, 2003). Anagnorisis, literally ‘recognition’, represents “a change in the protagonist from ignorance to knowledge” (Kennedy, 2010, para 1) which was shared vicariously by the audience.

The term catharsis also relates to theatre, and was defined long ago by Zeller (1897) in his discussion of Aristotle: “[i]t seems probable that [Aristotle] took catharsis as we might use ‘purgation’...to mean expulsion from the body of burdensome or injurious matter...the idea of deliverance from pollution and spiritual disease” (p309). There was a cathartic element to the tragedy befalling the heroes in these early dramatic performances, and Aristotle believed one of the reasons for learning music was for this same form of catharsis (Aristotle, Politics, 1340 a19). Madness was seen as a natural aspect of humanity which could be expressed and resolved, or exacerbated, by the creative arts: “[m]any...are affected by the diseases of madness or frenzy, which accounts for the Sibyls, Bacchis and all inspired persons, when their condition is due not to disease but to a natural mixture” (Aristotle, Problems, XXX 953 a1.10).

The earliest extant formal theatre is the Theatre of Dionysos Eleuthereus in Athens, built into the natural slopes of the Acropolis. Bacchic rites, which began in the hills and forests surrounding Athens, made their way to the religious and political centre of Athens, becoming a formalised part of society, to emerge as the origins of drama and music performance as we now know them in the ‘West’ (Csapo, 2003). The importance of Dionysos in such human functions as fertility and creativity show how intrinsically linked the natural world and creativity were in the Ancient Greek mind. The development of ancient theatres further demonstrates these links, which are detailed in Iteration 5 below.

Apollo

Apollo was the deity of music, poetry, healing, and prophecy, and the leader of the Muses; he also illustrates the link between creativity and healing (Larson, 2007). Like Dionysos, he is a complicated deity. He is intimately involved in music in terms of healing, a relationship originating long before the Ancient Greeks. Apollo is referred to in Homer’s Iliad as both the bringer and healer of plagues and disease, and the god of prophecy and of music. All of these aspects are present from Book 1 of the epic tale. Healing is also specifically associated with the god Asklépios, a son of Apollo (Roberts, 2007), and patron deity of the Great Theatre of Epidaurus (see Iteration 5 below).
The intimate relationship between healing, prophecy and music through Apollo is represented at the site of Delphi on the Greek mainland. The Temple of Apollo at Delphi housed the famed Delphic Oracle (Huffmon, 2007). The Theatre of Delphi is situated directly above the temple, where musical and theatrical performances took place for those who came to Delphi seeking healing and advice from the god through his oracle. Apollo is pictured in Figure 17 below pouring a libation and playing the lyre, from a 5th century BCE kylix (cup) found in a tomb at Delphi:
Apollo and Dionysos represent both opposing and complementary forces when it comes to the arts: “[w]hereas Dionysos, in a sense his opposite, personifies ecstasy, Apollo is Greek moderation, balance, and form. Both Dionysian and Apollonian qualities, of course, are necessary for great art, and both gods are associated with the arts” (Leeming, 2005b). Despite the opposing aspects of Dionysos and Apollo as espoused by Nietzsche (Almeida, 2006), Apollo was also associated with ecstatic states in Ancient ritual practice (Lewis, 2003). The creative aspect of Apollo is extended through his association with the Muses.

The Muses

As discussed above in Iteration 1, our term ‘music’ developed from the Greek term mousikē, related to the Mousai (the Muses) deriving from the Proto-Indo-European root 'men' (mind, memory and thinking) (Watkins, 1995). The Muses were connected with a broad spectrum of artistic and intellectual domains that are in keeping with the holistic definition of music of Ancient Greek language, which did not initially include a differentiated term for ‘music’ as we understand it today, and which extended well beyond the current mechanical definition of the Oxford English Dictionary (described above in the introduction to Part 1 of this Iteration). There were three original Boeotian Muses, referred to by Plutarch (Symposia. ix. 14) and Pausanias (ix. 29. § 1). They were Mnēmē, the muse of memory; Meletē, the muse of meditation or contemplation; and Aoidē, the muse of song (Symposia. ix. 14). Song and the human voice were the main tool for passing on history, knowledge and myth to new generations at a time before widespread literacy. Aoidē is therefore the muse of the act of singing, rather than of song composition as we might understand it today.

It was not until later that the nine Muses became the popular standard as the deities under Apollo’s control who were in charge of the various arts (Delahunty & Dignen 2010). The nine Muses were first referred to in Hesiod’s Theogony (Hardie, 2009). Delahunty and Dignen (2010) list the muses, and their associated representations, as the following:

- Calliopē (Epic poetry), represented by writing tablet
- Clio (History), represented by scrolls
- Euterpē (Song and elegiac poetry), represented by an aulos (an ancient Greek flute)
- Erato (Lyric poetry), represented by a kithara (an ancient Greek stringed instrument)
- Melpomenē (Tragedy), represented by a tragic mask
- Polyhymnia (Hymns), represented by a veil
- Terpsichorē (Dance), represented by a lyre
- Thalia (Comedy), represented by a comic mask
- Urania (Astronomy), represented by globe and compass
The nine Muses are pictured below in Figure 18, in a mosaic discovered in 2014 by Kutalmis Görkay and team of Ankara University, found at the ancient site of Zeugma, Turkey, near the Syrian border, estimated to be over 2200 years old:

![Figure 18: Glass Mosaic of the Nine Muses, Discovered in 2014 in Zeugma, Turkey, C. 2nd Century BCE (Image Credit: Ankara University, 2014)](image)

Of the nine Muses listed above, most are involved in broadly defined musical and creative pursuits, including Calliope, the muse of sung epic poetry fundamental to Greek culture (positioned at the centre of the mosaic above), Euterpe, Erato and Polyhymnia. According to Hardie (2009), Hesiod’s description of the Muses embeds them in a musical context due to the constant reference to their origins in relation to the development of song:

> By thus embedding their names within a narrative of the very first song, Hesiod implies that the names, and the activities they denote, were fixed at birth, divinely bestowed at the moment when song itself originated. (p.12)

It was common practice in the ancient world to acknowledge the role of deities in any creative pursuit (Wheeler, 2002). An example from ancient fictional literature, and one of the earliest references to the practice of acknowledging the goddess’ role in the creative process, is to be found in Homer’s Iliad (Minchin, 1995). Homer refers to the goddess who sings of Achilles’ rage in the opening of the Iliad: μὴν ἄναψε θεὰ Πηλιάδεω Αχιλῆος (“Sing, Goddess, of the rage of Achilles, son of Peleus”) (Homer, Iliad, book 1 line 1). An individual trying to usurp the role of the Muses did so at his peril, such as the proud singer Thamyris, who did not pay the goddesses their due and was blinded as a consequence (Homer, Iliad, book 2, lines 594–600). The Muses used the poet, singer or dancer as a vessel through which creativity was
expressed (Schachter, 2014). Music was not limited to today’s mechanical definition
(discussed in Iteration 1 above). Instead it was any intellectual and creative product that was
associated with the nine Muses (Mathiesen, 2016).

1.2: Oral Poetry, Performance and Notation
Archeological evidence of ancient music is scant, and interpretations are therefore varied and
contentious (Stamou, 2002, p4). Archaeological evidence can usefully brought together with
literary evidence to present a picture of a flourishing musical world (Stamou, 2002, p4). Some
of the earliest forms of music performance in ancient Greece are captured in early sculptures,
such as that pictured in Figure 19 further below. Early performance pre-dates theatres and
other formal spaces; instead we know of the solo travelling singer of epic poetry: the ἀοιδός
(aoidos, literally 'singer') or, slightly later, the ῥαψῳδός (rhapsoidos, literally ‘one who stitches
together’, probably referring to the stitching together of stories, from which we get the word
‘rhapsody’).

Whereas rhapsoidos sang existing poems, aoidoi sang new ones (Powell, 2004). Aoidoi and
rhapsoidoi overlapped, performing through the Archaic Period until early fifth century, when
aoidoi became obsolete as composition was no longer improvised and sung, but written down
(Powell, 2004). The advent of written music, and the decline of improvised sung epics, such
as those devised by the aoidoi, is a crucial turning point of music and education history, with
ramifications felt by music education today, some two and half thousand years later.

Some aoidoi and rhapsoidoi were blind, such as the one pictured in Figure 19 below, a bronze
statue from Crete dating from the 7th Century BCE, depicting a singer with his lyre being
guided by a boy.
The authorship of the texts attributed to Homer, generally referred to as the ‘Homeric Question’, has been of great concern to scholars for many centuries, and continues to be a topic of contentious debate, with many differing theories (Nagy, 1996; West, 2011; Burgess, 2015; Demetriou, 2015. One such theory is that Homer was a blind singer, whose improvised songs were later written down (Birch, 2009). Though a biography of an individual named Homer is uncertain, and his very existence, and gender, is impossible to determine (Dalby, 2006), it is known that the songs associated with his name, the Iliad and the Odyssey, emerged in the 8th century BCE (Birch, 2009). The centrality of Homer to the moral and ethical education of Greece is well recognised:

...the Greeks believed that poets were the primary teachers of mankind. In Homer they discovered the earliest and noblest example of that form of literary art which is more than history, more than philosophy, more than mere beauty of form, but rather a combination of the aesthetic and the moral. (Castle, 1961, p13)

An interpretation of the possible earliest written form of Homer is included below in Figure 17, which shows a reconstruction based on the available evidence of writing from the same period (Powell, 2014, p18). Poetry such as this was sung rather than spoken, a notion supported by the first line of Homer’s Iliad, quoted above, that refers to the singing of the goddess. According to arguments made by Barry P. Powell (2014), whose interpretation of the Homeric Question that is based on improvised song, the early written text was neither uniform nor complete, missing letters here and there, with some letters changing shape or
direction. Powell’s interpretation is of particular use to teachers in considering the use of sheet music in education, and the dominant focus in the classroom on music literacy and accuracy over interpretation and improvisation. Though this text would have been sung, specific musical notes were not recorded at this stage.

![Image of ancient Greek text]

**FIGURE 20: OPENING OF THE ILIAD IN EARLY GREEK TEXT, RECONSTRUCTION (POWELL, 2014, P18, FIGURE 1.0)**

At the time of this type of orthography, the words for singing and speaking were often used interchangeably. Powell (2014) argues that the written text would have acted as "a dim mirror...of a once continuous stream of sounds with its own internal logic, with little respect for what we term the rules of grammar or the rules of metrics...the song is like a stream, but the alphabetic signs are like a row of buckets" (p.20).

Text of this early era was read ‘as the ox turns’, back and forth across the page, easily followed by a finger running over the text without the need to jump to the next line (Powell, 2014, p.20). Powell argues that it would have been interpreted aurally, where the reader would already be familiar with the story before ‘reading’ it (Powell, 2014, p.20). In this way the text would have been descriptive, not prescriptive, as epic poetry was ‘composed’ by singing in a form of improvisation based on a set of common epithets, themes and story traditions, which were later written down in a rough form as a record of the performance (Powell, 2014).

From the evidence available, it is difficult to determine the nature and function of literacy in the archaic period of Greece’s history, however some connection with performance seems clear: “the surviving literature of the Archaic period (when it can be dated) really tells us very little about literacy and almost nothing about the agency of the written word – except that it could be used in some way as an aid to oral performance” (Whitley, 2017). There is some
evidence that from roughly 500 BCE onwards, improvised poetic composition declined, with a growing tradition of written composition which could be learned by others as written down by the composer (Powell, 2014). The shift towards written composition coincides with the first theatres - a shift from naturalistic and flexible modes to formalised modes of creativity and creative presentation: “the new technique of composition in writing made possible choral song, memorised for public presentation” (Powell, 2004, p73). This period denotes a “radical shift in aesthetics and culture in Greece” (Hall, 2006, p12), marking the end of the centrality of the gods in the creative process.

Timotheus, a musician of this pivotal period, spoke of the wonder of his own compositions, and does not fear divine retribution: “I do not sing the old songs, for my new ones are better; a young Zeus is king, and it was in ancient times that Cronus was ruler; Let the ancient Muse depart!” (trans. Campbell, 1982, frag.796). Timotheus offers us a characterisation of the virtuosic performer, where personal skill takes precedence over divine inspiration – again this is a useful passage for teachers to consider in light of the dominant focus on skill and virtuosity in the dominant paradigm discussed in Iteration 2.

As another illustration of his virtuosity, Timotheus increased the number of strings on the lyre, from 7 to 11 strings, requiring greater skill (Anderson & Mathiesen, 2016). A little like Liszt, he composed pieces that could be played only by the most highly skilled musicians, such as himself. Here his musical skill is referred to as an enabler of the Muses, rather than a recipient of their inspiration:

\[
\begin{align*}
\text{n\text{\v ̄\text{n}} d\text{\v ̄\text{e}}} & \text{ T\text{\v ̄\text{m}}\text{\v ̄\text{o}}\text{\v ̄\text{t}}\text{\v ̄\text{h}}\text{\v ̄\text{e}}\text{\v ̄\text{o}}\text{\v ̄\text{s}} \text{ m\text{\v ̄\text{e}}\text{\v ̄\text{t}}\text{\v ̄\text{r}}\text{\v ̄\text{o}}\text{\v ̄\text{i}}\text{\v ̄\text{o}}}} \\
\text{r\text{\v ̄\text{u}}\text{\v ̄\text{t}}\text{\v ̄\text{h}}\text{\v ̄\text{m}}\text{\v ̄\text{o}}\text{\v ̄\text{i}}\text{\v ̄\text{z}}} & \text{ t\text{\v ̄\text{e}}} \text{ é\text{\v ̄\text{n}}\text{\v ̄\text{d}}\text{\v ̄\text{e}}\text{\v ̄\text{k}}\text{\v ̄\text{k}}\text{\v ̄\text{r}}\text{\v ̄\text{o}}\text{\v ̄\text{m}}\text{\v ̄\text{a}}\text{\v ̄\text{t}}\text{\v ̄\text{o}}\text{\v ̄\text{m}}\text{\v ̄\text{a}}\text{\v ̄\text{t}}\text{\v ̄\text{o}}\text{\v ̄\text{t}}\text{\v ̄\text{a}}\text{\v ̄\text{t}}\text{\v ̄\text{o}}\text{\v ̄\text{a}}\text{\v ̄\text{i}}} \text{ 230} \\
\text{k\text{\v ̄\text{í}}\text{\v ̄\text{t}}\text{\v ̄\text{h}}\text{\v ̄\text{a}}\text{\v ̄\text{r}}\text{\v ̄\text{i}}\text{\v ̄\text{n}}} & \text{ é\text{\v ̄\text{x}}\text{\v ̄\text{a}}\text{\v ̄\text{n}}\text{\v ̄\text{e}}\text{\v ̄\text{t}}\text{\v ̄\text{ê}}\text{\v ̄\text{l}}\text{\v ̄\text{ê}}\text{\v ̄\text{l}}\text{\v ̄\text{ê}}} , \\
\text{θ\text{\v ̄\text{η}}\text{\v ̄\text{s}}\text{\v ̄\text{a}}\text{\v ̄\text{u}}\text{\v ̄\text{r}}\text{\v ̄\text{o}}\text{\v ̄\text{ν}}} & \text{ π\text{\v ̄\text{o}}\text{\v ̄\text{l}}\text{\v ̄\text{ι}}\text{\v ̄\text{m}}\text{\v ̄\text{i}}\text{\v ̄\text{n}}\text{\v ̄\text{o}} \text{ o}\text{\v ̄\text{i}} \text{-} \\
\text{ξ\text{\v ̄\text{α}}\text{\v ̄\text{ς}}} & \text{ Μ\text{\v ̄\text{ου}}\text{\v ̄\text{s}}\text{\v ̄\text{α}}\text{\v ̄\text{n}} \text{ θ\text{\v ̄\text{α}}\text{\v ̄\text{l}}\text{\v ̄\text{α}}\text{\v ̄\text{μ}}\text{\v ̄\text{ε}}\text{\v ̄\text{t}}\text{\v ̄\text{o}}\text{\v ̄\text{[\text{ζ}]}\text{\v ̄\text{v}}} \text{·} \\
\text{Μ\text{\v ̄\text{ι}}\text{\v ̄\text{l}}\text{\v ̄\text{η}}\text{\v ̄\text{t}}\text{\v ̄\text{o}}\text{\v ̄\text{s}} & \text{ d\text{\v ̄\text{e}}} \text{ p\text{\v ̄\text{ό}}\text{\v ̄\text{l}}\text{\v ̄\text{i}}\text{\v ̄\text{s}} \text{ v\text{\v ̄\text{i}} \text{\v ̄\text{v}}} \text{·} \\
\text{θ\text{\v ̄\text{r}}\text{\v ̄\text{έ}}\text{\v ̄\text{ψ}}\text{\v ̄\text{α}}\text{\v ̄\text{s}}' \text{ â} & \text{ | d\text{\v ̄\text{υ}}\text{\v ̄\text{ω}}\text{\v ̄\text{d}}\text{\v ̄\text{e}}\text{\v ̄\text{k}}\text{\v ̄\text{a}}\text{\v ̄\text{t}}\text{\v ̄\text{e}}\text{\v ̄\text{ι}}\text{\v ̄\text{ê}}\text{\v ̄\text{ê}}\text{\v ̄\text{o}}\text{\v ̄\text{ς}}} \text{ 235}
\end{align*}
\]

\[λ\text{a}ο\text{u} \text{ π\text{\v ̄\text{r}}\text{\v ̄\text{ω}}\text{\v ̄\text{t}}\text{\v ̄\text{ê}}\text{\v ̄\text{o}}\text{\v ̄\text{s}} \text{ é\text{\v ̄\text{ξ}}} \text{ Λ\text{\v ̄\text{χ}}\text{\v ̄\text{α}}\text{\v ̄\text{i}}\text{\v ̄\text{δ}}\text{\v ̄\text{ν}}} .\]

In translation:

And now Timotheus renews the kithara with eleven-stringed metres and rhythms, opening the many-songed chambered treasury of the Muses; it is Miletus that nurtured him, the city of a twelve-walled people, first among the Achaeans. (PMG 791.229–236, trans. Hordern, 2002)
Timotheus’ attitude implies a virtuosity that separates the general musical public from those who are highly skilled music professionals (LeVen, 2011). Evidence of virtuosity predates Timotheus: Hesiod refers to his own participation in the competitive singing of poetry, dating from the seventh century BCE (Works and Days, 645FF). Ancient audiences too contributed to the popularity of virtuosity, since they “came to listen and, more importantly in terms of current attitudes to virtuosity, to admire the technical feats involved” (Fletcher, 1991). Perhaps significantly, the first usage of a term differentiating ‘music’ from other art forms dates from the time of Timotheus, though this was not universal (Stamou, 2002).

Lada-Richards (2002) describes the change in the role of the Muse at the time of performers such as Timotheus, with the rise of formalised performance practices:

...within the context of fifth-century performances the Muse’s presence can still be intensely felt...Much less of a ‘real life’ entity than her archaic predecessor, the classical Muse operates now on the level of metaphor and figurative discourse, reshaped and reappropriated by the performative frame of fifth-century Athenian culture. (p69)

Formal performance spaces provided the context for this ‘reshaped and reappropriated’ Muse: theatres and drama as we recognise them today emerged on the slopes of the Acropolis (see discussion of the Theatre of Dionysos Eleuthereis in Iteration 5 below). Instead of a solo singer who had the ability and freedom to adapt and change his performance, groups were rehearsed intensively for the performances taking place in these new, formal spaces: “[e]very singer, solo or choir, had to sing while moving his or her entire body in obedience to intricate patterns that required weeks of full-time training. Singers were also dancers and often players of the instruments that accompanied their singing and dancing” (Stamou, 2002, p3). One of the early images of such a chorus performing in rehearsed unison is pictured below in Figure 21, dated from this pivotal period, c. 500 BCE:

FIGURE 21: SIX CHORISTERS AND MUFFLED FIGURE, RED-Figure COLUMN-KRATER, CIRCA 500-490 BCE (BASEL ANTKENMUSEUM, FROM WELLENBACH, 2015, P73)
In comparison to the early Homeric text pictured above, the Seikilos Epitaph dating from between 200 BCE and 100 CE, pictured below in Figure 22, is read as we do now, left to right, left to right, with markings above each syllable indicating melody and rhythm (Parker, 2012).

![Seikilos Epitaph](Image)

**FIGURE 22: SEIKILOS EPITAPH (AND RUBBING OF SONG SECTION), DATING BETWEEN 200 BCE - 100 CE, FOUND IN AIDAN, TURKEY (DÄNISCHES NATIONALMUSEUM)**

Found at Aidan in Turkey, near Ephesus, the Seikilos Epitaph provides another indication of the place of music in Ancient Greek ritual (Mathiesen, 1999). It was written in commemoration of the wife of Seikilos, the man who commissioned the song to honour her memory (Pöhlmann & West, 2001).

Music and singing were embedded in the fabric of everyday Ancient Greek society, including religious and spiritual ritual on a small scale, such as the Seikilos Epitaph, and on a large scale, such as the Dionysian festivals. The shift that occurred around 500 BCE indicates a number of tendencies that resonate with the problems in the dominant paradigm: the importance of virtuosity with a focus on technical excellence; rehearsal of written material for choreographed and memorized performance, in which it was possible, therefore, for the participants to make mistakes; a formalisation of performances through the use of specific spaces designed for large-scale events, which required specialised performers to utilise the space effectively; and 'music' being newly referred to as a separate and isolated art form, the beginnings of our current understanding of music. The role of music in education in Ancient Greece echoes these themes, in particular the role of music in a well-rounded moral, aesthetic and intellectual education.
PART 2: MUSIC IN EDUCATION

The aim of this section is to provide an overview of ancient thought and practice in music education, which supports the themes that emerge above concerning the early development of performance practices reminiscent of the dominant paradigm articulated in Iteration 2. Two realms of evidence for music education are considered: the philosophical, represented by the writings of ancient scholars such as Plato and Aristotle; and the practical, represented by archaeological as well as literary and artistic evidence of the teaching and learning process.

It is impossible to be certain of the everyday reality of education in ancient Greece, but it is possible to identify certain tendencies and traditions that are useful when reflecting on current practice. An example of this is the difference between the modern focus on literacy and numeracy, and the ancient focus on physical and musical education (Castle, 1961). Another difference is the conception of music mentioned above, as a holistic, creative and intellectual pursuit, the educational goal of which was the production of a good citizen, rather than a specialist performer (Castle, 1961). The gradual differentiation of music from other art forms, the devaluation of music as a meaningful moral force, and the movement towards specialisation and disciplinarity are shown to have solidified by the time of the Roman Empire (Castle, 1961).

2.1: Music Education in Philosophy

Two thousand years of philosophy regarding music, education and humanity in general have been inspired by the classical and Hellenistic periods of Ancient Greece (Mark, 1982). Philosophers such as Plato and Aristotle have been acknowledged throughout history, and are still cited today, with varying levels of accuracy and effect (Rainbow 2006; Stamou 2002). Music itself was a primary topic of debate in the earliest of Greek philosophies, including its place in the universe as a whole. For example, according to Hyppolytus Philosophumena, Pythagoras “first proved the motion of the seven stars to be rhythm and melody” (2, Dox. 555). This is the origin of the ‘music of the spheres’ attributed to Pythagoras and referred to by later musicians and poets such as Ted Hughes, John Lennon and Lord Byron (quoted above in Iteration 1).

Philosophies concerning music education aimed to define what was meant by music, education and humanity, what the purpose of each was, what constituted ‘goodness’, and how education could be used to support this notion of the ‘good’ (Weitz, 1950). Mark (1982) argues that Greek philosophy echoes through music education up to the mid-20th century, in
of the central tenet of Greek thinking about music education’s “effect on the
development of the citizen and its ability to influence people to be more effective citizens”
(p20; also Castle, 1961; Lehman 2002; Stamou 2002).

The Greek word for education, παιδεία (paideia) is more literally translated to mean ‘child-
rearing’ (Kazhdan 1991) indicating its holistic aims. Plato defined the term as “the education
in aretē [excellence] from youth onwards, which makes men passionately desire to become
perfect citizens, knowing both how to rule and how to be ruled on a basis of justice” (Laws
643e). Music played a central role in the educational process, particularly in terms of moral
education.

Whilst philosophers agreed that music education had a profound impact on a citizen’s moral
character, they disagreed about the detail of what types of music and which modes best
encouraged the ‘good’ citizen; for example Aristotle disagreed with Plato preferring “Lydian to
Phrygian music for its educational value” (Castle, 1961, p75). Aristophanes, the great
Athenian satirist, poked fun at this type of rigid doctrine of music education in his play
Knights: “he only [990] liked the Dorian style and would study no other; his
music-master in
displeasure sent him away, saying “This youth, in matters of harmony, [995] will only learn the
Dorian style because it is akin to bribery”’ (lines 989-995).

A discussion of these disagreements and debates illuminates the central themes of Greek
philosophy through an ancient method of teaching known in the modern world as the
Socratic method, at the time introduced by Socrates and others as διαλεκτική (dialectikē),
involving debate and discussion of opposing ideas (Estep et al., 2003). This approach is
opposed to the ‘didactic’ method, coming from another ancient Greek term, διδάσκειν
(didaskein) literally ‘to teach’. The discussion begins with Plato.

Plato (427 – 347 BCE) is one of the most commonly quoted and well-known philosophers in
history, therefore misinterpretation and mis-quotation of Plato is commonplace (Chadwick,
2013). His ideas about music and education were informed by a belief that the aim of
education was to create good citizens to serve the state, and that innovation and change in
music may serve as a destabilising force and should therefore be discouraged:

…it is to this that the overseers of our state must cleave and be watchful against its
insensible corruption. They must throughout be watchful against innovations in music
and gymnastics counter to the established order...For the modes of music are never
disturbed without unsettling of the most fundamental political and social conventions.
(Plato, Republic, Book 4, lines 4-9)
His argument is representative of the Greek conception of music as an ethical and moral force within society.

Plato’s writings about music are very detailed in terms of this moral aspect. In *Laws* for example, he discusses the elements of tune, posture, ‘colour’, rhythm and harmony, which can produce ‘goodness’ or ‘badness’ in its students:

...while postures and tunes do exist in music, which deals with rhythm and harmony, so that one can rightly speak of a tune or posture being “rhythmical” or “harmonious,” one cannot rightly apply the choir master’s metaphor “well-colored” to tune and posture; but one can use this language about the posture and tune of the brave man and the coward, [655b] and one is right in calling those of the brave man good, and those of the coward bad. To avoid a tediously long disquisition, let us sum up the whole matter by saying that the postures and tunes which attach to goodness of soul or body, or to some image thereof, are universally good, while those which attach to badness are exactly the reverse. (Plato *Laws* 2.655a-b)

Despite the technicalities (he himself is apparently wishing to avoid being tedious), Plato is clearly stating that music can both represent and encourage something ‘good’ or ‘bad’ within society. Another example is in *Phaedo*, where Plato writes in the voice of Socrates, who relates the thoughts that were given to him by a dream:

“Socrates”, it said, “make music and work at it”...so the dream was encouraging me to do what I was doing, that is, to make music, because philosophy was the greatest kind of music and I was working at that. But now, after the trial and while the festival of the god delayed my execution, I thought, in case the repeated dream really meant to tell me to make this which is ordinarily called music, I ought to do so and not to disobey. (Plat. *Phaedo* 60e)

Socrates here refers to philosophy as ‘the greatest kind of music’, representing again the holistic sense of music as being any creative and academic output. The scene also refers to an output ‘which is ordinarily called music’ a definition now separate from other creative and academic domains, a definition reminiscent of today’s conception.

But we must exercise care when we draw on the ancient philosophers. Short quotes are often taken from long and complex passages, which can be mis-interpreted unless they are understood in context. One such is the passage in which Plato speaks to the importance of rhythm and harmony in the goodness of ‘boys’ souls’:

...when they have learned to play on the harp lyric they teach them the compositions of other good poets, and those setting them to music, and they compel rhythm and become familiar to the boys’ souls...for the whole life of man requires rhythm and harmony. (Plato, *Protagoras*, 326a-b).
The last line is often referred to alone and out of context: “the whole life of man requires rhythm and harmony”, which could be interpreted as a general, unqualified and positive statement about rhythm and harmony. Read in context, however, Plato is prescriptive and specific in terms of what constitutes ‘good’ rhythm and harmony, and how they can be formed using musical training: “rhythm and harmony penetrate deeply into the mind and have a most powerful effect on it, and if education is good, bring balance and fairness, if it is bad, the reverse” (Plato, Republic, p401). Plato alludes to the positive and negative potential of music education, rather than the unqualified positivity for which his writings are often misused to justify.

The Greek term for ‘goodness’ was ἀρετή (aretē), also translated as ‘excellence’ or ‘virtue’, which referred to the deep moral development of the student, prioritised over technical proficiency:

> Which now is better trained in dancing and music – he who is able to move his body and use his voice in what he understands to be the right manner, but has no delight in good or hatred of evil; or he who is scarcely correct in gesture and voice and in understanding, but is right in his sense of pleasure and pain, and welcomes what is good and is offended at what is evil? (Plato, Laws, II 654c-661d).

The importance of virtue is echoed in Plato’s statement that goodness can be the same thing as beauty: “the useful and the powerful for doing something good is the beautiful” (Plato, Greater Hippias, 296e).

Though Plato prioritises the ‘good’ over technical proficiency, changes brought about by performers such as Timotheus influenced the intent of music education: “prominence given to purely instrumental music in public performances...led to growing conviction that musical prowess was an essentially professional matter” (Wellesz (ed.), 1957, p339). By the time of Aristotle, the next philosopher to be considered in this subsection, this tendency had become systemic and commonplace (Wellesz (ed.), 1957, p339).

Aristotle (384 – 322 BCE) was an ancient Greek philosopher who, as all Greeks, argued for the moral import of music in education. Plato and Aristotle are of one mind concerning the priority of moral education through music over technical excellence, advocating for “a music that everyone should learn, the sort one plays or sings to oneself as part of one’s moral life, in meditation and consolation” (Stamou, 2002, pp10–12). He disagreed with Plato, however, on a number of details concerning music education, in terms of both practical and philosophical considerations.
Plato and Aristotle disagreed on some of the practical and philosophical elements of music education. For example, Plato argued that formal education in music should begin at 6 years of age, whereas Aristotle thought that education in music should only begin when a student has reached 14 years, because “young children are not able to understand music sufficiently in order to derive pleasure or edification from listening to it when they become older” (Stamou, 2002, p9). Aristotle is a little more flexible and accommodating, particularly in terms of the music enjoyed by the general public, as opposed to Plato who was more conservative and prescriptive: “Aristotle tries to find proper places for the convivial harmonies, exciting instruments, and professional methods of training and performance within the life of a well-adjusted society” (Stamou, 2002, p8).

Aristotle, like Plato, acknowledges the transformative power of music for good and for ill: “[r]hythm and melody supply imitations of anger and gentleness, and also of courage and temperance...in listening to such strains our souls undergo a change” (Aristotle, Politics, 1340a19). The characterisation of the melancholic musician was common even in Aristotle’s time: “[w]hy is it that all men who are outstanding in philosophy, poetry or the arts are melancholic?” (Aristotle, Problems, XXX 953 a1.10).

Aristotle referred to the traditional branches of education “received” from what he referred to as the “ancients” (Aristotle, Politics, chapter 3, Book VIII). Some music education today can be seen as traditional and inflexible; Aristotle argued the same for some of the approaches used in his time:

In our own day most men cultivate [music] for the sake of pleasure, but originally it was included in education, because nature herself, as has been said, requires that we should be able, not only to work well, but to use leisure well. (Aristotle, Politics, Book VIII, part III)

The relationship of leisure to education resonates in our current word ‘school’, which derives from the Greek word σχολή (skholē) meaning ‘leisure’ (Liddell & Scott, 1940). While the role of music in a holistic, ethical and cultural education, as espoused by Plato and Aristotle, is common to music education discourse and advocacy, it does not appear to be common to music education practice, as revealed in Iteration 2 above.

2.2: Music Education in Practice

The practice of music education in ancient Greece came in a variety of forms because it was not based on a single, government run system as it is today (Estep et al., 2003).
Generalisations about ancient education are therefore difficult to make (Estep et al., 2003), but certain themes emerge that echo the philosophical perspectives expressed by Plato and Aristotle. Educational offerings included the practical training designed for personal advancement offered by the Sophists, the academic and intellectual training offered by the philosophers (such as Plato and Aristotle), and other schools of thought such as a school of rhetoric developed by Isocrates (Castle, 1961; Estep et al., 2003). Music was included in each of these schools to a greater or lesser degree.

Music education engendered the ethical and moral duties described by Plato and Aristotle, and was designed to produce “the cultivated amateur, not the professional performer” (Castle, 1961, p75). Participation in performances at national festivals, an important outcome of music training at this time, fulfilled the needs of the state and was not considered as a ‘professional’ activity but as a civic duty (Castle, 1961). Education at what were called ‘music schools’ included training in the many activities over which the Muses presided, including “poetry, singing lyric poetry to the lyre, and also the elements of arithmetic and geometry” (Castle, 1961, p74). The discipline of music as we might define it today included training on the lyre (also called a cithara), the aulos (similar to an oboe), and singing (Castle, 1961). The teacher in charge of these subjects was known as a citharistēs, named for the seven-string cithara (lyre) that was the primary accompaniment to the singing of epic poetry (Castle, 1961). Figure 23 below is an image dating from the 5th century BCE, representing students at a school waiting their turn for their one-to-one lesson on the cithara with the citharistēs:

![Figure 23: Students awaiting one-to-one lessons on the lyre (or kithara) at a music school, 4th century BCE water pot (Rainbow, 2006, p19)](image)

Greece, as we understand it today, did not exist as a single nation in classical times, and was in fact a number of self-governing city-states, each with a different approach to education. The educational style in the liberal arts described by Plato and Aristotle was prevalent in the city-state of Athens. In stark contrast was the militaristic education offered by Sparta, Athens’
constant rival (Castle, 1961; Estep et al., 2003). Pedagogical approaches in Spartan education were based on the criterion of “military usefulness” (Castle, 1961, p17), and the inclusion of music into the curriculum was used to the same ends, as "essential for leadership and the installation of patriotism" (Estep et al., 2003, p49). The technical and militaristic priorities of Spartan musical training are more reminiscent of the dominant paradigm.

Athenian education in the classical period in the 5th and 4th centuries BCE maintained a holistic and ethical conception of music, but by the Hellenistic period, after the unification of Greek city-states under Phillip of Macedon in 336 BCE (Darvill, 2008), disciplinary specialisation became the norm: “music, like gymnastics, slowly became a monopoly of specialists” (Castle, 1961, p74).

By the Roman era beginning in the 1st century BCE, music was not only seen as a specialisation, it was no longer as valued as a meaningful tool for ethical education nor as an attribute of a well-rounded and cultured individual: “The ideal of a general culture of mind and body made little impression on the Roman secondary school...Music was held of little account even by Quintilian, the best of Roman schoolmasters, except for its usefulness as an aid to the understanding of metre, and in the education of the orator” (Castle, 1961, p128).

A Roman lesson from late in the Empire’s history is pictured below in Figure 24:

![Roman School Scene](image)

Rainbow (2006) argues that the above Roman scene is formal and strained in comparison to the more relaxed atmosphere of the Greek setting pictured in Figure 23 above, dated seven centuries earlier. Whilst both images are referred to as ‘ancient’, the passing of seven centuries of educational and musical philosophy and practice represents a period of extreme change in music and educational approaches, towards a system with priorities that foreshadow today’s practices.
CONCLUSION

Ancient Greek and Roman sources support and expand upon the themes emerging from previous iterations. The language of music and education originally incorporated a holistic, flexible and social definition of music, which was reflected in the practice of music (as discussed in Iteration 1). The definition of music began to change as formal performance and music notation developed, so that a system with correct and incorrect ways of expressing music was formalised within music education: this sowed the seeds of the dominant paradigm described in Iteration 2. There was originally a close connection between societal functions and music as described by researchers such as Falk (2004) and Conard et al. (2009) above in Iteration 3, in religious rituals, for example, and this close connection was slowly undermined over time with the emergence of a virtuosic paradigm exemplified by performers such as Timotheus.

These themes are echoed in the development of ancient performance spaces, from the first formal theatre built into the side of the Acropolis in Athens in the 5th century BCE, to the vast theatres of the Roman Empire. A detailed examination of twelve performance spaces spanning 700 years of performing arts practice follow in Iteration 5. The performance spaces build upon the evidence of ancient music education discussed here, as a silent archaeological witness to the product of musical training: namely, performance.
ITERATION 5: THE DEVELOPMENT OF PERFORMANCE SPACES IN ANCIENT MEDITERRANEAN CULTURES

INTRODUCTION

This iteration expands on the themes that emerged from the discussion of Ancient Greek and Roman philosophy and practice in Iteration 4 above, through an analysis of twelve ancient performance spaces. Ancient performance is an extensive and diverse realm of scholarship spanning many academic disciplines including architecture, archaeology, art history, anthropology, history, and performance practice. This iteration provides a synthesis of the field from the perspective of my experiences as a practising teacher and performer with some knowledge of the ancient world, with a consideration of both the evolution of performance practice and the use of space in performance and teaching environments.

Thus far the thesis has explored the language of music education (Iteration 1), the assumptions of the dominant paradigm in music education (Iteration 2), the role of music in human evolution (Iteration 3), and some of the historical aspects of western culture (Iteration 4) that may have influenced the development of the music education paradigm as it stands today. This iteration explores those themes as they relate to the development of formal performance, as we understand it today in the developed West. As discussed in Iteration 3, evidence of the earliest forms of performing arts is scant: however, a discussion of the evolution and development of performance spaces in Ancient Mediterranean cultures suggests that there was initially a strong relationship between the arts, spirituality and social wellbeing, followed by a steady shift towards a model more analogous to today’s formal performances, with a focus on the spectacle of entertainment rather than its positive or negative effect on society. Not all music making in prehistoric or Ancient Greek times was necessarily healing or spiritual in nature – music was used for war as much as it was used for peace, just as it is today. The link between the arts and healing, however, was explicitly utilised by the healing temples (discussed further below), and was understood by both performers and audiences to a much greater degree than today.

The analysis of performance spaces using a transdisciplinary approach which combines my own performance and teaching experiences, field notes, and archaeological and literary
evidence, in order to reflect on current music performance and education practice is unique to this study. The advantage of a transdisciplinary approach is that it is possible to combine features of a range of disciplinary areas, as well as to include the scholar’s own ‘lens’, and this allows us to shine a different light on otherwise well-known phenomena. There is limited literature in this field that provides a synthesis of relevant research viewed through the lens of today’s practices in the therapeutic arts, performance, and education. Approaching the evidence with this transdisciplinary and practice-led lens exposes a shift away from a socio-religious and therapeutic intent in the earliest formal performance spaces towards a greater focus on spectacular entertainment and diversion of citizens in the performance spaces of the Roman Empire, with priorities reminiscent of today’s dominant paradigm.

The twelve performance spaces considered in this iteration span 800 years of ancient Mediterranean history. Architecture, geography, archaeological evidence and experiential field-research are used to analyse each space in terms of the underlying intent behind musical and theatrical performance, which is used in turn to reflect on the changes in music and education practice observed in Iteration 4. Unlike literary and artistic sources, the remains of performance spaces represent a unique form of material evidence of practice, a performer’s and audience’s ‘footprint’ which can provide us with first-hand experiential data to complement other, more abstract, forms of data. My own experiences in modern theatres (as a performer) and classrooms (as an educator) can be brought to bear as I consider the experiences of ancient performers and audiences in these ancient spaces. It is possible even today to stand where an ancient performer stood, and, in the case of some classical Greek theatres, to look out across a natural landscape as an ancient audience may have done over two thousand years ago.

Formal public performance spaces of the ancient Mediterranean world developed alongside formal music education (Castle, 1961), and provided opportunities for the population to interact with the arts even if they had not been formally trained themselves. It is important to note that the audience in Athens was, for the most part, limited to the male citizenry, with women regularly attending performances by Roman times (Hall, 2006). Drama, as we understand it today, owes its origins to music, as it "rose out of the musical presentations that were central to the great religious festivals" (Cahill, 2003, p120). The public spaces that were developed to house musical, theatrical and gladiatorial presentations provide concrete archaeological and architectural evidence of the two primary themes emerging from the iterations above: first, a shift from a socio-religious and therapeutic purpose in the earliest formal performance spaces to a purpose of entertainment and diversion of citizens in the performance spaces of the Roman Empire; secondly, the very emergence of formal performance
spaces that is indicative of the beginnings of a dominant paradigm whereby some are seen to be more talented than others. It is noteworthy that the emergence of the earliest formal spaces coincides with the earliest literary evidence of virtuosity, as we understand it today, in performers such as Timotheus around 500 BCE. This is not to suggest that ancient Athenians were not entertained: from theatre’s earliest stages in Athens it was a “wildly popular” form of entertainment for which individuals would “wake up early and walk” a distance to see (Roselli, 2011, p21). The changing role of performance in society over time, however, reveals a shift towards a techno-musical priority, rather than general and long-term musical engagement for wellbeing and social cohesion as discussed in Iteration 3.

Modern performance in formal spaces can involve elements other than purely aesthetic entertainment, such as explicit intentions to benefit social wellbeing. The Australian military, for example, attempted to consider social conditions as well as social healing for returned servicemen in developing the play A Long Way Home (Keene, 2014). There is, likewise, a tendency towards self-expression in the arts devoted to helping troubled teenage students, or individuals suffering from mental illness. As discussed in Iteration 4, however, and supported by the archaeology observed in this iteration, the early classical Greek arts comprise an explicit intention of improved wellbeing for the recipients of the performance, and communion with the relevant god for the same purpose. These intentions were the primary responsibility of the performer to the entire audience. Subsequently there was a breakdown of both this explicit responsibility of the performers, and the interest in this aspect of the arts by the audiences themselves. The evidence suggests that aspects of the earliest ancient theatres, such as spiritual wellbeing and interactivity between audience and performer, are no longer as explicit or as universal today, and are not a common feature of the dominant paradigm of music education.

As explored above in Iteration 2, competitiveness through exams, eisteddfods and music competitions is a strong theme of modern music education, mirrored by the competitive nature of the music performance industry, exemplified by the many franchised ‘talent’ shows available today. Despite the clear importance assigned to spiritual and therapeutic ends in the music of the ancient world, the competitive nature of performance emerges concurrently with the earliest extant theatres, such as those staged for the Dionysia in Athens (the annual festival of the god Dionysos) (Marshall & Willingenberg, 2004). It is difficult to ascertain from the evidence the exact nature of these ancient competitions, the criteria used to judge the performances, how those criteria may have changed over time, or the nature of the relationship between competition and healing (Marshall & Willingenberg, 2004). It is clear, however, that these performances provide the earliest evidence of competitive arts in the
Western tradition, and show that the balance between healing intent and virtuosity changed over time, to incline towards the recognisable dominant paradigm found in the music industry and classrooms of the modern developed world.

Aside from this study there is no modern literature that combines the written evidence of both past and present performance practice with commentary on the archeological sites from the perspective of a teacher and performer, as a means of analysing music making then and now. The debate about the relationship between ritual and theatre is complex, not least because of the types of evidence available, and the common false extrapolation of, and assumptions placed on, evidence from the ancient world (Morgan & Brask, 1988). Most anthropologists, archaeologists and dramaturges agree, however, that there is some relationship between the two, even though the nature of that relationship can never be proven: “what weight the Athenians would have assigned these three influences – the democratic, the competitive and the religious – may indeed have varied from one individual to the next. All, however, were at work in the system to some degree” (Marshall & Willingenberg, 2004, p 91). The changes in architecture, geography and logistics of performance spaces illustrate some of these relationships, and provide an opportunity to experience the spaces within which these activities and events took place, and to consider the relative weightings in comparison to those of modern performances.

The symbiotic and interactive nature of performance and society is revealed in the way they developed and responded to changes in each other:

*Drama did not simply ’reflect’ social reality in a one-to-one process; members of the social cast of Athens, its acting families, poets, and amateur chorusmen, collaboratively created fictions in their communal spaces that in turn had a dialectical impact, whatever metaphors we use to define it, not only on themselves but throughout their community—the real, social beings who gathered together to watch them in the theatre.* (Hall, 2006, p2)

The significance of the natural world, as well as the social responsibility of the arts, and the slow devolution of its importance, is illustrated by the placement of theatres in relation to temples, and within the geographical landscape. These contextual elements are particularly striking when one visits the sites. The culmination of evidence of the twelve performance spaces examined here provides a material example of two sides of the music education paradigm: on the one hand, music is for entertainment, and therefore judged principally using technical, mechanical and performative criteria; on the other hand, music is for social cohesion and wellbeing, and a different set of criteria is required.
Selection of Performance Sites

Ancient performance sites are found across Europe, the Middle East and North Africa, as indicated below in Figure 25. They were built across a span of approximately 800 years, from the earliest built formal spaces of classical Greece in the 5th and 4th Centuries BCE, to those built by the Roman Empire until its collapse in the 4th Century CE (Hines 2003).

**Figure 25:** Map indicating archaeological sites of ancient theatres (Ancient Theatre Archive, accessed 2015).

Twelve performance spaces were selected for field research in this study, spanning three historical periods over 700 years (mapped in Figure 26 below):

- **Classical Greek Performance Spaces**
  - Theatre of Dionysos Eleuthereus in Athens, Greece
  - Theatre of Delphi, Greece
  - The Great Theatre of Epidaurus, Greece

- **Hellenistic Performance Spaces**
  - Theatre of Dion, Greece
  - Theatre of Aphrodisias, Turkey

- **Roman Era Performance Spaces**
  - Amphitheatre of Pompeii, Italy
  - Theatre of Marcellus in Rome, Italy
- The Colosseum in Rome, Italy
- The Great Theatre of Ephesus, Turkey
- Odeion of Troy, Turkey
- Theatre of Hierapolis, Turkey
- Odeion of Herodes Atticus, Athens, Greece

![Ancient Performance Spaces Visited](image)

**FIGURE 26:** ANCIENT PERFORMANCE SPACES VISITED 2010-2015 (FORMED USING GOOGLE MAPS, 2015)

The selected performance spaces are of three types: **theatres**, used for theatrical performances, which also involved music and dance (Kennedy, 2010); **odeia**, designed for musical performances, recitations and other public functions (Kennedy, 2010); and **amphitheatres**, designed for sports and entertainment such as combat between gladiators, wild animal fights, and mock battles (Dodge, 1999).

The 5th century CE first saw constructions named **theatru**, ‘places for seeing’, from which ‘theatre’ derives, where the audience sat to view performances that entailed dramatic enactments, music and dance (Bahn & Bahn, 1970). The earliest odeia also date from around the 5th century CE, and were initially small, self-contained buildings that were roofed, unlike the theatres that were open to the elements (Kennedy, 2010). The word ‘odeion’ stems from the Greek ὀίδειον, (Ōideion) literally ‘singing place’. Built to house musical performances,
recitations, and also used for debate and public discussion, odeia were initially more intimate in nature than the first formal theatres (Sear, 2006), yet it will be shown below that odeia underwent the same kinds of changes as the theatres in terms of their architecture, scale and intent.

Amphitheatres have been included here as a venue for performance, albeit of a different type than performances in theatres and odeia, as they housed some of the most popular forms of entertainment in Roman times (Kennedy, 2010). Amphitheatres saw reenactments of famous battles by professional gladiators, and, in the case of the Colosseum, provided a ‘stage’ for the emperor, who would appear before his populace and present reenactments of his victories (Gunderson, 1996). The immense capacity of the Colosseum, the world’s largest amphitheatre at that time, capable of holding 50,000 spectators, attests to the popularity and importance placed on such performances (Wright, 2006). It will be the central theme of this iteration that there was a significant change in the intention of the performances that took place in the earliest Theatre of Dionysos to the spectacles provided in spaces such as the Colosseum 500 years later.

The criteria for selecting the twelve sites emerged through initial research into the development of ancient performance spaces. I have selected four categories of such spaces: those located in the crucial cities of Athens and Rome, which provide evidence for the importance placed on such spaces within the cultural and political landscape of these cities, as well as providing some of the oldest and largest extant examples (e.g. the Theatre of Dionysos Eleuthereus, the Odeion of Herodes Atticus, the Colosseum, and the Theatre of Marcellus); those located at sites of historical or cultural significance to Ancient Greek and Roman peoples (e.g. the Odeion at Troy and the Theatre of Delphi); those offering unique access to the site and which are in a particularly good state of preservation, which provide the opportunity to move about the site and experience it as an actor or audience member may have in historical times (e.g. the Theatre of Epidaurus, the Theatre of Ephesus, the Theatre of Aphrodisias and the Amphitheatre at Pompeii); those placed in the vicinity of important healing or religious centres, which provide evidence of the importance of performance in ritual and healing processes (e.g. the Theatre at Hierapolis and the Theatre at Dion, and, again, the Theatre of Epidaurus).

Glossary of terms

ὀρχήστρα (orchēstra): the first element of the theatre to evolve, a flat space where the chorus would dance and perform.
θεάτρον (theatron): literally ‘place for seeing’, where the audience would sit, from which the English word ‘theatre’ derives.

σκηνή (skēnē): the last element of the theatre to evolve; originally a tent, booth or screen behind which actors could change, or where characters would go to ‘die’ (Kennedy, 2010). Later the skēnē developed into a permanent building providing the setting for the actors, hence the English word ‘scene’ (Leacroft, 1984; Liddell & Scott, 1940).

The twelve performance spaces are ordered in the approximate chronological order that they were first built or established, beginning with the theatres of Classical Greece. The first three theatres in consideration here, the Theatre of Epidaurus, the Theatre of Delphi and the Theatre of Dionysos, provide evidence that the theatres of classical Greece played a fundamental role in society, beyond providing entertainment for the populace. The Theatre of Dionysos Eleuthereus, as the first formally built theatre, is analysed in detail through eight centuries of development, revealing the changes in the nature of performance indicated by later examples.

PART 1: CLASSICAL GREEK PERFORMANCE SPACES

Classical Greek theatres are to be found across the Mediterranean world. The three theatres considered in Part 1 are all situated in modern Greece and are characterised by their placement within the natural environment – which provides the audience with views of the surrounding natural landscape – and their explicit links to specific temples and deities. Each theatre is situated in a location of spiritual significance: Athens, Delphi and Epidaurus.

1.1: Theatre of Dionysos Eleuthereus in Athens, Greece

The Theatre of Dionysos Eleuthereus in Athens is the world’s oldest formal built theatre, dating from c. 500 BCE (Csapo, 2010b). It is built into the side of the Acropolis, below the Parthenon, where the gradient of the Acropolis provides the audience with a natural theatron (viewing position) over the orchestra (flat performance space) below. The remains of a temple directly below the theatre (see Figure 27) is that of the god Dionysos, also known to the Roman world as Bacchus (Hartnoll & Found, 1996), an important creative deity discussed above in Iteration 4. The Dionysia (celebrations in Dionysos’ name) involved rituals that took place within the natural environment (Hartnoll & Found, 1996), as satirised in Euripides’ play Bacchae (discussed above in Iteration 4). Early dramatic performances comprised
ritualistic healing activities related to the θυμός (thumos), an elusive term translated variously as ‘spirit’, ‘mind’ and ‘soul’ and central to Ancient Greek thought and performance practice (Onians, 1951; Diamond, 1979).

By the 5th century these small-scale ritualistic practices had developed into a city-wide festival, at the centre of which were the theatrical performances and competitions which took place in this very theatre (Hartnoll & Found, 1996).

Richard and Helen Leacroft, in their important work on the history of theatre design and development Theatre and Playhouse (1984), provide detailed sketches that reconstruct the possible different stages of the theatre’s development (Figures 28, 29 and 30 below). The models were developed through the analysis of archaeological data as well as some literary references from the different historical periods of each model, though it is known that the earliest phases of the theatre’s development are widely disputed (Csapo, 2010b). Their research allows for a more thorough consideration of the nature and intent of performance throughout Ancient Greek and Roman history.
When considering the theatre’s first iteration, illustrated above in Figure 28, the most conspicuous architectural element in view of the audience is not the theatre itself but the Temple of Dionysos directly beneath. To the right of the image is a ramp providing direct access to the entrance of the temple from the orchēstra. The temple would provide a constant reminder of the spiritual purpose behind the performance that was taking place. The actors and their play serve to draw the audience’s eye towards themselves and the inescapable view of the temple behind them. The earliest actors were in fact priests and worshippers of Dionysos, such as Thespis, an individual possibly more of myth than fact, but one central to Greek understandings of the development of performance practice, from which derived 'thespian' referring to a classical actor (Leacroft, 1984). Goldhill (1987) argues that the theatrical performances held during the Dionysian festivals were imbued with ritual intent where the Dionysian tension and release of the bacchants described above in Iteration 4 is offered to the polis as a whole:

...in the interplay of norm and transgression enacted in the festival which both lauds the polis and depicts the stresses and tensions of a polis society in conflict, the great Dionysia seems to me an essentially Dionysiac event. (p76)

The positions of the seats within the theatron are such that any view would encompass the actors and the view beyond. Audience members were not in the direct line of sight of each other. The theatre is built into the natural environment, with rocks and vegetation on each side of the theatron. There is nothing obscuring the view of the temple and the landscape
The *orchēstra* and a small raised platform provide the chorus and actors with a space to perform. According to myth, Thespis stood upon the theatre’s altar to raise himself above the chorus, thereby establishing the actor as a solo performer distinct from the general chorus (Leacroft, 1989, p4). Thespis is credited with creating the first genuine soloist characters, by way of some theatrical tools:

...partly by his invention of a larger-than-life mask...and, by careful training and by virtue of the megaphone built into the mouth of the mask, to project his voice as far as the last row...High, thick-soled shoes called buskins increased the actor’s stature.

(Cahill, 2003, p121)

The figure of Thespis marks the establishment of the virtuosic actor just as Timotheus (discussed above in Iteration 4) marks the beginning of the virtuosic instrumental musician.

Archaeological evidence suggests that the *orchēstra* (literally ‘dancing place’) was the first part of the theatre to evolve, and was originally rectilinear, though an exact understanding of the theatre’s earliest phases are impossible due to subsequent rebuilding and damage (Csapo, 2010b). Seating was added to the slope above the *orchēstra*, thus becoming recognisable as a theatre, as we might recognise it today (Csapo, 2010b).

![Figure 29: Theatre of Dionysos Eleuthereus, second phase including a simple skēnē, after 458 BCE (Leacroft, 1984, p12)](image)

In the second stage of development shown in Figure 29 above, the temple is now obscured to some degree by the skēnē, which was in place as of 458 BCE (the year of Aeschylus’ *Oresteia*) (Csapo, 2010b). The skēnē (‘stage building’) provided a simple backdrop where actors could
enter the *orchêstra* as specific characters via the stairs just visible behind the skênê, and which also provided a screen behind which actors could change character as well as where the characters went to ‘die’ (Kennedy, 2010). The ‘death’ of characters was originally thought to be too disturbing for the audience; but this view gradually changed to the point where death in performance spaces was commonplace (such as in the Colosseum discussed below, and today in the ubiquitous violence of film and television shows). The ramp to the right of the skênê has been moved further away from the *orchêstra* by this stage, and no longer provides direct access to the front of the temple. This may be attributable to the inclusion of the stairs behind the skênê, offering the priests and actors direct access from the temple to the *orchêstra*.

According to Leacroft’s (1984) interpretation in Figure 29, by the second phase of construction during the 5th and into the early 4th centuries BCE the audience is seated in a full semi-circle, with some seats providing a view that would encompass other audience members as well as the *orchêstra* and skênê below.

![Figure 30: Theatre of Dionysos Eleuthereus, Third Phase, C.326-138 BCE (Leacroft, 1984, P14)](image)

In the third phase of development depicted above in Figure 30, during the 4th to the 2nd centuries BCE an extensive building developed which completely obscures the original temple. The skênê is fully developed and permanent, rather than, as before, a simple construction of wood and screening. The *theatron* is a completely built environment with less explicit relationship to the natural landscape. The direct route from the temple to the *orchêstra* is still through the skênê. The *orchêstra* seems to lose significance in the shadow of the imposing skênê.
Because of the age and state of preservation of the site, it is possible today to experience this theatre in a state that may more closely resemble its earliest phase of development illustrated in Figure 28. There is no surviving skēnē to obscure the beautiful view sweeping across Athens and the hills beyond. The theatre’s context in the landscape is significant, particularly for anyone seated in the upper portions of the theatron directly below the Parthenon on the side of the Acropolis, a potent geological formation in Greek, and possibly European, cultural and political history.

The theatre is not well preserved, where much of the theatron has reverted to a rocky hillside, scattered with remnants of stone seating. The paved orchēstra is the most visible and well-preserved element, with a diameter of 26.53 metres (Hines, 2009). My personal reflections when visiting the site focus on those elements of the theatre that are owed to its natural setting:

The natural acoustics of the hillside still function. Young students and tourists are sneaking past the cordons to yell or sing to their friends seated above, before a teacher or a guard comes past to remonstrate with them. The view is lovely. It feels as if the location of the theatre was chosen by the environment, rather than by people. It is easy to imagine that this was a natural space for musical and theatrical gatherings before its formalisation in stone architecture. (Field notes, 2012)

The changes viewed over the course of approximately 600 years of development indicate a shift in intent, which moves subtly away from the explicitly spiritual purposes of its earliest phases. The first performers were citizens and priests, and in the earliest phase of the theatre it is conceivable that an average person with a strong voice might perform in such a space. By the time of the third phase, within such formalised architecture, professional performance skills, such as those focused on in the dominant paradigm today, may have been required and expected by audiences (Kennedy, 2010). Certainly the early Dionysia in Athens included competitive elements, and the enjoyment of the audience was a key factor in a performance’s success (Roselli, 2011). But the competitions went beyond the judging of performance quality alone; the festivals were explicitly designed to honour the gods, and support the social and spiritual wellbeing of the Athenian citizenry:

Festival exuberance ruled the day. The instructional and educational thrust of drama was at times viewed as an important part of its appeal, but the carnivalesque mood at the festivals in honor of Dionysus and the very clear (albeit undefined) pleasure derived from the performances themselves suggest that attendance at the dramatic festivals did not revolve exclusively around the performances. (Roselli, 2011, p27)
The changes observed in the development of the Theatre of Dionysos Eleuthereus provide a template for the performance spaces discussed chronologically below. Its first phase, particularly in terms of its explicit relationship with the temple of Dionysos, is reflected within the next two sites: those of Delphi and Epidaurus.

1.2: Theatre of Delphi, Greece

The theatre of Delphi dates from the 4th Century BCE, and was rebuilt and renovated a number of times until it took its current form, which dates from 160 BCE (Kolonia, 2012). The site as it stands today is in a better state of preservation than the Theatre of Dionysos described above, and the mountainous natural landscape has remained largely unchanged over the last two thousand years. Modern visitors to the site are therefore able to experience the same view enjoyed by ancient audiences. Visible below the theatre (see Figure 31 below) are the remains of the Temple of Apollo (signified by the bases of columns to the left), where the Pythia, or Delphic Oracle, resided. The Pythia uttered prophecies of the god Apollo, communicated through her to visiting supplicants (Leeming, 2005a).

The theatre seated up to 5000 people (Hines, 2003). The most striking feature for those seated in the theatron is the view, a recurrent feature of the earliest classical Greek theatres. The view at Delphi is possibly the most beautiful of any ancient theatre: it sweeps past the temple, down the slopes of Mount Parnassus and across the valleys of Phocis. The audience seated in this theatre would have experienced this same natural beauty, which played an
integral part in the site’s earlier spiritual significance dating back to prehistoric times as the ‘navel’ of Gaia, the mother goddess (Leeming, 2005a).

A visit to the site enables a full appreciation of the context of the theatre in the awe-inspiring landscape, as my field notes suggest:

> The view is incredible. My eye is drawn out and along the steep valley beyond. I can well imagine this being a sacred place in historical times – the theatrical experience in such a space must have impressed upon the audience not only the importance of the god Apollo, but also the nature surrounding them, an interplay between man and nature – the longest and widest view would belong to the audience. Nowadays, up on the stage, the longest and most expansive view belongs to the performer, looking out across the vast expanse of the audience. (Field notes, 2010)

The theatre’s importance is evidenced by its proximity to the Temple of Apollo, one of the most iconic temples in the cultural and spiritual identity of the Ancient Greeks, visible below in Figure 32. The theatre is to the left of the photograph, the temple, with its remaining columns, to the right.

![Figure 32: Detail showing proximity of theatre (left) to temple (right) at Delphi (personal archive, 2010)](image)

In classical Greece, wherever important spiritual and religious functions took place, a theatre was generally close by, though the relationship between the two slowly became less direct and explicit. Ancient authors including Aristotle, Aeschylus, Thucydides, Herodotus, Plato, Plutarch, Sophocles and Euripides, amongst others, talk of the Delphic Oracle. The theatre’s proximity to this most sacred of locations denotes the strength of the link between the arts.
and religion at this time, just as the Theatre of Dionysos in Athens is linked to the Temple of Dionysos in its earliest stages, as described above.

The next theatre to be explored, at Epidaurus, provides an example of a different relationship between theatre and temple, and we observe an explicit relationship of theatre to spirituality and healing.

1.3: The Great Theatre of Epidaurus, Greece

The Theatre of Epidaurus, dating from 340 BCE, formed a part of what was, in classical Greece, the famed healing precinct known as the Asklēpieion of Epidaurus (Slater, from Kennedy, 2010). Asklēpios was the god of healing, whose totem of two snakes encircling a staff is still used by medical and pharmaceutical organisations today. According to myth, Epidaurus was the birthplace of Asklēpios, and the Asklēpieion of Epidaurus was one of the most famous shrines of healing from its beginnings in approximately 350 BCE, a role that continued for many centuries (Duffy, 1991). The theatre is not situated directly next to the temple but instead is located within the context of the much larger religious complex.

![The Theatre of Epidaurus, Greece](https://example.com/image.jpg)

**FIGURE 33: THEATRE OF EPIDAURUS, GREECE, PHOTOGRAPHED FROM THE TOP OF THE THEATRON (PERSONAL ARCHIVE, 2012)**

The theatre was built into the natural hillside, and was later enlarged to increase the capacity to 15,000 (Hornby, 1997). It is situated approximately 600 meters away from the main healing buildings and Temple of Asklēpios, looking out over a view of forests and hills. As
with the Theatre at Delphi, the view available to modern visitors of Epidaurus is largely unchanged from that enjoyed by ancient supplicants to the sanctuary.

Throughout the ancient Greek and Roman empires, and still today, the Asklepieion of Epidaurus was particularly well known for its beautiful theatre. Pausanias, the Greek traveller and geographer, wrote of the theatre in his famous Ελλάδος περιήγησις (Hellados Periegesis, i.e. ‘Description of Greece’) in the second century CE:

The Epidaurians have a theatre within the sanctuary, in my opinion very well worth seeing. For while the Roman theatres are far superior to those anywhere else in their splendor, and the Arcadian theater at Megalopolis is unequalled for size, what architect could seriously rival Polycleitus in symmetry and beauty? For it was Polycleitus who built both this theatre and the circular building. (Pausanias, Description of Greece, XXVII.5)

Pausanias here mentions the theatre’s architect, Polycleitus, who created a theatre that was not only beautiful, but had acoustics which are still effective today – hence the regular use of the theatre for performances, despite its remote location (Slater, from Kennedy, 2010).

Vitruvius, in De Architectura of the 1st century CE, spoke of the quality of amplification that was achieved in the theatre:

By the rules of mathematics and the method of music, they sought to make the voices from the stage rise more clearly and sweetly to the spectators’ ears... by the arrangement of theatres in accordance with the science of harmony, the ancients increased the power of the voice. (Book 5, chapter 3.8)
The reasons for the theatre’s extraordinary acoustics were examined by Declercq and Dekeyser (2007), who found that the stone seating filters out the frequencies carrying ambient sound, allowing the sound from the actors to be heard clearly. What is not examined is what Vitruvius meant by increasing the ‘power of the voice’. Did he refer to power in terms of volume only, or to some other quality of power? The priests of Asklepios, who were in charge of the healing of the supplicants arriving at the precinct, understood the role music and theatre played in the healing process. A theatre on such a grand scale, at such an important site of healing and worship, demonstrates the integral role the performing arts played in the healing processes at the Asklepieion. Healers of Asklepios attested to the importance of theatrical performances in healing:

...and not a few men, however many years they were ill through the disposition of their souls, we have made healthy by correcting the disproportion of their emotions. No slight witness of the statement is also our ancestral god Asclepius who ordered not a few to have odes written as well as to compose comical mimes and certain songs (for the motions of their passions, having become more vehement, have made the temperature of the body warmer than it should be). (Edelstein & Edelstein, 1975, p209)

The tradition of music used as a form of cathartic healing continues into the time of Milton, who describes the homeopathic use of certain musics: “in Physic, things of melancholic hue and quality are us’d against melancholy, sowr against sowr, salt to remove salt humours” (Milton, 1671). This use of sad music to ‘treat’ sadness can be related to the early blues of the 20th century, used as a cathartic outlet for pain and sadness: “[t]he release of emotion expected to take place in the singing of the blues is assumed by most blues scholars to be the principal function of blues singing” (Ottenheimer, 1979, p75). A section of Muir’s (2010) book on the blues is devoted to the homeo- and allo-pathic properties of the genre. The responsibility of the blues performers was not only to experience catharsis for him-(or her)self, for the performer had "an obligation to make the cathartic experience available to his audience as well" (Ottenheimer, 1979, p75), just as the performers of the ancient healing theatres had a responsibility to the wellbeing of their audience who explicitly sought healing.

Was it perhaps the power of the human voice to heal that was amplified by the theatre, not just the volume? The beautiful view (in common with the theatres of Dionysos and Delphi above), the state of preservation, and the remarkable acoustics, make a field visit to the theatre essential if one is to fully understand, as far as the modern mind is able, the significance and power of these sites. As a performer, the experience of standing in the orchēstra was thrilling at the time:
Standing on the altar stone, a circular piece of marble at the centre of the orchēstra, singing up and out into the theatron, the sound comes straight back to me with barely an echo, and with little noise from the smattering of other site visitors, who luckily don’t seem to mind me trialling my performance skills! Sitting anywhere in the theatron, listening to others experiment with their voices in the orchēstra (it is hard to resist doing so), every whisper or sound they make can be heard, again without hearing the ambient noise of others seated in the audience. (Field notes, 2012)

The presence of the altar stone at the very centre of the orchēstra attests to the centrality of religion in the earliest performances. The stone provides the best place, in acoustic terms, to stand and deliver a performance. The experience is similar to walking into a soundproofed room, in terms of the change in one’s ability to hear ambient sound. The enthusiasm with which we visitors wished to experiment with our voices is perhaps indicative of the power of the design and the acoustics of the space – it invites the performer to announce, to sing up and out, and the theatre’s acoustics respond in kind. The ability to clearly hear oneself whilst performing is extremely desirable for the performer who is then able to make instant and subtle changes in volume and expression, necessary when performing for a live audience. For this reason theatres today have to provide manufactured ‘fold-back’ through speaker systems, which sometimes include a small delay, and which are controlled, in terms of volume, by the sound designer rather than the performer. The knowledge that the audience was present in the theatre for more than the entertainment value must also have had an impact on the performers working when the Asklepieion was active – the views and the healing sanctuary were as much an integral part of the theatrical experience as the performance itself.
The evidence of the Theatre of Epidaurus, along with the Theatre of Delphi and the Theatre of Dionysos, suggests that the theatres of classical Greece played a fundamental role in society in terms of ritual, healing and social wellbeing, far beyond the provision of entertainment for the populace. There may be some comparison to be made between the use of music in other religious settings such as the singing of hymns or religious texts in modern religions, although in the ancient context, religion and both spiritual and physical healing were closely and explicitly linked. This theme is continued below in Iteration 6, particular as it relates to early Christian philosophy during and after the collapse of Rome. These classical Greek theatres also suggest the beginnings of a performance model that demands a progressively more passive audience, such as is described above at the rise of virtuosi, such as Timotheus, for example, during the classical period.

Hellenistic performance spaces are discussed in the next section, and provide examples that closely mirror the second phase of development in the Theatre of Dionysos Eleuthereus discussed above (see Figure 29), and demonstrate a further change in the theatre’s relationship to the natural environment as well as a further demarcation of performer and audience.

**PART 2: HELLENISTIC PERFORMANCE SPACES**

Hellenistic performance spaces represent a transitional period between classical Greek and Roman theatres. Hellenistic theatres illustrate the beginnings of a steady shift away from theatres built into the natural environments of sacred sites such as those of classical Greece, to structures built for the convenience and entertainment of the population. Whereas formerly the positions of early theatres suggested an organic relationship with the landscape, as though the place in a sense ‘chose’ itself as conducive to performance, now there is more evidence of human imposition on the landscape.

**2.1: Theatre of Dion, Greece**

Dion, the sacred city of ancient Macedonia, contains two theatres: the Hellenistic Theatre, which was built over the remains of a classical Greek theatre, and a Roman theatre (Plantzos, 2015). The theatre under discussion here is the Hellenistic theatre, pictured in Figure 36 below, built after Dion’s destruction in 219 BCE by Aetolian invaders (Plantzos, 2015).
The site is of classical Greek origin, dating from as early as the 5th century BCE, when theatrical and athletic competitions took place each year in honour of the city’s namesake, the god Zeus (Hellenic Macedonia, accessed 2016). Known as the Olympia of Dion, these competitions continued until the end of the 2nd Century BCE, a time at which the city was continually facing disasters and invasions (Hellenic Macedonia, accessed 2016). The relationship of the theatre to the various sanctuaries outside the city proper can be seen on the map of the archaeological site below, in Figure 37:
Figure 37 above shows the remains of the fortified city (the square and rectangular lines), and to the left, outside the city, the sanctuaries to various gods. In amongst the sanctuaries are the theatres, this being the most important area of spiritual significance of the city. This proximity demonstrates the established relationship between the city’s spiritual functions and the theatre.

Note that the Hellenistic theatre is placed directly adjacent to the sanctuary of Dionysos, in keeping with its origins as a classical Greek theatre. Unlike the theatres of Dionysos in Athens and the theatre at Delphi, however, this theatre is not positioned so that the audience would look directly at a temple. This difference may be partly due to the level site – both the theatres of Dionysos and Delphi are on steep inclines, so the temples’ presence in front of the theatre still allows a view of the natural scenery. In this case, at Dion, a temple directly in front of the theatre would not afford the same view, perhaps obstructing the audience’s outlook.

The experience of visiting this theatre is perhaps less awe-inspiring when compared to the grand sites of Epidaurus and Delphi. The theatre is not well preserved; rather it is represented by a modern reconstruction in wood, and one does not enjoy particularly grand views when seated in the theatron. It is the theatre’s context in a site of such profound religious and historical importance, however, that lends the theatre significance. The kings of Macedon attended the Olympia held at Dion, and Alexander the Great came to the city to make sacrifices to Zeus on the eve of his campaign to conquer Asia (Plantzos, 2009). The imposing presence of Mount Olympus, the home of the gods, in the near distance (visible in Figure 36) imbues the theatre with spiritual and historical significance. This context, more than the architecture of the theatre itself, illustrates the relationship between performance spaces and their spiritual role. This theatre is seated in the very lap of the gods, according to ancient myth, and the performances that took place here were not only in honour of Zeus, but were in view of Zeus, from his situation on Mount Olympus. The religious significance of the performances would have been apparent to both the performers and the audiences.

As opposed to the Theatre of Dion with its roots in the classical period, the theatre at Aphrodisias considered below offers an example of a theatre first established in Hellenistic times.
2.2: Theatre of Aphrodisias, Turkey

Established in early Hellenistic times, c. 300 BCE, and heavily renovated between 28-38 BCE, the theatre at Aphrodisias in modern Turkey provides one of the few and earliest surviving examples of an almost complete skēnē (Heffernan, 2003). As explained above, the skēnē (the 'set' or 'stage' behind which actors could change and emerge) was originally a simple screen or wooden structure. By Hellenistic times, the skēnē had become an established architectural feature, consisting of a raised platform and a row of columns, pictured below in Figure 38.

![Figure 38: Theatre of Aphrodisias, Turkey (Friends of Aphrodisias Trust, 2016)](image)

The theatre is not built next to a temple like the theatres of Dionysos, Delphi or Dion, nor within a healing precinct like the theatre of Epidaurus, though the town as a whole has an explicit relationship with a deity, in this case the city’s namesake, the goddess of love, Aphrodite.

In Figure 38 above, it is possible to observe that the raised stage has taken some precedence over the flat orchēstra. Access tunnels are visible below the stage, which is backed by columns and doorways. The remains of the theatre baths (behind the theatre), and other stone walkways and colonnades surround the theatre site. The audience’s view is primarily taken up by the skēnē, the buildings behind, and some view of the mountains beyond. The theatre is partly built into the natural hill of the city’s acropolis, though the slope is not as dramatic as
the theatres in Delphi or Athens described above. A map of the archaeological site in Figure 39 below illustrates the theatre’s position relative to the Temple of Aphrodite:

![Map of Aphrodisias Archaeological Site](image)  
**FIGURE 39: MAP OF APHRODISIAS’ ARCHAEOLOGICAL SITE (REPIN, 2014)**

The theatre (towards the lower centre of the map above) is positioned on the opposite side of the *agora* (marketplace) from the Temple of Aphrodite (upper centre left of the map). Instead, a 1st century BCE odeion designed for musical performances is situated near to the temple (Erim & Huber, 2010).

A visitor to the site can explore the theatre in its entirety, with little disruption from other visitors to the site, a quality unique to Aphrodisias. A visitor can experiment with singing and moving in and around the *skênê* and *theatron*, both of which are well preserved, as shown in detail in Figure 40 below.
The site of Aphrodisias has been inhabited since the 5th millennium BCE, its sacred quality recognized in prehistoric times (Erim & Huber, 2010). The theatre does not seem to offer visitors an experience as implicitly spiritual and uplifting as Epidaurus or Delphi, in part because the view afforded the audience is less dramatic in terms of its position within the landscape. The lack of relationship between the theatre and the temple provides evidence that the explicit link between religion and performance is beginning to unravel at this time.

The movement away from explicit ritualistic intent is continued and greatly exaggerated in the performance spaces of the Roman era.

**PART 3: ROMAN PERFORMANCE SPACES**

For the Greeks, the theatre was a place of worship, as we have observed in the theatres of Delphi, Athens and Epidaurus. The Romans, a distinct culture from that of the Greeks, made use of Greek ideas and architecture, and adapted them towards their own ends (Csapo, 2010a).
In contrast to classical Greek performance spaces, Roman spaces are not specifically connected to temples or deities. Rather, they were built for large-scale spectacular entertainment (Coleman, 2000). They do not sit within the natural environment, but appear to impose themselves on the landscape. They are often dedicated to important individuals, such as those who commissioned the structures, rather than to a deity. As for performances and performers, the theme of discomfort for the entertainment of others, first discussed in relation to current television talent shows in Iteration 2 above, is present in the exhibition that took place in Roman spaces (Parker, 1999). A lurid fictional example is provided in Apuleius’ *The Golden Ass* of the 2nd century CE, where, in a theatre in Corinth, the Ass is forced to perform sexual acts with a female convict for the titillation of spectators (Book 10:34). Seneca, a Roman philosopher living in the first half of the first century CE, describes in grisly detail the thrill of the spectators as convicted criminals are forced to kill each other in the arena:

> In the morning they throw men to the lions and the bears; at noon, they throw them to the spectators. The spectators demand that the slayer shall face the man who is to slay him in his turn; and they always reserve the latest conqueror for another butchering. The outcome of every fight is death, and the means are fire and sword. This sort of thing goes on while the arena is empty. 5. You may retort: "But he was a highway robber; he killed a man!" And what of it? Granted that, as a murderer, he deserved this punishment, what crime have you committed, poor fellow, that you should deserve to sit and see this show? In the morning they cried "Kill him! Lash him! Burn him! Why does he meet the sword in so cowardly a way? Why does he strike so feebly? Why doesn’t he die game? Whip him to meet his wounds! Let them receive blow for blow, with chests bare and exposed to the stroke!" And when the games stop for the intermission, they announce: "A little throatcutting in the meantime, so that there may still be something going on!" (Epistle 7.4-5)

Archaeological evidence also reveals the many thousands of people and animals were injured and slain for the ‘entertainment’ of the populace in the Colosseum, for example: “[e]laborate public entertainments simultaneously validated personal power, while contributing to the public’s sense of being paid the honour and enjoying the splendour that was its due” (Beacham, 2010, para 9). This use of performance is a far cry from the spiritual intent of the earliest performances in classical Greek theatres discussed above, and also a far cry from the social intent of the origins of music discussed in Iteration 3.

3.1: Amphitheatre of Pompeii, Italy

The amphitheatre at Pompeii is the first example of a performance space other than a theatre to be examined in this thesis. Pompeii has a theatre and an odeion as well, but for the
purposes of this iteration a discussion of the uniquely Roman amphitheatre is useful, in order to explore the shift in the function of performance from the Dionysian festivals to the bloody spectator sport of the gladiatorial contests.

It should be noted that blood is a theme in the ritual sacrifices of Dionysian and other cults of ancient Greece, sometimes with terrible consequences – as presented in Euripides’ Bacchae, for example, discussed earlier in Iteration 4, where Pentheus’ mother Agave accidentally tears her own son to shreds in her Dionysian frenzy. Religious sacrifice in classical Greek times, however, was undertaken for specific ritualistic purposes. While the large-scale bloodletting of the amphitheatres may have benefitted politicians and, under the emperors, the imperial family, they were not intended as gestures of ritual sacrifice, and were certainly not intended to have the wellbeing of the ‘performers’ in mind.

Amphitheatres are uniquely Roman constructions, developed to house the gladiatorial exhibitions that were first staged in Rome in 264 BCE (Dodge, 1999). The site at Pompeii is the earliest surviving example of a stone amphitheatre, dating from c. 80 BCE (Howatson, 2011c). The word amphitheatre derives from amphi (‘both sides’) and theatron (‘seeing place’); it is hence a theatre ‘on both sides’ (as can be seen in Figure 41 below) where spectators can view the action below from all angles (OED, 2015). Amphitheatres were designed to house entertainments such as contests between gladiators, fights with wild animals, and reenactments of famous battles (Dodge, 1999). There is no view from within an amphitheatre other than that of the arena below and the other spectators. The natural environment, and any temples that may be in the vicinity, are irrelevant to the viewing experience of the spectators.

FIGURE 41: AMPHITHEATRE OF POMPEII (GROVE ART ONLINE, 2016)
The most striking element of this amphitheatre, and others such as the Colosseum (explored below in Part 3.3), is not the view it affords, but the structure itself. The impressiveness of an amphitheatre relies on its size and its architecture, not on its surrounding environment. The placement of the amphitheatre within the city is shown in a sketch of the archaeological site of Pompeii in Figure 42 below:

Pompeii, plan of the site: (a) forum; (b) Temple of Fortuna Augusta; (c) Temple of Isis; (d) amphitheatre;  
FIGURE 42: SITE OF POMPEII (OXFORD ART ONLINE, RETRIEVED 2016)

The amphitheatre is situated in the east of the city (to the far right in Figure 42 above), and is the largest structure in the site. It held 20,000 people, who would travel to Pompeii from surrounding areas in order to attend the games (Howatson, 2011c). The theatre and odeion (visible in the southern portion of the city in the map above) are small in comparison. Little of the theatre survived the volcanic eruption of 79 CE, and it has since been heavily restored and rebuilt using concrete, wood and stone, as pictured below in Figure 43:

FIGURE 43: RESTORED AND RECONSTRUCTED THEATRON AND SKÊNÊ OF THE THEATRE AT POMPEII (PERSONAL ARCHIVE, 2014)
The theatre and odeion are situated near the temple of Isis and may have taken on a religious or spiritual role, though they are both self-contained buildings that do not face the temple directly and lack external views beyond the buildings themselves.

The location of the amphitheatre, coupled with its comparative size and its focus on the spectacle contained within the arena below, reveals a distinct shift from the relationship of performance with the natural world and with religion. The elements of size and spectacle are echoed in the next theatre to be discussed, the Theatre of Marcellus in Rome.

3.2: Theatre of Marcellus, Rome

Completed in the year 13 BCE, the Theatre of Marcellus is named not for a god, nor for a city, but for an individual: Marcus Claudius Marcellus (Sear, 2006). Marcellus was a favourite nephew of Emperor Augustus, and after his untimely death Augustus chose to name Rome's largest theatre in his memory (McCall, 2012). Whereas ancient Greek theatres were referred to in terms of the places within which they were situated, such as Delphi or Epidaurus, or for a god such as Dionysos, the Roman tradition was to name theatres after great patrons or politicians who funded the structures, or, in this case, as a memorial to a significant figure. The Theatre of Marcellus held up to 20,000 people, but over the centuries it has been largely destroyed and rebuilt, first as a fortress, then as housing, which is visible above the arches of the original theatre, shown in Figure 44 below (Sear, 2006).

FIGURE 44: THEATRE OF MARCELLUS, ROME, ITALY (ANCIENT THEATRE ARCHIVE, 2016)
The arches of the exterior wall are all that remains of the original theatre, and it is impossible therefore to experience the theatre itself. For visitors to the site, however, the grand scale of the arches provides some evidence of the key differentiating features of the Roman performance spaces: their towering outer walls and inward-focussed architecture. Classical Greek theatres such as at Epidaurus and Delphi have no such exterior architecture like that of the Theatre of Marcellus, as the slope of the natural hillsides provides the frame for the theatron. The Theatre of Marcellus is built on comparatively level ground, requiring an artificial slope to be created within the frame of the building, much like the Colosseum discussed below.

Figure 45 below shows a model of the city of Rome during the reign of Emperor Constantine in the 4th Century CE (Davis, 1976). The large structures within the city include the fully enclosed ellipse of the Colosseum at the top of the image (with a capacity of 50,000), the long and slender Circus Maximus to the right (with a capacity of 150,000), and, to the left of the Circus, next to a bend in the Tiber River (Tevere), is the enclosed, semi-circular structure of the Theatre of Marcellus.

![Figure 45: Model of Rome in 2nd Century CE, view towards the Palatine Precinct from the River Tiber (Davis, 1976)](image)

The theatre can be seen in this context amidst the city’s most important political and cultural precincts, including the Palatine and Capitoline Hills. A close-up of the reconstructed theatre in Figure 46 below demonstrates the fully enclosed nature of the building and the full-height skênê facing the theatron, which would have completely obscured the view of the river.
There are clear structural differences between the Theatre of Marcellus and the first phase of the Theatre of Dionysos illustrated in Figure 28, which was built approximately 500 years earlier: the size of the skêna, which in the Theatre of Marcellus is even larger and more developed than the final phase of the Theatre of Dionysos; the small size of the orchêstra, which in the Theatre of Marcellus seems comparatively trivial to the skêna; the fully enclosed, towering architecture, instead of the utilisation of a natural incline; finally, the lack of relationship between the theatre and any neighbouring temple. These architectural and contextual differences, along with its dedication to a significant personage rather than a god, further suggest that a change has occurred in the intent of this theatre, as constructed for Romans by Rome, compared to the earliest theatres of the Greek world.

By Roman times the spectacle of theatrical performances had become more of a focus than the deeper spiritual or health-related intentions behind the performances. In the same vein, no other performance space offers a more stark comparison to classical Greek performance spaces than the Amphitheatrum Flavium, more commonly known today as the Colosseum.

3.3: The Colosseum, Rome

Originally known as the Amphitheatrum Flavium (‘Flavian Amphitheatre’), the Colosseum was constructed over a period of 10 years, commenced by the Emperor Vespasian in 70 CE and completed by his heir, Titus, in 80 CE (Hopkins & Beard, 2005), with later modifications made by Domitian. The Colosseum was identified by the family name of the three Emperors
who built it, Flavius, hence Amphitheatrum Flavium (Hopkins & Beard, 2005). ‘Colosseum’ is the medieval name for the structure (Hopkins & Beard, 2005), referring to a nearby colossal statue of Nero that has since disappeared (Albertson, 2001). The Colosseum seated up to 50,000 individuals. Figure 47 below reveals the interior architecture of the amphitheatre as it stands today (Albertson, 2001).

Figure 47 above reveals the channels and structures below the arena floor, where trap doors and openings would allow set pieces, animals, and people into the arena from below (Borchard et al., 2011). As the largest amphitheatre ever built, the Colosseum was a marvel in its time, encased in marble and generously ornamented with statuary, where spectators would often spend the day, sitting and enjoying the happenings on the arena floor, even cooking meals from their position in one of the three tiers of seating (Bernario, 1981).

The Colosseum was primarily designed to promote the interests and popularity of the emperor (Gunderson, 1996). Though the amphitheatre was not dedicated to a deity, the emperors of Rome were themselves deified, with temples dedicated to their cults dominating the Roman landscape (Blevins, 2013). The sight of the emperor was as much of an attraction at the time as the entertainments on the amphitheatre floor, which were provided in order to maintain a contented citizenry and to advertise the emperor’s prowess: “[t]he Roman reenactments of sea battles and other important historical events, for example, were realistic and allowed the emperor the opportunity to advertise heroic achievements” (Borchard et al.,
The gladiators were the ‘players’ on the amphitheatre’s arena floor, some of whom were as well known in ancient Rome as the movie stars of today, and were depicted in wall paintings and mosaics (Wiedemann, 1992).

Vespasian inherited the Empire after the disastrous reign of Nero, and was aware of the need to make reparations to an angry Rome after a year of civil war, hence his decision to provide the city with the Colosseum (Hopkins & Beard, 2005). The type of entertainment sought by the populace and provided by the emperors is evidence of the views about ‘good’ entertainment held by Roman society at this time (Edwards, 1993).

Juvenal, a Roman citizen and satirist, coined the phrase *panem et circenses* (‘bread and games’), where he makes direct reference to the entertainments staged at the newly built Colosseum as “a political strategy of Roman emperors to entertain the masses and thereby alleviate discontent” (Borchard, 2011, p721). The entire passage reads:

```
iam pridem, ex quo suffragia nulli
uendimus, effudit curas; nam qui dabat olim
imperium, fasces, legiones, omnia, nunc se
continet atque duas tantum res anxius optat,
panem et circenses.
```

In translation:

> Now that no one buys our votes, the public has long since cast off its cares; the people that once bestowed commands, consuls, legions and all else, now meddling no more and longs eagerly for just two things – Bread and Games (Juvenal, Satire X, book IV, lines 77-81)

Juvenal satirically alludes to a very real socio-political motive that “provided illusions of stability in the sense that leaders could placate the public with theatrics and spectacle in an empire threatened by enemies” (Borchard et al., 2011, p717). The oft-quoted *panem et circenses*, or more colloquially ‘bread and circuses’, over-simplifies Juvenal’s potent satirical and political comment of the full passage, where he describes in more detail the attitudes of the people. Rather than a simple statement about the public’s desire for politicians to provide them with entertainment, a reading of the full passage tell the story of the disintegration of public power and responsibility: where once the people regulated the policies of Rome, they have willingly exchanged their civic power and duty for the entertainments of the arena. Seneca’s writings (quoted above) support Juvenal’s attitude.

Imperial Rome was keenly aware of the power of structures “to evoke emotions, including senses of grandeur and civic magnificence” (Borchard et al., 2011, p721). The power and
entertainment value of the architecture of Rome has since been replicated by governments and corporations who wish to invoke the potent image of Imperial Rome, sometimes with the same underlying intent to placate and seduce. The grand casinos of Las Vegas in the United States of America present their patrons with “games and imagery of Roman imperial power, which now reflect images of American culture and capitalism to divert public attention from socioeconomic and political realities” (Borchard et al., 2011, p.717).

The scale and power of the Colosseum is best understood when viewed in terms of the thousands of daily visitors to the site, suggestive of the vast thousands that would have filled its stands of seating, featured below in Figure 48.

![Figure 48: View of the Theatron of the Colosseum, which would have been covered in tiers of seating (Personal Archive, 2014)](image)

Competition and spectacle developed gradually from its inception in Ancient Greek times to the enjoyment of the pain of others exhibited by the citizens of Rome: “[d]espite all the extenuations we may urge, the Roman people remain guilty of deriving public joy from their capital executions by turning the Colosseum into a torture-chamber and a human slaughter-house” (Balsdon, 1969, p. 308). These aspects of performance are now a fixture of modern entertainment – while not as extreme as the real-life slaughter of the Colosseum, violence is
now commonplace in film and television, video-games, and on the news. John Lennon sang satirically of the tendency of those in power to “keep you doped with religion and sex and TV” (‘Working Class Hero’, John Lennon, 1970). The enjoyment derived from television talent shows, especially when amateur performers place themselves at the mercy of a judging panel, is reminiscent of ancient Mediterranean competitive cultures. There is no better example from the ancient world of a performance space with a socio-political intention so far removed from that of the earliest performances held in the classical Greek theatres than the Colosseum.

The next space to be discussed continues the theme of grand, soaring structures that characterise the Roman-era performance spaces: the Great Theatre of Ephesus, one of the largest theatres (as opposed to amphitheatres) of the Ancient World (Darvill, 2008).

3.4: The Great Theatre of Ephesus, Turkey

The Great Theatre at Ephesus, built in the 1st Century CE, provides an example of a theatre with Hellenistic features, but with a style and intent in keeping with Roman aesthetics (Heffernan, 2003). As mentioned above, it was the largest theatre in the ancient world, along with the Theatre of Syracuse (Darvill, 2008) and is an imposing structure capable of seating up to 20,000 individuals. Hellenistic influences are visible in its setting against a hillside (Heffernan, 2003), with Roman elements such as a well-developed skēnē visible below in Figure 49.

![Figure 49: The Great Theatre of Ephesus, Turkey](image)

FIGURE 49: THE GREAT THEATRE OF EPHESUS, TURKEY (PERSONAL ARCHIVE, 2010)
In addition to its skēnē, the theatre’s orchēstra is comparatively small, much like that of the Theatre of Marcellus. Although the theatre is built into the natural hillside of Ephesus in a similar way to the Theatres of Delphi and Epidaurus explored in Part 1, it is built in a location with no particular relationship to a neighbouring temple or sanctuary. In keeping with a classical Greek model, however, its enormous theatron would have offered spectators an expansive view of the harbour (though the sea-level has since receded). The theatre’s position within the city, shown in Figure 50 below, indicates its comparative size, as well as its importance, in its position at the end of the roads leading in and out of the city:

![Figure 50: Map of Ancient Ephesus indicating position of theatre](https://ephesuselluc.com, 2016)

The ‘Marble Road’ runs through the centre of the city, and leads modern day visitors towards the theatre. Ancient visitors arriving in the harbour would have immediately noticed the theatron extending up into the hill behind the city. As sketched above, the theatre is almost the same size as the agora (‘marketplace’, also the centre of politics and commerce in general).

For visitors to the site, the theatre’s immense size is particularly striking, yet it lacks the spiritual significance of the Greek sites of Delphi and Epidaurus:

* Sitting inside the theatre, it is hard to gain a similar sense of the spiritual purpose of the Classical Greek theatres. This is not helped by the enormous number of tourists constantly moving through the space, taking ‘selfies’ and yelling to their friends in the theatron. I may be biased, but this theatre, while a similar size to the Theatre of Epidaurus, lacks the feeling of higher spiritual or social wellbeing, and certainly lacks the acoustics! (Field notes, 2010)
Whereas Epidaurus is, today, a three hour bus ride from Athens, and at least 30 minutes by car to the nearest large town, Ephesus is near the large town of Selçuk on the south-eastern coast of Turkey. In Roman times Ephesus was one of the largest cities in Roman Asia Minor (Hanson, 2011). Ephesus is a site of religious significance for Christians (as one of the seven churches of Asia [Book of Revelation, 2:1-7]), and during ancient Greek times was known for the Temple of Artemis, one of the Seven Wonders of the World (since destroyed) (Foss, 1979). The theatre, however, seems to be unrelated to the important religious aspects of the city, other than entertaining those who (during Roman times) came to visit the site. Thus it is very different from the theatre at Epidaurus, for example, where performances were inextricably linked with the religious and healing purposes of the site as a whole.

The next three performance spaces to be considered, however, demonstrate the recognition given to the performing arts by Rome. While the explicitly religious intent may be obscured, the next performance space to be considered is an example of Roman imperial investment in a city of unique cultural and historical significance: and we are looking at a structure specifically designed for musical performances.

3.5: Odeion of Troy, Turkey

The Odeion of Troy is one of two odeia to be discussed in this iteration. Generally designed for the more intimate performances of music and recitation, as noted in the introduction to this iteration, the odeion was also used for debate and other public functions (Kennedy, 2010). Emperor Augustus built the Odeion of Troy, with renovations undertaken by Hadrian in 124 CE (Kennedy, 2010). The remains of the Odeion can be seen in Figure 51 below.
The structure is composed of a raised stage area (partly reconstructed with wood above), a theatrum for spectators, and a small orchestra below. The odeion’s scale in comparison to the large theatres and amphitheatres considered up to this point in this iteration is best understood when viewed alongside visitors to the site, shown in Figure 52 below.

![Tourists inside the theatron of the Odeion at Troy](image)

**FIGURE 52: TOURISTS INSIDE THE THEATRON OF THE ODEION AT TROY (PERSONAL ARCHIVE, 2010)**

The size of the Odeion at Troy creates a more intimate environment for the enjoyment of the music performed there, suited to quieter and subtler instrumentation and singing than the large theatres.

The significance of the site harks back to Troy’s history as the setting for Homer’s *Iliad*. Troy was of particular significance to Rome: according to Virgil’s *Aeneid*, the founders of Rome were descendants of Aeneas, a prince of Troy who escaped after the Greeks successfully invaded the city. The Roman emperors were interested in the city because of these deep cultural ties, and invested in it through funding this odeion (and other public buildings).

The Roman Odeion at Troy indicates the value Roman emperors placed on providing public access to the arts. Although the explicit connection between spirituality and the performing arts had been somewhat obscured by this time, the central importance of the performing arts in society is still evident.

The next example to be examined in this iteration is the Theatre at Hierapolis. Like the theatre at Epidaurus discussed in Part 1, it was built in a place specifically known for healing and recuperation.
3.6: Theatre of Hierapolis, Turkey

The Theatre of Hierapolis, built in the 2nd Century CE under Emperor Hadrian, is large enough to seat 15,000 people (Heffernan, 2003), with the present site retaining most of its theatron and skene, pictured below in Figure 53:

![Theatre of Hierapolis](image)

**Figure 53: Theatre of Hierapolis, Turkey (Ancient History Encyclopedia, 2016)**

Situated above the town of Pamukkale in modern Turkey, the theatre is a particularly picturesque example of a Roman era theatre. This is largely owing to its setting – Hierapolis is an ancient city perched above steep cliffs made of petrified limestone waterfalls, which has the fantastical look of a winter wonderland, described by UNESCO as “an unreal landscape, made up of mineral forests, petrified waterfalls and a series of terraced basins given the name of Pamukkale (Cotton Palace)” (UNESCO entry for ‘Hierapolis-Pamukkale’, 2016). The warm mineral springs still flow today, trickling down the white cliffs as visitors wade through the basins towards the ancient site above (Heffernan, 2003).

Hierapolis was first founded in the second century BCE close to what had been discovered to be healing springs. The theatre was the second largest building on the site, after the agora (Ferrero & Huber, 2016). Its mineral springs are still enjoyed by visitors today. The theatre’s relative position within the city is visible below in Figure 54, near the rear of the city (shown at the top of the scale map).
The theatre is set back from the edge of the limestone terraces and, in keeping with the general style of Roman theatres, is built on flat ground. Today it is possible to enjoy the beautiful views, owing to the site’s deterioration; in the time of the Roman Empire, however, as seen in Figure 54, the theatre’s skēnē would have completely obscured the view, just as the Theatre of Marcellus (discussed above in Part 3.2). The skēnē is still in very good condition today, visible in Figure 55 below, and has been restored in recent years (Masino, 2012).
The experience of visiting the site is pleasurable due to the view from the theatre, as well as the process of reaching the site by wading through pools of water from the mineral springs (discussed in Part 1.3 above):

Wading through mineral springs up to the top of the terraces, there is the ancient site spread before you! Sitting in the theatron, the views are just beautiful. It is possible to see the expanse of the archaeological site along the top of the terraces. I can imagine wanting to retreat here for some relaxation and rest, just as the Romans must have in ancient times. (Field notes, 2011)

Hierapolis, a Greek name literally meaning ‘sacred city’, was founded upon its healing mineral springs (D’Andria, 2003). Perhaps it is for this reason that the site reminds one of the healing precinct of Epidaurus. UNESCO describes the strong correlation between the site’s healing properties and religious practices, and refers to the theatre:

Hydrotherapy was accompanied by religious practices, which developed in relation to local cults. The Temple of Apollo, which includes several Chthonian divinities, was erected on a geological fault from which noxious vapours escaped. The theatre, which dates from the time of Severus, is decorated with an admirable frieze depicting a ritual procession and a sacrifice to the Ephesian Artemis. (UNESCO entry for ‘Hierapolis-Pamukkale’, 2016)

Despite the breakdown that I have traced in the explicit link between performance and healing, the setting of the Theatre at Hierapolis, within a sacred healing city, lends it some of the spiritual and healing ambience of the classical Greek sites discussed above in Part 1. The link between religion, healing and theatre is still evident despite the Theatre at Hierapolis establishment during Roman times. This illustrates that the subtle and steady inclination of the arts away from these social intents was neither complete, universal nor straightforward.

The final and latest performance space to be discussed in this iteration, the Odeion of Herodes Atticus, is situated next to the earliest known theatre, the Theatre of Dionysos Eleuthereus, on the Acropolis of Athens.

3.7: Odeion of Herodes Atticus, Athens, Greece

The Odeion of Herodes Atticus, while Greek, is the latest example of a performance space to be considered in this iteration. The Odeion is situated adjacent to the Theatre of Dionysos established 600 years earlier, and therefore provides a distinct comparison. Dating from 161 CE, the Odeion contains elements of a Roman-era performance space, visible below in Figure 56:
The towering (and partially intact) skēnē obscures the view of the landscape beyond; the structure bears no particular relationship to a neighbouring temple, though it is built on the sacred grounds of the Athenian Acropolis; the archēstra is small (in keeping with the nature of odeia as opposed to theatres); the architecture is grand and imposing, though partly built into the natural slope of the Acropolis, like the Theatre at Ephesus (discussed in Part 3.4 above); and, like other Roman performance spaces such as the Theatre of Marcellus or the Amphitheatrum Flavium discussed above, the odeion is named after a powerful individual, in this case the odeion’s commissioner, the politician Herodes Atticus (Dickson, 1996).

When one visits the sites on the slopes of the Acropolis, however, the side-by-side comparison of the Theatre of Dionysos and the Odeion of Herodes Atticus brings to the fore the differences between classical Greek and Roman architecture. As discussed above, the imposition of the structure on the landscape, the naming of the structure, the relationship to the surrounding landscape, and the relationship to neighbouring temples, all indicate the gradual but conspicuous change in the intention of performance. The ritualistic performances in the earliest phases of the Theatre of Dionysos intended for the wellbeing of society metamorphosed into performances designed to glorify illustrious personages and to entertain the public. The side-by-side comparison available to us in the modern day represents both the earliest and latest phases of performance space construction (as illustrated by Leacroft in Part 1.1): because of its dilapidated state, the Theatre of Dionysos has reverted to a natural theatre nestled into the slope of the hill; in contrast, the Odeion, barely 150 meters away, provides us with an example of fully realised Roman performance architecture.
CONCLUSION

The purpose of this iteration on the performance spaces of ancient Mediterranean cultures is not to comment on scholarship of the ancient world, but rather to use ancient sources and evidence to reflect further on current music education and performance practices. The steady and incremental shift from ritualistic to virtuosic intent embedded in the archaeological evidence is the primary theme that relates ancient performance to current music education as concerns practising teachers. Embedded within the architecture of the earliest performance spaces is an explicit purpose of facilitating the audience’s communion with nature and the gods, which is in keeping with the original holistic definition of music discussed in Iteration 1 that is supported by evidence of human evolution in Iteration 3. Later performance spaces suggest a focus on performance as entertainment, as an escape from reality, as a celebration of famous individuals, in order to mollify the public. Did these changes occur because the process of formalising performance naturally facilitated an increased focus on the performance itself rather than on the underlying purpose or intent? Was it the increasing urban populations that demanded entertainment from their rulers? The reasons are many and complex, but it is clear that, if we consider the archaeological evidence, a shift of some kind did occur. Virtuosity in performance is an identifiable feature of music education practice and discourse, as opposed to spirituality and wellbeing in performance. Modern performance venues are identifiably Roman rather than Greek in nature.

In the ancient Greek world the original reason to expand performance spaces was to amplify the effect of the performance and increase capacity and access, for example in the Theatre of Epidaurus in the Asklepion. The role of music in the field of wellbeing is in keeping with Falk (2004) and Diamond (2007) discussed in Iteration 3, who support the notion that music has a central role in social cohesion and in the mothering and comforting process. A larger theatre allowed the positive affect of the specially designed performances to be amplified, so that a larger number of suppliants could efficiently and powerfully receive guidance and healing from the gods. Over time the amplification of technical elements, which foreshadow the priorities of the dominant paradigm, overtake the healing and social intent.

The development of performance spaces tells the story of the changing relationship between performer and audience. Greek theatres offer some of the first examples of a clearly defined and delineated area for the performer, separate from the delineated space for the audience. This separation was not previously as stark: ‘traditional’ societies making music in a group setting show us that a separation between performer and audience is by no means ubiquitous.
amongst the human race, and is in fact extremely rare, except in developed western cultures over the last two or three thousand years (Turino, 2008).

Music education in ancient Greece and Rome for the most part impacted only on those who could afford a formal education. We owe the establishment of general education for the entire population, irrespective of social or economic status, to Christianity. The dominance of technical and assessable musical outcomes is embedded in theological debates that took place during and after the fall of the Roman Empire, none with more pervasive consequences than the debate between Augustine and Pelagius, discussed in detail below in Iteration 6.
ITERATION 6: EARLY CHRISTIAN PHILOSOPHY AND ITS LEGACY IN MUSIC AND EDUCATION

INTRODUCTION

The sixth iteration focusses on debates within early Christian philosophy that occurred at the end of the Roman Empire, and the little known and little understood legacy of those debates in music and education. The discussion will focus on the Pelagian Debate of the late 4th Century CE between Augustine of Hippo and the British theologian Pelagius. A review of theological, historical, pedagogical and musicological texts from this period suggests that Augustinian notions of sin, goodness and human nature have continued to affect music education, perhaps more strongly than other disciplines. It can be demonstrated that the legacy of Augustinian approaches is often expressed in the language and practice of the dominant paradigm, and in music education scholarship, through assumptions about talent, discipline and human capacity. The magnitude and tenacity of these influences on music education are revealed and applied to themes emerging from earlier iterations, building upon ideas that can be traced from the Greek and Roman empires through to the present day.

Theology is not an area commonly considered in music education discourse, other than in instructional texts about music education in Christian schools. According to Røyseng and Varkøy (2014), however, societal trends in culture and religion are inseparable from music education discourse and practice, forming the values with which music is legitimised (p101). Researchers concerned with the history of music education note the lack of proper investigation of religion in relation to music education, and criticise current music educationists for being ignorant of the influence of religious philosophies (e.g. Schwadron, 1970; Topping, 2012).

The symbiotic relationship between music and religion, and the debates about their place and function in society, is the primary theme of this iteration. The Pelagian Debate represents a turning point in both religious and educational history, a theological argument between Augustine of Hippo and Pelagius dating from the end of the 4th century CE (Topping, 2012). Their debate centred on a disagreement about the nature of free will, original sin, what is to be expected of Christian individuals, and the role of the Church (Wolfson, 1959). The argument ended with Pelagius excommunicated as a heretic, whereafter he disappeared from the historical record. As the victor, Augustine became one of the most influential theologians
in the history of Christianity. The Pelagian Debate echoes within the political debates of the current day: “whenever a political radical is accused of having a naive concept of human nature, or of designing an ideal polity for angels not humans, then there is an echo of the dispute between Pelagius and Augustine” (Fitch, 2009, p3). Despite the debate’s subsequent and dramatic influence, many modern scholars and teachers remain largely unaware of it as a historical turning point, and unaware of its impact (in a similar way to the general lack of understanding of etymological and definitional roots of common terms explored in Iteration 1).

Part 1 describes the different views of Augustine and Pelagius, their social and political context, and the final results of their debate. Part 2 describes how aspects of Augustinian philosophy subsequently influenced music and education in a range of ways, in particular the prevalence of discipline and punishment.

I was first alerted to the significance of Augustine, and his debate with Pelagius, in a recorded lecture by medical doctor and philosopher Dr John Diamond, who cited Augustine’s teachings as “the most influential of the Catholic Church in the history of western civilisation” (Diamond, 1999). Diamond was specifically concerned with the Pelagian Debate in terms of its impact on underlying social psychology, and the belief in innate goodness or badness inherited from the mother’s womb that stems from Augustinian philosophy (Diamond, 1999). Diamond argues that the belief in inherited ‘badness’ results in an attitude where “if we work hard enough, if we somehow or other get enough dispensations, we can overcome this” (Diamond, 1999), and that the dispensations must come from an authority of some sort, such as the church. Diamond’s ideas led me to an exploration of relevant literature in theology and educational history, in order to determine whether other scholars acknowledged the importance of this debate, and what its ramifications were for music and education. This iteration details the process and the findings of that exploration.

**PART 1: THE PELAGIAN DEBATE**

1.1: The Context

As indicated in Iterations 3 and 4 above, evidence suggests that the connection between religion and music stems from pre-history. Apostolos-Cappadona (1995) remarks that pre-historic and early music were symbiotically intertwined with other art forms and intents, both practical, such as singing while reaping a harvest, and spiritual, such as singing and dancing in
supplication to a god. She argues that later on the arts became the realm of formal institutions, as did religion, with the result that the arts lost their original place in everyday life, and became "the realm of the cultured elite and on their lowest levels as entertainment for the masses" (p64). The Pelagian debate is one of the turning points in history that established the power of the church as an institution in control of religion, music, education and culture in general.

The political and economic context of Rome and the Christian church at the turn of the 4th and 5th centuries CE is central to the outcomes of the Pelagian debate, and formed the basis for decisions made by the church and its supporters during this period (Wolfson, 1959; Beck, 2007; Topping 2012). The institutions of Rome were failing, and for the first time in centuries, the city of Rome itself was under attack, threatened by the Visigoths from the north (Pagels, 1988). The church was in its early stages, and at this point had not yet formed a single and unified authority, hence the emergence of different ideas and opinions amongst its clergy and laity (Pagels, 1988). Pelagius represented the educated Christian laity; Augustine was a member of the church hierarchy in his role as Bishop of Hippo (Topping, 2012). Pelagius’ views promoted the abilities of the average person, the laity, independent of the church as an institution; Augustine, on the other hand, specifically advocated for the necessity of the church in its formal and hierarchical state (Pagels, 1988). The advocacy for the institution of the church over the laity is perhaps analogous to the advocacy for music specialists, often trained in music institutions, over the generalist teacher or ‘lay-person’.

The rich and powerful of Rome were at risk of losing property and power due to the threat of the Visigoths, but Pelagius’ ascetic philosophies encouraged individuals to dispense with wealth and do good amongst their fellow Christians, again threatening their wealth and power:

Accounts of the controversy reveal two self-interested motives for the church hierarchy to reject the Pelagic doctrine: (1) the Pelagic view would have undermined the authority of the church hierarchy; and (2) by making greater demands for moral conduct, it would have raised the ‘cost’ of being a Christian and thereby discouraged growth in church membership, particularly among the Roman upper class. (Beck, 2007, p681)

There were many theories and philosophies emerging in this early period of the Church’s history, in which Pelagius was a “characteristic representative of an age which saw much creative thought in theology amid rapid decay of social institutions” (Liebeschuetz, 1963, p240). Most alternative voices have been forgotten or were purposefully and actively quashed by those who emerged from the debates victorious: “[w]hat is now taken to be unquestionably
orthodox was in the late fourth century still just one option amongst many...it is only in retrospect that it is Pelagius and not Augustine who appears the obvious heretic” (Fitch, 2009, p7). We only know of Pelagius because of Augustine’s writings against his philosophies, and even then for hundreds of years he has been referred to as a heretic, rather than one voice among many at a time of much debate and discussion (Beck, 2007).

Ancient philosophy was not forgotten at this time: the influence of Plato was still apparent in Christian philosophy of this period, particularly in the philosophies of Augustine (Portnoy, 1949; Bowman, 1998). Though the practice may have changed somewhat, the early church fathers such as Augustine conceived of music in a similar way to that of Plato and Aristotle: “(1) that music has strong ethical implications; (2) that music is a highly effective means to attain a desired emotional state; (3) the traditional relationship of text to tune; (4) distrust towards musical innovation” (Portnoy, 1949, p235).

Plotinus (204-269 CE) was a particularly influential theologian before Augustine and Pelagius, both of whom would have been familiar with him as the most important post-Platonic philosopher (Topping, 2012). His philosophy was centred on a belief in the “Good, the desired of every Soul” (Plotinus, Sixth Tractate, Beauty, I.6.7). He had a positive conception of music, believing it to represent “the Harmony of the Intellectual world and the Beauty in that sphere, not some one shape of beauty but the All-Beauty, the Absolute Beauty” (Plotinus, Third Tractate, On Dialectic (The Upward Way), I.3.1).

Not all philosophers at this time agreed that all art aspired towards greatness: Longinus (3rd Century CE), for example, considered ‘genius’ as a gift to a certain few that then required training to “impregnate them again and again with lofty thoughts” (On the Sublime, Chapter 1), the process of which required “the curb as often as the spur” (On the Sublime, Chapter 2).

Education in Rome during the 2nd to 4th centuries CE involved private tutors, or schools where teachers would conduct lessons from their own home, or rent a shop space, or teach outside (Topping 2012). Most early Christian children were taught within this system, in which philosophical schools and the education market more generally employed ancient texts as “pagan learning” because “there was no other education to be had” (Topping, 2012, p47). This informal system began to change gradually, mirroring the demise of the Roman Empire, to the point where “schools of the Greek and Roman kind all but disappeared and learning retreated to the monasteries” (Kennell, 2010, p112).

As indicated at the end of Iteration 4 above, by Roman times music had become a discipline of specialists, centred on theoretical understanding. This trend continued and strengthened
in medieval times (Castle, 1961). The focus on numeracy, sequence and order common to the dominant paradigm is evident in the philosophies of Augustine: “Augustine’s musical education revolves almost exclusively around numerical attributes and principles. Its method is theoretical, contemplative, reflective, analytical” (Bowman, 1998, p60). The comparisons to the dominant paradigm of music education described in Iteration 2 above are apparent, justifying Diamond’s (2001) assertion that music education is “the last bastion of medieval pedagogy”.

1.2: Augustine

As the Greek philosophers were foundational to educational and philosophical thought in the ‘West’, so they were foundational to Augustine, who “did much to lay the foundations for the way the West subsequently thought about education, about the nature of humanity, and about how man can be cultivated so as to achieve his end” (Topping, 2012, p1). The magnitude of his influence is easy to forget, partly because his influence is in the very fabric of our culture and the way we think about our place in the world: “as a civilisation we now feel ourselves on the other side of the mountain of Augustine’s influence, living as we do, in its shadow” (Topping, 2012, p7). As a society we are not always aware of the existence of such a ‘shadow’, let alone the mountainous influence that may be casting it.

Augustine (354-430 CE), Bishop of Hippo, is one of the founding fathers of the Christian church, the generation of men after the apostles who laid the foundations of the subsequent church (Mendelson, 2010). He is cited as one of the most influential individuals on the Christian religion after St Paul (Castle, 1954). Born to a Christian mother and a pagan father in North Africa in 354 CE, he converted to Christianity at age 31 after some years of following a range of other philosophical and theological routes, including Platonism (Blackburn, 2016). He became Bishop of Hippo at age 42, after which he wrote his influential texts including Confessions and City of God (Blackburn, 2016).

Augustine’s theology was based on a belief that all humans are sinful from birth, tainted by the original sin of Eve and by the sinful act which brought about our own births, and therefore “incapable of goodness on their own...all are always already implicated in Adam’s crime, and thus guilty” (Fitch, 2009, p5). Augustine’s views about original sin were articulated most clearly during and after his debate with Pelagius and his followers (Blackburn, 2016). His philosophy differs from that of Plotinus, who believed in the basic Goodness sought after by every man (as detailed above). Instead, he argues that the human will “can both decline
from good to do evil, which takes place when it freely chooses, and can also escape the evil and do good, which takes place only by divine assistance” (Augustine, The City of God, Bk. XV, Ch. XXI). To paraphrase, if a person is sinful, it is because that person is basically sinful and is therefore responsible, whereas it is God who is responsible for any evidence of goodness. This attitude absolves the church of responsibility for those who are guilty of wrongdoing, whilst advocating its necessity and responsibility for any goodness that emerges from its followers.

Augustine argued that only God’s grace could save us from the inheritance of original sin, and that God’s grace could not be earned, only bestowed by God (Augustine, The City of God, Bk. XV, Ch. XXI). This approach to sin enhanced the importance of the church as an institution, confirming the “predestination of the elect” (Blackburn, 2016, para 2), the members of the church hierarchy, such as Augustine himself, who were those bestowed upon by God.

In the 4th and early 5th centuries CE a number of philosophies abounded amongst theologians, one of which was that of Pelagius (discussed further in sub-iteration Part 1.3 below). Augustine’s greatest influence on the Christian religion may be the subsequent foundation of the unquestioned authority of a unified institution with an agreed upon message: “Augustine has worked out a distinctive Christian moral theory that requires auctoritas [authority] to have a central place in the account of the soul’s movement from faith to understanding” (Topping, 2012, p17). He referred to this auctoritas, the authority of the church, as the “medicine of the soul” (Augustine medicine anime; vera real. 24.45).

Augustine’s influence spread beyond religion into all aspects of society, particularly education, because his philosophy was founded on the idea that all aspects of human life, for all people, should come under the authority of the church. Thus Augustine was “the dominant voice or the one most heeded in the classroom” (Kennell, 2010, p113). One of the reasons for the overwhelming success of his philosophies is that Augustine’s Christianity did not discriminate: everyone should submit to the authority of the church whether they “be educated or slow witted, a citizen or a stranger, a rich man or a poor man...of this or that age or sex” (Augustine, De Catechizandis Rudibus,15 (23)). Despite Augustine’s somewhat democratic attitude, many of the benefits from Augustine’s arguments were felt by the rich and powerful, hence their support for his cause.

Augustine was the first to introduce an idea of a strictly Christian education, including Christian content, for children and young people: “[w]hat is required, said the young
Augustine, is a training in both the knowledge of the proper end and the knowledge of the right method that could bring that end into actuality” (Topping, 2012, p2).

Since music was a central element in the curriculum espoused by Augustine and his contemporaries (Topping, 2012), institutional scrutiny of the teaching of music exists substantially in his writings, much as it did in the writings of Plato. Augustine did not, however, have an easy or happy relationship with music itself, and a discussion of his own feelings on music shed light on his subsequent approach to music education:

Augustine...whose early love of music caused much tortured self-questioning after his conversion, was at one time disposed to banish all music not only from his own ears, but from the Church as a whole. The only safe course, he decided, was to restrict the chant, as Athanasius of Alexandria had done, to a type of melody 'nearer to speaking than singing'. Yet even that modest musical use was justified only because the sweetness of melody allowed the message of the scriptures to distil into the listener's mind. (Augustine Confessions x 33)

The sensual pleasure naturally derived from music was of great concern to Augustine, finding it “improper and disgraceful” (Bowman, 1998, p61). In order to include music in the curriculum, and in the service of Christian rituals, he encouraged a theoretical view, whereby the enjoyable and natural elements of music, including sensual pleasure, are seen as “inferior to the perception of harmony and unity” (Bowman, 1998, p60), a “lower beauty” which “soils the soul” (Augustine On Music, Book VI. 46). Even restricted chanting could still seem sensually beautiful, and move Augustine to those feelings he so abhorred in himself: “when it befalls me to be more moved with the voice than the words sung, I confess to have sinned penally, and then had rather not hear music” (Augustine, Confessions, XXXIII). Augustine’s theoretical and safe study of music involved an “ordered sequence of contemplation, moving from linguistic to mathematically based studies, [where] the mind could be trained to recognise the elementary principles of theology” (Topping, 2012, p3). In terms of music as we understand it today, Augustine’s curriculum is more concerned with science and acoustics than with the making of music itself, divorcing the study of the elements of music from the sound of music that had the potential to incite sin (Bowman, 1998).

Augustine’s concerns over the sensual pleasures of the arts were not restricted to music. He was highly critical of the theatre, including gladiatorial contests (with justification), referring to them as “debauched social activity rooted in Roman polytheism” (Dox, 2009, p11), and felt they encouraged bad behaviour that interfered with Christians’ knowing of God. He was most disapproving of theatre’s transportative and entertaining elements, which were aroused within himself: “[h]ence arose my love of suffering, not of the kind that would affect me.
deeply (for I had no desire to be afflicted with the things which I saw), but such as would supply, as it were, a superficial scratching as I listened to those fictions” (Augustine Confessions, III.2).

1.3: Pelagius

Pelagius lived c. 360-420 CE (Fitch, 2009, p3). He was an educated man, born in Britain, a theologian who existed outside the formal church hierarchy, often referred to as a monk or ascetic (Beck, 2007). He lived in Rome, later fleeing the city before the Visigoths who threatened Rome from the north (Beck, 2007). Pelagius’ philosophy was based on the belief that man could be sinless, discussed in his De Natura, thereby sparking a direct comment and criticism from Augustine, at this time Bishop of Hippo in northern Africa (Beck, 2007).

Pelagius believed that bad habits or problems in an individual were separate from the basic personality: no matter how ‘bad’ a person was, he or she was never irredeemable (Brown, 1968). He argued logically that since God is good, then the human beings God created should also, therefore, be good:

Who made man’s spirit? God, without a doubt. Who created the flesh? The same God, I suppose. Is the God good who created both? Nobody doubts it. Are not both good, since the good Creator made them? It must be confessed that they are. If, therefore, both the spirit is good, and the flesh is good, as made by the good Creator, how can it be that the two good things should be contrary to one another? (Pelagius, On Nature, 56)

Augustine, on the other hand, believed that badness was insidious and crept into the recesses of a personality, becoming internalised (Brown, 1968). Pelagius did not believe we are all sinful at birth, “guilty through the sexual intercourse of our parents at the moment of procreation” as did Augustine (Fitch, 2009, p5). Pelagius cited societal and environmental factors as a cause for sinful behavior, believing in the human capacity for goodness: “[t]he negative understandings of Pelagian thinking, particular as relates to a belief in the innate goodness of humans, as being naive and unchristian, stems from Augustine” (Fitch, 2009, p2).

The Pelagian view prioritises the aspiration towards perfection above perfection itself (Fitch, 2009, p20). This is central to Augustine’s problem with Pelagius’ philosophies, for it suggests that it is possible to achieve goodness without the help of the Church as an institution, and that individuals could avoid sin through their own capacities (Topping, 2012). Pelagius refuted the claims of heresy made by those such as Augustine, and “accused his enemies of tolerating immoral behaviour within Christianity by exaggerating the effect of original sin”
Pelagius believed that those who wished to maintain their money and power used original sin as the excuse for sinful behaviours that could subsequently be pardoned by the church for a price, rather than taking personal responsibility.

An anonymous follower of Pelagius, in a letter entitled On Riches, articulates Pelagius’ views on money: “[g]et rid of the rich man, and you will not be able to find a poor one. Let no man have more than he really needs, and everyone will have as much as they need, since the few who are rich are the reason for the many who are poor” (B.R. Rees, 1998, p194). It was possibly after this letter that the Pelagian community were “banished from Rome as a threat to peace” (Fitch, 2009, p9). Pelagius had a sterner view of Christianity, in that he did not approve of excusing bad behaviour, especially within the church hierarchy. Fitch (2009) characterises the early church as the “‘distant music’ of [...] social radicalism” (Fitch, 2009, p6) represented by Pelagian thought, in contrast to the later institution of the Christian church, represented by Augustine’s approaches.

Fitch (2009) suggests that while radical political movements may have existed as early as Pelagius’ time, as On Riches suggests, there is little evidence remaining, partly because these ideas were seen as heretical, since they undermined institutional power. This attitude against reform is repeated in the vehement opposition to alternative educational philosophies and approaches to music and education in the 20th century, discussed below in Part 3 and in Iteration 7.

1.4: The Outcome

Pelagius’ view “that human nature alone can suffice to perform good works perfectly and to fulfill the commandments of God” (Augustine, trans. Parsons, 1955, p87) was felt by some of the rich and powerful inside the church hierarchy, such as Augustine, as a profound attack. A Pelagian understanding of ‘sin’, wherein all are born innocent, and sinful behavior is a result of socialisation, undermined the need for the church and its representatives as the absolvers of personal sin (Fitch, 2009, p11). The term iniquitate was used at this time to refer to sinful and ‘grossly unbalanced’ behaviour: however, Morris (1965) translates iniquitate as ‘oppression’, supporting Pelagius’ social and possibly political view of sin. Pelagius’ followers did not believe that God bestowed inequality, but rather that it was a social problem that could be addressed with Christian approaches (Fitch, 2009, p21). The notion that ‘sin’ is a personal evil rather than a socially constructed imbalance stems from Augustine.
Pelagius advocated a strict set of ideals to be enacted and observed by adherents to Christianity as he defined it, believing as he did in the capacity of humans for goodness. Those bishops who supported Pelagius felt that Augustine’s attitudes, on the other hand, would not support newly baptised Christians, who had been promised the opportunity to live better lives: “as Augustine presented it, the great rite of baptism was no more than a superficial ‘shaving’ of sin: it left the Christian with roots and stubble that would only too soon grow again” (Brown, 1968, p109). Augustine’s attitudes proved to be immensely successful, however, in terms of maintaining a mass of devoted followers of the church as an institution. Augustine spoke of the lifelong ‘convalescence’ within the church, encouraging every follower into a lifetime contract (Brown, 1968). Augustine’s arguments “gave the Catholic Church carte blanche to swallow Roman society as a whole” (Brown, 1968, p113).

The Roman aristocracy did not support Pelagius, in part because he suggested that neither power nor money was necessary for becoming a good Christian – quite the contrary (Brown, 1968). Augustine gave the aristocracy the excuse they needed to maintain their wealthy status: “[w]ith the passing of this vision the clergy asserted control. The Church became in practice less than the community of all spiritually equal Christians. It became an institution with all its hierarchies and powers, rather than a being-together” (Fitch, 2009, p25).

Pelagius was finally excommunicated in 418 CE, and declared a heretic, along with his student Celaestus (Beck, 2007). He soon after disappeared from all historical and literary records, perhaps because of the Church’s subsequent process of quashing supporters of his views, with the Pope imposing penal sanctions against them (Beck, 2007).

In order to solidify the victory, “Augustine’s allies bribed imperial cavalry commanders with 80 Numidian stallions” (Beck, 2007, p 687). The church and political power structures had become linked in such a way as to make it necessary for Christian believers to adopt a philosophy that made sense of such a relationship:

Serious believers concerned primarily with the deeper questions of theology, as well as those concerned with political advantage, could find in Augustine’s theological legacy ways of making sense out of a situation in which church and state had become inextricably linked. (Pagels, 1988, p126)

In the era after the Pelagian debate the pluralistic and flexible religious environment that had once characterised Ancient Greek and Roman society had vanished, replaced by a unified institutional authority: “[w]e must remember that there never was an agreed-upon version of any Greek myth, because there was no text (like the Bible) with sacred authority and no organization (like the Christian church) to establish an official version” (Powell, 2004, p72).
The debate between Pelagius and Augustine marks the beginning of a new and uniform approach to education, controlled by the Christian church.

PART 2: DISCIPLINE AND PUNISHMENT IN EDUCATION

The history of violence in education is long and grisly, and did not abate until the second half of the eighteenth century when “a growing body of European writers about child-rearing began to question the use of the rod” (Leyser, 2010, p.118). It is necessary therefore to examine this pervasive and little discussed aspect of the educational context that has shaped the delivery of music education since the time of Augustine, as I observe below.

Augustine as a child experienced violence in his education, along with every other boy in Roman education, and was subjected to “the brutal methods of corporal punishment then almost inseparable from the instruction of the young” (Castle, 1954, p.24).

Quintilian, a famous educationist of antiquity, disapproved of the “regular custom” of flogging children in schools (his attitude towards slaves notwithstanding) “because in the first place it is a disgraceful form of punishment and fit only for slaves, and is in any case an insult, as you will realise if you imagine its infliction at a later age” (Quintilian, *Institutions of oratory* 1.iii. 13-17). Quintilian was among a number of thinkers in the early, pre-Augustine period who felt concerned about the use of violence against children in terms of Christian faith: “there seems to have been some searching of conscience among thoughtful Christians who began to see some inconsistency between the unreasoning severities of flogging and the more tender message that came from the Gospels” (Castle, 1954, p.25). The flogging continued unabated, however, and life in a Christian home was no more pleasant for children despite this ‘tender message’ (Castle, 1954).

Flogging in education was justified by a belief that violence was necessary, and that it helped the learning process. Many Christian parents in the 4th century CE made use of a second century handbook called the *Didache* (literally ‘teachings’), based on the well-established home-life traditions of the Hebrews, which cautioned them not to withhold punishment: “thou shalt not withhold thine hand from thy son or thy daughter, but from their youth thou shalt teach them the fear of God” (Lightfoot, 2004, p.231). This sentiment is echoed in Proverbs 13:24: “He that spareth his rod hateth his son”. The essence of the argument is that because many people suffer, yet God is loving, therefore the suffering inflicted by God must be for a loving reason. For this reason it must also be good for children: “God is good, just and
loving, but in his love for his children he punishes, ‘for this mode of treatment is advantageous to the right training of children...passions are cured by punishment’” (Castle, 1954, p25). The notion of ‘good’ punishment is reminiscent of the ‘grit’ acquired through musical training described in Iteration 2 above, an attitude that persists in music more than in other discipline areas, as will be shown in Iteration 7 below.

Augustine’s teachings are specifically pertinent to the role of violence in education, owing in part to his theological dominance of his own and later periods, “so it is not surprising that his views on corporal punishment were the orthodoxy for the next 1000 years” (Kennell, 2010, p111). There is disagreement in the literature, however, about the exact nature of Augustine’s views of violence inflicted on children. Kennell (2010) on the one hand argues that Augustine was in favour of beatings for educational and theological purposes, yet Castle (1954) argues that, owing to Augustine’s painful memories of beatings in his childhood, he was against the use of violence. They are both, in fact, correct, depending on which period of Augustine’s life one is referring to, whether before, or after, Augustine’s conversion to Christianity.

Augustine bemoaned his childhood beatings:

Surely, Lord, there is no one spelled in mind or so insensitive...as to make light of the racks and hooks and other torture instruments while truly loving those who are in such bitter fear of them. Yet my parents seemed amused at the torments inflicted upon me as a boy by my masters. (St Augustine, Confessions, 1.9)

In a seeming condemnation of brutality, he argues “free curiosity is of more value in learning than harsh discipline” (St Augustine, Confessions, 1.9). This attitude changes, however, after his conversion to Christianity, when:

...he became a firm advocate of corporal punishment. The father who ‘denies discipline is cruel...when a father beats his son, he loves him’. In the eyes of God, there was no distinction between slave and free man. Everyone sins; everyone is in servitude; and children must be whipped to save them from damnation. (Kennell, 2010, p111)

Pelagius, in contrast, held the view that punishment of sin was not always helpful: “[t]he very matter of sin is its punishment, if the sinner is so much weakened that he commits more sins” (Pelagius, On Nature, p3).

The violence advocated for by Augustine and others was embedded thereafter in medieval thinking, with special reference to the essential role of beatings in the learning process, seen as “necessary to imprint memories upon the brain, those all important, rote-retained ‘habits’ of
their culture” (Carruthers, 1997, p33). The legacy of this punishing and brutal belief system is still embedded in language used to this day: educationists unwittingly cite methods used in medieval times: “we ‘drum’ essential information into students’ heads; we expect certain levels of knowledge to be ‘embedded’ at the same time as being happy to ‘root out’ erroneous ideas” (Leyser, 2010, p115).

The unconscious impact of punishment and cruelty is incorporated into some of the every-day language used in education, and none is more pervasive than the word ‘discipline’. The etymology and definition of the term sheds light on the historical relationship between education, religious orthodoxy and punishment in education. Section I, subsections 1 and 2 of the Oxford English Dictionary definition of ‘discipline’ indicates these early embedded relationships:

Relating to punishment:

1. Christian Church. Punishment or chastisement either imposed by ecclesiastical authority or voluntarily undertaken as penance; esp. mortification of the flesh (as by fasting, scourging, etc.) as a token of repentance and as a means of satisfaction for sin. Also: a penitential act of this sort.

2. gen. Punishment (esp. physical punishment) imposed with the intention of controlling or correcting future behaviour; castigation for a misdemeanour or transgression, usually with the implication of being salutary to the recipient; chastisement. Also: an instance of this. (OED, 2016)

Later in the entry, under the sense related to training, is the aspect of the definition more commonly attributed to ‘discipline’ in an educational context: “[i]nstruction or teaching intended to mould the mind and character and instil a sense of proper, orderly conduct and action” (OED, 2016).

The etymology of ‘discipline’ begins with the Latin disco (‘I learn’), which was then used to refer to the ‘disciples’, literally, the ‘learners’, of a particular movement or religion, and as such also referred to the martyrdom and religious suffering prevalent in Christian traditions (Online Etymology Dictionary, 2016). The verb ‘to discipline’ is used in terms of punishment, and in terms of control imposed upon an individual by a teacher or by the individual himself or herself, for example the self-discipline required to study music, discussed further in Iteration 7 below.

The religious undertones of ‘discipline’ in educational settings is illustrated by the corporal punishment used in monasteries that also served as a place of education: “corporal punishment was commonplace outside the family - in monasteries, convents and schools
where young boys and some young girls were either permanently or on a daily basis entrusted to the care of strangers” (Kennell, 2010, p.112). A historical educational instrument used for beating students was called a ‘discipline’, one of the many tools at a teacher’s disposal:

*Beating instruments included whips of all kinds, including the cat-o’-nine-tails, shovels, canes, iron and wooden rods, bundles of sticks, the discipline (a whip made of small chains), and special school instruments like the flapper, which had a pear-shaped end and a round hole to raise blisters...The beatings described in the sources were generally severe, involved bruising and bloodying of the body, began early, and were a regular part of the child’s life. (deMause, 1982, pp224-225, underlining added)*

The similarities between beatings in Roman and medieval education, and the lack of change, is evident in the two images pictured side-by-side in Figure 57 below, featuring the type of beating known later in England as ‘horsing’ (deMause, 1982)

![Figure 57: “Horsing” a Student: Herculaneum, Roman Era (Left), and Medieval 1140 CE (Right), School Scenes (Reproduced in deMause, 1982, p.48)](image)

The beating featured in the image from Roman era Herculaneum, on the left, and the image from 1140 CE, on the right, are strikingly similar. This may in part be due to the emergence of schools reminiscent of the Greek and Roman educational styles in the 12th century onwards, which made use of “extremely harsh discipline as a part of the process, where the symbol of a teacher in England, for example, became the birch with which he beat his students - in Cambridge when a scholar graduated with Latin Grammar, he was beaten with birch as a part of the ceremony” (Kennell, 2010, p.112).

The relationship of punishment to music education specifically is alluded to in a story about Pope Gregory (540 – 604 CE), who made singular contributions to modern musical theory
and notation, which describes “the couch upon which he was accustomed to rest when singing, and the rod with which he was wont to threaten the boys, together with the authentic copy of his Antiphonary” (Drane, 1867, on Pope Gregory’s Schola Cantorum, 1867, vol I, p87). Music education, it seems, was not immune from the rod any more than other disciplines.

More recent accounts of violence in education are commonplace in popular literature; Charles Dickens famously describes the horrors of Victorian schoolrooms, of the violence and unpleasantness of Gradgrind and Squeers (in Hard Times and Nicholas Nickleby respectively), and the suffering of the poor children in their care, such as those depicted below in Figure 58.

![Figure 58: Illustration of the boys hall from Charles Dickens' The Life and Adventures of Nicholas Nickleby (Hablot Knight Browne, 1838-39)](image)

The philosopher Wittgenstein (1889 – 1951) trained to be a teacher, and his teaching was rather infamous for his violence towards children (Monk 1990). It may be coincidence, but Wittgenstein was a great admirer of the writings of Augustine (Blackburn, 2016).

As cautioned by the philosopher George Santayana in The Life of Reason (1905), “[t]hose who cannot remember the past are condemned to repeat it”. By becoming aware of educational history, and by questioning popularly held assumptions, we may be able to avoid past mistakes and recognise the need for new approaches. Over the course of history, opinions such as Quintilian’s (discussed above) have been the exception rather than the rule: “[c]entury after
century of battered children grew up and in turn battered their own children. Public protest
was rare. Even humanists and teachers who had a reputation for great gentleness, like
Petrarch, Ascham, Comenius, and Pestalozzi, approved of beating children” (deMause, 1982,
p226).

The mixed messages of humanist educators of the 20th century, and their perhaps unwitting
adherence to earlier restrictive education methodologies, are explored in Iteration 7 below.

PART 3: RELEVANCE TO MUSIC EDUCATION TODAY

Augustine impacted upon society and education to a degree unprecedented by earlier
philosophers. He is revered by many scholars as a father of the church, but is not often cited
in educational scholarship dealing with today’s educational inequities. Ancient Greek and
Roman education was mainly limited to the sons (and daughters) of the aristocracy (Castle,
1961). Christian theology, on the other hand, encompassed all sectors of society, irrespective
of wealth, social status, or nationality. Education became available to all, if not in a formal
setting, through the teachings of the bible at home or in church services (Castle, 1961). A
Christian education therefore influenced society at every socio-economic level.

In the light of Augustine’s widespread impact, it is tempting to suggest that “Pelagian plans for
reform might have affected the whole structure of the Western Empire” (Brown, 1968, p113).
This is unlikely, however, as Brown (1968) also notes that Pelagius was not interested in world
domination and total control of the church over all of society, as Augustine was. Pelagius was
interested in the ‘laity’, the community of baptised Christian citizens, as opposed to those
within the formal power structures of the church. After Augustine won the debate, the import
and the role of Pelagius’s ‘laity’ had “sunk into the background” (Brown, 1968, p114). Thus
Western society as a whole, and therefore the education system, were under the all-pervasive
and ever-present influence of Augustinian thinking. The lasting impact of the Pelagian
Debate lies less in the failure of Pelagius, and more in the subsequently overwhelming and
total dominance of Augustine that has imbued education and musical practice ever since.

Another issue relates to the difficulties we face in critically examining, or criticising, music
education practice, which can be regarded as a form of orthodoxy in an Augustinian sense.
The connection between music educational and theological discourse is evident in literature
today, expressed (perhaps unwittingly) in the language of those defending historical
methodologies. Duerkson (2003), for example, notes the similarities in the arguments
between the fundamental Christian right and those defending traditional methodologies. She
refers to the Kodály method as a “sacred text” (p18), whereby any critical discussion invites condemnation from its adherents, despite recommendations from scholars who feel that critical reflection on a methodology such as this is necessary in order to “test its current validity” (p19).

Paul (1987) employs language reminiscent of religious debate when describing problematic tendencies in music institutions such as ‘belief’, ‘sacred’ and ‘faith’:

The tendency for institutions and beliefs to become “sacred” and “cherished” and the thinking that critiques them conceptualized as “dangerous”, “subversive”, or at least “disturbing” and “unsettling,” is probably as strong as it has ever been. Habits, customs, and faiths become deeply embedded in how we define ourselves, and intolerance, censorship, and oppression never seem to be such by those who carry them out in the name of “true belief”. (Paul, 1987, p386)

A more explicit example of religious vocabulary in music education discourse is Regelski (2005) who, similarly to Paul above, uses language such as ‘converting’, ‘salvation’, ‘redemption’, ‘virtue’ and ‘discipline’ when describing the problems in music education in general:

...music teachers in schools persist...in what may be called an attempt at ‘converting’ students...an attempt at redemption where students can be restored to musical virtue...this conversion is most often attempted by teaching music as a ‘discipline’. (Regelski, 2005, p14).

Some terms used in music education can find their origins in religion, such as ‘dedication’ to musical study, which originates from roots embedded in religion: “Dedicate: 1. a. trans. To devote (to the Deity or to a sacred person or purpose) with solemn rites; to surrender, set apart, and consecrate to sacred uses” (OED online, 2016). Along with the term ‘discipline’ discussed above in Part 2, these terms are commonly used in critical discussions of educational and musical methodologies, as will be discussed below in Iteration 7.

Fr. Benito Jerónimo Feijoo (1676-1764) describes the desperate adherence to formal musical systems by music professors, and the cries of heresy and damnation when established music systems are threatened or shown to be incomplete or limited in scope:

Music has a system formed of various rules which its professors look upon as complete; therefore, when some one of them is violated, the professors damn the composition as defective...imperfection in the system is understood only by composers of soaring inspiration...composers of inferior competence cry out that this is heresy. (Feijoo, No Se Que)
Transdisciplinarity itself can be seen to attack the historic strictures of ‘discipline’ that are still embedded in our education system. Those who advocate for transdisciplinarity, such as Leavy (2011) and Nicolescu (2002) use language reminiscent of one who seeks to remove him- or herself from the formal bounds imposed by unnamed authorities. Perhaps transdisciplinarity is yet another example of a response against an Augustinian legacy.

CONCLUSION

By the time of Augustine and Pelagius, the changes to music and education described in Iterations 4 and 5 were well in place. The formal learning embedded in the Church, as opposed to the informal learning of Pelagius’ laity, was built on a cultural background of Greek and Roman education, which recognised the commonplace nature of corporal punishment, and the unquestioned power and authority displayed by the teacher. This period, however, saw the firm establishment of a single authority, and the disappearance of the laity, of autonomy, and of the value of individual’s ability to learn and be a good citizen without assistance from the institution of the Church.

An often unrecognised influence on music education is the Augustinian doctrine which can be seen to contribute to the excesses of the dominant paradigm discussed above in Iteration 2: the goodness he believed to be ordained by God is reminiscent of the idea of ‘talent’ that is ‘given’ to a lucky few; the belief in universal sin from birth that is overcome only through punishment and suffering is reminiscent of the need for practice, for ‘grit’ and determination, in order to succeed as a technically proficient musician; the need for an overarching and unquestioned authority foreshadows the priority given to the specialist, the musical expert, and the music institution, and the belief and power given to those experts by the general public. For teachers, it is necessary to understand that embedded within music education is a heritage of abuse, pain and unpleasantness that is still felt by individuals who suffer fear or discomfort in relation to music. These unpleasant tendencies in music education are a far cry from the comforting and healing intention of earlier musics in evidence in the mothering process described in Iteration 3, or in the healing sanctuaries of classical Greece described in Iteration 5.

The Pelagian debate is an example of an alternative view that was quashed because it undermined the power and importance of the authority of the Church. Pelagius was deemed a heretic, rather than merely a dissenting voice with a different approach to being Christian. The tendency to quash alternative viewpoints, to cry ‘heresy’ when traditional approaches are
questioned, and to use the language of orthodoxy to justify those in power and authority, are echoed in the debates around the child-centred education movement of the 20th century, explored in the next iteration.
ITERATION 7: 20TH CENTURY REFORMERS IN EDUCATION AND THE ARTS

INTRODUCTION

This iteration focuses on practitioners and thinkers who helped shape the child-centred educational reforms of the first half of the 20th century, by changing the way in which children were perceived, taught, and nurtured within the school environment. The reformers’ writings, the writings of their followers and critics, as well as photographs of the practical application of their interventions and approaches, are used to identify the commonalities and differences between educational reformers of this period. The extent to which their approaches were accepted, and the extent to which music remained impervious to reform, indicates the deeply held and tenacious belief system of the dominant paradigm of music education. Criticisms of educational reform, and the approaches themselves, carry religious overtones that are expressed through the language used and the arguments made, displaying aspects of Iteration 6 above. The evidence suggests that the dominant paradigm of pre-professional, performance and skill-based intentions in music education is difficult to overcome, even when otherwise progressive and alternative teaching philosophies are being consciously applied.

For the purposes of this thesis, educational ‘reformers’ are those who, in their time and place, challenged established systems of, and approaches to, education and/or the arts, and sought to provide new and alternative ways of thinking about the arts and education that would overcome or prevent problems arising out of those systems. The Oxford English Dictionary defines a ‘reformer’ in this context as “a person who brings about or introduces reform in a state of affairs, practice, or sphere of activity; an advocate of reform, (in later use) esp. on the basis of humanitarian social concern” (accessed 2016). Although not all were teachers, each thinker selected for this iteration sought to change the practice of education and tested his or her theories in the real world.

This iteration aims to provide a useful overview of educational approaches and practices that emerged during this period of change, through the cases of six seminal educationists. Though the practical educational approaches of each thinker differed greatly, they had in common a naturalistic view of children’s learning processes, coupled with a holistic view of education in the development of the individual (Dhondt et al., 2015).
Each thinker has been selected because of the practical impact he or she has had on pedagogical thought, school systems, and activities in the modern classroom:

- John Dewey (1859-1952), American philosopher of education and politics
- Rudolf Steiner (1861-1925), German anthroposophist and philosopher
- Maria Montessori (1870-1952), Italian medical doctor and educationist
- Zoltán Kodály (1882-1967), Hungarian composer, ethnomusicologist and educationist
- Alexander Sutherland (A.S.) Neill (1883-1973), Scottish educator and writer
- Viktor Lowenfeld (1903-1960), Austrian art educator and writer

This selection of thinkers emerged as the study progressed, and first arose out of an examination of approaches to teaching music in alternative schools that still have a following today. Both Montessori and Steiner have had an impact globally through schools devoted specifically to their philosophies (Trabalzini, 2011; Paull, 2011 respectively); Dewey has influenced approaches to education in general, particularly in the United States (Savery, 2006); Neill’s influence is more specifically on proponents of alternative education (Baily, 2013). Kodály’s method of music education, as the most influential method in his native Hungary, Australia and elsewhere (Eősze, 2016), is analysed as a representative of the many and varied new music education methods that were developed at that time, such as those espoused by Orff, Dalcroze and Mursell. Lowenfeld provides a useful comparison through his approaches to art education, most influential in the United States, that are similarly representative of sweeping changes during his time (Smith, 1989). Whilst reformed methods of arts education differed, the cases of Kodály and Lowenfeld are illustrative of the way in which the dominant paradigm can persist even when new approaches are overtly and deliberately applied, and remind us of “educational issues currently forgotten, dismissed, or simply unexamined” (Uhrmacher, 1995, p382).

The six thinkers are analysed through a discussion of the major tenets of their educational philosophies; of how their philosophies were applied in the classroom; how their philosophies were used in the teaching of music education (or art education in the case of Lowenfeld); and the criticisms of their approaches.

The themes of Iteration 5 concerning the use and intended function of space in performance are continued through a discussion of the use and design of classroom spaces. The arrangement of desks, students and teachers, and the general freedom of children within the space, is indicative of the educational approach and underlying assumptions about student freedom and choice. The theme of religious language in educational discourse, emerging
from Iteration 6 above, continues both within the literature criticising these approaches, as well as in the debates amongst an approach’s followers. An example of the latter is described by Fisher (1912), in the ‘schisms’ and ‘heresies’ in the debate about kindergartens in Montessori schools: “[t]rue to its nature as an essentially religious institution, the kindergarten has undergone schisms, been rent with heresies, has been divided into orthodox and heterodox, into liberals and conservatives” (p177).

Narrow and mechanical conceptions of music are still in evidence amidst these reformist educational environments that espouse holistic and experiential approaches, in some cases highlighting the narrowness of music education more explicitly than in a traditional school setting where traditional thinking might be expected.

**PART 1: JOHN DEWEY**

1.1: Educational Philosophy

John Dewey was a philosopher of politics and education whose educational philosophy was founded on a process of learning through authentic experiences, which he referred to as ‘instrumentalism’ (Wallace, 2015). He advocated against traditional rote learning, which he believed resulted in a superficial ability to repeat phrases and regurgitate information, without developing deeper learning, thinking or problem-solving skills (Wallace, 2015). He preferred ‘ignorance’ to the rote-taught knowledge that he believed resulted in a closed mind, arguing that a purely ignorant mind was more open and able to learn and solve problems:

*Genuine ignorance is more profitable because it is likely to be accompanied by humility, curiosity, and open-mindedness; whereas ability to repeat catch-phrases, cant terms, familiar propositions, gives the conceit of learning and coats the mind with a varnish waterproof to new ideas.* (Dewey, 1910, chapter 13, sect. 2)

The arguments against catch-phrases, familiar propositions and a prescribed factual knowledge which closes the mind to new ideas is reminiscent of the problems in music education identified in Iteration 2 by such thinkers as Sloboda, Bartel, and West.

Dewey’s response to traditional rote learning highlights the dominance of such methods in 19th and early 20th century schooling, an example of which is pictured below in Figure 59.
Students are seated in forms or rows according to age, all facing the teacher’s desk at the front of the classroom, and working individually on slates. Through his prolific writing, Dewey expounded a philosophy that began the process of change away from formal and traditional modes of education towards what could be termed ‘modern education’, particularly in the United States. His ideas about education were presented primarily in five works: *My Pedagogic Creed* (1897), *The School and Society* (1900), *The Child and the Curriculum* (1902), *Democracy and Education* (1916) and *Experience and Education* (1938).

1.2: A Dewey Classroom

Dewey founded the University of Chicago’s Laboratory School, also known as the Dewey School, in 1896, in order to put his theories of learning into practice, which included a range of non-traditional ‘hands-on’ activities and approaches:

> Education through experience formed the foundation of the Laboratory School curriculum. Students learned practical skills from weaving to woodworking to sculpting. Science was mastered in the garden as well as in the classroom, where sandboxes offered opportunities for individual experiments in landforms and erosion. (University of Chicago Centennial Catalogue, 2016)

Figure 60 below shows one of the early classrooms of the Laboratory School, where the sandboxes mentioned above are being used in a geography lesson:
The classroom layout above can be compared to that of the traditional classroom pictured in Figure 59. In this geography classroom the desks, chairs and blackboards are similar to those found in a traditional classroom of the period, where all the desks face forward. The materials in view, however, and the activities with which the children are engaged are not traditional. The children can each be seen creating land formations, mountains and valleys in their sandboxes. Each child is engaged in the practical activity, according to Dewey’s experiential philosophy, rather than sitting and watching or listening to a teacher point out landmarks on a map or drawing landforms on a board. Figure 61 below shows a classroom layout for a textiles class, from the same early 1890’s period as the geography lesson pictured above:
Here students can be seen at large communal tables, working alongside each other. Learning was not segregated entirely by discipline, and the textile room provided a rich source of learning about disciplines other than sewing and making things: “[r]eading, writing, arithmetic, and spelling were related to the activities undertaken by the students in the textile room” (Ballantyne, 2008, p30). The interdisciplinary, holistic approach to learning is a theme that is repeated by other reformers discussed in this iteration.

1.3: Music in the Dewey School

Dewey himself did not teach in the school. He instead provided research and philosophies that were then adapted and put into practice by the teachers themselves. Given Dewey’s philosophy of experiential learning and authentic engagement, it could be assumed that similar approaches were used in the music classroom. He wrote about arts education in a general sense, acknowledging the practical, creative and expressive instinct of the child, advocating again for authentic experiences that highlight the social and free aspects of art making:

...the expressive impulse of the children, the art instinct, grows also out of the communicating and constructive instincts...Make the construction adequate, make it full, free, and flexible, give it a social motive, something to tell, and you have a work of art. (Dewey, 1915, p44)

Dewey acknowledges here the particular importance of creative expression in children. The arts and crafts, therefore, played a central role in the Laboratory School’s curriculum:

Music and the graphic arts...were knit into the daily activities, illustrating and refining them. They were always regarded as of peculiar value, for by means of them the child’s appreciation of his experience found its best and highest expression. (Mayhew & Edwards, 1966, p199)

Shiraishi (1995) sought to discover the practical realities of the music classroom at the Laboratory School, and her findings are somewhat surprising, given Dewey’s philosophies. Firstly she found that little research had been undertaken by modern scholars on the practicalities of the music teaching program within the Laboratory School, “especially regarding its goals, contents, and teaching methods, as well as the general principles behind them” (Shiraishi, 1995, p2). She found that “no systematic statement exists about what the goals and objectives of music education were at the Dewey School” (Shiraishi, 1995, p4). What she did discover were the elements of the music curriculum:
Children at the Dewey School started ear training at age four... They began the training with interval exercises. The exercises included rhythmical alternate singing of some intervals between the teacher and the children with harmonic piano accompaniment. The children of age six did exercises of singing scales that began with adding rhythm and lyrics to a scale, and then they learned syllable names. (Shiraishi, 1995, p6)

This curriculum seems to be based on learning the elements of music rather than learning through holistic experiences as advocated by Dewey. Music was acknowledged by the teachers as an important communicative tool: “music education at the Dewey School aimed at the development of children’s abilities in communication and expression” (Shiraishi, 1995, p6). The curriculum suggests, however, that it was considered necessary to first teach the elements of music before the children were capable of engaging in music in an authentic way: “it was important to awaken and develop the children’s sensitivity to melody and harmony...their musical skills should keep pace with their musical ideas in order for them to express what they wished musically” (Shiraishi, 1995, p6).

The music teachers at the school kept diaries of their activities, where they explicitly express the view that children require technical training of musical elements before they can engage in music making: “music is idea expressed in tones...its study cannot be successfully prosecuted excepting as the idea is grasped and gradually unfolded into its essential elements; melody, rhythm, and harmony, proceeding from the simple to the complex” ('School Record' from the Dewey School, February 15, 1897). The music curriculum described by the teacher here is recognisably traditional, despite the apparently new and alternative approach being applied in the Laboratory School.

Russell (1998) wonders at the lack of direct communication and collaboration between Dewey and the music teachers of the Laboratory School, questioning whether his philosophies were really being applied as effectively as they could have been:

I am left with my own musing about what might have developed had Dewey and the school’s music teachers had more time together to listen to the children’s compositions, and to reflect further on the multiple ways children were expressing their ideas. (p208)

The music curriculum of the Laboratory School seems at odds with Dewey’s views of the child’s natural creative instinct, and the free and flexible nature of arts education for which he advocated. Dewey’s views on children and freedom, however, were not as simple or as radical as they might seem on a superficial reading of his philosophies, as will be shown through criticisms of his philosophies and Dewey’s own criticisms of ‘new’ approaches to freedom in education.
1.4: Critical Appraisal

The themes of punishment and negative attitudes towards freedom in education as expressed in the philosophies of Augustine (explored in Iteration 6) are not only present in the traditional classrooms against which Dewey was reacting, but also in the criticisms of Dewey’s philosophies by his contemporaries.

Dewey associated Augustinian views with the views of his major critic, Niebuhr, who “subscribes to a philosophy of history which...is made impossible after the breakdown of the traditional European philosophies of history which since St. Augustine have been of the nature of Christian theodicies” (Glebe-Møller, 2000, p133). Dewey (1934) notes the “somewhat theological view of collective egoism and the natural depravity of human nature” (pp72-73) present in criticisms of his work, again repeating themes from the Pelagian Debate discussed in Iteration 6 above.

The religious overtones of Dewey’s critics continue in the present day. Phillips (2002) analyses current critical writings opposed to Dewey. He finds that writers such as La Haye, who has written extensively on the subject, “represents Dewey as an atheist...accuses him of advocating free student activity over discipline in education and blames the noted American philosopher for elevating an individual’s experiential learning over both teachers and textbooks” (Phillips, 2002, p32). In this context, Dewey’s critics equate his atheism with free student activity, and assume these are both negative elements in his approach. This charge supports the argument that there is a connection between religious schooling approaches and lack of freedom, and an assumed result of lack of discipline and appropriate learning outcomes.

Perhaps unbeknownst to authors such as LaHaye, Dewey was not a radical in his views of a child’s freedom and innate will to learn, particularly when compared to educators such as A.S. Neill in England (explored in more detail below in Part 5). As early as 1902, Dewey himself criticised the ‘new education’ movement that he is so often cited as catalysing, cautioning practitioners not to overestimate the child’s basic abilities and capacities: “it is the danger of the ‘new education’ that it regards the child’s present powers and interests as something finally significant in themselves” (Dewey, written in 1902, published 1998, p240). He also advocates for the use of discipline in language that might surprise some modern educators, suggesting that if punishment supports learning and accomplishment then it may be justified:

*Discipline is positive. To cow the spirit, to subdue inclination, to compel obedience, to mortify the flesh, to make a subordinate perform an uncongenial task—these things are or are not disciplinary according as they do or do not tend to the development of power.*
to recognize what one is about and to persistence in accomplishment. (Dewey, written in 1916, published 1980, p136)

Rorty (1999) acknowledged a tendency in Dewey’s followers to oversimplify his philosophies as regards children and choice, just as his critics might oversimplify his views on religion and discipline: “[t]here is a standard caricature of Dewey’s views that says Dewey thought that kids should learn to multiply or to obey the cop on the corner only if they have democratically chosen that lesson for the day...This sort of nondirective nonsense was not what Dewey had in mind” (pp120-121). It is this very ‘nondirective nonsense’ that is the cornerstone of educational philosophies of other thinkers, particularly A.S. Neill.

Cremin (1961) also writes of Dewey’s own criticisms of overly free and child-centred learning, arguing, through a theme again resonant with Augustine, that children at birth are not necessarily capable in and of themselves of being free and making good decisions: “[Dewey] attacked the studied lack of adult guidance in the child-centered schools with a sharpness uncommon in his writing...Freedom, he counselled, is not something given at birth, nor is it bred of planlessness...Baby, Dewey insisted, does not know best!” (Cremin, 1961, p234). Again, Dewey’s views here would not be in line with the more radical free-education movements that followed him and often cite him as one of their founding fathers, for example the Institute for Democratic Education in America (idea.org, 2016).

Ballantyne (2008) raises the issue of economic reality, for although the Laboratory School provided a practical application of Dewey’s educational ideas, the educational environment at the school was not concomitant with the social and economic realities of the time:

At the Dewey school, individual attention was provided by using small numbers of children and large numbers of teachers...Dewey’s approach, however, was costly. It assumed that at least upper middle class funding would be made available for each pupil. This was simply out of step with the funding actualities of many districts across the nation. While consistently pragmatic, Dewey’s approach was hardly practical. (chapter 3, para 10).

The Laboratory School’s lack of congruence with economic realities seems at odds with Dewey’s identification with pragmatism. In contrast, the school established on the philosophies of Rudolf Steiner, the next reformer to be considered in this iteration, was founded because of economic and social realities: that of the need to educate the children of factory workers at the Waldorf Astoria Cigarette Factory in Stuttgart.
PART 2: RUDOLF STEINER

2.1: Educational Philosophy

Rudolf Steiner was a German philosopher, architect, and educational reformer, who founded ‘anthroposophy’, the metaphysical and esoteric philosophy upon which his educational approaches were also based (Woods, 2009). Steiner’s approach to education stressed the importance of the natural development of the child, based on a three-stage framework for a child’s learning and development (Woods, 2009). The first school based on his educational and philosophical principles was established in Stuttgart, Germany, in 1919, by entrepreneur Emil Molt and Steiner himself in order to educate the children of the workers at the Waldorf-Astoria cigarette factory (Ruenzel, 2001).

For this reason, schools based on Steiner’s philosophies are often called Waldorf Schools. Steiner’s anthroposophical approach guided the school’s curriculum, teaching approaches, and governance, “basing its educational goals and curriculum on insight into the nature of the total human being, an insight that must be alive in each teacher” (Steiner in 1919, published 1996, p.3). Teachers in Steiner Waldorf schools are, by definition, adherents to anthroposophy, which includes knowledge of different levels of “astral and psychical powers”
(Blackburn, 2008, para 1), though these elements of anthroposophy are not necessarily obvious or explicit in today’s classrooms.

Schools based on Steiner’s approaches to education, and the curriculum of the first Waldorf School in Stuttgart, are to be found all over the world, and number close to one thousand (Chertoff, 2012). The first Waldorf School had a social imperative that Steiner felt should be reflected in the school’s curriculum as well as in the attitude of its teachers. He argued that the realities of life for the factory workers and their children were to be addressed pragmatically whilst maintaining a positive idealism:

What real present-day life demands of people must be reflected in the organization of this school...Idealism must be at work within the spirit of its pedagogy and methods, but this must be an idealism that has the power to awaken in growing human beings those forces and abilities that they will need for the rest of their lives in order to work competently for their community of contemporaries and to have a livelihood that will sustain them. (Steiner, written 1919, published 1996, p2)

The elements of pragmatism in Steiner’s approach included his acknowledgement that it was necessary to educate the students in a way that would allow them to earn a living.

Steiner’s initial involvement in the school came about because the director for the school was a member of the Anthroposophical Society, and had heard Steiner talk of education. As a result he offered Steiner an opportunity to put anthroposophy into action:

...in the first place, the Waldorf School arose as a school for humanity as such, fashioned, it could in fact be said, out of the working class... Here then, we have an educational institution arising on a social basis, that seeks to found the whole spirit and method of its teaching upon Anthroposophy. (Steiner, 1954, p27)

The school was based on Steiner’s three stages of childhood development, which were defined as, in order from earliest to latest stage, “willing, feeling, and thinking”, and similarly “imitation, imagination, and discrimination” (Nordlund, 2013, p14). These developmental stages not only encompass the academic learning process of a child, but also spiritual development (Woods, 2009). Although of a different character to traditional lessons, Steiner’s developmental stages seem to mirror traditional instruction in its universal application despite possible differences in children’s abilities and interests.

According to Steiner, the teacher is a role model, an example of a fully formed and developed spiritual being whom the children learn to imitate (Woods, 2009). Physical activity, creativity and storytelling play a central role in the curriculum: “[c]hildren sing, speak, model, paint, and perform household duties, absorbing the environment without transforming it, and
developing an inner moral sense projected by family and school values” (Woods, 2009, para 2). The realities of a Steiner Waldorf classroom, the place of music and methods of music education used in Steiner schools, and the criticisms of the approach are of particular concern here.

2.2: A Steiner / Waldorf Classroom

A Steiner classroom, such as is pictured below in Figure 63, is noticeably different from earlier traditional classrooms. For example: the walls are painted in particular colours; art and creative activity is presented on the classroom walls; text and numerals are written in colours other than black; and the natural world is brought into the room through drawings, and the wood with which the furniture is made, as well as items collected around the room (Stovall, 2011).

The lack of black, other than the blackboard, is not accidental. Black pens, pencils or paint are not used in Steiner classes (Stovall, 2011). The choice of colour on the wall is also planned – pink is used here for the first grade. Steiner education involves the “deliberate and consciously considered use of color... For instance, in the nursery, kindergarten, and early grades, a soft, warm, pink tone is usually selected for walls and curtains because of its gently active and supportive quality” (James, 2009). Figure 64 below details the historical development of colours used on the walls at various Steiner Waldorf Schools for different stages of learning, such as ‘blush violet’ at the Stuttgart School:
The focus on creativity and imagination is in keeping with anthroposophical ideals, which results in a “seamlessly arts-infused curriculum and focus on children’s imagination” (Nordlund, 2013, p13). As an example, in Figure 63 each of the numerals 1 through 9 presented above the blackboard are accompanied by a picture, for example a hand for number 5 (5 digits), a horse for number 4 (a horse has 4 legs), a spider for number 8 (8 legs) and so on. Stories and analogies from the natural world are used in teaching, rather than rote learning abstract concepts divorced from context or real-world meaning: “when children draw or do rudimentary painting, the whole human being develops an interest in what is being done. This is why we should allow writing to develop from drawing” (Steiner, written 1919, published 1996, p6). Steiner’s writings in terms of a child’s learning and creating processes are quite specific – it is unclear to what extent his approaches were based on his observations or knowledge of actual children. The teachers were encouraged to develop their own creative ways of adapting anthroposophical ideas into the classroom setting (Eterman & Ledbetter, 1990), an understandable allowance given that, like Dewey, Steiner himself did not teach children.

The role of the natural world in the curriculum of the first Waldorf School was highlighted by Steiner in a lecture to the teaching staff on the eve of its opening:

In our teaching we bring to the child the world of nature on the one hand and the world of the spirit on the other... Without a knowledge of nature in some degree, and without some relation to spiritual life, man cannot take his place in social life.

(Rudolf Steiner to the first Waldorf teachers, Stuttgart, August 23, 1919)
The Steiner Waldorf School was co-educational, non-sectarian, and administered and governed by the teachers themselves (Nordlund, 2013). Children were taught in diverse groups irrespective of religion, sex, or financial position, which provided the community of factory workers with “the first school to put the principle of social justice in education into practice” (waldorfschule.de, 2016). These aspects of the first Waldorf School are indicative of significant changes to education that were felt progressively throughout the 20th century, where social, economic and religious status was relegated below the right of every child to receive an education.

Unlike the Dewey School, with its small number of students and large number of teachers, the Waldorf School at Stuttgart opened its doors to 256 children in eight grade levels, serviced by 12 teachers (anthromedia.net, 2016), averaging 21 students per class.

A more radical element of Steiner’s school was the lack of testing, and that a teacher stayed with their class from first to eighth grade (anthromedia.net, 2016). The lack of testing in particular has caused difficulty for some Steiner schools in the present day of standardised testing and national curricula.

2.3: Music in Steiner / Waldorf Schools

The creative arts play an integral role in Steiner education (Ruenzel, 2001). Movement through the practice of ‘eurhythmmy’, a specific method of movement inspired by anthroposophical ideas, and music, drawing and painting, are all used throughout the curriculum: the arts support learning outcomes that are designed to be fluid, dynamic and meaningful (Eterman & Ledbetter, 1990). Steiner’s eurhythmmy is not to be confused with Dalcroze Eurhythmics, which is an unrelated form of movement-led music education, though equally revolutionary and influential in its time.

Eurhythmmy was established as an expression of emotional, spiritual and physical elements of the body (Steiner, written 1919, published 1996), and played a central role in both music education and general education in the first Steiner school in Stuttgart. Woods (2009) describes eurhythmmy as “spiritual gestures to chanting and music” (para 3). Milstone (2002) defines it as “a system of rhythmic, dance-like movements...based on ‘the movement language of the soul’...a form of artistic expression” (para 15).

In agreement with much later writers such as Blacking and Mithen (discussed above in Iteration 3), Steiner’s philosophy was based on the universal need for, and ability for music,
where “man’s nature, we shall find, is such that he is in a way, a born musician” (Steiner [from lecture in 1919], 2000, p20). He acknowledged children’s “natural liveliness and sense of movement” (Steiner, 1971, p 77). His approach to music learning follows anthroposophical ideas, where music supports the process whereby a child develops into a complete human being spiritually, creatively and academically:

*In the first, second and third classes, you are dealing essentially with simple musical measures, and here the point of view should be so to utilise the music material that it acts formatively on the growing human being…everything musical is so directed that it brings about in the human being a proper development of all connected with voice, tone, and ear training.* (Stockmeyer, 1969, p170)

Steiner himself was not a musician, though his philosophies sparked movements in many disciplines in which he had had no specific training, including agriculture and medicine, as well as music (Uhrmacher, 1995, p397). Detailed music curricula were therefore developed by others, specifically a number of Steiner pedagogues such as von Heydebrand (1966) and Lebret (1975) based on Steiner’s ideas, which are illustrative of the music learning common to many Steiner schools. What emerges is a sense of contradiction between the focus on the natural and holistic development of the child on the one hand, and the content of music lessons that appear to be somewhat controlled and prescribed on the other. For example, music curricula for grade one involved a process where: “confused, chaotic musical experience can gradually be transformed by movement to inwardly controlled music feeling…all kinds of musical media can be used to awaken and harmonise the child’s soul powers” (von Heydebrand, 1966, p20). The details of the transformation from ‘chaos’ to ‘inwardly controlled music feeling’ included playing the recorder, the violin where possible, ear training, movement and singing for all classes (Eterman & Ledbetter, 1990). In grade one “the children must learn, according to this curriculum, to discriminate between what is beautiful and what is not beautiful. Therefore, ear training exercises and simple rhythmic melody are introduced” (Eterman & Ledbetter, 1990, p59). In grade two “songs within the compass of the octave should now be added to those in the compass of the fifth”, and grade three “should begin to learn how to write music in the key of C major. Singing exercises should be continued in a wider compass” (von Heydebrand, 1966, p20).

The level of control and detailed instruction within the Steiner music curriculum is in contrast to the holistic tone of Steiner’s general philosophies, at least on a superficial reading. Eterman and Ledbetter (1990), referring to Lebret (1975), seem to argue that children’s natural development justifies this level of prescription:
Lebret believed that Grade Two children no longer want to live in the ‘dreaminess’ of the music introduced in Grade One. They desire a ‘more outspoken musical language and certainly, a more outspoken end of a song’. She declared that at this point, the tonic may be used to end a song, because the children will no longer accept music ending on the third or the fifth. (Eterman & Ledbetter, 1990, pp61-62, referring to Lebret, 1975 p32)

The level of prescription exhibited by Steiner’s followers does in fact mirror Steiner’s own views, despite some contradiction with the superficially naturalistic focus of his philosophies. For example, Steiner argued that while children should not be taught with ‘artificial methods’ the teacher must ‘implant’ habits of listening in children and correct what is ‘faulty’ in their singing:

*The first step in teaching singing and musical ear training is to implant in the children the habit of listening carefully. Then one awakens their faculty of imitation in reproducing the music they have heard. The best singing method would be for the teacher to sing to his class with real love for the music. Then when hearing the children sing after him, he must be able to point out anything which is faulty or which needs improving. He must engender a desire in the children to copy what they have heard from his lips, and then he can correct them.* (Steiner 1981 p132)

The importance of listening first, and then learning to imitate the teacher, is in keeping with the general Steiner educational approach where the teacher is held up as an example of a fully formed human, towards whom the children must aspire to imitate:

*The important thing is the child should learn to listen; the musical hearing must be trained. The child must above all grow accustomed to hearing rightly and then the tendency to imitate correctly what it has heard must be aroused. There again the best method for the teacher is to lead the singing with a certain love, and then go into the point which are at fault. In this way, the pupil develops his natural need to imitate what he has heard and he learns from his teachers corrections.* (Steiner, quoted in Stockmeyer, 1969, p163)

The seeming contradiction between acknowledging children’s natural creativity whilst controlling musical outcomes to this degree is reconciled, according to Eterman and Ledbetter, because the teacher is able to produce a ‘natural’ sound in the students singing:

*Steiner was against the use of ‘artificial methods’ to teach singing. Children, he thought, should not be made conscious of their breathing, but that they should shape their breath instinctively according to the musical phrase. Steiner felt teaching children to sing too consciously would be analogous to teaching children too methodically and analytically how to hold a pen. To teach them in this way, was, in Steiner’s view, to treat the human being like a machine... Waldorf teachers try to achieve a clear free tone, without vibrato, without emotionalism.* (Eterman & Ledbetter, 1990, p90, underlining added)
Forcing students to sing with no ‘emotionalism’ and ‘without vibrato’ could be construed as somewhat artificial. A quote by Fran Fine from The Nanny (1993-99) illustrates the contradiction of a technical and mechanical process in order to produce something which is seemingly natural: “I’ve got to gel, mousse, pluck, blend...oh I tell you, I’ll be glad when this natural look is out!” (episode aired 12/11/1995). The effort taken to achieve a seemingly natural outcome, instead of embracing what is, in fact, natural, is a common theme in a number of educational reforms discussed in this chapter, and also reminiscent of music in the Dewey School. Free creativity appears to be only taken so far in the realities of educational practice.

Steiner’s views on music could be explained in part by his idealistic view of musicians: “the musician hears the pulse of the divine will that flows through the world; he hears how this will expresses itself in tones. The musician thus stands closer to the heart of the world than all other artists” (Steiner, 1983, p13). It is presumed by Steiner that a musician is on a higher plane, expressing a form of enlightened creative existence. It follows that the music teacher is held up as the finest example of humanity to their students, and it is understandable therefore that his or her authority would be highly valued in Steiner education.

Music lessons in modern-day Steiner schools do not seem to have altered the curricula set out by von Heydebrand and Lebret to any great extent. For example, Haug (2007), a music teacher in a Steiner secondary school in the United States, explains the philosophy of Steiner as applies to current music education:

> The idea behind this education is to match the nature of music to the nature and development of the child. In this method, idea and content are strongly woven together – a step-by-step awakening to musical principles leading to a basis for knowledge based on experience. (p12)

Similarly to earlier Steiner-inspired music education curricula, children begin by playing the recorder, singing simple melodies, and learning through imitating the teacher; specific modes and scales are used at specific grade levels, for example in the third grade “the pentatonic mode then leads into the Medieval mode and the diatonic scale, and the child learns the C major scale. At that point, violin is also introduced into the curriculum” (Haug, 2007, p12); sight reading and part singing occur during the fourth grade, and in the fifth grade students can play a range of stringed instruments with a view to playing in an orchestra in sixth grade (Haug, 2007, p12).
Haug too argues for structure and discipline in order to achieve a natural and non-mechanical skill, here talking about student responses to improvisation: “the student who has learned through structure and discipline loves it” (Haug, 2007, p13).

2.4: Critical Appraisal

The criticisms of Steiner’s approach to education tend to revolve around concerns relating to the spiritual, esoteric and quasi-religious bent of anthroposophy (Ruenzel 2001), described variously as ‘eccentric’, ‘manifestly bizarre’ and ‘delusional’ (Storr, 1997). Individuals who identify as Christian argue against the pagan and unorthodox content, whilst those who believe religion has no place in public education also find the spiritual content troubling. In Northern California a group combining both secular and Christian parents, People for Legal and Non-sectarian Schools (PLANS), united to oppose the presence of Steiner education in the public system (Chertoff, 2012).

Eurhythm is often singled out as one of the particular elements of concern in Steiner education. Milstone (2002) quotes a concerned parent who argues that eurhythm involves “a secret language which Steiner lifted from the Cabbala (via the Rosicrucians), and the children in Waldorf are made to communicate to the spirit world” (para 16). Milstone (2002) found that many parents feel they are “being misled by the school’s wholesome image” and that the curriculum is “riddled with "alchemy, magic, astrology and all the bizarre and weird ideas of the occult...Most of the parents go along with the program without a clue. Waldorf schools are not the progressive, liberal, artistic image that they are very good at portraying” (Milstone, 2002, quoting a parent, para 18).

The tensions between a seemingly naturalistic philosophy and a controlled curriculum, as mentioned above in relation to music education, is acknowledged by Ashley (2008), particularly regarding the role of the teacher as “the authority who mediates the world” in a system that is meant to support “freedom and autonomy” (p65). This argument could be extrapolated to the current music education system in general, where the expert is exalted above all others, including the students and community whom they serve.

Boston (1996) reports on a non-Steiner teacher, Cooper, who entered a Steiner school and began to feel uncomfortable about what she was being asked to do in her classroom: “I was told I would be responsible for developing the soul consciousness of the children,’...Cooper recalls a diagram labelled ‘Teacher as Priest’ ‘I thought, “I can't do this...I could really lose my credentials over this”’ (Boston, 1996, p64).
The tendency towards religious or quasi-religious overtones in Steiner education is acknowledged by Steiner supporters, such as David Schlesinger (reported in Boston, 1996), who argues that the spiritual orientation of the schools is in accordance with a generally Christian perspective, given that “historic festivals of Christianity, and of other major religions as well, are observed in the classrooms and in school assemblies” (p65). Steiner in fact believed he met Christ in 1899, saying the “experience culminated in my standing in the spiritual presence of the Mystery of Golgotha in a most profound and solemn festival of knowledge” (Steiner quoted in Prokofieff, trans. King, 1986, p54).

The use of music and art in Steiner education is specifically criticised for being used to “obscure some of the troubling ways in which anthroposophy, what some describe as a New Age religion, is taught in Waldorf classrooms” (Ruenzel, 2001, p42). Steiner’s own art is laden with religious iconography, such as that pictured below in Figure 65.

![Figure 65: Detail from Pencil Sketch by Rudolf Steiner (Reproduced by Rudolf Steiner Web, 2016)](image)

The approach to teaching music in Steiner schools seems, in certain respects, to be as rigid and instructional in nature as traditional music education, impervious to reform other than the use of music towards anthroposophical ends. The method of teaching does not differ overly from traditional forms in terms of the elemental and sequential educational method with specific technical outcomes reminiscent of the dominant paradigm (Iteration 2).
3.1: Educational Philosophy

Maria Montessori was an Italian medical doctor who developed new pedagogical methods initially through her work with disabled children (Woods, 2015). Montessori applied her new theories into classrooms for all children, and now Montessori schools have spread across the world, particularly the United States (Woods, 2015). Her work has profoundly influenced early childhood education, with its focus on experiential and sensory learning (Frierson, 2016). Montessori both founded and taught in the schools that carried her name. She developed and tested her ideas through her own practice, and then passed these ideas on to other teachers. This practice differentiated her from Dewey and Steiner, above, neither of whom taught children.

Montessori’s educational approach differs to Steiner’s: it includes multi-age classes, rather than classes made up of children at the same developmental levels, though Montessori similarly removed all testing and grading from her classrooms (Lillard & Else-Quest, 2006). The approach is notable for the specially designed materials, developed for the experiential learning of its students, such as child-sized furniture, and workspaces where children learn at their own pace and at their own task, chosen from the different ‘stations’ organised around the room (Lillard & Else-Quest, 2006). Some of these educational materials and approaches are now the standard in present day early-childhood and pre-school classrooms.

Montessori’s methods differ substantially from the Victorian classroom, as highlighted so profoundly by authors such as Dickens. According to Willcott (1968), Montessori’s approaches applied beyond education “as a foundation for rhetoric concerning the ideology of science, feminism, and a reaction to Victorian authoritarianism” (p147). Montessori methods and approaches developed over time through her ongoing work with students and teachers around the world, particularly in England, Spain, the Netherlands, and India (Thayer-Bacon, 2012). Figure 66 below shows Montessori giving a lecture to teachers in India, where she was interned during the Second World War (Trabalzini, 2011). Unlike the teachers in Steiner and Dewey schools, teachers following Montessori could apply her findings with little added
interpretation and adaptation, as Montessori could explain and demonstrate her methods as they directly applied to a real classroom (Trabalzini, 2011).

Along with her educational reforms, she is known for her advocacy for education as a tool for peace, which is unsurprising given that she lived and worked through both world wars. In her Letter to All Governments (1947), she refers to the innocence and basic goodness of children that are only later trained into the subject of a nation, a Government or a political party:

No child is a Bolshevist or a Fascist or a Democrat; they all become what circumstances or the environment make them...Man must be cultivated from the beginning of life when the great powers of nature are at work. It is then that one can hope to plan for a better international understanding. (Montessori, ‘Letter to All Governments’, 1947)

Her beliefs in this sense would make her a Pelagian in philosophical leaning: she did not believe children in and of themselves were good or bad, but instead acknowledged that a child’s environment and education formed the person, for good or for ill.

3.2: A Montessori Classroom

Montessori’s career as a trainer of teachers began in earnest in 1900, with the establishment of the Scuola Magistrale Ortofrenica, of which she was co-director – a medical-pedagogical school designed to educate children with disabilities, research new teaching methods, and train teachers (Kramer, 1976). Her approaches were developed and applied to mainstream children
with the establishment of the Casa dei Bambini (Children’s House) in 1907, the pupils of which were made up of low-income families from the San Lorenzo district of Rome (Kramer, 1976). The approaches developed by Montessori quickly spread to other countries, and by 1912 Montessori classrooms had opened in countries across the globe (Trabalzini, 2011). Figure 67 shows the first Montessori classroom of the United States, which was opened in Rivington Street, New York, in 1916:

![Figure 67: The first Montessori elementary class in America, opened in Rivington Street, New York, May, 1916. (Montessori, 1917)](image)

The image above shows various Montessori innovations, such as: a low, child-sized table and chairs; children working at their own tasks in a range of positions around the room rather than sitting in forms at their desks; various academic tasks being engaged with in a range of, then, unorthodox ways, such as playing with word puzzles on a piece of material placed on the floor. The class is also co-educational, as Steiner’s schools were.

The number of educational and child-related ideas and materials that were initially designed and used by Montessori might be taken for granted today, given their ubiquitous presence in many homes and classrooms around the world. A comprehensive list is included here to illustrate the magnitude of Montessori’s influence, including:

- the concept that children learn through play and the development of "educational" toys
- the importance of child-size furniture and equipment (brooms, mops, etc.), cubbies and shelves the children can reach, hooks they can reach to hang up their coats and sweaters
• the provision of "open classrooms" and "ungraded classrooms" (multi-age classrooms where children remain in the same classroom for 3 years)

• the idea that children should be free to choose their own work tasks and follow their interests and work at their own pace (mastery learning)

• the idea that children should be allowed to work together (peer tutoring) or alone, as they desire

• the idea that the child is not just a smaller version of the adult

• the significance of early stimulation for later learning and the implications of this for children who are impoverished (Head Start Program)

• the importance of the environment for learning

• the idea that children take real pleasure in learning and that real learning involves the ability to do things for oneself

• the idea that children will establish their own order and quiet if given interesting work to do

• the idea that what a child does is work; it's significant, and it should not be interrupted unless absolutely necessary, so that the child is able to finish the work to completion

• the idea that the child's learning material should be interesting, attractive, and self-correcting

• the concept of "sensitive periods" for learning and "reading readiness"

• the idea that the school must be part of the community and parents should be involved for their child's education to be effective (parent education)

• the right of every child to develop to his or her full potential and that schools exist to implement that right

(Kramer, modified by Thayer-Bacon, 2012)

Whilst most public schools today grade their students and direct their learning, the notions of play-based learning, peer-tutoring, and the importance of the early foundation for learning, child-led learning and pacing, and project based work, are now foundational to early childhood education.

Figure 68 below shows Maria Montessori in later life, and her son, Mario, visiting a Montessori school in which children can be seen working at child-sized desks facing in different directions – the children are shown to be moving about the room, and playing with various educational games.
Maria Montessori continued to teach and lecture until her death in 1952. Her impact on education surpasses that of Steiner in that it extends well beyond the scope of Montessori schools: her approaches helped to shape education systems across the globe, particularly as regards early-childhood education.

3.3: Music in Montessori Schools

Montessori developed specialised educational materials for the learning of music just as she did for other learning areas such as literacy and arithmetic. These included instruments such as the mushroom-shaped ‘Montessori Bells’ (Figure 69), and interactive and progressive games for the gradual acquisition of music reading skills such as movable music notes, staves, and solfege (Faulmann, 1980).
The focus in Montessori-style music education, as in all learning areas, is on practical, play-based, experiential learning (Copeland, 2005). This approach did not mean that lessons were unstructured. A Montessori classroom is carefully organised and prepared, with stations offering “age-appropriate activities... designed to teach the scope and sequence of music” (Copeland, 2005 p32). The educational outcomes sought from a Montessori music class are children who can read and write music notation, play instruments, and sing – activities through which, according to Copeland (2005), a Montessori music teacher, “children will learn not only the concepts but also a love of music” (p32). Copeland suggests that the love of music needs to be taught, and that the way to ‘teach’ that love is through a set of sequential activities based around traditional music notation.

Much as in Steiner music education, the level of structure and control does not seem to be in keeping with the play-based philosophy of Montessori. Montessori herself wrote in The Montessori Method (published in English in 1912) that the process of learning to discriminate sounds requires “absolute silence” (p204). Producing this necessary silence is the first task of the teacher, to the point where the children are so habituated “to immobility and absolute silence that, when one of them interrupts, it needs only a syllable, a gesture to call him back immediately to perfect order” (p205). Once the silence is established, the class can then proceed to “the production of sounds and noises, making these at first strongly contrasted, then, more nearly alike” (p205). The notion of silence in Montessori education, which is seen as necessary in all music education situations including instrument playing (Faulmann, 1980), is an unnatural state for most children, and would seem to be at odds with Montessori’s philosophy that acknowledged a child’s natural inclination for learning through participation.

Copeland (2005) provides an example of a music lesson that is built upon a foundation of sound discrimination described by Montessori above:

The first 10 minutes of a class are devoted to whole class instruction. Rhythm, musical notation, pitch, tempo, and other musical concepts are demonstrated during this period. In the beginning, students simply echo rhythms clapped by the teacher. After a week, note names and their corresponding note values are taught. Each type of note is associated with a given rhythm instrument. The whole note is taught with a cymbal, the half note with a triangle, the quarter note with a pair of rhythm sticks, and the eighth note with the jingle bells. Clapping rhythmic notation as written on the board follows. The class progresses from clapping one-measure notations to clapping an eight-measure pattern. (p32)

Similarly to Lebret and von Heydebrand’s accounts of music education in Steiner schools, Copeland describes a very traditional set of music education values when discussing the detail of a music class, even though the rhetoric of the overarching philosophy might indicate
otherwise. There is also a similar belief that children cannot understand musical concepts or participate meaningfully in music making without first learning how to listen, followed by a process of matching specific movements to musical concepts (Braun Barnett, 1973). Montessori wrote of the need to train children so that they appreciate the difference between the “noise” of a street organ grinder, which they are naturally drawn to, and the “delicate complexity” of “great musicians”, which the children tend to pass by “as an animal would pass” (Montessori, 1912, p206). Montessori does not acknowledge the child’s natural inclinations towards the organ grinder as valid, yet their natural inclination towards play, and their wish to please, is used to train them towards preferences that are expected of them by the adult.

There are many examples in the literature that indicate that the approach to music in Montessori schools is similar to both Steiner and Dewey schools, with certain musical genres deemed more appropriate for certain age groups than others. For example, in terms of music and movement, Faulmann (1980) explains that the aim of music education is to shift the children’s initial natural movements into more formal choreography: “the child first responds with spontaneous movements, then adjusted spontaneous movements, and finally specific dance steps” (p41).

The literature also suggests that the musical experiences in today’s Montessori classrooms depend on the teacher, and have been influenced by more recent musical styles and teaching approaches which infuse current schools. Erica Roach, an American musician, reflected on the varied and enjoyable music classes at the Montessori school she attended:

Our teacher, Doug Goodkin, had so many different instruments for us to try out...the xylophone, the glockenspiel, the djembe and talking drums from Africa, the dulcimer from India, and more...I looked forward to music class each day...Every day singing time. Doug had a chart with the words of the songs... and he'd bring out his guitar and we'd sing all sorts of songs. Throughout the school year we'd keep track of how many school days had passed, and on the 100th day, we'd have this huge party and in music class we'd sing 100 songs, back to back. It was pretty wild to try and recall 100 melodies to 100 sets of lyrics! (Jones, 2005, p36)

Goodkin’s music classroom does not seem to be consistent with the traditional Montessori methods described by Faulmann and Copeland. It seems that the musical outcomes depend less on the method of the school and more on the approach of the individual teacher. The academic literature tends to ignore the individual teacher, instead focussing on the philosophy of the school or the educational movement as a whole. Generalisations made about specific methods do not take account of the application of the method by a specific teacher. More
work could be done in this space, exploring individual teachers and their methods of application in modern times. Goodkin’s description suggests that the play-based nature of the Montessori philosophy has, in some cases, transferred into the music class as well.

3.4: Critical Appraisal

Criticism of Montessori’s methods during her time came indirectly from another alternative education theorist, namely John Dewey, through a student of his who had become a professor of education at Columbia: William Heard Kilpatrick (Chertoff, 2012). Kilpatrick criticised Montessori’s methods, arguing that they “stifled creativity and focused too much on the individual” (Chertoff, 2012). Kilpatrick’s main concerns revolved around the unorthodox role of the teacher who, instead of being the “center and arbiter of the activity in the room...is at the side, observing the children, and working with a single child or small groups as needed” (Thayer-Bacon, 2012, p13). He felt that this non-interventionist approach to teaching stifled creativity, that Montessori’s approach involved a “didactic apparatus” (Thayer-Bacon, 2012, p14) that did not allow for the scope and variety necessary for a child’s learning and creativity. The prescribed materials, the formalised and structured organisation of the classroom, the lack of flexibility, and other criticisms on a similar theme (Faulmann, 1980) seem to be at odds with Montessori’s basic philosophy of learning through play and creativity. Similar to Steiner’s approaches, there are some inherent contradictions between a naturalistic philosophy that acknowledges the creative capacities of children, whilst imposing pre-determined outcomes upon the students in an instructional, rather than educational, manner (as defined in Iteration 1 above).

Kilpatrick’s comments were echoed in the tensions that developed among the followers of Montessori’s methods soon after her death. Often referred to as the ‘schism’ of 1963, there was a disagreement between the Association Montessori Internationale (AMI), founded by Maria Montessori in 1929 as an accrediting and organisational body, and the American Montessori Society (AMS) (Chertoff, 2012). The difficulty for the AMS was the ‘orthodox’ adherence to Montessori’s methods called for by the AMI, which was causing difficulty for Montessori schools seeking recognition by education departments in America (amshq.org, 2016). Montessori’s son, Mario Montessori, who presided over the AMI after her death, opposed any changes or adaptations of her approaches (amshq.org, 2016). Therefore, in 1963, the AMS separated from the AMI, with the result that Montessori schools in America were able to adapt in order to achieve recognition by state governments (Chertoff, 2012). It could be argued that the AMI is Augustinian, arguing for an overarching and controlling
authority, and the AMS is Pelagian, seeking to adapt and use methods in a real and changing world. Given Montessori’s interest in experimentation and the continued development of her approaches, the orthodoxy with which they are applied by the AMI seems to contradict her practical principles, if not her writings as they stood at her death.

Montessori is not criticised on religious grounds in the same way as Steiner education. This may be connected with Montessori’s medical and pedagogical background, as well as the nature of her approaches, which have been embraced more easily by mainstream education (Chertoff, 2012). Nonetheless, the language of orthodoxy and schism are present in Montessori educational discourse, and are reminiscent of the religious debates discussed in Iteration 6. Chertoff (2012), herself a student of a Montessori school, argues that her education lacked the “quasi-religious fervor that can underlie alternative education theories” (Chertoff, 2012). It will be shown that followers of the next thinker to be considered in this iteration, Zoltán Kodály, can exhibit the quasi-religious fervour Chertoff describes.

PART 4: ZOLTÁN KODÁLY

4.1: Educational Philosophy

The educational philosophies and materials of Hungarian composer, educational philosopher and ethno-musicologist Zoltán Kodály have influenced music education across the globe (Eőszé, 2016). He is most famous for his dedication to collecting and maintaining Hungarian folk music heritage, which he felt should be passed on to Hungarian children through their music education (Eőszé, 2016). Kodály himself did not teach young children, though he lectured in theory and composition at university level for many decades (Ittzes, 2004; Eőszé, 2016). Kodály’s philosophies were adapted into a formal pedagogical method by the educationists who followed him (Neumann, 2006).

His fascination with folk music stems from experiences in his own childhood, when school-friends and house-maids from his native village sang Hungarian folk songs in their everyday lives, as did his parents, who were keen amateur classical musicians (Ittzes, 2004). These early positive musical experiences informed his belief in the importance of music in the very earliest stages of an individual’s life:
In 1948, at a conference on music education held in Paris, Kodály stated that ‘music education has to be started nine months before the birth of a child’. Fifteen years later, he corrected this idea, saying that ‘it would be much better to start nine months before the parents’ birth’. (Kodály, 1963/1989, p. 115)’ (Ittzes, 2004, p.137)

The importance of folk music related to the mother according to Kodály, because they were the songs of the mother-tongue, the mother-country, allowing students to “become stewards of their musical and cultural heritage” (Houlahan & Tacka, 2008, p.20).

Kodály remarks on the series of events that eventually caused him to take an interest in children’s musical education, after establishing a successful career as a composer:

Up to my fortieth year I lived the life of an average musician, without taking a particular interest in school singing. In collecting folk songs, however, I soon became aware that country schoolboys still sang many good songs...[the introduction of] folk song in schools then ran against the practice of pedants. (Kodály, 1962/1978, p.2)

Ittzes (2004) summarises the four central tenets of Kodály’s approach to music education, including the importance of folk song, singing, and music literacy:

(i) music education should be provided in school for all children; (ii) the basis for music education should be singing; (iii) singing is most effectively taught by a value-centered selection of materials based on the music of the mother-tongue (folk music); and (iv) reading and writing of music should be based on relative solmization (movable doh). (p132)

Like Steiner and Montessori, Kodály felt that movement, authentic experience and involvement were essential for meaningful learning:

Children’s singing games allow a more profound insight that anything else into the primeval age of folk music. Singing connected with movement and action is a much more ancient and, at the same time, more complex phenomenon than is a simple song. (Kodály, 1974, p.46).
Especially composed children’s arrangements, exercises and materials supported the learning of movement and singing (Kodály 1953), the musical equivalent of Montessori’s child-sized furniture and educational toys.

Kodály’s educational concepts developed over many years (Ittzes, 2004), and were adopted first by a single school for young children, and, by the 1960s, with the support of the Hungarian Government, every music class in Hungary was influenced to some degree by Kodály’s philosophies, teaching materials and song collections (Goopy, 2013).

International interest in ‘The Kodály Concept’ occurred after the 1964 International Society of Music Education Conference held in Budapest, where international educationists were able to view the results of his approaches first hand (Ittzes, 2004). His approaches live on in classrooms around the globe, through the use of folk songs, moveable-doh solfege, singing games, and child-specific arrangements. My own early music education is a prime example and I use some of these tools in my own teaching to this day.
4.2: A Kodály Music Classroom

As mentioned above, Kodály himself did not teach young children, but his teaching style for young composers reflects some of his philosophies, described by one of his former students: "he allows the students ‘to develop on their own roots’, he does not interfere in anybody’s individual personality, he leaves the personality to blossom freely, in the direction where a path is laid out for him" (Mátyás Seiber, former composition student of Kodály’s, 1925, p205).

Kodály’s belief in the importance of encouragement and support for young musicians is reflected in his writings about teaching young children, where he stated that it was necessary to teach singing in such a way that “is not a torture but a joy for the pupil; instilling a thirst for finer music in him, a thirst which will last for a lifetime” (Kodály, 1974, p120).

Despite Kodály’s belief that new methods of teaching music were needed, the teaching objectives remained traditional: folk songs and games, as well as the various educational exercises and teaching tools he created, were used to promote accurate intonation and an interest in ‘serious music’. As Kodály wrote: “[i]t is the right of every citizen to be taught the basic elements of music, to be handed the key with which he can enter the locked world of music. To open the ear and heart of the millions to serious music is a great thing” (Kodály, 1974, p77). The evidence suggests that despite the different means of music education that emerged during this period of educational reform, the objective of the training remained unchanged and unquestioned, and over time the different means have been subsumed by the dominant paradigm described in Iteration 2.

In agreement with current music education advocacy, Kodály believed that elements of music supported other types of learning, such as concentration, listening skills, physical and gymnastic skills, and emotional and spiritual development (Kodály, 1974, p130). There has been on-going research to make those links both in Hungary and further afield, with many studies now dedicated to ‘proving’ music’s value for other areas as a means of maintaining it in schools, such as music’s impact on literacy learning (e.g. Kao & Oxford, 2014) and numeracy learning (e.g. Jones & Pearson, 2013).

In a Kodály approach, the elements of music are taught through the development of a child’s “self-knowledge, self-awareness, and emotions” (Houlahan & Tacka, 2008, p21). Houlahan and Tacka’s (2008) summary of the central tenets of Kodály’s approach in today’s classroom involves students learning to be: “Performers (we mean the act of making and sharing music); Stewards of musical and cultural heritage; Critical thinkers; Creative human beings; Listeners”
This combination of listening, thinking, creativity and active performance or participation is reminiscent of a Montessori or Dewey approach to learning.

4.3: Critical Appraisal
The central criticisms of Kodály’s approaches seem to pertain more to the systematic methods later developed, and at times misapplied, by the pedagogues who came after him, rather than pertaining to Kodály himself. Benedict (2009) speaks of the “subsequent ritualisation, systematisation and codification” (p215) that occurred after Kodály’s initial philosophies began to take hold. Regelski (2005) refers to this attitude as a type of “methodolatry” as “coming close to the worship of religious idols” (p13). Indeed this may be more of a comment on the tenacity of a dominant paradigm in Kodály’s time than on his philosophies, as it was the music education establishment who took hold of his ideas and adapted his approaches rather than an alternative movement.

Benedict (2009) equates Marx’s comments on the problems and constraints of religion with that of method in music education, functioning “as religion through and in which teachers find comfort” (p221), suggesting that music education methods, much like Marx’s view of religion, are “a manifestation of human suffering tethered by the realities of the world” (p221) – their pre-determined end-point and power structures allude to the issues raised in Iteration 6 under an Augustinian model of religion. Those teachers who were controlled and constrained in their own music education are those who most feel the need for constraining methods in order to forge a clear educational pathway for themselves and their students.

The problems with a strict method include the “predetermined end-point”, masking “power structures”, including an “assumption that literacy is an integral element of what it means to be a musician” (Benedict, 2009, p221). The importance placed on music literacy and western art music is a characteristic of the dominant paradigm, as well as the pre-professional intent embedded in music education, which is not necessarily embedded in Kodály’s writings. He believed in music for the masses, rather than just for those planning to be musicians. His interest in folk music, which, by definition, is ‘of the people’, supports this notion.

Australian music educator Peter deVries (2001) aims his concerns more at the inappropriate and inflexible way Kodály methods are applied in contexts that differ widely from Kodály’s native Hungary. He suggests that if Kodály’s original philosophies are applied, then it does not make sense to sing Hungarian folk songs in, for example, Australia. Instead, Australian songs, as well as songs the children tend to enjoy and relate to, should be included in the
repertoire, and the acquisition of musical skill should be secondary to the “immersion and interaction with a variety of musics from different sources that reflect the cultural pluralism of the twenty-first century. The musical repertoire needs to be relevant to the children of today” (deVries, 2001, p27).

Benedict also supports deVries’ argument, stating that it is not the underlying philosophies that need to be examined so much as “the indiscriminate embracing of these methods as a possible form of control and coercion” (Benedict, 2009, p222). There is little criticism in the literature of Kodály himself, or his philosophy; rather, we find a focus on the subsequent application of his methods: perhaps an indication of the indiscriminate attitude described above by Benedict.

Lynnette McKeithan, an American middle school teacher, alludes to Kodály methods when she argues that elementary (primary school) music lessons are too technical instead of being based on singing enjoyable and interesting repertoire: “[a] lot of [middle school students] get turned off by elementary music, with all the ‘ta ta tee tees,’ and it’s really hard to pull them back in” (Lynnette McKeithan, quoted in Olson, 2008, p42)

A Kodály elementary teacher took great exception to McKeithan’s comments, unwittingly exhibiting her own adherence to the ‘methodolatry’ described by Regelski and Benedict:

\begin{quote}
I was very offended by teacher Lynnette McKeithan’s remark about elementary music…I have been an elementary music teacher for 28 years, and I take pride in teaching all the "ta ta tee tees" and other basics of music so that students will have a firm foundation when they reach junior high. (Newman quoted in Brown et al., 2008, p16)
\end{quote}

Newman does not argue against McKeithan’s assertion that students can be ‘turned off’ by this type of education: instead she suggests that it is necessary for a ‘firm foundation’, as if the ‘turning off’ of students is inconsequential, a necessary and understandable side-effect of music education.

The personal offence exhibited by Newman exemplifies the lack of critical discussion of methodologies such as Kodály’s, as well as the reasons why such criticisms might be avoided for fear of retribution from faithful adherents. One can, however, find aspects of Kodaly’s own ideas that would benefit from dialogue and debate. For example, there is an inherent contradiction in his interest in folk music, and his tendency to ignore the naturally developed and untrained musicianship in communities where folk music thrives. His writings suggest an attitude to children’s musical preferences similar to that of Montessori; for Kodály training is required to teach students to appreciate ‘good’ music, in his case folk music and classical
music. His expectations of both the teacher and the child are impractical, when he suggests that good music education includes “a well-trained ear, a well-trained intelligence, a well-trained heart, and a well-trained hand. All four must develop together, in a constant equilibrium. As one lags behind or rushes ahead, there is something wrong” (Kodály, 1974, p197). How is a ‘well-trained heart’ assessed, and who decides what qualities a ‘well-trained’ heart exhibits? And why does the heart need to be trained at all? This may point to Kodály’s own belief that the training itself is what creates meaningful musical activity and appreciation, despite his interest in folk music, which develops without training of a formal nature.

PART 5: A.S. NEILL

5.1: Educational Philosophy

Alexander Sutherland Neill, a Scottish teacher and education writer, is acknowledged as having a profound influence on modern education (Kassem et al., 2006; Times Educational Supplement, Millennium Edition). His writings have been required reading for thousands of education students around the world (Green, 1982). His seminal work, a collection of his writings collected over some decades, is simply called Summerhill (1960), named for the school he established in 1921, where his philosophies of democracy, equality and freedom for children and teachers were put into practice (Kassem et al., 2006).

Unlike some other reformers discussed in this study, Neill did not advocate specific methods, nor did he consider children as a homogeneous or stratified group. His writings comprise stories and reflections on interactions he had with the children and teachers he worked with every day, rather than an outline of specific teaching methods or curricula. He seems uninterested in method; rather, he suggests a different way of understanding children, allowing true freedom, choice and equality in the school as a whole, whilst acknowledging the complexities and difficulties therein (Neill, 1960).

It is important here to note my own bias in favour of Neill’s writings and approaches towards understanding and working with children. His philosophies are based on a belief in the basic goodness of children, and on the assumption that they all naturally want to learn (Neill, 1960). This attitude is in marked contrast to the Augustine model, and its lingering effects. According to Neill, if a student does not want to learn, it is a result of a societal, familial or school-based pressure or fear that has forced the child out of its natural state of keenness for
learning and creating, and no amount of punishment can ‘fix’ such disengagement. Punishment, Neill argues, acts to solidify a child’s hatred of learning, and their fear of adults: “Punishment cannot cure what is individual and social sickness” (Neill, 1960, p49)

His writings refrain not only from advocating specific methods, but also refrain from referring to children as a homogeneous or stratified group. Instead, he recounts stories of individuals, referring to children as human beings with individual needs and developmental processes (Neill, 1960). Neill is shown in Figure 71, below, interacting with students at Summerhill in 1969:

![Neill with students](image)

**FIGURE 71: NEILL WITH SUMMERHILL STUDENTS (WALMSLEY, 1969, PP23-24)**

His approach to teaching children stemmed from a reaction against earlier teaching experiences in the “barbaric and senseless state school system of corporal punishment” (Kassem et al., 2006, p57), which he witnessed as a teacher in Gretna Green, Scotland, during the early 1900s (Kassem et al., 2006). His response was to create a school where children had complete freedom to choose whether to attend class, and which was governed by democratic principles. Any rules or decisions were carried by majority vote, and all children and adults held a vote of equal value (Kassem et al., 2006). His approaches have variously been referred to as controversial (Mueller, 2009), radical (Stewart, 2006), and revolutionary (Summerhill School website, accessed 2016), and while there is a lack of ‘Neill’ Schools, his belief in the innate goodness of children and democratic principles has shaped and influenced many idealistic and humanistic educationists and school systems over the last century (Summerhill School website, accessed 2016)
5.2: Summerhill School

Neill founded Summerhill School in 1921, in Leiston, Suffolk (Kassem et al., 2006). The school was governed by decisions made in school meetings which occurred three times a week, where every individual’s vote counted equally, whether child or adult (Kassem et al., 2006). Neill ran the school until his death in 1973, after which his wife took over. Neill’s daughter, Zoe Redhead, is the current principal of the school (Wilby, 2013).

![Summerhill students](image)

**FIGURE 72: SUMMERHILL STUDENTS (WALMSLEY, 1969, PP85-86).**

The school is known for its unkempt state, busily in use by children who are not forced to go to class. Pictured above in Figure 72 are some Summerhill students playing in the grounds (including a student playing a flute or pipe), captured by John Walmsley in 1969. Summerhill is not anarchic, despite its chaotic appearance: rules voted upon at school meetings are adhered to, built upon, and overturned, over many years. Bernstein, an American teacher intrigued by Neill’s ideas, decided to see Summerhill for himself in 1968. He was surprised by the sheer quantity of rules: “[t]here are more rules in a free school than anywhere else, even though we make them all for ourselves” (15 year old student from Summerhill, quoted in Bernstein 1968, p125). The rules are often overturned, amended or added to at school meetings: as of 2013, the rules numbered between 150 and 230 at any given time in the school year (Wilby, 2013).

Neill took an active role in working with the children who attended Summerhill, in sometimes highly unorthodox or surprising ways. Redhead reflects on her father: “my father was breaking windows with them to show adults weren’t to be feared” (Wilby, 2013). Many
children who attended Summerhill were delinquent or struggling in traditional schools, and Neill found that the freedom and society of the school was the main cure for what he saw as societal diseases based on fear and conformity:

You cannot make children learn music or anything else without to some degree converting them into willless adults. You fashion them into accepters of the status quo – a good thing for a society that needs obedient sitters at dreary desks, standers in shops, mechanical catchers of the 8:30 suburban train – a society, in short, that is carried on the shabby shoulders of the scared little man – the scared-to-death conformist. (Neill, 1960, p12)

The children at Summerhill understood and acknowledged that Summerhill was different. After visiting the school, Bernstein (1968) visited as many ex-Summerhillians as he could find, eventually interviewing over 50 individuals. He noticed that ex-students of Summerhill were surprisingly hospitable individuals: “I was almost always invited to tea, dinner, and even for weekends” (Bernstein, 1968, pp126-127). He particularly noted the parenting skills and style of ex-Summerhill students as exceptionally natural, relaxed and positive:

Without exception, parents who had experienced Summerhill as a student were raising their children in a self-directive way, and their interrelationship was warm: the children, happy and spontaneous... they were happy, communicative families. The philosophy of Summerhill certainly seemed to make for warm satisfying parent-child relationships. (Bernstein, 1968, pp128-132).

Overall Bernstein noted five main results of a Summerhill education exhibited by the 50 ex-students he interviewed including:

1) fostering a healthy attitude towards sex and relationship with one's opposite sex, 2) enabling one to have a natural confidence and ease with authority figures, and, 3) providing an environment in which children could develop naturally, staying with their own interests and abilities. Then equally important, 4) allowing them to grow out of the need to play continuously and then to settle comfortably into academic or more serious pursuits and, 5) helping them to understand their own children better and raise them in a wholesome way. (Bernstein, 1968, p131)

Bernstein’s fourth finding that refers to the students’ abilities to settle to academic and serious tasks relates to Summerhill’s most contested and controversial aspects where children are not forced to attend lessons (Neill, 1960). Rather than resulting in an entire school of children who never go to class, students who have their fill of play eventually settle to their studies. Redhead explains that to this day “Summerhill children are very conservative about how they are taught. You can dish up information on a cold plate. Since children are not captive in the classroom, when they go, they want to learn. So teachers don’t need to put jam on it” (quoted in Wilby, 2013). The methods of actual lesson delivery and content seem to be less important
than the underlying philosophy and approach of the school. Neill (1960) writes of the lack of interest children had in academic matters in school meetings. Matters of textbooks, curricula and teaching were mostly left to the teachers. The children were much more interested in matters relating to bed-times, use of tools for woodworking, access to toys, break times, food and social rules (Neill, 1960). Summerhill exemplifies an approach that not only acknowledges children’s natural inclinations, but also values their opinions and takes them seriously.

The lack of forcing students to attend lessons was used as justification to try to shut the school down, based on the Ofsted Review (1999), which suggested that the school’s approach denied “the right of the child to a broad and balanced curriculum, the National Curriculum” (Kassem et al., 2006, p57). The case was eventually settled in 2000 after a hard-won fight (Wilby, 2013). One of the main arguments that turned the case in Summerhill’s favour is that, to date, students at Summerhill achieve above average examination results and almost 100% student and parent satisfaction rates (Kassem et al., 2006). The Ofsted Review comprises an assumption that National Curricula subsume the individual needs of all students, and that a school’s duty is to the curriculum over and above the needs of their community. The same could be said of the dominant paradigm of music education, according to which pre-determined criteria are seen as necessary and appropriate for all students, irrespective of individual differences in preference, interest, or previous experience. The argument in the Ofsted Review that a lack of mandatory class attendance somehow denies students quality education has also been made in relation to music, where the lack of sequential instruction can be seen as denying the child the right to quality music education (for example, Music to Our Ears, a report by the advocacy organisation Music Australia, 2013).

5.3: Music and Arts at Summerhill

Neill avoided detailing how music and the arts should be embedded in school by simply taking them out of the curriculum and allowing them to flourish as a meaningful pursuit outside of the classroom (Neill 1960). He believed that trying to teach the arts was one of the most problematic aspects of schooling, as the arts should be based on free and happy creativity instead of being constricting, rigid and controlled:

*I don’t think that dance or music or art in themselves are curative. I wonder how really relaxed girls are in an opera chorus or an art school or a music school. One must remember that there is no real freedom in most schools of music, art, dance.*

(Neill, 1960, p96)
Neill, along with West, Bartel, Kenny, and Sloboda, is one of a small number of scholars and educators who acknowledge that not all ‘music’ is curative in and of itself. Conferences about music, wellbeing and education often refer to ‘music’ as a single, homogeneous and universally positive phenomenon, with music education similarly referred to as a universally positive element of the curriculum. Neill is one of a very few to suggest that the inclusion of the arts in the curriculum, to be assessed and controlled, might be problematic: “[w]e do not know how much creation is killed in the classroom with its emphasis on learning” (Neill, 1960, p108).

Despite the lack of arts subjects within the academic curriculum, arts related activities flourished at Summerhill. Bernstein (1968) observed this thriving musical and artistic scene:

*I had wandered into a tiny room filled with music from a spontaneous jam session with teenagers playing a piano, several guitars, a harmonica...I remembered this little girl telling me of her activities at the school: music, dancing, writing, reading, acting, painting, and her boyfriend.* (p126)

![Summerhill Student](walmsley_1969_pp13-14.jpg)

**FIGURE 73: SUMMERHILL STUDENT (WALMSLEY, 1969, PP13-14).**

Although lacking a formal arts curriculum, Summerhill produced students who have pursued careers in the arts, and who engaged in the arts in their everyday lives. When interviewing the exstudents, Bernstein found a ballet dancer, an artist, a musician, and those who engaged in the arts informally, amongst Summerhill alumni:
There had been a Sadler-Wells ballet dancer with top billing, enjoying a distinguished career all over the world (he remembered having learned his first steps and a darting Nijinski leap at Summerhill); a quiet, thoughtful musician absorbed in his work of both playing piano and composing; a young teacher who left her high school position because the system left too little room for children to experience freedom and self-direction (she was now a successful recreation worker); secretaries; truck drivers; sales clerks; students. There were 34 different occupations. (Bernstein, 1968, p134)

The variety of careers and pathways represented in the ex-students of Summerhill is testament to the self-directed and democratic nature of Neill’s educational philosophy. Bernstein’s findings also demonstrate the falsity of the argument that a formal arts curriculum is necessary for the production of arts professionals or for life-long arts appreciation and engagement.

5.4: Critical Appraisal

Criticisms of Neill differ in quality to the criticisms of Montessori and Steiner. This difference may in part be due to the fact that Neill never created a named educational system or methodology that would be applied by others, as did Steiner and Montessori. Neill instead simply reported on his experiences engaging, interacting and working with young individuals, with suggestions that could be applied to a range of teaching environments. Mueller (2009) undertook a critical review of Neill and Rousseau, with some unanticipated results: he expected to be critical of Neill, but found instead a subtle difference in the intention behind the freedom in education espoused by each thinker:

Rousseau’s philosophy of education, which ostensibly was meant to lessen the restraints on children, has turned out to be a theory of how educators can increase their power over children. In the case of Neill and Summerhill, a thorough analysis has generated a pattern of beneficial interaction with children and a life-affirming conception of human nature that could provide a model for educators who are searching for remedies to unsuccessful educational practice. (p vii-viii)

The superficially naturalistic and child-centred approaches of Steiner and Montessori exhibit similarities to the philosophies of Rousseau, as described by Mueller above: freedom and natural inclination are used as a new and efficacious way to support predetermined educational outcomes, rather than valuing the true nature and freedom of the child.

The ‘radical’ nature of Neill’s approach is not always seen in a positive light (Stewart, 2006), most notably by the Ofsted Review (1999), which threatened the school in recent years (Wilby, 2013). Kassem et al. (2006) argue that alternative approaches to education are
required to provide data to justify their existence, in contrast to traditional approaches that largely remain unexamined:

...much of what takes place within our schools... is based on strategies with little or no fully considered evidence, research or evaluation... those that challenge current practice or seek to provide genuine choice, as in the case of the Summerhill School, often find themselves needing to justify their approaches with a strong and critical research base. (Kassem et al., 2006, p3)

West’s experiences in maintaining support for the alternative approaches of the Music Engagement Program mirror the treatment of the Summerhill School above, where a steady flow of justification and evaluation is expected, regardless of its efficacy or popularity amongst its direct stakeholders (discussed in Iteration 8 below). Approaches that take account of the opinions and interests of children seem to be of particular concern to adherents of more traditional approaches, as indicated by the response of the Kodály teacher (discussed above in Part 4.3) when it is suggested that the Kodály Method can sometimes ‘turn off’ some students. She shows little concern for whether these approaches turn some students off; instead she responds to the fact of the criticism itself.

When interviewing ex-students of Summerhill, Bernstein found they had one main complaint about the school: “the lack of academic opportunity and inspiration along with the lack of inspired teachers” (Bernstein, 1968, p131). It seems that Summerhill’s approach amounted to a form of rehabilitation, a refuge for troubled students, and once students were ready to learn they sought a comprehensive and serious educational content that the school may not have been able to provide in full. The fact that students complained that there was not enough opportunity to achieve academically could be construed as testament to the effectiveness of the philosophy.

In terms of the current Summerhill School as it is run by Redhead, Wilby raises a number of concerns, including the undemocratic domination of Neill’s family in the running of the school (first Neill, then his wife, then his daughter, and after Redhead retires she plans to pass the school on to her son, who already teaches in the school); that rules set by children are not necessarily less oppressive than those set by adults; and, raised by Redhead herself, “[i]t's hard to talk about Summerhill... without making it sound like a religion” (Wilby, 2013).

A.S. Neill has been criticised for his use of anecdotes to describe what happened at the school (Kassem et al., 2006). Neill never claimed particular results at Summerhill, other than happy children, for which he has also been criticised:
A.S. Neill is actually very guarded in his claims for the long-term effects of Summerhill on its inmates. And what he does claim is based on selective impressions. He has conducted no surveys...and, I suspect would be absolutely unconvinced by negative evidence of this mundane sort. (Peters, 1981, pp116-7)

Neill’s attitude described by Peters above is perhaps indicative of Neill’s primary interest, his students, rather than ‘proving’ he is in some way ‘right’. It could be argued that Neill’s comparative lack of impact on the education system, far less Montessori or Dewey for example, is that, like Pelagius, discussed above in Iteration 6, he was uninterested in prescribing a universal system. Peters, above, criticises Neill for his lack of surveys, despite the fact that Neill never held himself up as a quantitative educational researcher. Neill was not particularly interested in his students ‘succeeding’ in traditional terms: “I’d be very disappointed if a Summerhill child became Prime Minister. I’d feel I’d failed” (Neill, talking to Leila Berg, in Walmsley, 1969). For the purposes of practising teachers, a philosophy such as Neill’s is arguably more practical than a prescriptive method: a philosophy can be adapted to suit an individual learning environment, whereas a method must be applied. The Music Engagement Program in Canberra is similarly built upon an adaptable philosophy rather than rigid method in order to serve the diverse needs of its stakeholders (discussed below in Iteration 8).

PART 6: VIKTOR LOWENFELD

6.1: Educational Philosophy
Viktor Lowenfeld, an Austrian visual art educator, is one of the most influential art education writers and practitioners, particularly in North America (Leshnoff, 2013). His seminal work Creative and Mental Growth (1947) summarised philosophies of education and creativity formed over decades as a practising teacher of students of a range of ages, with a range of abilities, in Europe and America (Leshnoff, 2013). Leshnoff (2013) summarises his major theory: "non-interventional creative expression of children can lead to greater psychological, social, emotional, and mental development" (p162). His goal was to provide “every classroom teacher [with] an understanding of the intimate relationship between growth and creative expression” (Lowenfeld, 1952, p x). The foundation of his philosophy was the innate creativity of all children, which exists without intervention: “[i]f children developed without any interference from the outside world no special stimulation for their creative work would be necessary. Every child would use his deeply rooted creative impulse without inhibition,
confident in his own kind of expression” (Lowenfeld, 1947, p1). Lowenfeld’s philosophies are somewhat in line with Neill; they both understood that education serves only to support the natural creative and learning instinct, rather than to instill or teach the instinct itself.

Lowenfeld began developing his unique approaches through experimenting with art making for the blind in Vienna while he was still a young student at art school (Leshnoff, 2013). Like Montessori, who also found inspiration in working with individuals with disabilities, he was amazed at the innate creativity of the blind children he worked with. He went on to teach art to mainstream students at Chajes Realgymnasium, a secondary school for Jewish youth, before coming to the United States as a refugee, escaping from the Nazi pogroms taking place in his native Vienna (Smith, 1988). He displayed a social conscience in his choice of teaching post at the primarily African-American Hampton Institute, which reflected both his experience as an arts educator and as a victim of racism.

Lowenfeld, like Neill, describes the children he worked with in order to give life and practical relevance to his approaches, and considers any lack of creative confidence exhibited by a child as symptomatic of impositions placed by parents or wider society, rather than attributing it to the child:

Don't impose images on a child! All modes of expression but the child's own are foreign to him. We should neither influence nor stimulate the child's imagination in any direction which is not appropriate to his thinking and perception. The child has his own world of experiences and expression. (Lowenfeld, 1957, p14)

Figure 74 below, taken from Creative and Mental Growth (Lowenfeld, 1947), further extrapolates Lowenfeld’s approach, and follows a dialectical model that compares and contrasts opposing educational models. A similar dialectical approach is used in the development of the framework in Iteration 9 below.

![Figure 74: Chart from Creative and Mental Growth](image-url)
Freedom, flexibility and happiness he relates to self-expression, which is analogous to an educational approach as defined in Iteration 1; frustration, inhibition and dependency he relates to the imitation of prescribed patterns, analogous to the inflexible application that is characteristic of an instructional approach, also described in Iteration 1. Lowenfeld has taken the opposite position to the prescribed methods of Montessori and Steiner, yet it could be argued that he in fact prescribed a lack of prescription. His model does not take into account a child who, for example, requires some level of dependence and imitation in order to spark creativity.

6.2: Art in a Lowenfeld Classroom

Lowenfeld was practising and writing at a vital time in the reform of art education, in light of the self-expression and free creativity movement, which, according to Barkan (1962) involved “overwhelming transformations that took place within our profession” (Barkan, 1962, p12, his italics). The seeds of Lowenfeld’s practical approaches and philosophy were sown, as I noted above, in his early experiences working with blind children in Vienna, which was informative both in terms of the creativity of the blind children, and of the problematic negative assumptions associated with blind people and creativity. Lowenfeld described his early experiences in an interview with Michael (1981), here quoting Lowenfeld:

I went back to Dr. Bürkle [the director of the school for blind children] and said to him, "What would you say if blind people could create?" He said, "Young man, don't come with hypotheses which you cannot prove." I had left the bag of sculptures outside with the secretary in the other room; and I said, "But Dr. Bürkle, I have some proof." I went out and got the bag. I spread out the masks on his writing desk. It was a very stuffy red-carpeted office. He asked, "Who gave you permission?" This was the first question. I said, "I went only during visiting hours on Sundays."

"But who gave you permission to use our students?"

I said, "I am sorry but I did not know of any regulations, but it is more important that we have the sculptures."

He said, "Young man, I forbid you to come into this institution from now on."

And I said, "Well, Dr. Bürkle."

"Out!" he said.

"But --"

"Out! Out! This can be the downfall of the education for the blind if it is known. Blind people will think they can become sculptors, artists. This is misleading! This is a
crime! Out!" he said. And so I had to leave, of course. Indeed, from then on, this was a great challenge! That was in 1922. I was nineteen. (p9)

Lowenfeld’s experiences mirror the issues raised in relation to other educational reformers, illustrating the tenacity with which people in authority wish to hold onto dominant assumptions about the arts and the capabilities of students, and the personal affront and anger that can result when those assumptions are questioned.

Figure 75 below features some of the works produced by one of Lowenfeld’s students who was both blind and deaf:

![Figure 75: Models by 11-year-old deaf and blind student of Lowenfeld](image)

Lowenfeld’s philosophies continued to develop in the United States. One of his students at the Hampton Institute was John Biggers, now an established artist, then primarily studying plumbing, pictured below with one of his paintings in a class with Lowenfeld (Figure 76). Saunders (2000), another student of Lowenfeld’s, talks about the student response to Lowenfeld, including that of Biggers:
As he did for others, Lowenfeld changed my life...Others said the same thing..John Biggers said about Lowenfeld, "He changed my life." Most decidedly so. Biggers was attending Hampton Institute (now University) to be a plumber, when he took Lowenfeld’s art classes. Biggers recalls, “When I heard Lowenfeld talk, that was the end of plumbing” (quoted in Theisen, 1996). Lowenfeld introduced his students, Biggers among them, "to the music of great composers by inviting them to German suppers at his home" (Theisen, 1996). (Saunders, 2000, p8)

Biggers expands on why he felt Lowenfeld had particular empathy for the African-American students at the Hampton Institute:

[Louenfeld] was interested in our inner feelings...We lived a restricted life of segregation and discrimination, so art became the way that we could speak. Viktor chose Hampton because it was a Black school. He understood racial prejudice in America, and felt that he should cast his lot with those people who were working against racism. (John Biggers, artist, and former student of Lowenfeld, quoted in the documentary From Swastika to Jim Crow, 2000)

According to Saunders (2000), Lowenfeld was not immune to the proselytising tendencies of other educational theorists and reformers: “[H]e was dedicated to his cause, and we became part of it. He spoke his beliefs, as would a missionary taking the word to the world” (p6). On giving a visiting lecture at a Catholic college in Los Angeles, Lowenfeld was somewhat taken aback by a comment from one of the nuns: “[o]ne nun said to him, "Oh, Dr. Lowenfeld, we're
so happy you are here. We read Creative and Mental Growth all the time. It’s our Bible.” She then covered her mouth in surprise, and said, “Oh! I shouldn’t say that” (Saunders, 2000, p7). Interestingly Lowenfeld had almost declined the invitation to give the talk, because of his concerns about the rigidity of the Catholic Church (Saunders, 2000).

6.3: Critical Appraisal

The criticisms of Lowenfeld range from reflections by his students on some of the inbuilt contradictions in his philosophies and practical teaching style, along with general comments by contemporaries against any change to traditional forms of arts education. Whilst Lowenfeld himself would criticise other arts educators, such as Cizek, for only following their own philosophies of expression and creativity so far, “having been restrained by his own traditional training and background” (Leshnoff, 2013, p160), students of Lowenfeld noted the same issues in his teaching:

*For all the freedom he allowed us, he was quite adamant about his beliefs and in encouraging our self-expression. This may have been why we had that feeling about his Prussian academic tradition and joked about standing up as he entered the seminar room.* (Leshnoff, 2013, p160)

The inbuilt flexibility inherent in a doctrine of self-expression may turn into a situation where a teacher must not help a child or interfere, where freedom itself becomes mandated, even if a child wants or needs intervention or assistance from a teacher. The need in the dominant paradigm for doctrine and method is observable in the tendency to turn flexible philosophies into doctrines, even by the original thinkers themselves. In Lowenfeld’s case, he was reacting against particularly strict instruction and violent societal upheavals that must have made a lasting impact, yet he found it difficult to avoid some rigidity within his own alternative, and statedly non-rigid, philosophy (Leshnoff, 2013).

The rigidity with which Lowenfeld applied his non-interventionist strategy is evident in his writings: “[s]ince it is necessary to prepare the child for the stages of critical awareness at a time when this awareness has not yet set in, such early intrusions into the child’s development can be disastrous...critical awareness has to occur gradually” (Lowenfeld, 1947, p193). These statements are both extreme and generalised: perhaps in some cases a child’s critical awareness develops suddenly rather than gradually – what then?

Vehement arguments against the self-expression and creativity movement, of which Lowenfeld was a leader, are prevalent. Youngblood (1982) argues against such approaches, saying they
are “much too tender with young children’s efforts to express themselves in the visual arts” (p32) and cites Lowenfeld’s books as lending credibility to an approach in which “children were urged to exercise their creative self-expression through constructing images in their own unique way” (Youngblood, 1982, p32). Youngblood’s criticism of such methods is that it leads to “misguided practice” in schools, where teachers ignore “regular and systematised practice, teacher-directed learning, and attention to the systematic acquisition of basic art skills and techniques” (Youngblood, 1982, p32). Youngblood (1982) justifies the rigorous aspects of art education because of art’s status as a “significant human endeavor...[which] is not always easy and fun” (p32). Youngblood thus expresses the dominant paradigm in terms of art education, with the assumption that rigour and hardship are somehow necessary for ‘success’.

Efland (1990) refers to the self-expression and creativity movement as “virulent anti-intellectualism” in which teachers “withheld opportunities...to help children think critically about their personal attempts to make art in the name of preserving their creativity” (p67). Barkan (1962), a contemporary of Lowenfeld and critic of the self-expression and creativity movement, takes these arguments further, with much strident use of italics, often using similar wording as a reformer, but used as indictments rather than positive arguments. For example, he defines the approaches disparagingly, arguing that the child is placed at "the center of the educational enterprise with feelings, needs, and with developmental capabilities which were not to be violated" (Barkan 1962 p 15, his italics). One wonders where the child is to be perceived in relation to education if not at the centre. Barkan (1962) inadvertently indicates the importance of these movements in their recognition that children have feelings, needs and developmental capabilities. In relation to art teaching in particular, Barkan (1962) continues that “art teachers have themselves made learning in art appear to be all too simple, all too easy, and all too much fun” (p13, his italics). Barkan sees art education as failing unless it recognises the important and ‘universal’ characteristics of the ultimate artist: “his dogged perseverance, his immersion in a medium, and his determination to make his chosen medium a part of himself in order to achieve the discipline and the skills which are involved. These are among the qualities of artistic dedication” (Barkan 1962 p 18, his italics). It is assumed here that it is impossible to teach art in a way that develops skill and dedication if it is fun and immersive. His language is reminiscent of the language of the dominant paradigm, which places importance on the development of ‘grit’ and determination through the learning of music, as explored in Iteration 2.

Attitudes such as Barkan’s are now rather old-fashioned, at least when it comes to art in primary schools. Youngblood (1982), however, notes with approval that while these
‘oversensitive’ views of childhood creativity made an impact on art education (much to his disappointment), they did not impact on music education, at least at the time of his writing in 1982:

We harbour an oversensitive view of children’s emotional resilience and mental capabilities in our considerations for directing learning in the graphic and plastic arts...music educators, particularly, and those involved with teaching dance and theatre, do recognise the necessity of instructing youngsters systematically in the basic techniques of their disciplines and the concomitant requirement of sustained practice. (p32)

Youngblood is an example of many writers who believe in the need for discipline in the learning of music, illustrative of the tenacious hold upon orthodoxy described in Iteration 6 above. Efland (1990), on the other hand, believes that it is not a music educator’s role to “play God by setting arbitrary limits on learning”, instead suggesting that “competing interests and social pressures will impose limits enough” (p76). In contrast to Youngblood above, Covell (1977) is critical of the state of music education, as it lags behind art as well as drama education, arguing that music has “remained largely aloof from the whole child-centred movement in education with all its ramifications” (p8). The increased focus on assessment, national testing, and accountability opens the creative arts to a further “devolution...from Dewey’s progressive era pedagogy and the theory of the arts as experience through the modern accountability movement” (Heilig et al., 2010, p136). Although, as noted above in Part 1, when it came to music, Dewey's school was not necessarily progressive.

CONCLUSION
The themes emerging from earlier iterations, such as innate creativity explored in Iteration 3, and the role of the arts in education and society explored in Iterations 4 and 6, are evident also in the discourse of education reform in the twentieth century. The reformers’ use of classroom space, the underlying belief in children’s innate capacity to learn and be creative, and the quasi-religious tendencies in the criticisms of educational reform, and the tendency to turn flexible philosophies into rigid doctrines, are all reminiscent of historical perspectives and discussions that stem from human society’s earliest recorded histories, including Ancient Greece and Rome discussed in Iteration 4 and 5, and early Christian philosophy discussed in Iteration 6.

Education reformers of the twentieth century reacted against common tendencies in the educational paradigms of their time; yet these reformers often seem unable to completely rid themselves and their methods of the rigidity and control they were trying to circumvent,
especially as concerns music. Neill is perhaps the exception, yet in terms of music he bypasses
the issue by taking the creative arts out of the curriculum, something that cannot be replicated
by teachers today. Given the lack of music making in the home, teachers have been given the
task of providing some form of musical engagement within the bounds of the curriculum,
despite their own reluctance to make music. The Music Engagement Program (discussed
below in Iteration 8) aims to overcome the issues presented by Neill by carefully positioning
itself outside the traditional constraints of schools, whilst demonstrating to teachers how an
alternative approach can still produce outcomes that can be shown to align with ever-changing
curricula.

There have certainly been changes in educational practice in terms of delivery and the
treatment of children since medieval times, and art education in particular has been reformed
to the extent that children are invited to be exploratory and creative. The evidence, however,
demonstrates that music education has remained largely unchanged, indicated by both the
participation levels explored in Iteration 2 and the issues identified in this iteration. Corporal
punishment may be less common, and music education discourse may have softened, but the
long-term outcomes of music education discussed in Iteration 2 speak to an entrenched belief
in the specialised training of a talented few, taught in a manner that unwittingly maintains
Augustinian assumptions, as discussed in Iteration 6.

Both specialist and generalist teachers require a living example of flexibility and reform in
action, whereby an innate belief in children’s musicality and will to learn may be put into
practice in an educational or music making setting transferable to their own classrooms and
communities. The next iteration concerns the practice of the Music Engagement Program at
the Australian National University, and explores how alternative and critically examined
assumptions are played out in a range of educational, musical and community environments.
ITERATION 8: THE PRACTICE OF THE MUSIC ENGAGEMENT PROGRAM

INTRODUCTION

The eighth iteration applies the themes emerging from previous iterations to an analysis of practical examples from the archives of the Music Engagement Program (the Program), based at the research-intensive Australian National University, and funded by the local Australian Capital Territory Government. The Program aims to re-establish authentic social music making experiences in education and in the community by prioritising ongoing engagement in music over other music-related outcomes. The Program’s development has been documented on film since 1998, as well as through other qualitative forms of data including photography, teacher reflections, reviews and student feedback. More recently the Program has collected quantitative data through formal surveys.

This iteration is presented in two parts: first, a description of the history of the Program, from its inception in 1984 as an elite youth training program, through to its current status as a provider of free teacher training and community outreach that applies an alternative paradigm to music education and community environments; secondly, an analysis of filmed examples supported by contextual information from the Program’s document archives, evaluative commentary from external viewers, and an analysis based on the findings of Iterations 1-7.

The analysis explores, compares and reflects on music making activities in different environments and with different types of participants. The social and musical activities presented in the footage are viewed from the perspective of both the dominant paradigm, as described in Iteration 2, and the alternative philosophy of the Program. The filmed examples present the various musical, social and educational outcomes of an explicitly alternative paradigm for music education in a real-world setting, with non-auditioned, self-selected participants from the community and from the school system.

The aim of presenting a history of this particular program is to describe a practical example of both the dominant paradigm, characterised by its earliest phases, and an alternative approach, characterised by the changes instigated in the late 1990s and early 2000s. The history will be discussed in three phases: The Music Education Program (1984-1994); Transition (1992-2002); and The Music Outreach Approach (2000-present). Qualitative data including reports, reviews, interviews, evaluations and reflections from the Program’s archive have been used to
compile this history. Personal reflections on my own experiences both as a student of the early Program and a participant and employee of the recent Program are included in relation to the impact each approach had on my ability and confidence with music making. These reflections are indented and italicised within the text.

Approximately 300 hours of footage make up the Program’s archive, captured since 1998. Four examples have been selected for this study: 1) a student-led, boys-only outreach with high school students and primary school students from both ‘learning support’ and ‘mainstream’ classrooms, who prepare and then attend an outreach at a local nursing home (2008); 2) an outreach situation at a nursing home with students from a school for children with disabilities (2002); 3) a community singing event at Jervis Bay School with both the local Wreck Bay Aboriginal community and the community from the neighbouring naval base of HMAS Creswell (2007); and 4) a performance by an intergenerational singing group at one of the Program’s large-scale outreach concerts at Llewellyn Hall in the ANU School of Music (2009). The footage is accessed via web links to Vimeo clips embedded in the text below, with specific incidents within the footage referred to by time-code.

The experimentation that took place in these four cases were central to later developments in the Program’s delivery (described in Appendix 2 below), and are used in training courses with teachers every year. Each of the four examples saw a new application of the Program’s philosophies: outreach for male engagement; outreach for students with disabilities; outreach with an Aboriginal community; and outreach performance with a large-scale intergenerational singing group.

The four clips were also selected based on their ability to represent:

1) The diversity of the Program’s targeted participants, such as musically disengaged secondary school students in examples 1 and 4, children with disabilities in examples 1 and 2, aged care residents in examples 1, 2 and 3, family and community participants in examples 3 and 4, and teachers in examples 3 and 4;

2) The variety of physical environments and levels of formality, such as nursing homes in examples 1 and 2, a community hall in example 3, and a concert hall in example 4;

3) The range of musical ability and experience, such as those with little experience in singing in examples 1 and 2, and a combination of experienced and non-experienced singers in examples 3 and 4;
4) The range of music making situations facilitated both by Program staff, such as examples 1 and 4, and by those the Program trained, such as the teachers who facilitated examples 2 and 3.

The examples are used to analyse and reflect on practice, mirroring the way in which courses are conducted for teachers in the Program, thereby providing a tool for reflection, rather than a means of asserting efficacy. In order to provide a balance of opinion and enhance objectivity (given my status as a long-standing participant and employee of the Program), the method employed in this iteration includes various forms of qualitative triangulation. This triangulation also maintains both the principles of transdisciplinary methodology, and the consultative and iterative model embedded in the Program’s activities. Thus, each example is presented through:

1) The context and background of the filmed activity, including relevant supporting material from program archives such as teacher and researcher commentary on the activities;

2) A detailed description of the activity, with direct reference to significant moments in the footage via time-code;

3) An analysis of the activity using the arguments that have emerged from previous iterations, including a comparison between the dominant paradigm and the Program’s alternative approach – relevant scholarly literature will also be referred to as appropriate;

4) Evaluative commentaries from three external observers used to augment both the descriptions of the activities and the final analysis for each film example.

The observers were chosen to offer a range of viewpoints: a generalist primary school classroom teacher with experience in community music making; a scholar who specialises in interdisciplinary ethno-musicology and participatory musical cultures; and a classical performance musician and music education specialist who teaches in a studio setting. The observers had not seen the footage prior to this study, though they were each aware of the Program’s activities and approaches to some degree, in particular the generalist teacher who has participated in Program training workshops.

As noted above, the film examples are not designed to prove the efficacy of any particular approach, but rather to provide practising teachers with an example for analysis and reflection on an avowedly different model, based on the transdisciplinary approach. Both the activities and the analysis engage ‘real-world’ practitioners, generalists, specialists, and a wide range of
students and participants from the community. This engagement mirrors the Program’s consultative and non-exclusive intent.

PART 1: HISTORY OF THE MUSIC ENGAGEMENT PROGRAM

The Music Engagement Program (MEP) was founded in 1984 at the Canberra School of Music, now the School of Music within the Australian National University, in Canberra, Australia. The Program is unique in its positioning between three institutions: it is housed within a university, funded by the local Australian Capital Territory government through its arts portfolio known as artsACT, and delivers programs for schools and the community through its Education and Training Directorate. Its status allows the Program unprecedented freedom to research, experiment and disseminate approaches to music making across the education system; its links to the community facilitate a continuation of musical engagement beyond the school gates.

The Program has been in continuous operation since its inception and its history is characterised by the changing emphasis of its principal goals: from elite training embedded in the dominant paradigm described in Iteration 1 for identified, young talented children, to a research- and community-led enhancement of music making opportunities for the entire community designed as an explicit alternative to the dominant paradigm.

1.1: Foundation of the Program (1984-1994)

Liaison between the Canberra School of Music and the ACTSA (Australian Capital Territory Schools Authority) concerning primary school music education began in 1981, led by music education specialists Anna Cukier and Susan West (Forrest, Strand & Fennell, 1987, p3). A pilot program eventually commenced in 1984 at Ainslie School in Canberra, with two aims: first, to provide an intensive level of music education for those with special gifts; and second, to raise the standard of music education within the community (de Borah & West, 1984, p2). Both the perceived need to raise music education standards and the identification of students with 'special gifts' is reminiscent of a technical and performative definition of music, as discussed in Iteration 1, rather than a holistic definition such as that of the earliest Greek philosophies and practices discussed in Iteration 4. Given its home in an institution originally identifying as an elite tertiary music conservatorium, this original focus is unsurprising.
The developers of the program recognised that “musical aptitude occurs in all socio-economic groups” and that “equal opportunities should exist for all children to discover and develop the talents with which they are naturally endowed, under the guidance of teachers specially trained to undertake the task” (’Proposal for centre of excellence in music’, 1998, p1). Here there is a tension between a wish to open opportunities for musical training to all strata of society, whilst maintaining a virtuosic view that discounts those who are not identified as being talented: that is, there is still a form of selectivity at work, but the selection process is opened up to more individuals. This tension is highlighted by “the curriculum of the program [that] treat[ed] music as a legitimate academic subject, equivalent to the study of other subjects such as language or mathematics, not as a recreational or extra-curricular activity” (Proposal for full-time music primary school, 1984, p1).

After an initial Kindergarten year in the program, children were selected on the basis of their perceived musical aptitude to continue in the program for the remainder of their primary school years. West remembers the selection process at that time (before she realised the importance of recent research findings and alternative methods): she reflected that in the very first lesson with Kindergarten students she would decide whether they were musical or not, and determine how long it might take each child to sing a tune correctly (West, interviewed 2015).

By selecting children at this young age, it was thought by the program’s founders that those who graduated high school with a high level of musical training would be more likely to have an interest in pursuing music as a career, whether as a performer or teacher of music, thereby contributing to the long term goal of lifting the standards of music education in Australia (Forrest, Strand & Fennell, 1987, p3).

Students in the Program received an unprecedented level of contact hours with specialist music educators from the School of Music (Pearce, 1994, p4). Classes were based on the Kodály Method (discussed in Iteration 7 above). Students followed a strongly academic and sequential curriculum. The Program focussed on singing and the development of musicianship skills, in keeping with Kodály’s philosophies. In addition, a subsidiary and complementary instrumental program for some students was introduced in 1986, and parents were encouraged to delay starting their child on an instrument until places in the instrumental program were allocated to students on the basis of perceived ability and availability of places (Forrest, Strand & Fennell, 1987, p6). It was thought that: “learning an instrument requires particular physical and personal attributes; and there is a shortage of quality instrumental teachers with the skills to work with young children” (Description of the...
Activities, 1993-94, p12). Professional musicians who taught at tertiary level at the School of Music taught the instruments to the Program’s students (Description of the Activities, 1993-94).

Personal reflection: My earliest memories of music classes at Ainslie in the late 80s and early 90s have the dual characteristic of being both scary and boring. I remember that we each had to take turns to sing alone, to show the teacher that we were each able to sing a two note song accurately, before we were allowed to move on to a new song. The time spent on each song felt interminable, and the fear with which each of us sang was palpable – I was amongst a number of students who cried when asked to sing alone. I also remember rehearsing in the junior choir for such a long time that students were fainting. I remember being selected for the instrumental program at age 7, when my mother took me to a concert where older students played a range of instruments, and I was asked to choose which instrument most interested me. I chose the harp, as pictured below in Figure 77.

![Figure 77: With my harp, photographed for the Canberra Times (clipping from private family archive)](image)

A leaflet from one of the Instrumental Concerts of the Program is included below, Figure 78, featuring, amongst others, my 8 year-old self, playing two pieces on the harp.
By 1990 the first cohort of students had reached their final year of primary school, and thus in 1991 the Program accepted students into several streams at nearby Campbell High School. Encouraged by a reassessment of the Program based on feedback from the community (see Part 1.3 below), Program staff devised offerings for high school students that maintained elements of the elite-level training but provided alternative routes and entry-points for interested students.

Personal Reflection: I remember finding harp performances incredibly stressful. I dreaded performing, my hands shook and I remember nothing of the pieces I played. My level of fear, rather than the music itself, is my main memory from those days. My elder sister also suffered through the training, particularly through her learning of the piano – she froze during a performance at an eisteddfod, where she had been made to perform against her will and without sheet music. That was the last time she ever played the piano. I have since heard many such stories from adults who were involved in other programs, providing further examples of some of the long-term negative outcomes of the dominant paradigm.

From 1992 - 2002 the Program underwent a transition characterised by a gradual shift from a dominant to an alternative paradigm – the reverse of the gradual shift recognised in Ancient Greece, Rome and early Christian philosophy explored in Iterations 4, 5 and 6. Developments were initiated on two fronts: first, through a formal program review that assessed the allocation of funding as well as the needs of the stakeholders in order to determine the future direction of the program; and secondly, via a philosophical change in the Program initiated by the observations of Susan West. The two reviews that most significantly contributed to the future direction of the Program were: Ainslie Primary School’s School Performance Review and Development (SPRAD) by the Education Department (1992); and the School of Music’s subsequent review of the Program in 1994 by Bettye Pearce (the Pearce Report).

The SPRAD review’s final report documented a school community that was divided in its response to the Program as it stood. Responses from parents ranged from strong approval to strong disapproval, including: support for the Program and a desire for it to continue without change; concern about the ‘mainstream’ music classes offered to those students who were unsuccessful in gaining entry to the selective Program; lack of understanding of the objectives of the Program; support for the concept of special selective programs in public schools; concern that the Program needed to become more equitable and provide options other than the selective stream (SPRAD Review, 1993, p7). These findings represent some of the tensions between in the views of parents who acknowledged the divisive and inequitable nature of a selective program, whilst supporting selective programs in general. A child’s success or failure in gaining entry to the program seems to have guided parental views.

The Pearce Report acknowledged a number of features unique to the Program, including its location in a public school, its status as a core subject and its use of music specialists as music teachers, which recognized “musical expertise as essential in the teaching of music” and the “high level of academic outcomes achieved” (SPRAD Review, 1993, p7). The report also identified many areas of concern about the program, including: philosophical issues, management structures, resources, access and equity for students, and accountability.

The recommendation of the Pearce report and the SPRAD report was to utilise the expertise of the specialist Program staff to establish a non-selective music program for all children regardless of perceived aptitude, whilst maintaining music as a core school subject (Pearce, 1994, p41). There was a consistent view “among a majority of parents and the school’s staff...that the Program’s problems were solvable and there was a strong will for the Program to survive and achieve even greater successes” (Pearce, 1994, p.7).
The Program staff was involved in developing a music curriculum for all students, including the 'mainstream' students at both Ainslie School and Campbell High School. The aims of the Program were re-designed in 1994 to broaden the focus, while maintaining the aim of specialised tuition (Discussion Paper Re: Proposal To Expand The Program, 1994).

Along with the formal review recommendations, Susan West had begun to question the philosophy and delivery of the Program, in response to issues raised by parents and students. She particularly noted that whilst students were achieving an impressive level of technical competence, they displayed a decrease in confidence in music making. West observed that while some children were thriving in the Program, others were not happy and wanted to leave.

Personal Reflection: My own experiences correspond to West's observations at this time: I had ceased all music making by the age of 14 despite the highly specialised training received from the Program at both Ainslie School and Campbell High School. While I was musically skilled, I lacked the confidence to make use of that skill, even to make music on my own, let alone with others.

West at this time had met and worked with Dr John Diamond MD, founder of the Institute of Music and Health, New York, who introduced her to the notion of 'outreach' as it relates to music: “A principal component of Diamond’s altruistic paradigm is that the making of music is an important component in encouraging an attitude of engagement and wellness” (West, 2007, p15). As a result, West volunteered out of school hours at various nursing homes in Canberra with an adult group, who sang in a way specifically designed to encourage the music making of the residents:

I had been doing outreach myself for some time, having met and worked with Dr Diamond, and was also addressing some of my own issues with music making, issues that are now more widely recognised to be problematic in relation to traditional music education. These include performance anxiety, difficulties with singing, and an overriding concern with accuracy over enjoyment. (West, interviewed in 2015)

Diamond, a physician, philosopher, artist and photographer, has developed approaches over the last 60 years that directly influence the practice of arts workers, musicians, educators, health workers and the general public (musichealth.net accessed 2015). West (2007) explored the wide application of Diamond’s approach to the therapeutic use of music:

As a psychiatrist and developer of alternative health practices over many years, Diamond had used music in a therapeutic sense (but not formal music therapy) with a large number of individuals, including the seriously mentally ill, those seeking help for depression and other mental disorders, musicians, and a range of professional health practitioners as well as the general public. (p15)
On the basis of experiences with the concept of outreach, West began to use ‘outreach’ repertoire, such as popular songs from the 1930s and 40s that were well known to nursing home residents to the Program at Ainslie School. The songs proved to be extremely popular with students and, shortly afterwards, West took a group of volunteer children on their first nursing home outreach visit.

The benefits of such an approach to music making were obvious to West (2007) from the earliest moments of introducing a consultative outreach approach:

I stopped teaching and started just making music with [the students]. I started asking what they thought about everything we were doing. The main results were increased enthusiasm, integration of the groups, volume of singing, staff engagement, and just generally adding to the vibrant nature of the school rather than creating anxiety and stress. (p15)

West’s observations of outreach, as well as the need to address the issues presented in the reviews of the Program and the need to produce research upon the Canberra School of Music’s absorption into the university, all led to a process of development and change within the Program. A wholesale reconsideration of all music education methods and approaches began. Every aspect of music within educational contexts was examined by West in consultation with children, including repertoire, choice and freedom, the nature of outreach and performance, and ways of learning traditional musical literacy and performance skills. Developments from this early example of stepping outside the dominant paradigm included the way in which the Program was delivered and accessed, and involved a distinct change in the Program’s philosophy.

Personal Reflection: My reflection on this period of transition responds to my own music making, which was also in a period of transition. As mentioned in the introduction to this study above, at the age of seventeen I spent a year in New York at the Institute of Music and Health studying with Dr Diamond and his wife, singer Susan Berghardt Diamond. Through an outreach approach I was helped to overcome my fear of singing and making music publicly, and on return to Australia I began to perform in local musicals, plays and short films. At this time I was also working as a live-in companion to a young woman who had suffered brain damage from a childhood accident, and who had a particular affinity for children and a special ability to make music in outreach settings. I accompanied her on a visit to Ainslie School where West had begun to embed the new consultative outreach approach described above. I was able to witness the confidence and enthusiasm in the students, and compare it to my own level of fear developed in the same classrooms seven years earlier. The students all wanted a turn to sing alone or lead a song, and sang with a freedom, volume, natural musicality and enthusiasm that were foreign to my own early music education experiences. This was, to my mind, an astonishing change.
1.3: The Music Outreach Approach (2000 - Present)

The factors outlined above led to a reform of the Program to its present format, based around the concept of the ‘Music Outreach Principle’ which, as in Iteration 1 above, is summarised for teaching purposes by West (2009) in a simple sentence: “I make music in order that others will make music, for the mutual benefit of all” (p1). This concept revolves around the concept of activating the music making of all those engaged, rather than making a distinction between ‘performers’ and ‘audience’.

As noted above, the Program is positioned between three institutional stakeholders: the Australian National University, at which the Program is based, artsACT, who fund the Program, and the ACT Education and Training Directorate, whose teachers and students are the primary beneficiaries of the Program’s services. While this positioning has provided great freedom, it has also been a cause of some tensions in determining the Program’s focus and direction. Tensions include the various and sometimes conflicting aims of each institution, such as the need for impact on the Canberra education system, whilst also providing scholarly research outcomes. This has resulted in a unique practice-led research design, where research-led developments in music education can be trialled, evaluated and disseminated in classrooms and communities. To these ends, in the year 2000, under the name ‘Music in Primary Schools’ (MIPS), the Program expanded to train teachers and disseminate resources and approaches across schools in Canberra, as well as to establish the community outreach program, referred to as ‘Hand-in-Hand’.

The approach to music in the Program at this time was characterised by: a) an on-going commitment to excellence in delivery and outcomes; b) student-centred, continuously developing curriculum and methodologies; c) an emphasis on the social and community benefits that derive from music making; d) a focus on wide community involvement in music making (rather than the passive consumption of music) which spreads and enhances the social value of music education for students and the wider community alike; e) the systematic training of non-specialist teachers, providing a cost-effective and sustainable model for music education which others can emulate; f) a whole-school focus, with an equitable approach that does not sacrifice the needs of those with special talents and interests while supporting the concept of music for all (School Singing Program Discussion Paper, 1994).

Diamond reflected on the new approaches, in terms of their impact on the students involved, as well as the surrounding community:
...it occurred to me the amount of vitality, the enthusiasm that they displayed...in that fantastic music making. If they can carry that through into life, I firmly believe the amount of crime, delinquency and drugs for them has to go down. The most important thing of all is what a little kid said to me after the concert. I asked him “Why were you doing it”? He said it was a present to the audience. This is a little kid of seven. Now that’s what music should be. Music should be a present to other people. If they at this early age can have this idea of giving, of thinking of other people, then their lives will be different. (Diamond, interviewed in 2001).

In the first three years of the new teacher-training model, the program trained thirty teachers from twenty-seven schools (today the Program trains approximately 250 teachers each year from across the Canberra region). Ainslie School remained for many years as a ‘training school’, providing observational and practical experience for teachers alongside Program staff. The approach demonstrated a model whereby a small group of musicians could support an increasingly large and diverse group of confident and competent teachers who were working in the system and were then encouraged to coach their peers.

Through ‘Hand-in-Hand’ outreach since 2000, thousands of children and their teachers have engaged others in music making, where groups of children and adults visit aged care facilities and community groups with the aim of encouraging residents to actively participate in music making with songs that are well-known or easy to learn. The students aim to make a meaningful one-to-one contact with the residents through the music, whatever their physical or mental state and with as much personal involvement as possible.

In a school setting, the focus on using the positive aspects of music to affect others made a profound impact on students’ and teachers’ approaches to learning about music. While children in general benefit from this activity in both social and educational ways, the outreach program also appears to have a positive impact on children with behavioural and physical difficulties (West & Garber, 2004).

In 2013, the name of the program was changed to the ‘Music Engagement Program’ to reflect its philosophical position more accurately. Engagement, rather than specific learning goals or performances, is the key element of the Program, which has developed and refined its philosophy and practice to allow for practical use by participants of any age, with a flexible attitude to delivery that allows the Program to adapt to different schools, communities and performance environments.

The philosophy of the Program may be summarised in the following tenets: first, that music making is a normal human activity that has an important social function, reflecting the literature reviewed in Iteration 3; secondly, that a social model of music making does not
place central importance on achievement or technical virtuosity, but on joyful and sustained engagement, in response to the types of issues raised by the dominant paradigm discussed in Iteration 2; thirdly, that the principal intent behind the music making is, therefore, to prioritise shared music making by all in a stress-free environment, where each individual develops their own musical identity and musical skills in a way that promotes on-going involvement, reminiscent of the intents behind educational reformers such as A.S. Neill, discussed above in Iteration 7.

The Program’s general approach is defined for teaching and training purposes by three related concepts: the Music Outreach Principle, Selective Mutism for Singing (SMS) and Common Artistry, all of which are discussed in detail in a number of research articles produced by West and others. The latter two concepts – Common Artistry and Selective Mutism for Singing, are designed to help individuals overcome their culturally acquired attitudes to music making and enhance their ability to engage with others.

As the name implies, Common Artistry suggests that artistry is common to all humans, a universal attribute that may be more or less realised in each individual. The concept of Selective Mutism for Singing (SMS) is derived from the recognised psychological condition of selective mutism where “the individual’s singing ability remains intact but is not used in particular circumstances for psychosocial reasons” (West 2009). While selective mutism rarely includes a complete cessation of speech, it is possible to conceptualise Selective Mutism for Singing as having a range of possible ‘levels’, up to and including complete cessation of singing.

In 2016, training, coaching and music making via the Program occurs throughout the city of Canberra in a multitude of environments. Training courses for teachers range from semester-long units at basic and advanced levels to short courses covering specific elements of the program and the application of its more advanced concepts. The Program has gradually supported the growth of the local musical landscape in a way that is principally focussed on engagement, as defined in Iteration 1 above.

More detailed information about the current program is available in Appendix 2 in the Music Engagement Program Summary of Activities 2015 below.
PART 2: PRACTICAL EXAMPLES FROM THE ARCHIVE

The four film examples included in this iteration take place within the outreach model of the Program (in place since the year 2000), rather than its earlier phase focussing on elite training.

2.1: Boys’ Outreach at Morling Lodge Nursing Home 2008

The following section analyses footage that can be viewed in a roughly edited form (just under 15 minutes long) at: https://vimeo.com/137733691. References to footage time-codes in this section correspond to the edited footage, unless otherwise specified.

The raw footage can be retrieved at the following links if desired:

Tape 1 of 3 (outreach preparation): https://vimeo.com/150408012/33dff103e6
Tape 2 of 3 (outreach): https://vimeo.com/150409703/0449c8a28b
Tape 3 of 3 (outreach continued, and debrief): https://vimeo.com/150450736/3ea4e34b33

Context and Background

In 2008, forty boys ranging in age from 12 to 16 prepared for, and then attended, a nursing home outreach visit in company with a small group of primary school students, some of whom had learning and behavioural disabilities. This voluntary group of boys emerged from Campbell High School, a co-educational public high school in the inner-north of Canberra. I attended this school in my youth, and attended the music program there that was at one stage an extension of the Program delivered at Ainslie School in its elite training model.

By 2008 the reformed Music Engagement Program provided music outreach and music development opportunities for interested high school students, based on their feedback about what they felt most interested in pursuing. The boys’ group began because some of the male participants of the Program expressed concern over the lack of male engagement in singing at the high school level. They suggested that we facilitate a group of high school boys to sing together, with the intent of visiting boys in upper-primary school, to encourage them to sing and to feel that singing in high school was both normal and fun. The aim was not to exclude the girls, but merely to improve male engagement and confidence in music before reuniting for co-educational singing.

The first high school boys’ singing session had 9 participants, and was co-facilitated by me and a male physical education teacher who loved to sing, and who sang with gusto, but who had no formal training in music. By the end of the term there was a floating population of 60
boys from across the school coming to the singing sessions (approximately 20% of the male population of the school), representative of all year levels and a range of social groups.

The boys were very keen to go to a nursing home outreach with a group of primary school students, so we organised a visit to a local high-care hostel called Morling Lodge (high-care referring to the level of care required by the residents). Suggestions of ways to engage with the residents were given to the boys in preparation for the outreach, such as holding hands, swaying backwards and forwards with the residents, as well as talking points and conversation starters, designed to serve as a catalyst for unplanned and unrehearsed interactions.

The year of that boys’ group, 2008, marked the height of activity at the school, which also included mass engagement from female students and from other teachers. By 2010 the school had ceased engaging in outreach owing to a range of factors, such as changes in staffing, but nonetheless the ideas and approaches generated at Campbell High School have formed the basis for an expansion of music outreach for high school students across Canberra (see Appendix 2 for further detail). While changes in a school environment can mean that continued engagement with outreach music is unsustainable (or unsustainable at the same level), the flexible design and consultative model of the Program, combined with the natural movement of teachers throughout the system, have ensured that its philosophies and practices continue to develop and be disseminated. Additionally, a number of students, including some of the boys from Campbell, have moved on to work and study in areas that allow them to continue work in caring and creative roles.

Description and Significant Moments
The footage is captured using a single camera, and includes the preparation session with the high school boys, the outreach at the nursing home, and a short debrief discussion back at their high school after the outreach. The edited version of the footage was produced for teacher-training purposes, and for use in preparing other groups of high school students interested in music outreach. The edited footage comprises two main sections: the preparation session before the outreach visit (0:00 – 4:14) and the outreach itself at Morling Lodge (4:50 – 14:47).

At the preparation session the boys generally seem happy to be present. They make song requests, such as ‘Rubber Duckie’ (at the opening of the edited footage), and sing in front of their peers. Their singing in front of each other was remarked upon with some surprise by the male specialist music educator acting as an external observer: “That is so significant. I wouldn’t be able to do that myself. Right now. If there was a group of footy playing kids here
now with me, and you said ‘why don’t you sing Rubber Duckie by yourself?’ I would find that very challenging to do”.

The boys seem happy to sing repertoire not usually associated with teenage boys today, such as ‘Danny Boy’ (1:30 – 2:30), which was presented to them as a favourite of a nursing home resident named Danny. They respond positively to the song (one student calls it a “deep one” at 2:26). Four of the boys volunteer to sing alone in front of each other, and in front of a camera (2:30 – 4:09), and the other students seem to be supportive and sing along in certain sections. Each boy sings slightly differently: the last boy, in particular, changes the key of the song. This last boy, however, had rarely been able to sing a tune before, and by changing the key (perhaps unconsciously) to a range that suited his voice more comfortably, sang a recognisable tune for the first time in the three years that I had known him.

Two of the high school boys who had engaged in outreach before and who knew the songs well volunteered to lead the outreach at the nursing home. All the boys move around the room of their own accord, spread out amongst the residents, holding hands, chatting, and singing. Teachers are spread around the room and, rather than providing discipline or correction, are acting as fellow participants, engaging in the music making with the students and residents. Older boys support younger boys in a freely chosen way rather than through any formal allocation process. At the outreach itself, there is evidence of musical movement, social interaction, personal and physical contact, and sharing of the music being made collaboratively between students and residents, as well as teachers.

Perhaps because they had already been told about Danny, the students immediately surrounded him when he was pointed out to them at the outreach (7:43 – 8:12). The music education specialist showed surprise at the willingness of the male students to engage in this way with the residents:

Is that a year seven kid just holding [Danny’s] hand? Is that just a complete spur of the moment, in the moment thing? Wow. To go along because you have to go there and sing and then go home is one thing, but to break that barrier and actually outreach? That’s a really good example of displaying the intrinsic and extrinsic value of music. The fact that they are singing is great and beneficial and wonderful, but the fact that the music is just a catalyst for connecting with another human being; it’s really amazing isn’t it. And they’re teenage boys! With surfy hair!

A particularly significant moment, and one which teachers often comment on, is the student, Michael, who offers his arm to a non-verbal lady with severe dementia, with whom he stays for a considerable period of time (8:13 – 9:56). When debriefing after the nursing home visit, the
boys make it clear that they wish to help, to make the residents feel better (available in raw footage form at https://vimeo.com/150450736/3ea4e34b33, 20:50 – 34:10).

Analysis
The musical activity in both the preparation section (0:00 – 4:14) and in the outreach itself (4:50 – 14:47) expresses a flexible definition of music where there is a focus on positive interaction between the residents and the students rather than a technical or performative focus.

If the dominant paradigm were used to frame and analyse the boys’ engagement in music, a number of problems emerge, such as the unstable tune and key of the songs, the rough nature of their singing, and the lack of any uniform style or tone. The music specialist comments from this perspective:

Well obviously it’s not very good singing, as far as technical ability. I’m not a singer, but I could possibly imagine people like me saying things like ‘surely you’d have to have ten rehearsals before you did that so that they sound like a choir, so that they sound better’… as a violinist, that’s not performance, at all. I wouldn’t consider [nursing home outreach as] using my trained musical skills that I’ve worked so hard on in order to showcase those to the public for their enjoyment. That’s not what I’d be doing there. I’d be doing something completely different, and I’d be very much out of my comfort zone. And I would feel very unequipped to do that, in fact.

His comments indicate that his training, intensive and specialised as it is, has not equipped him with the skills to cope in a community outreach setting such as the one shown in the footage. Whilst the male students may lack training in the mechanics of music, they are naturally equipped with the ability to help the residents, perhaps despite any training from within the dominant paradigm. Indeed some of the boys knew very few songs prior to the outreach visit, and were given very little time to prepare on the day: they learnt the songs very quickly, and were able to engage willingly and without a display of nervousness, despite their brief preparation.

From an alternative perspective, the boys’ engagement in and of itself can be seen as an achievement, given the tendency in teenagers, particularly boys, to feel discomfiture in music making, which is readily acknowledged in the literature (Koza, 1993; Adler & Adler, 2002; Harrison & O’Niell, 2002). Koza (1993), for example, refers to a “dominant discourse” (p228) that tends to be reinforced in schools. In keeping with West’s approach to the development of Selective Mutism for Singing (discussed above in Iteration 2), Koza suggests that “problematizing the taken-for-granted is...one step toward meaningful change” (p228). By acknowledging that male disengagement in music is a problem, these issues can be addressed,
and male students themselves can be engaged in the process. The boys’ singing is impressive in terms of its volume, and the musical and meaningful way they are singing (particularly noticeable when singing for the residents, supported by the piano in the nursing home). Their ability to sing together without a conductor in both the nursing home and at their school is also impressive.

The boys’ positive response to ‘Danny Boy’ (as mentioned above, referring to 2:26) may stem from a wish to help Danny more than an interest in the song itself, also revealed by their wish to surround him at the nursing home. This tendency is cited as a will to do ‘good’ by the generalist teacher observer of the footage:

They were prepared to do that because they were going to have an opportunity to do good. I think if we give young people, but particularly young men, opportunities to engage with the community and to do good deeds they willingly take them, and that group just demonstrates they are willing to put themselves outside their comfort zone in order to do those good deeds.

The boys’ interest in doing ‘good’ seems to help them overcome the many and varied reasons for lack of engagement, explored by a number of researchers such as Harrison (2002), Ainley and Ainley (1996), and Rigby (1996). Ainley and Ainley (1996), for example, show that “lifelong learning is seen as involving ongoing, voluntary, and self-motivated learning activities directed to personal or professional development” (p4). These factors will impact upon the likelihood that a teenager will continue with a discipline beyond school, hence the importance of opportunities for teenage students to engage in music in ways that reflect these self-directed and voluntary elements.

The students engage with the residents in a way that focusses on the needs of the resident rather than the level of comfort felt by the students, an example being Michael when he offers his arm to the lady with severe dementia (mentioned above, referring to 8:13 – 9:56). The choices of the students at the outreach express extra-musical elements such as social interaction, personal and physical contact that are in keeping with a holistic definition of music described above in Iterations 1 and 4. Michael’s comments on this interaction with the lady who touched his arm (mentioned above, referring to raw footage Tape 3 at https://vimeo.com/150450736/3ea4e34b33, time-code 22:45-23:40) are indicative of his assumptions about the natural links between music, social interaction, and wellbeing.

The use of space in the nursing home breaks down the traditional performer-audience boundary of traditional performance practice established in Iteration 5. The students spread across the room, interact one-on-one with the residents, whilst maintaining a unity through
their singing of commonly known songs. The combination of one-on-one and communal activity speaks to the importance of communal and social situations as catalysts for more personal interactions, such as those between Danny and the boys, or Michael and the lady he spent time with. There is no physical divide between performer and audience as all are invited to participate together, differing from a ‘sing-along’ that suggests a performance in which one can participate with a lead performer. The quality of the outreach, and the boys’ wish to do some ‘good’, could be described as ‘beautiful’ within a Platonic definition: Plato describes a debate about the definition of beauty between Socrates and Hippias, where they agree that an ability to ‘do good’ is a central element of beauty: “the useful and the powerful for doing something good is the beautiful” (Plato, Greater Hippias 296c).

In relation to the themes of student freedom explored in Iteration 7 above, the students lead the outreach, rather than a teacher directing and controlling their movements or music making. The teachers instead engage in the outreach with their students, furthering the intergenerational and equalising qualities of the music making. The way in which students move about the space seems to be guided by the perceived needs of the residents, rather than by self-concern or nervousness. Older boys support younger boys in a freely chosen way rather than through any formal allocation process. Students are free not to sing if they wish, or to chat with a resident rather than sing, as they and the resident desire.

The generalist teacher observer remarked on the voluntary and comfortable engagement of the boys: “they obviously felt comfortable, because it’s really hard to get young men to sing nowadays...it’s very interesting that they’ve come together in a way they wouldn’t normally, and shared an experience, and are comfortable doing so”. From an alternative perspective, the boys’ engagement in music outreach in-and-of-itself is indicative of the innate musical and altruistic capabilities of these self-selected students.

The nature of their musical interactions is definable as ‘engagement’, rather than ‘participation’ as defined in Iteration 1 above. The music specialist observer commented that their ability to be fully engaged is a quality that could transpose to performance: “They’re not just half-heartedly singing something, looking at their watch; they are actually really engaged. If you translate that to a concert stage, with all the skills that go along with it, they’d be putting in a big performance”. In order to determine whether this type of approach can be translated to a performance space, the fourth film example in this iteration looks at a rehearsed performance in a large hall, which embeds the Program’s alternative model in a formal performance setting.
2.2: Woden School Outreach at St Andrews Nursing Home 2002

The following section analyses footage that can be retrieved in its edited form at: https://vimeo.com/137727049. References to footage time-codes below correspond to the edited footage.

Context and Background

In 2002 Susan Garber came to Australia to complete her PhD under the supervision of Susan West. She was particularly interested in how the approaches used by West in the Program could translate to students with disabilities. She worked intensively with students at a school for children with disabilities, The Woden School. Garber filmed their musical interactions, focussing on the students’ visit to a local nursing home. The footage was shot and edited as a part of her data collection, and has since been used extensively by Susan West and myself in workshops for teachers. The footage follows a small group of students from the Woden School on an outreach visit to St Andrew’s Nursing Home.

To prepare for the outreach, Garber taught the class a few old songs, such as ‘Daisy Bell’, and explained that they were going to go to a nursing home to sing and help the old people. She suggested ideas to them that may help them engage the residents, such as holding hands and moving to the music. The students up to this point had exhibited many behavioural issues that were of grave concern to the teachers, particularly in terms of the students attending an outreach visit, as reported by Garber (2004):

[One student] used to throw things across the classroom...On one occasion he was asked to pick up the toys he had been playing with on the floor and...he threw a life size model of a human torso across the room, aiming it at the assistant. He liked hurting other children. In one of the classes he was in, some of the children were so frightened of him that they started to regress, they started to wet their beds. I remember him having to be dragged down the hallway by two members of staff. He often had to be physically restrained. (p121).

West and Garber co-wrote a paper about these students entitled ‘From Helped to Helper’ (2004), the title of which expresses the central tenet of the outreach approach, where each individual is encouraged to become a facilitator of others’ music making, despite perceived ability or skill level. This philosophy has been applied to students such as Jason, one of the students in the Woden School cohort, who was able to help despite his disabilities: “allowing children to engage in helping behaviors in a supportive, non-judgmental environment infused with gratitude, can improve children’s self-concept, and promote on-going pro-social behavior” (West & Garber, 2004, p3). The rarity of opportunities for children with disabilities to offer help in the community is noted by an anonymous writer in the publication Reclaiming
Children and Youth, who also sees that these opportunities could be vitally important for such children:

*Children and youth with emotional or behavioural problems are often preoccupied with the special challenges presented by their daily lives. While being shuttled among school, therapy sessions, and other activities, they often spend a great deal of time concentrating on their own problems. It therefore might seem odd to suggest that these young people be asked to give time back to their community through acts of altruism. However research and experience has shown that by allowing children and youth to feel they are contributing members of their communities, they are less likely to exhibit rebellious or delinquent behavior.* (Anon., 1999, p92)

**Description and Significant Moments**

The filming focuses on one student in particular, Jason. Jason is shown in the classroom before the outreach visit (0:24 – 0:43), in scenes which capture a little of the chaotic classroom environment, and the excitement shown in having a camera in the room. The nursing home visit follows, as Jason and other students move amongst the residents, touching their hair, hugging their shoulders, and holding their hands as they move to the music (0:44 – 4:23).

Jason hardly sings, yet he moves with the music as he holds people’s hands, he is interacting with the residents (for example at 1:37). Jason moves about the room, moving with the residents to the music, also helping in other ways such as tying the shoelace of a resident’s doll (2:43) or replacing a fallen walking stick (2:36).

The teachers had more difficulty adjusting to the outreach than the students, not least because they were used to Jason and his classmates’ behaviours being at times difficult to manage (as described above by Garber, 2004). The teachers’ understandable concerns are observable in the teacher’s hand coming into the shot to remove Jason’s hand from touching the lady’s hair (3:51). Garber (interviewed 2015) has commented that it was difficult to find footage of Jason that did not have various restraining hands moving towards him, even though his behavior at the outreach was at all times appropriate. West (interviewed 2015) has also remarked:

*Based on these early experiences of children with behavioral and self-control difficulties behaving very differently on outreach visits, regular outreach practitioners tend to be very relaxed about student behavior; there has, to my knowledge, never been an incident of any student engaging in even mildly inappropriate behavior while on such as visit.*

West’s comments support the behaviour of the teachers in the boys’ outreach described above, who were aware of Garber’s findings, and who had experienced for themselves the exemplary behavior of some of their most troubled students within a nursing home setting.
Analysis

Jason is a particularly interesting case to focus on when it comes to defining ‘music’ in a practical situation. In reference to the account of the earliest Ancient Greek understanding of music, referred to in Iteration 1, where music is defined as “the complete combination of poetry, melody, and dance in one unity; an incomparably holistic power which defined people as personalities who think, act, and feel” (Stamou, 2002, p3), Jason’s actions are very musical — although he did not sing. His interactions with the residents are in keeping with Paulnack’s (2004) description of Ancient Greek music as “the study of relationships between invisible, internal, hidden objects” (para 2). Jason adapts his movements to the needs of the residents, and helps them in ways beyond music making (such the doll at 2:43 and the walking stick at 2:36). For a child with his difficulties to be able to walk up to an elderly person, particularly someone in need, to wrap his arms around them, and smile at them, then take their hands and move them to the music, is a form of musical excellence beyond the mechanical criteria of the dominant paradigm.

Jason was not told he had to hug the residents, and no one asked him to tie the shoelace of the doll or pick up the walking stick. The teacher did not trust Jason to touch the lady’s hair (3:51), despite the lady herself seeming to be quite comfortable.

The type of music making represented by Jason and his classmates at the outreach may often be seen as something altogether different from and unrelated to the dominant paradigm, as expressed by the comment of the specialist music educator observing the footage:

If I was the music teacher, coming from a traditional paradigm, I wouldn’t consider what they are doing there as part of their music education. That would be something fun, using their skills to do something nice for the community, ticking boxes, if you look at it a bit cynically perhaps. But that would be a very separate thing to educating them as musicians.

The music specialist expresses a view that musical outcomes only occur in certain types of musical situations, and that an event that is ‘nice for the community’ does not, or cannot, relate to musical learning. Music outreach can also be referred to as a type of ‘therapy’, which also denies both the social and musical outcomes for the students and residents. While the focus of outreach is different from that of the dominant paradigm, with different priorities, it does not stop the musical learning that can occur through primarily social and informal engagement with music. Therapeutic or community music making can involve the dominant paradigm in the same ways as the classroom.
A feature of the dominant paradigm is its focus on certain types of music making as conducive to the production of certain musical outcomes, to the exclusion of other possible outcomes. This feature denies the possibility that different forms of music making may produce the same types of ‘excellent’ outcomes sought by the dominant paradigm, but also with different and possibly non-musical outcomes that might be equally as important. Small (1998), discussed above in Iteration 2, falls into this trap when he finds it necessary to acknowledge the poor technical quality of community music making that occurs when all individuals are allowed to engage. Small denies the meaningful learning that can take place, as well as the very real quality that can occur from community settings. These themes are explored in relation to the fourth film example, below.

Jason is able to achieve in both musical and social terms in the outreach setting. He is aware of what is happening in the songs, exemplified by his reaction when the song continues after he has already stopped dancing with a resident, whom he quickly reengages (3:29); and he didn't behave in any way inappropriately at the outreach, a real achievement for a child such as Jason, as noted by the music specialist:

"If you tried to teach them those things through traditional teaching methods, it wouldn’t happen. It’s an example of the best way to teach someone... If you took that kid to the Sydney Opera House to see the Sydney Symphony do something, that would be a very different experience for that kid... He would be made to sit in a chair and shut up... He couldn’t get up and engage with the performers."

Teachers at the Woden School commented that after engaging in music outreach over a period of time, the students no longer fought on the bus – they sang, and, at times, Jason sang with them (Program archives, 2002). Jason’s story exemplifies the importance of a flexible definition of music, and quality musical interaction, which is capable of being applied to all students, irrespective of perceived ability and skill.

The musical interactions that develop in the free, yet supported, creative environment allow the students to engage in ways that are comfortable for them whilst allowing opportunities for expansion and development through altruistic interactions with other people. Much like the boys in the footage examined in Part 2.1 above, Jason feels safe enough, and un-self-conscious enough, to naturally begin to interact and help people.
2.3: Jervis Bay School Community Outreach 2007

The following section analyses footage that can be retrieved at:
https://vimeo.com/167684639/f850e2ae98

References to footage time-codes below correspond to the raw footage, as no edited segments for these music making events have been produced at this stage.

Context and Background

Jervis Bay, situated on the south coast of New South Wales, is officially a part of the Australian Capital Territory, serving as Canberra’s remote port (made necessary by Canberra’s inland position), and hence part of the remit of the Music Engagement Program. Although positioned over 200km from Canberra, if the teachers, students and community of Jervis Bay wish for support and training, the Program can service the area.

Jervis Bay School is made up of students from both the Wreck Bay Aboriginal Community, and the Naval Base of HMAS Creswell. In 2007 a teacher who had participated in Program training workshops began teaching at Jervis Bay Primary School, and contacted the Program for additional support. She felt that there was a lack of community cohesion, which was indicated through the lack of interaction between children in classrooms who came from the two communities. She felt that community outreach singing activities might be of assistance.

A number of activities took place at Jervis Bay over the next two years, including: outreach visits from classes at the school to both Wreck Bay Village and the Naval Base; community singing evenings hosted at the school that engaged whole families from both communities; teacher training workshops; and participation in music making events in Canberra (facilitated by the Program).

The outreach music making made a positive impact on the community, succinctly put by an Elder of the Wreck Bay Aboriginal Community Council: “This is what we need; more of this” (quoted by West, 2010, p2). The then principal of the school wrote of the impact on the school in terms of increased confidence in students, cohesion amongst staff, and support within the community:

*The impact this program has on our school is enormous. The Indigenous students, usually so reticent and ‘shamed’ by being confident, are standing up wanting to join in, wanting to be seen singing. Singing has added a soothing element to their classroom participation; they are more engaged, more settled and much happier.*
Our children are learning about the gift of giving through reaching out with singing. The Indigenous community of all ages accepts this program because there is no prerequisite for joining in. They can experience the joy and happiness of participating without experiencing rejection, failure or feeling suspicious about ulterior motives.

The school is made up of students from Wreck Bay and Creswell Navy base and although there is a contrast in culture, this program provides the opportunity for both communities to sing together as one. The teachers and staff at the school are united by singing together and there has been a subtle positive change in the way staff relate to each other. There is a quiet ‘hum’ that permeates the school. Parents and teachers have mentioned the real therapeutic and social benefits for all who come in contact with the program. (Letter from Jan Carr, Principal of Jervis Bay School, to Professor Ian Chubb, then Vice-Chancellor of the Australian National University, 29 June 2007, from the Program’s archives)

On family singing nights, the children, rather than outside facilitators, led the singing with parents from both the Naval Base and Wreck Bay. The music making adapted to the needs of the community: for example, some separation between the men and women was necessary in the first instance. Men and boys from Wreck Bay and the navy base were thus able to sing together as a group, and in a room nearby, women and girls from both communities also came together to sing. After the separate singing, the men and women decided to come together to share the songs they had been singing, and to sing all together. The impact of the community singing is an example of what Mithen (2005) calls ‘boundary loss’:

Those who make music together will mold their own minds and bodies into a shared emotional state...’cooperate’ is not quite correct, because as identities are merged there is no 'other' with whom to cooperate, just one group making decisions about how to behave. (p215)

The music outreach excursions undertaken within the community had some unforeseen outcomes for students of the school and for Music Engagement Program policy. A Jervis Bay teacher recounted an incident when her class had been preparing to go on its first outreach to Wreck Bay. Two boys from her class who were very often in ‘time-out’ for inappropriate behaviour particularly loved to sing. On the day of the outreach, the teacher was heartbroken to find that the boys had not come to school that day. She gathered her class onto the bus, and as they arrived at the Wreck Bay community hall, she found the two boys standing outside the front doors! The teacher knew they had been very concerned about missing the outreach, and her interpretation of the incident is that the boys did not attend school that morning for fear they would be put in ‘time-out’ before they were able to attend the outreach. This story sparked a new policy in the Program, to advise schools never to use music, and particularly withdrawal from outreach excursions, as a form of punishment.
Eventually there was a change of principal at the school, and the teacher who had instituted outreach singing moved away. The focus of the curriculum changed, and outreach singing ceased. Staff workshops have been conducted since, but no outreach has taken place since.

**Description and Significant Moments**

The footage referred to in this iteration is of the first community outreach visit by Jervis Bay School to Wreck Bay Village. Nicole Mengel, a teacher working with the Program at the time, captured the footage as she moved amongst the participants. The analysis focuses on the community outreach (6:09–38:43), not the teacher workshop that followed (38:44 ff).

The children enter the community hall at Wreck Bay singing ‘Daisy Bell’ (6:09), followed by an introduction spoken by Caroline Soeters, the teacher who had first asked for support from the Program. Caroline talks explicitly of the intention of the singing, which is to help people to ‘feel good’, and to help everyone want to sing together. The children begin singing ‘Clap Hands, Here Comes Charlie’ whilst seated on the floor, with community members seated around the edge of the hall (8:31). There is no interaction between community and children, and the singing seems to be coming more from the children than the adults. At 10:05, Caroline encourages the children to get up from the floor and find someone to sing with, and very quickly there is a chaotic movement of community and children amongst one-another, moving about whilst the song continues, and singing more loudly than when seated on the floor, with more observable engagement from parents and community members. The teachers are all singing, including the principal of the school. The outreach continues until 38:43 in the same vein, with social, informal interactions between community and students.

Parents are shown singing with their children at various points during the singing session, including: a mother with her young child singing with Jervis Bay students (10:05); a father being sung to by his son from the school (34:50); a mother singing along with her daughter, again a student from the school (35:17); and a mother singing to a young baby (36:11). Both students and community members are shown helping each other: students teach ‘Clap Hands, Here Comes Charlie’ to two ladies from the community (11:23); and a woman who is singing with a group of students leans over to engage a boy in the corner who is not interacting with anyone – he remains standing by her side holding her hand and swinging with the music until the end of the song, despite his seemingly half-hearted participation (32:22). The closeness between the children and the community is evident (for example 14:20), when compared to the very beginning of the outreach with the students seated on the floor. Interactions beyond the singing take place, such as an Elder from Wreck Bay chatting to a young student from the school whilst the singing is taking place alongside (12:40).
Analysis

In a repetition of the findings of film examples 1 and 2 above, the outreach setting provides evidence of a multi-faceted definition of music that moves beyond the mechanical and technical. The social, intergenerational and musical outcomes of the interaction are indicative of an early definition of music such as those of the early Ancient Greeks (discussed in Iterations 1 and 4), and the role of music in human evolution (discussed in Iteration 3).

The song choices selected for the outreach are chosen consistently by children, and are well known by community members of all ages. Songs such as ‘You Are My Sunshine’, ‘Along the Road to Gundagai’, and ‘Aeroplane Jelly’ (an Australian advertising jingle dating from the 1930s and one of the longest running jingles in Australia’s history, Frith, 2007), are representative of the repertoire suggested by deVries (2001) in his critical analysis of current Kodály practices in Australia above. That is, the songs are relevant to children, and representative of Australia’s folk and popular traditions.

The change from the beginning of the singing, while the children were seated on the floor, to the lively interactions between the community and the students once the singing and outreach is in full swing, shows how important singing is to the facilitation of intergenerational community cohesion. The performer / audience divide in terms of the use of space is particularly noticeable in this film example, as the children seated on the floor could be seen as ‘performers’ until they began to mingle with the community. As commented upon by the generalist teacher observing the footage: “If you looked at the footage without getting the context of the school, you wouldn’t think there was any divide there, just a bunch of people engaging. And there’s certainly no evidence in that footage of certain kids distancing themselves from other kids”. For the most part, the intermingling of children with community is complete, and maintained by the participants for the length of the outreach.

The eventual breakdown of community singing at Jervis Bay is not an isolated case. As mentioned above, whilst new singing communities are established each year, the Program finds that they cannot be sustained at a school site without the support of the principal, irrespective of student, staff and community enthusiasm.

The intergenerational aspect of singing, as well as the way the outreach approach is embedded by the Program in large-scale performance settings in formal spaces, is discussed in the final footage example to be considered in this iteration.
2.4: ‘Big Gig’ Outreach Concert Community Singing Group 2009

The following section analyses one song from an intergenerational outreach concert, which can be seen in its raw state from two cameras of the same event that can be retrieved from the links below:

Wide shot (referred to as ‘WS’ below) 37:44 - 44:25 (including an introduction by Nicole Mengel, mentioned above, a generalist teacher working for the Program at the time):
https://vimeo.com/168131272

Middle and close-up shots (referred to as ‘CU’ below) 29:46 - 35:50, without introduction:
https://vimeo.com/167845139

References to footage time-codes below are indicated as either ‘WS’ or ‘CU’ camera angles.

Context and Background

In 2009 the Program facilitated an intergenerational singing group to perform at the ‘Big Gig’, an outreach-style concert held once every year or two in Llewellyn Hall at the Australian National University School of Music. The concert captured on film in this instance is an evening concert – most outreach concerts are run during the day, with school children who have been prepared beforehand and bussed to Llewellyn Hall to engage in singing en masse. The evening concert in this case was for the community members and families who were unable to attend the daytime concert (held that morning).

The intergenerational singing group comprised over 70 individuals, and was further enhanced by volunteer teachers, high school students, and university students who joined with them on the night. The youngest member of the singing group was four years old, and the eldest was her grandmother, who was 74 at the time. The four year old’s mother, father, brothers and grandfather were also members of the group. The group had rehearsed for approximately one term, and helped to lead many songs from the stage.

This analysis focusses on a one song in particular, ‘Six Ribbons’, performed by the intergenerational singing group as their specially prepared piece for the concert. Originally composed by Australian actor and musician the late Jon English, the song was arranged for the singing group by Susan West. The arrangement comprises an introduction on harp and whistle, and four vocal parts accompanied by piano and strings. Participants in the singing group were able to choose which part they learned, though the men and boys were encouraged to sing together to introduce the tune at the beginning of the arrangement. The parts they chose changed from rehearsal to rehearsal: some participants liked to remain on one part,
while others, often the youngest members of the group, enjoyed learning all four parts and made a game of flitting from one part to another, sometimes mid-song.

**Description and Significant Moments**

The performance of the song can be viewed both in wide-shot (37:44 - 44:25, including an introduction by Nicole Mengel), and in mid-and close-up (29:46 - 35:50, without introduction). The wide-shot provides a more useful and accurate soundtrack, as it captured an even recording of the group from its position in the middle of the hall. The other camera, situated at the side of the hall, captured an uneven soundtrack from its on-camera microphone as well as a recording microphone set up in the middle of the stage, which predominantly picks up the four or five voices in close proximity. The close-ups, however, allow a more detailed analysis of the interactions and faces of the participants.

The footage begins with Nicole Mengel, a teacher with little formal musical training, introducing the group to the audience within the hall (WS 37:44). Llewellyn Hall seats approximately 1300 people, and Nicole introduces the song without a script. To the right of the screen I can be seen setting up my harp on the stage, as I play the introduction to the song with Susan West on whistle, who is playing from amidst the ‘audience’ and moving towards the stage (WS 38:30). I had not played the harp in public for over 10 years, and was extremely nervous at the rehearsal with the singing group. Susan explained to the participants that I was nervous, and needed their help. Thereafter, every time we rehearsed the song, the children of the group would gather around me in an almost full circle, smiling and encouraging. This can be seen once the singing group comes onto the stage after the men introduce the tune of the song (WS 39:32). The string group starts to play when the singing group breaks into two vocal parts (WS 40:40). The string group, facilitated by Lauren Davis, was an intergenerational group made up of students with a range of experience, from beginner to advanced players, from regional New South Wales as well as Canberra. The arrangement develops into three parts (WS 41:43), followed by an instrumental break with piano and strings (WS 42:29). The performance culminates into four parts (WS 42:57) before a unison coda. The coda ends with a *ritardando* (gradual slowing down) and *fermata* (a pause before the last notes of the song). The entire arrangement is un-conducted, as designed by West (WS 44:03).

The group is not choreographed in detail, but moves across the stage and with the song as they see fit: for example, the teenage girls move to the song as they sing (CU 31:56), and a group of children have created their own actions (CU 34:40). Children sing with their parents, such as the mother of the four year old singing with her daughter in her arms (CU
32:34), and teachers, teenagers, young children, university students and community members all sing together, and often greet each other, during the singing (for example CU 34:17).

Analysis
As remarked by the ethnomusicologist external observer of the footage, “the multi-generational aspect [of the ‘Six Ribbons’ performance] is very much a part of participatory music cultures”. In keeping with Turino’s (2008) definition of participatory performance discussed in Iteration 1 above, Big Gig outreach concerts are designed to break down traditional “artist-audience distinctions”, where “the primary goal is to involve the maximum number of people in some performance role” (p26). The performance of ‘Six Ribbons’ in such a situation also has qualities of presentational performance, in that “one group of people, the artists, prepare and provide music for another group, the audience” (Turino, 2008, p26), however, the audience in question does not spend the entire concert not participating, which is the other criterion Turino gives for presentational performance.

The musical quality in the singing is of particular interest: a self-selected, non-auditioned, multi-skilled and intergenerational group sings a four-part arrangement without a conductor, as commented upon by the music specialist observer:

If you compare that to a traditional choir facing forward, they’re looking around and smiling at each other. That’s a very different thing. That doesn’t sound like a multi-skilled group. It sounds like a good group. They don’t sound like beginners. It sounds like a fairly polished performance; I didn’t know they were multi-skilled until you told me. I can see they are multi-age, but not multi-skilled. The strings didn’t sound like beginners either. They’re performing without a conductor, which is rare, and some would say that in order to perform without a conductor takes a lot of training. It also shows they are comfortable without a conductor. In a traditional paradigm, the conductor standing in front of a choir provides security in keeping the ensemble together, and for any person who gets lost or who has forgotten their words, they’ve got it right in front of them coming out of the conductor’s mouth, and they’ve got the timing...And that wasn’t a simple piece of music. It had key changes and verses, moments of don’t sing / do sing, it was long, it wasn’t ‘Rubber Duckie’. No sense of ‘oh this could fall apart because there’s no-one at the front with a stick’.

A teacher in the audience, who had received some training with the Program, did not approve of the complexity of the piece, the presentational nature, or the musicianship displayed by the singers, stating that it was “not what the MEP is all about” (teacher evaluation, 2009, Program archives). The ethnomusicologist responded to this comment by stating the complexities of participatory and community styles of music:
It’s not that you don’t want musical outcomes and to excel, it’s just that that is not the be-all and end-all. You can do it in an inclusive manner. It’s not that you can’t be really good and sound amazing, but that there is space in this kind of performance for beginners right up to advanced... By saying we’re inclusive doesn’t mean that you sound bad, you can still have good sounding music, where one person may have only started playing that day, and another may have been playing for twenty years.

The young children were often confident, and had more volume and natural musicality than the adults: without the adults and teenagers, however, they were unlikely to manage a four-part arrangement on their own. Many of the adults who lacked confidence, but who had musical skill, found that they could help others to learn their parts, and found themselves supported by the enthusiasm of the children. Susan West designed the arrangement in such a way that those who lacked musical experience could continue to sing the simple tune if they wished, or, if their confidence increased, could choose to learn more and varied parts with larger vocal ranges. West found in the early days of introducing nursing home outreach that high-level musicianship outcomes could naturally occur as a by-product of this type of voluntary and altruistic music making:

I discovered that [outreach] singing prepares kids so well for complex performance tasks like multi-part and multi-positional singing in Llewellyn Hall [at the ANU], or the 10 part unaccompanied, un-conducted, ‘not-even-given-a-starting-note’ canonic singing used as a farewell piece in a school concert at Ainslie in 2001. (West interviewed 2015)

Footage from the outreach concerts are used regularly by the Program in its training courses, to provide practical examples to teachers of how formal performance spaces (such as those discussed above in Iteration 5) can be used for the presentation of social outreach music making. ‘Six Ribbons’ is a practical example of how the educational impact of the music making can be enhanced for all participants through intergenerational and multi-skilled participation.

CONCLUSION

The analysis of film in this iteration is designed to show observers, especially teachers, how to view an alternative paradigm of music education in a way that does not exclude either the dominant paradigm or alternative outcomes. Examples of ‘excellence’, whether technomusical, social, or otherwise, are shown to be achievable by different participants in different settings.
The approaches of the Music Engagement Program are based on the explicit aim of reforming music education by prioritising ongoing engagement for all students and the community. The Program's history reveals a reverse movement to that of the gradual shift recognised in Ancient Greece, Rome and early Christian philosophy explored in Iterations 4, 5 and 6: the Program increasingly focussed on authentic social music making experiences, illustrated by the examples captured on film, showing the impact these explicit aims can have on the music making of students, their teachers, and the community. The findings emerging from the iterative research process undertaken in this study can be used to analyse music making situations in a variety of environments and participants; to compare and contrast approaches; and to re-define goals in ways that suit a variety of purposes.

The practice of the Music Engagement Program offers a real-world example of an alternative paradigm in action, the analysis of which can be used as a template for teachers for reflection and reform. A summary of findings from each of the iterations, and the framework that has emerged from the iterative process, are presented to a group of practising teachers, both specialists and generalists, in the ninth and final iteration below.
ITERATION 9: DESIGNING A FRAMEWORK THROUGH TEACHER CONSULTATION

INTRODUCTION

Iteration 9 focusses on the development of a framework for teachers, designed to communicate the key ideas and arguments that emerged from the iterative process above. The aim of the framework is to present ideas in such a way as to encourage reflection on teaching and learning, so that dominant approaches can be questioned and alternative viewpoints can be considered in a format that is both accessible and useful.

The *Oxford English Dictionary* (OED) defines a framework as “an essential or underlying structure; a provisional design, an outline; a conceptual scheme or system” (OED, 2015). In the context of education, a framework can articulate problems or issues, designed with the aim of changing thinking and encouraging reform in education. A framework thus “offers a structure to help identify, articulate, discuss and assess aspects of thinking in the process of learning...it may help promote positive change in the belief systems of many people, and so improve the quality of thinking and learning” (Moseley et al., 2005, p380). For the purposes of this thesis, a framework is a theory or idea that has been adapted into a simple system or structure, to communicate that theory or idea to its intended audience.

As discussed in the introduction to this thesis, transdisciplinary studies are characterised by exploratory and consultative research processes. This iterative and interactive process is not only applied to the data gleaned from academic sources, but also includes consultation with practitioners throughout the process. From this study’s inception, relevant findings from the literature were presented both formally and informally to primary and secondary school teachers. The feedback included in this present iteration focusses specifically on the feedback from teachers in one-on-one interviews, based on a fully formed presentation of the framework, the result of some years of consultation and experimentation. Whilst the framework presented here is somewhat complete, it remains a flexible and adaptable model that can continue to be tested, altered and developed into the future. The feedback from teachers at this stage represents the initial evaluation of the framework in its first completed form. Although consultation with students is also central to the Program’s consultative approach, I have specifically chosen, in the first instance, to test the framework’s applicability to teachers, as the focus of this study is to provide teachers with resources that will ultimately
improve their delivery of music to their students. Student consultation will be sought as the framework continues to be developed and applied in the future.

Presented below is a range of framework ‘layers’, designed to illustrate aspects of the dominant paradigm and alternative views: first, a series of seven ‘Summary Slides’ which present arguments and themes emerging from the above iterations by subject or historical period, presented in pairs with one representing an aspect of the dominant paradigm, the other representing an aspect of an alternative view; secondly, a ‘Summary Poster’, which brings together the arguments of all seven pairs of slides in a single visual framework; thirdly, a ‘Paradigmatic Model’, a wide view of the outcomes that emerge from a dominant paradigm on the one hand, and an alternative, more flexible model on the other. The ‘summary slides’, ‘summary poster’ and ‘paradigmatic models’ were presented to practising teachers in one-on-one interviews. Fourteen teachers were interviewed, representing a range of musical and educational backgrounds and skill levels, in keeping with the consultative framework of the Music Engagement Program.

The interview process revealed that the teachers wished to be agreeable and supportive of the research, and were particularly favourable towards the alternative views presented. The teachers seemed particularly appreciative that effort had been taken to present research to them in accessible and useful ways, and that their opinions were being sought. This translated, however, into many comments that tended to avoid criticism. A more objective and critical discussion with practitioners outside of the Australian Capital Territory may be useful for the framework’s development in the future. The comments selected for inclusion in the body of the text below are representative of the attitudes put forward by the fourteen teachers. Detailed notes from the one-to-one interviews are included in Appendix 1 (below), which will be the subject of further analysis and development in the future.

PART 1: DESIGNING THE FRAMEWORK

1.1: Frameworks in Education

Ideas and concepts are commonly adapted into framework form for educational and professional development purposes. Moseley et al. (2005) conducted a comprehensive survey of 35 frameworks for educational thinking and learning, and found that: “[e]ach of the many existing frameworks for understanding thinking is based (explicitly or implicitly) on particular
value judgments about what is important in life or in lifelong learning” (p 372). In practice, frameworks can:

*translate into practical learning-to-learn approaches, characterised by self-awareness at the individual, group and organisational level, and developed through the conscious use of strategic thinking, action and reflection.* (Robson & Moseley, 2005, p 46).

The values that are at the heart of each framework are made more or less explicit in its visual presentation. A range of presentations may be useful, so that teachers have the opportunity to use the format most suited to their needs: “there is value in a diversity of approaches, which suggests that educators should be encouraged to select frameworks which are fit for different purposes” (Moseley et al., 2005, p 372). In this study the framework is presented in more than one way, in order to provide teachers with ‘layers’ of framework tools with different levels of detail and at different scales. The layers have been developed in order to assess the usefulness of different presentations for different teachers, some of whom are interested in theoretical detail, others of whom are particularly drawn to wider implications or patterns, as revealed in the discussion below. The layers form views of the framework from various ‘heights’, with varying levels of detail in terms of content and conceptual design.

The ideas presented to the fourteen teachers consulted for this study first take the form of pairs of summary slides, which provide the closest level of framework detail in terms of content. Each pair offers historical, literary and practical examples of music and education that articulate aspects of the ‘dominant paradigm’ or an ‘alternative view’, based on the research embedded in the iterations above. The summary slides include: ‘Language’, referring to Iterations 1 and 2; ‘Prehistory’, referring to Iteration 3; ‘Ancient Greece’ referring to Iteration 4; ‘Performance Spaces’ referring to Iteration 5; ‘The Early Church’ referring to Iteration 6; ‘20th Century Education Reform’ referring to Iteration 7; and ‘Music Education / Engagement Program’ referring to Iteration 8.

The ‘Summary Poster’ takes a slightly wider view, and brings together basic information from all seven pairs of summary slides onto a single page, placing the ideas embedded in the slides on either side of the page depending on the paradigm expressed by the slide.

The ‘Paradigmatic Model’ takes the widest conceptual view of the framework, illustrating the different long-term outcomes emerging from the two paradigmatic extremes of the dominant and alternative views of music education. The model is expressed both as a detailed dynamic graph with written descriptors, as well as a line sketch in its simplest possible form of the type that can be drawn and described by any individual making use of the model in a teaching situation. In this way the simplest distillation has two incarnations, both of which were
developed as a part of the consultation process, as it became evident that the teachers needed a way to quickly grasp the findings of the thesis. This consultative development of the expression of ideas goes to the heart of this study: educational research should ultimately respond to the needs of educators.

All three layers were designed to be attractive, accessible and interesting for the teachers interviewed, and present the minimum amount of information, which was then augmented by discussion and description of more detailed findings and arguments. The three layers of the framework, including each pair of summary slides, is considered in terms of the arguments presented, commentary from the fourteen teachers interviewed and ideas for further adaptation and application.

1.2: Teacher Consultation

Since 2001 the Music Engagement Program has collected, analysed and embedded into their activities and research the results of feedback from practising teachers. Formal surveys, photographs, emails and informal comments are used to formulate a realistic view of teachers’ opinions and needs. Teachers’ comments have helped to shape teacher training and face-to-face coaching practices as well as educational resources, curriculum documents and repertoire. Approaches developed by the Program’s system of garnering feedback (detailed in West, 2011) have been used to guide the consultative process in this study.

Informal and formal feedback has influenced this study over the course of the research process. Two formal focus groups of teachers were consulted: one after field travels overseas in 2012, when I discussed ancient performance spaces; the other in December 2015, when the first examples of a framework had been developed. Informal feedback was gleaned between 2011-2016 through embedding findings in training programs and classrooms. Research advanced on the basis of both the themes emerging from teachers’ feedback as well as new information and realms of knowledge discovered in the literature. This model allowed for a constant process of discovery, presentation, evaluation and adaptation that characterises the Music Engagement Program’s approach.

The presentation of the framework takes into account the particular ability of generalist classroom teachers to adapt broad ideas into concrete classroom activities, to suit the needs and levels of their students. The particular aim of this study, and therefore of the framework, is to encourage generalist teachers to use their existing skills to engage themselves and their students in music making and learning, just as they do in other disciplinary areas.
Teachers interviewed in this study each have existing skills, knowledge and abilities, particularly as regards their ability to adapt and implement ideas in their teaching. Frameworks designed for educational environments need to be presented in a direct manner so that teachers may use these existing skills for implementation, rather than requiring them to acquire new skills of interpretation. Moseley et al. (2005) highlight the importance of this direct attitude when designing successful frameworks:

…it is important to have a comprehensive set of terms to use when thinking and talking about thinking and learning, especially when seeking to improve performance. Those terms need to be jargon-free and meaningful to learners as well as teachers. The take-up and success of some of the most popular thinking skills programmes are at least partly attributable to the simple language in which they are expressed. (p370)

For this reason, the consultation process began with the ‘Language’ summary slide, which offered the teachers a set of terms to use when commenting on later elements of the framework.

The aim of the teacher consultation in this study was to assess whether the framework successfully encourages reflection on teaching and learning. Reflection of this type supports the ‘review of thinking’ argued for by De Long (1966), in his case referring to problems in visual art education: “the only solution to the predicament is for the membership of this profession of art teachers to review the bases of their thinking and to do so against the broad screen of social and cultural needs” (De Long, 1966, p50).

The fourteen teachers interviewed in the consultation process included nine school-based teachers, and five teachers from other environments that include studio music teaching, community music making and music direction. Teachers were selected in order to represent the diversity of knowledge and experience present in the teaching system: four teachers were male and ten were female. Of the teachers based at schools, four identify as generalist classroom teachers with little or no musical training and /or skill, four identify as generalist classroom teachers with particular musical skills, and one identifies as a music specialist. Of the ‘other’ category of teacher, four identify as ‘studio’ or ‘private’ music teachers, and one identifies primarily as a music director and conductor – all instrumentalists. These last five teachers are highly trained professional musicians, and play or conduct in a variety of contexts, including community music making, recitals, chamber ensembles, and symphony orchestras.

Nine of the fourteen teachers are actively musical outside of teaching on a regular basis, such as performing, singing with their own children or playing music with friends; five of the teachers do not identify as being actively musical outside of teaching. Six of the teachers
would consider themselves ‘musicians’ under a traditional performance definition; the other eight would not consider themselves to be ‘musicians’. Five of the teachers had extensive prior knowledge of the Music Engagement Program and its philosophies; four teachers had moderate or limited experience with the Program; and five teachers had no experience or knowledge of the Program. Teachers in Canberra who regularly utilise the Program’s training and resources were a particular focus in the initial stages of the consultation process, as they are the immediate beneficiaries of the results of this study, which will be embedded in teacher training programs. These teachers have a useful perspective on ‘before’ and ‘after’ engaging with the Program, and can therefore reflect on the differences between dominant and alternative paradigms with some confidence.

The transcriptions of the teachers’ comments capture the open-ended and discursive approach of the interviews, which allowed teachers to lead the conversation and to comment freely. The interviews were interactive and structured in such a way as to maintain the importance of the “ordinary informal conversations of people trying to learn and teach” recognizing that “[t]he very open-endedness of our normal conversations is centrally important” (Elkins, 2001, p41). Elkins’ comment acknowledges the importance of conversations amongst practising teachers. The process of interviewing in this instance is designed to encourage greater engagement in debate and discussion amongst the teaching profession in general.

PART 2: THE FRAMEWORK

2.1: Summary Slides

The summary slides have been assembled in a way that provides teachers with a dialectical tool to inspire debate and reflection. The information taken from earlier iterations was interpreted and assembled in such a way as to present simplified and contrasting paradigmatic attitudes. The images, quotes and headings included on the slides served as a visual starting point for more complex and nuanced findings from the iterations above, and were used to illicit stories, reflections and comments from teachers. A description of the content of the summary slides is provided below each pair.
‘Language’

**Language: music education for active engagement and social outreach**

In the ancient Mediterranean world, ‘music’ was understood to be a “combination of poetry, melody, and dance in one unity; an incomparably holistic power which defined people as personalities who think, act, and feel” (Stamou, 2002).

**FIGURE 79: LANGUAGE SUMMARY SLIDE – AN ALTERNATIVE VIEW**

‘Music’ comes from the Indo-European root “*men h* to have one’s mind roused; hence both to love and to be mad...also to think, remember; show” (Shipley, 1984). The ‘Mousai’ (Muses) of Ancient Greece, responsible for creative and intellectual pursuits, derive from this same root.

**Language: music instruction for technical skill and performance ability**

“Music: the art or science of combining vocal or instrumental sounds to produce beauty of form, harmony, melody, rhythm, expressive content, etc.; musical composition, performance, analysis, etc., as a subject of study; the occupation or profession of musicians” (Oxford English Dictionary, 2016)

**FIGURE 80: LANGUAGE SUMMARY SLIDE – THE DOMINANT PARADIGM**
The ‘Language’ summary slides refer to the findings presented in Iteration 1 (concerning the language of music and education) and Iteration 2 (concerning the current dominant paradigm of music education). The primary aim of this pair of slides is to present language in such a way as to alert teachers to the subtle but significant differences in definitions and terms as they relate to education today. The slides present the language pairs that were developed in Iteration 1. ‘Education’, ‘engagement’ and ‘outreach’ are allocated to the alternative view, and ‘instruction’, ‘performance’ and ‘participation’ are allocated to the dominant paradigm. The current Oxford English Dictionary definition and an ancient Greek holistic conception of music are included to indicate the significant changes to the definition of ‘music’ over time. The slides make use of words that are familiar to teachers in a way that demonstrates the different priorities of each paradigm.
Prehistory: music for social cohesion & emotional communication

“The origin of music is the lullaby” (Diamond, 2007).

Prehistory: music as evolutionary ‘left-over’ designed for pleasure

Bone flute 35000 years old, evidence of a "well-established musical tradition" (Conard, 2009).

Some scholars argue that music is “a useless by-product of our intellectual advancement” (Barra, 2014), or “auditory cheesecake” (Pinker, 1997).
The ‘Prehistory’ summary slides present findings and arguments from Iteration 3 concerning the origins of music. The findings are presented in such a way as to reveal the debates amongst researchers, and to highlight to teachers the impact our own attitudes, and the attitudes of scientists, may have on our perception of history and evolution. The images of apes, mothers and babies, and the diagram showing the relative size of babies’ heads in relation to the pelvis (alluding to work of Whitwell, 1999, Falk, 2004, and Diamond, 2007), represent the view that music is significant in social and maternal development. The reference to Pinker (2007) and his conception of music as auditory cheesecake – an insubstantial evolutionary ‘left-over’ – is in line with the dominant view of music as a mechanical and human-specific phenomenon. The early flute discovered by Conard (2009) is included to indicate the tendency to equate music with instrumental playing.
Ancient Greece: before 500 BCE, gods, oral poetry & aural notation

Homer's text was "a continuous stream of symbolic signs to match the continuous stream of sounds... first the reader heard the sounds behind the signs, then he recognised what was being said" (Powell, 2014).

FIGURE 83: ANCIENT GREEK WORLD SUMMARY SLIDE – AN ALTERNATIVE VIEW

Ancient Greece: after 500 BCE, 'new music', virtuosity & visual notation

"I sing not the old songs, for my new songs are better; a young Zeus reigns, and Cronus's rule was long ago; away with the ancient Muse!" (frag. 796, trans. Campbell, 1982, attributed to Timotheus).

FIGURE 84: ANCIENT GREEK WORLD SUMMARY SLIDE – THE DOMINANT PARADIGM
The ‘Ancient Greece’ summary slides present arguments and findings from Iteration 4 concerning music and education in ancient Greek thought and practice. It focusses on the shift observed in and around 500 BCE. In line with an alternative view is the improvisatory oral composition inspired by the Muses, indicated by the image of the *aioïdos* on the left and the reconstructed text in the centre. In line with the dominant paradigm is the formalised written composition and development of formal performance indicated by the rehearsed chorus to the left, the composition of the ‘Seikilos Song’ in the centre, and the quote from Timotheus below celebrating his own virtuosity over the inspiration of the gods. The purpose here is to indicate the movement from improvised oral music making traditions that incorporated higher spiritual and social intents, to written pieces that were rehearsed and then performed in formal spaces.
Performance Spaces: temples, environment & well-being in 5th cent. BCE

“However many years they were ill through the disposition of their souls, we have made healthy by correcting the disproportion of their emotions...our ancestral god Asclepius [sic] who ordered not a few to have odes written as well as to compose comical mimes and certain songs” (trans. Edelstein & Edelstein, 1975, attributed to Ancient Greek healers of Asklepios).

FIGURE 85: DEVELOPMENT OF PERFORMANCE SPACES SUMMARY SLIDE – AN ALTERNATIVE VIEW

Performance Spaces: power, pacification & pleasure by the Roman era

“The public has long since cast off its cares; the people that once bestowed commands, consulships, legions and all else, now meddles no more and longs eagerly for just two things - Bread and Games [panem et circenses]” (Juvenal).

FIGURE 86: DEVELOPMENT OF PERFORMANCE SPACES SUMMARY SLIDE – THE DOMINANT PARADIGM
The ‘Performance Spaces’ summary slides present the significant findings and themes developed in Iteration 5 concerning the development of formal performance over some hundreds of years in the ancient Mediterranean world. In line with an alternative view, the early performance spaces of the classical Greek period indicate a strong relationship with the natural environment, are closely related to neighbouring temples, and are designed with higher social and spiritual intents in mind. In contrast, the spaces of Rome are enclosed, massive in scale, and house violent and spectacular events for the intent of entertainment and diversion. The purposes of these slides is to present the architecture in such a way as to allow teachers to reflect on the use of space in classrooms and in performances in today's education and music systems, and to reflect on the intent behind today's entertainment industry.
The Early Church: 4th cent. CE Pelagian view - humans not evil at birth

Pelagius believed in human capacity for goodness, and did not believe that all humans were tainted by the fall of Adam. He was condemned as a heretic, and soon after disappeared from history.

Pelagius did not believe in the need for an authoritarian church, advocating for the unified action of individuals with a common set of beliefs.

“What is now taken to be unquestionably orthodox was in the late fourth century still just one option amongst many...it is only in retrospect that it is Pelagius and not Augustine who appears the obvious heretic” (Pitch, 2009).

The Early Church: 4th cent. CE Augustine view - humans evil at birth

Augustine believed all people are sinful from birth, tainted by the original sin of Adam and Eve. He believed the authority of the church was vital. He was the primary cause of Pelagius’ excommunication.

“Augustine...was at one time disposed to banish all music not only from his own ears, but from the Church as a whole. The only safe course, he decided, was to restrict the chant... to a type of melody nearer to speaking than singing” (Rainbow, 2006).

“[A]s a civilization we now feel ourselves on the other side of the mountain of Augustine’s influence, living as we do, in its shadow” (Topping, 2012).
‘The Early Church’ summary slides present the main themes of the Pelagian debate explored in Iteration 6. Both slides summarise in the broadest and simplest terms the differences between the opposing positions of Augustine and Pelagius concerning sin and the human potential for goodness, and also summarise the outcomes of the debate. The aim here is to present teachers with two contrasting philosophies, and to suggest that historical philosophies have permeated society in unacknowledged but significant ways.
20th Cent. Education Reform: potential, experience & freedom

“Let us take our children seriously! Everything else follows from this...only the best is good enough for a child” (Kodály, 1941).

“Creators learn what they want to learn in order to have the tools that their originality and genius demand. We do not know how much creation is killed in the classroom with its emphasis on learning” (Neill, 1960).

FIGURE 89: 20TH CENTURY EDUCATION REFORM SUMMARY SLIDE – AN ALTERNATIVE VIEW

20th Cent. Education Reform: lack of application to music

“The characteristics of a good musician can be summarized as follows:
1. A well-trained ear
2. A well-trained intelligence
3. A well-trained heart
4. A well-trained hand
All four must develop together, in constant equilibrium” (Kodály, 1954)

“I don’t think that dance or music or art in themselves are curative. I wonder how really relaxed girls are in an opera chorus or an art school or a music school. One must remember that there is no real freedom in most schools of music, art, dance” (Neill, 1960).

FIGURE 90: 20TH CENTURY EDUCATION REFORM SUMMARY SLIDE – THE DOMINANT PARADIGM
The ‘20th Century Education Reform’ summary slides present the arguments developed in Iteration 7. The information is presented in order to highlight that changes did occur, but that as regards music, the changes were limited, even amongst those thinkers who were trying to change the way children and music were perceived. Writings of Neill (1960) are used to indicate the acknowledgement that children are naturally creative, but that formalised arts are in and of themselves problematic as that very formalisation limits the freedom and creativity of the creator. Kodály’s writings are used to indicate the serious intention to change the way children were perceived, whilst he maintains the dominant paradigm with his focus on training and mechanical quality.
Music Education Program in 1984: focus on training young musicians

Students were selected after kindergarten if they were seen to have the requisite potential to be musicians.

Students followed a Kodaly-inspired sequential curriculum which included: rhythm and pitch elements, part singing, rhythm and melodic dictation, dynamics, tempo and music reading, memory and improvisation.

FIGURE 91: MUSIC EDUCATION PROGRAM SUMMARY SLIDE – THE DOMINANT PARADIGM

Music Engagement Program in 2016: focus on engagement and well-being

There are no auditions. All activities are voluntary, and are designed to encourage music making through 'outreach', where each person encourages others with their music making.

The program is available to anyone who wishes to access its resources, and is free for anyone in the Australia Capital Territory. Its programs are accessed by many thousands of people a year.

FIGURE 92: MUSIC ENGAGEMENT PROGRAM SUMMARY SLIDE – AN ALTERNATIVE VIEW
The ‘Music Engagement / Education Program’ summary slides present two phases of the development of the Music Engagement Program: first, as a selective program designed to train specialist musicians, and, second, in its current form as a non-exclusive program designed to provide opportunities and training to the entire community, irrespective of ability, skill, experience, cultural background, age or perceived talent.
2.2: Summary Poster

FIGURE 93: SUMMARY POSTER
The ‘Summary Poster’ brings together all the summary slides in a format that provides teachers with a simple visual tool, a mnemonic device, as a reminder of the findings presented in each of the summary slides. The ideas are presented on either side of the poster depending on whether they represent attitudes of the dominant paradigm or of an alternative view. The poster maintains the colours, images and headings used in the summary slides.

2.3: Paradigmatic Model

![Paradigmatic Model](image)

**FIGURE 94: PARADIGMATIC MODEL, THE DOMINANT PARADIGM ON THE LEFT, AND AN ALTERNATIVE VIEW ON THE RIGHT.**

Figure 96 presents the outcomes of the two paradigms: from the bottom of the image arise two different branches, one of the dominant paradigm (on the left), and one of an alternative view (to the right). The alternative view branch represents a belief that music is a universal human potential that results in a multitude of musical pathways, varying according to the interests, capacities and potential of the individual. The left hand side represents a belief that music is a specialised skill achievable by a talented few. This belief, along with its outcomes, is represented as a circular, inwardly directed cycle. Of course, some individuals do continue to make music after being engaged within the dominant paradigm. As discussed in Iteration 2, however, these individuals often disengage eventually because they are unable to maintain a professional standard of skill, or because they suffer from performance anxiety. Those who
teach often lack confidence; hence the continued cycle as this lack of confidence is passed on to students. This cycle harks back to the quote presented at the very opening of the thesis:

\[
\begin{align*}
\text{By education most have been misled} \\
\text{So they believe, because they so were bred} \\
\text{The priest continues what the nurse began} \\
\text{And thus the child imposes on the man.}
\end{align*}
\]

(Dryden, *The Hind and the Panther*, 1687)

It is the recognition of this cycle that is the primary aim of this framework, with the eventual hope that with recognition and reflection may come reform and change.

Figure 97 below presents a simplified sketch of the two different paradigmatic outcomes, which was sketched for the teachers in each interview.

![Figure 95: Paradigmatic Model Sketch, Dominant Paradigm on the Left, and An Alternative View on the Right.](image)

The alternative view on the right argues that, irrespective of whether an individual is a traditional classical instrumentalist, a community musician, or an individual who sings with his or her family, all these types of engagement ‘count’ as music. This presentation of engagement serves to elucidate the problem articulated by Stevenson (2013) discussed in Iteration 2, who argues that definitions of engagement need to acknowledge the participation common to the public. In this way the alternative view acknowledges the existence of multiple pathways and propensities, valuing as it does the social nature of human music making.
**PART 3: TEACHER FEEDBACK**

Teacher feedback is presented below, organized according to the topics the teachers were reflecting upon. Generalist and specialist teacher comments are considered side by side in order to show the similarities and differences in their reflections on elements of the framework. Each teacher is listed in the order in which he or she was interviewed: Teacher 1 was the first to be presented with the framework, Teacher 12 the twelfth, for example. The table below provides a quick overview of the fourteen teachers and their teaching contexts:

<table>
<thead>
<tr>
<th>Teacher</th>
<th>Gender</th>
<th>Teaching status &amp; environment</th>
<th>Experience with music</th>
<th>Knowledge of MEP</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>F</td>
<td>Generalist, primary school, literacy focus</td>
<td>Informal, extensive</td>
<td>Extensive</td>
</tr>
<tr>
<td>2</td>
<td>F</td>
<td>Specialist, studio, instrumental, adults and children</td>
<td>Formal, extensive, professional performance</td>
<td>Moderate</td>
</tr>
<tr>
<td>3</td>
<td>M</td>
<td>Specialist studio &amp; community, instrumental &amp; vocal, adults, children and special needs</td>
<td>Formal, extensive, professional performance</td>
<td>Moderate</td>
</tr>
<tr>
<td>4</td>
<td>F</td>
<td>Generalist, primary school, music support and coach</td>
<td>Informal, extensive</td>
<td>Extensive</td>
</tr>
<tr>
<td>5</td>
<td>M</td>
<td>Generalist primary school turned music specialist</td>
<td>Moderate formal, extensive informal</td>
<td>Extensive</td>
</tr>
<tr>
<td>6</td>
<td>F</td>
<td>Generalist primary school turned arts specialist</td>
<td>Extensive, informal</td>
<td>Extensive</td>
</tr>
<tr>
<td>7</td>
<td>F</td>
<td>Generalist early childhood</td>
<td>Moderate informal</td>
<td>Extensive</td>
</tr>
<tr>
<td>8</td>
<td>F</td>
<td>Specialist studio instrumental, recently also community</td>
<td>Extensive, formal, some professional performance</td>
<td>Moderate</td>
</tr>
<tr>
<td>9</td>
<td>F</td>
<td>Generalist primary school turned music specialist</td>
<td>Moderate formal and informal</td>
<td>Moderate</td>
</tr>
<tr>
<td>10</td>
<td>M</td>
<td>Specialist studio instrumental, recently also community</td>
<td>Formal, extensive, professional performance</td>
<td>Nil</td>
</tr>
<tr>
<td>11</td>
<td>F</td>
<td>Specialist secondary school, instrumental</td>
<td>Extensive, formal</td>
<td>Nil</td>
</tr>
<tr>
<td>12</td>
<td>M</td>
<td>Specialist conductor, music director, some secondary school, instrumental</td>
<td>Extensive, formal, professional performance</td>
<td>Nil</td>
</tr>
<tr>
<td>13</td>
<td>F</td>
<td>Generalist primary school</td>
<td>None</td>
<td>Nil</td>
</tr>
<tr>
<td>14</td>
<td>F</td>
<td>Generalist early childhood</td>
<td>None</td>
<td>Nil</td>
</tr>
</tbody>
</table>
Their identification as a generalist or specialist, and the nature of their relationship with music, is indicated as each teacher is mentioned. Further details about each teacher, general reflections on the nature of each interview, and full transcriptions of their comments, are available below in Appendix 1.

On ‘Language’ Summary Slides

All fourteen teachers grasped the differences between the two slides very quickly without additional elaboration. They unanimously wished to identify themselves with the ‘alternative view’, whilst also agreeing that the ‘dominant paradigm’ accurately articulates the current focus in music education, and education in general.

Teacher 4, a generalist teacher with little formal music training but extensive experience in the Music Engagement Program, finds the ‘alternative view’ far more natural and logical than the ‘dominant paradigm’:

The active engagement approach makes more sense, especially when you’re in a classroom situation. If you are performer focused then you are not focused on the child. You’re focusing on the technical element, not on the learning of the child. (Teacher 4)

She acknowledges the impact of her own undergraduate music experiences on the way she has taught music in the past, as well as the influence of the Music Engagement Program approach:

When I first started doing music as a teacher I was doing [the ‘dominant paradigm’] because that is what you are taught to do in university. By doing training with the MEP, the [‘alternative view’] is the way. So I’ve moved from one side to the other. But I don’t think I was ever really set onto the [dominant paradigm] in the first place as a kid. (Teacher 4)

Teacher 1, a generalist teacher with little music training who is a reading and writing support teacher at her school, questions the functionality of the ‘dominant paradigm’: “[we have] functional literacy, why not functional musicianship?”. She argues that the aim of learning to read and write is to be ‘functionally’ literate, not a professional author, though learning to functionally read and write doesn’t preclude the writing profession. So why, she argues, is there such a focus on professional skills in music education?

Teacher 11, a high school music specialist, argues that whether humans are innately musical is somewhat irrelevant, given the teacher’s duty to all students: “I don’t actually know whether people are intrinsically musical, but I think that’s the starting point for a music educator. We have to believe that they are, and that their musicianship can be tapped into”.

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With only one exception, all teachers agreed that the dominant paradigm was the prevalent system active within their own schools or teaching environments. They all supported the basic premise that while we may wish to focus on long-term holistic engagement, the education system places serious restrictions on that aspiration.

The generalist classroom teachers tended to see themselves as perpetuating the dominant paradigm in some way, by necessity, because of mandatory curricula and assessment. Three teachers, all music specialists or performers, did not identify their own teaching with the ‘dominant paradigm’, though they each agreed that it was pervasive in the education system, as well as in the community in general.

The ‘Language’ summary slides seemed to act as a stand-alone pair, immediately engaging all fourteen teachers in reflecting upon their own teaching and learning experiences and environments using the two paradigms as a framework for articulating their views on music and education. The fact that all fourteen wished to identify themselves quickly with the ‘alternative view’ may say something about the changes in educational discourse towards more open and engaging education; yet they unanimously agreed that the ‘dominant paradigm’ is most prevalent. Some teachers were quick to identify ways in which they might be teaching within the ‘dominant paradigm’, and were aware of the problems without knowing how to articulate them. They were able to make use of the framework to articulate those problems beyond the commonly acknowledged pressures such as report writing.

The tendency for the generalist teachers to acknowledge a role in perpetuating the dominant paradigm may indicate that the framework, as presented in the ‘Language’ summary slides, encourages generalist teachers to critically reflect on any problematic tendencies in their teaching. The lack of such a reflection amongst some of the specialist teachers raises question about whether the framework places a negative judgment on the dominant paradigm to the extent that specialists feel uncomfortable reflecting on any elements of their teaching that may align with it. As has been noted in Iteration 2 above, the more general acknowledgement of the problematic elements of music education can tend to mask its continuance. Providing music specialists with a more detailed historical context before entering into a discussion of the current dominant paradigm may provide a more approachable or clearer pathway for such reflection.

On ‘Prehistory’ Summary Slides
The ‘Prehistory’ slides required some discussion and explanation, but all fourteen teachers found the slides interesting, and were able to reflect particularly on the importance placed on
music education. The specialist teachers generally felt it expressed an attitude in students that music is just another subject to tick off during school hours, while the generalist teachers felt that the focus on instrumental and mechanical aspects of music devalues its social importance.

Teacher 2, a studio instrumental music teacher, remarked that instrumental music might serve to separate students from the basic social intent of music presented in the slides:

> 35000 years ago they already had this instrumental tradition well established, and that is exactly how people see music today…it is already very far away from the lullaby. Anybody that comes to me to play an instrument already feels separated. (Teacher 2)

Teacher 4, the generalist teacher mentioned above, commented similarly, stressing that: “[t]here is still that connotation that music is instruments. That music is not singing, music is picking up something and having to learn it”.

Teacher 2, observed that some of her students and their parents are not aware of the deeper importance of music:

> I think for a lot of these kids music is not central, music is just another thing they do. Their parents want them to do it. I don’t know how many students would consider music as something that is central to their wellbeing. It’s an extra curricular activity. (Teacher 2)

Teacher 4 feels that it is possible to notice the difference between those children who have experienced social music making and mothering illustrated by the alternative view slide: “I think you can tell which kids have had that [comforting music] connection as babies. I think you can tell as they grow and through their music development” (Teacher 4).

Teacher 7, an early childhood generalist teacher and, at the time of the interview, an expectant mother, felt on first view of the slides that:

> ...there’s the gut feeling to go one way more than the other, but I have to say that probably I’d be inclined to go one way or the other based on my experience with the MEP. And I’m pretty sure, had I not had that experience, my inclination to go one way or the other might be different.

It was significant that all teachers agreed that the focus on the ‘cheese-cake’ aspects of music, as articulated by Pinker (1997), was problematic. Again, however, all agreed that it was mechanical aspects that were the focus of the curriculum. Specialists tended to lay some blame on the expectations of parents as well as the school system.
On ‘Ancient Greece’ Summary Slides

The ‘Ancient Greek’ summary slide seemed most significant for those with some experience of performing. The teachers who identify as musicians all remarked on how early formal performance developed, and on the change particularly in the way music was composed.

Teacher 12, a very experienced music director of bands within the military, found this slide particularly interesting in terms of the healing power of music acknowledged by ancient Greek philosophy. He reflected about the social healing that was facilitated by musical interactions on a tour to Bougainville:

There was a village on the top of this mountain, and they had been completely against the peacekeeping process ... we did a fair bit of research on what music the Bougainvillean people listened to, and they liked rock 'n' roll and reggae. So we played rock 'n' roll and reggae. We played to this village about half way up the mountain... we had to have generators, so it was pretty loud... this happened over some months, in the end, because of the music that was playing and the enjoyment of the people in the village half way up the mountain were getting from this music, the ones at the top of the mountain, down they came, and peacekeepers got in. And six months later that village [was] around that peace table talking, and all because of the power of music that was able to get them around that table... they themselves had simple music... one of our musicians was able to write stuff so that we were able to play their tunes with our western instruments, where they would be playing their thong bands [local instruments], and together we could play. They were the most exhilarating type of experiences, and that's what the power of music is.

Teacher 1, a generalist, noted the problems that can stem from formal performance, particularly the division that is often created between those who perform and those in the audience:

Those special people have that god-given talent, and the rest of us sit around in awe and are entertained by this special talent... people can’t conceive of [performers] having a horrible time. They think because they are enjoying the music that the person doing the music is enjoying it too.

All fourteen teachers remarked on the extent of musical history and its impact on today’s practice, such as Teacher 2: “[i]t’s all so long ago. The system that we have was set up so long ago, it’s easy to forget”.

The generalists were able to comprehend the shift between notation that was descriptive as opposed to the later prescriptive compositions which then required specialised learning and rehearsal, and which could also, therefore, lead to mistakes. The fear of making mistakes in music was a theme relevant to all fourteen teachers, and they all remarked upon the idea that this is a cultural invention rather than a natural state. The detailed history of written music
here seemed particularly relevant to specialists, and may be usefully expanded upon in adaptations of the framework for more specialised music learning environments. Perhaps, within the context of the deep history presented in this study, music specialists may feel freer to consider their own approaches without feeling judged, or passing judgment on themselves.

On ‘Performance Spaces’ Summary Slides

None of the teachers had knowledge of architecture or of ancient history, yet they all noted the contrast between the open nature of the Greek theatre, and the closed-in architecture of the Colosseum. They were able to recognise, without prompting, that today’s performance spaces are more Roman than Greek in style and intent:

*The Roman style theatre is our modern concept of performance. It doesn’t have a higher quality to it. In the Greek one, there are two ways in which it is higher, one is that there is a temple there; the other is the relationship with nature that is inherent.*

(Teacher 3)

Teacher 12 (the experienced military music director) responded by reflecting on his discomfort with current competitive television shows:

*There are many people in the music world who ask me ‘why don’t you watch...‘Australia’s Got Talent’ or ‘The Voice’, and that’s a lot of the reason, the humiliation that comes with the whole thing, not the pleasure that comes with it.*

The teachers tended to relate the performance spaces of Rome, and Juvenal’s satirical view of performance, to today’s entertainment culture. The studio instrumental teachers related these slides to the examination system, and also referred to the fear some of their students exhibit when performing. All teachers could identify the teaching system and the world of entertainment as aligned with the dominant paradigm, yet not all teachers could acknowledge the role they may play in perpetuating such a system.

The comments of teachers on these slides brought to mind again the tendencies of parents when commenting on the selective Program at Ainslie School – if a child was successful then selectivity was good, but if unsuccessful then selectivity was bad. This same tendency can be observed in music education in general, towards both music competitions and examinations.

On ‘The Early Church’ Summary Slides

The interview with Teacher 9, a committed Christian, was an important interview that allowed me to assess whether any of the findings presented in the thesis were a) offensive, b) relevant to a modern-day active Christian, c) a reasonable interpretation of events and theology from the perspective of someone committed to that faith. The teacher commented
on the differences between the earlier social relationship with music of the Hebrews, and the holistic education before the influence of Augustine:

Going back to the Hebrews, music and the psalms, the whole way of being, praising God, it was written in psalm, it was sung, it was danced...it was definitely about social engagement, social outreach, social interaction... [The Roman Catholic Church] influenced the education system, sure. Education became subject based; each subject was isolated. Once upon a time it was holistic. (Teacher 9)

Teacher 4, who has instituted the Music Engagement Program’s approach to music making across her school, comments on the children’s lack of fear when making a mistake in their music making:

A lot of our kids, they don’t care if they hit a wrong note because they know there’s no punishment coming. But I know that when I first started at the school, if the kids were being difficult in the class they’d ask me whether I was going to force them to stand up and sing on their own, as punishment. I said that is not something you will ever find me doing. It’s not a punishment. It was this boy who would sit in the corner, not sing anything, not join in anything. When we took him on outreach, he knew all the songs, he knew everything...he didn’t realise that he was learning. After that outreach there was a change in his demeanor, because he realised it was ok. A lot of other teachers would have disciplined him for not participating in class, but I never did. Technically you are punishing a child by giving them a D because they don’t participate, but I never gave him a D.

Teacher 6, a generalist teacher, reflected on the assumptions audiences have of the discipline of musicians, and notes the practising she could hear in the hallways at the School of Music as being rather punishing in nature:

Professional musicians are often described as being disciplined, because they have to practise for so many hours and they have to be disciplined in their life, and exclude themselves from other things, and other activities in order to go and perfect the music.

[My interjection]: “It’s a bit like being a monk really, isn’t it?”

Yes, it is! They lock themselves away in their little practice rooms going over and over and over...They might as well beat themselves, it’s less painful than listening to that. (Teacher 6)

All fourteen teachers, when presented with these summary slides, noted that Augustine’s attitudes are still present in music education, in more or less obvious forms including fear, punishment and discipline.

The profound effect Augustinian interpretations of sin have had on society and culture was of interest to teachers. Teacher 6, who is a mother, when viewing the
birthing images in the ‘Prehistory’ summary slides, said facetiously “of course women have pain because we all deserve it, because of Eve's sin”.

Teacher 6’s comment on the pain of childbirth, while being facetious, also indicates the acceptance of seemingly well-deserved and necessary pain in our society, and she was pleased, if a little alarmed, at the connections made with educational and religious attitudes.

Teacher 3, a music specialist and performer with a particular interest in working with children who have severe learning and behavioural disabilities, commented after reading these slides that “[t]he Pelagians would be happy with whatever [the students] do because it is coming from a good place, [whereas] the Augustinians would assume it’s coming from a bad place, and therefore it needs to be controlled, it needs to be modified”. Though an oversimplification of the Pelagian view, he immediately found a way to apply the findings to the children he works with on a day-to-day basis.

Teacher 9, as a Christian, was not offended by the ideas put forward, and seemed impressed that religion and spirituality were being considered, as she sees the relevance of history and theology to education generally. The slides allowed her to use her existing beliefs and ideas to interpret music education. For example, as noted above she commented that broken relationships can be restored with love rather than requiring the imposition of the church. In terms of education, this translates as an ability to manage a classroom through love rather than through the application of force and authority. A.S. Neill, whose ideas were presented to teachers in the next pair of summary slides discussed below, would agree with her interpretation of children and discipline.

On ‘20th Century Education Reform’ Summary Slides
Teacher 4 felt that the message to take away from these slides was about educational environments:

*It’s all about creating the environment that will allow them to express themselves in a way that suits them, rather than what ‘the man’ wants them to do. It’s not just the physical environment, but the emotional and social environment that you’re creating that allows them to be creative.*

Differentiation, a term often used in Australian classrooms, refers to the way teachers will adapt an activity to suit individual members of the classroom. A number of teachers cited the lack of differentiation in music:

*The big thing is differentiation – we’re big on differentiation theoretically, in teaching, but not in music...It all needs to be data driven of course – we’re winding teaching*
down to ‘this is where they are, this is where we want them to be’, we beat them to death to get them there, and then what have you got? (Teacher 1)

When we deal with groups of children in an educational setting, we tend to treat them as a homogeneous mass. We differentiate in all other learning areas. We don’t in music. (Teacher 6)

Others specifically cited the importance of differentiation particularly in music, and the concern that a lack of differentiation is a cause for disengagement:

We don’t all learn the same [way]. Especially in music...so many kids play by ear. But if they’re told they have to read the sheet music and they are not allowed to write the numbers for the notes underneath their stave, it puts them off because they have learned with me that they can learn how they want to learn. (Teacher 4)

Teacher 6, a generalist classroom teacher with particular interest in the arts, feels some concern over the idea of complete freedom in arts education because the arts are no longer generally engaged with outside of school. Thus it is necessary, she feels, to provide some instruction before children are then able to make choices about their own creativity:

It worries me with schools like that, that without some structure and some guidance you’ll find that they can’t know what they want. You won’t know that you like drawing in pastels if you haven’t tried it...this is the texture, this how you can blend them, this is how they can move across the page. (Teacher 6)

Teacher 7, an early childhood teacher, agrees with this view, but notes that it is because of the inclusion of the arts in the formal curriculum that they are assessed and therefore focussed on skills acquisition:

Most mums and dads don’t naturally sing with little ones, do bath-time nursery rhymes or those kind of things, because when we suggest it it’s kind of like sharing something new...For that reason, to capture those kids who might be missing out on it, it does make sense to put it in the curriculum. But then if they’re going to completely have the joy sucked out of it...that would be a negative.

Teacher 7 also noted her discomfort in the militaristic and uniform presentation of the choir in the image of Kodály conducting, referring to a recent experience of seeing an auditioned children’s choir perform: “sure the sound was great, if you are looking for that particular sound, but to see them standing there so regimented...I didn’t like it. There’s no need for it. No need” (Teacher 7). This comment aligns with a reminiscence of Teacher 12, who remembers the technical proficiency that emerged from a fearful process:
We had a bandmaster in my younger days, and doing the sections and a full band rehearsal every day was a fearful process. His way of getting us to play was through fear – like if you didn’t get it right you would be punished. There was no fun, no enjoyment in what we were doing at all. And in the end the band technically sounded terrific, nothing was wrong – but it was the most boring, uninteresting, horrible thing you could possibly have. And I remember being very affected by that at that time, and realised right then that this is no way to do it. And learning music through fear is totally wrong, totally wrong.

Here both a music specialist and a generalist agree that fear and control are not a fair price to pay for technical proficiency.

Teacher 3, a performer, educator and scholar who is aware of the ‘Virtuosic Mountain’ discussed in Iteration 1 above, argues that the Kodály method is still hoping to climb the mountain, but has found a particularly effective way of doing so.

Teacher 3’s comment on the Kodály method supports the findings of Mueller (2009) discussed in Iteration 7, who found that freedom and natural inclination can be used as a new and efficacious way to control children towards traditional educational outcomes, rather than valuing true freedom. This point is particularly relevant to the formation of this transdisciplinary framework: all teachers wish to align themselves with an alternative view, yet if the outcomes are still based within the dominant paradigm then limitations are still being set on students’ freedom and creativity. Finding ways to express this subtle but significant difference between a seemingly naturalistic approach and a truly naturalistic approach is one of the main challenges of this study. The other issue is one of judgment – how can we as teachers critically reflect on our own and others’ teaching, and the education system in general, without being judgmental in ways that simply perpetuate the competitive and exclusive tendencies of the dominant paradigm? The framework’s ability to support non-judgmental reflection and debate will be an area for further research.

On ‘Music Education / Engagement Program’ Summary Slides
All the teachers had stories about other teachers or programs that followed the dominant paradigm and were problematic in various ways. Much like the ‘Language’ summary slides, the teachers unanimously wished to align themselves with the alternative view, yet agreed that the dominant paradigm is, indeed, dominant. Many teachers commented upon the acceptance of auditioning even within a primary school context:

I’ve always been involved with band programs because they have always been at the schools I’ve been at, and I guess I’ve always accepted that that’s the way it is. They can only take so many kids, they have to sit an aptitude test, hearing higher or lower
notes, and from that you pick 23 kids, because that is the number they can cater for with one teacher…I don’t want the kids to be stymied because of this stuff. They could have had a bad cold on the day. (Teacher 5)

Teacher 7 reflected that if children choose to be involved in auditioned groups that might be acceptable, but only if there are still other opportunities available to other children: “[i]f children and their parents individually want to [be in an auditioned choir], fine. But for the wellbeing of everybody here, we are not going to do stuff like that, because it’s detrimental” (Teacher 7). Teacher 12, a musician, reminisced about his confusion at being forced to learn about music theory that had little relevance to the music making he engaged with later in life:

I used to think ‘why are we learning about 18th century vocal harmony when we’re in the late 20th century?’ The form of a sonata, the form of a gavotte…it didn’t really make much practical sense to me. It becomes a big overload, and interest dies. (Teacher 12)

This is analogous to Noel Coward’s argument with his teacher above in Iteration 2. Teacher 11 argued that it is the unpleasant and enforced parts of music that prevent ongoing engagement, and suggests that adults will engage only if they are going to have an enjoyable time:

As an adult you put in a good day of work, you’re only going to go to that choir or band at night if it’s fun…I believe there’s only a small amount of the population that will continue with their music making just as an academic exercise. (Teacher 11)

Teacher 12, a music specialist and conductor with no prior knowledge of the Program, was particularly taken with the image of Michael singing with the resident in an aged care facility.

I’m a great believer in the healing power of music and that is why I think this is really quite fascinating [pointing at photo of Michael at outreach]. Are your findings proving more and more that participation like Michael’s, whatever his technical ability, doing what he can do for himself, for his group, for the people that he’s healing outweighs everything else by a long long way? (Teacher 12)

The teachers’ responses illustrated their feelings that selectivity is not helpful in terms of long-term engagement in music. The summary of the Program’s history did seem to help teachers articulate the differences between the two paradigms, providing a strong contrast using images from the Program’s archive. The teachers each generally agreed that auditioning is unhelpful, and that the focus on technical ability should perhaps be de-emphasised in favour of ongoing engagement.

Assessment is a particularly concern for teachers. While many teachers observed that assessment causes many children to feel badly about their music making, they are also
convinced that embedding music in the curriculum offers opportunities for children to become engaged, and ensures it is taken seriously. The broader societal and educational assumptions held by both governments and the community are placing increasing pressure on specialist music teachers, who are now expected to teach every child whilst producing results that equate with elite teaching styles. Many of these issues can be revealed by the kind of framework that has been developed in this study, but solutions to these issues are the subject of ongoing research, particularly as regards formal curricula and assessment policies.

On the Summary Poster
All fourteen teachers were attracted to the poster and found it useful, and five teachers asked specifically to keep a copy of the poster for use in their classroom. Teacher 7 found the poster helpful because of its reiteration of the historical influences converging on modern classroom practices:

*It’s interesting to know that all of these different things trace way back, and they’ve all had some kind of flow-on effect. And when you piece that all together, a lot of people probably wouldn’t realise, and that’s the work you’re doing, kind of teasing it all out and going ‘well actually, it’s like this now because of all this that has gone before’.*

(Teacher 7)

Teacher 9 reflected on her own assumption that music was a specialised skill, which allowed her to accept her own daughter’s disengagement without question:

*I perceived the musical world as a specialized industry or skill...I had this experience with my daughter, she and I used to sing around at home all the time, and she loved singing. She went to the high school and I said ‘oh, you’ll have to try out for the choir’.
Well, she tried out for the choir and she didn’t get in, so that was the end of her singing. So instantly we both thought then that music was specialised.* (Teacher 9)

Teacher 10, a studio instrumental teacher and performance musician, feels that the summary poster provides a useful way of understanding dominant attitudes, as well as suggesting other ways of thinking about musical pathways: “[f]or readers who are very heavily involved in the music education community I think it opens up many different ways of looking at it and thinking about it. Especially that you’re bringing all this historical stuff into it” (Teacher 10).

The poster acted as a tool for describing the differences in the two attitudes, and their historical influences. The music specialists particularly engaged with the historical perspectives, which supports the argument that further historical framing of current issues may be necessary to encourage more specialists to reflect on their practice. Some teachers wanted to keep a copy of the poster, in order to use it with their students. A further
development of the framework could take the form of classroom resources that teachers can use with their students.

On Paradigmatic Model

Teacher 9, who was encouraged in the interview to interpret the findings of the thesis with reference to her beliefs, commented that the alternative view, with its branches, was analogous to the Christian symbol of the many fruits from a single vine:

So now your thesis here talks about all of these fruits from one vine, and this is where you’re getting back to education, it’s holistic. It encapsulates all our skills and you can go off and major in one area if you choose to, or in all of the areas...your picture demonstrates the different branches of it. (Teacher 9)

Teacher 11, a secondary school music specialist, related strongly to the many outcomes that are possible within the alternative paradigm:

Our job is not to create the best musicians. It’s to provide opportunities. We spark the fire here...Private lessons, choirs, bands, there’s all sorts of ways they can do more if they want to take it more seriously. (Teacher 11)

Teacher 5 felt that the simplified paradigmatic model could be animated in various ways to illustrate the process of taking different musical pathways. He also enjoyed using the pairs of summary slides as a type of game where he tried to identify which ‘side’ each slide belonged. He suggested that information could be added to the summary slides, such as timelines, hyperlinks and forms of interactivity that could be very engaging for teachers and for their students.

Teacher 8, a professional musician who, after training with the Program, has embraced alternative views in her studio teaching, commented that more versions of the paradigm sketch could be useful to show the relative scale of the two paradigms:

...the way you presented it on the final page, with the two arrows showing how each is represented throughout each time period, made me think that it seems like those two opposing views are equal...a difference in size would show which one is more prevalent now. (Teacher 8, in an email after interview)

Teacher 2, a professional musician who engages in both community music as well as elite performance, referred to the illustration of the dominant paradigm as a “whirlpool sucking you in”, and the alternative view “like a tree”, where the tree branches can have many “fronds” representing further pathways within pathways, opening up music education and what it means to be technically proficient. Teacher 10, also a specialist music educator and performer, felt it was important information to relate to teachers in the profession:
I’m from that more dominant paradigm...Things like this always challenge people in some way...[the model] powerfully sums up what you’re saying really well, I think that’s what people need. (Teacher 10)

A discussion of general themes emerging from the teachers’ feedback is included in Part 4 below.

PART 4: DISCUSSION

The paradigmatic model suggests that the work of educators is to show students and the community the many different musical pathways available to them, one of which may be the music profession. An educator may specialise in one pathway more than another, yet the teacher and their students can still be made aware of the existence of other pathways. The alternative view argues that all pathways are both valuable and valid. The model provides educators with a tool to increase their awareness of the outcomes of the two different paradigms. Developing models which suit the needs of both teachers and students is central to the philosophy of the Program, hence further consultation with students will form a core part of the framework’s future development and application. The teachers who were most enthusiastic to share the findings of this study with their students were those who often make use of resources developed by the Program with both teachers and students in mind.

Because alternative pathways are not as valued within the dominant paradigm, the individuals who have disengaged from music as a result often consider themselves specifically un-musical, even though they may have capacities for other forms of music making and may in fact be making music in a variety of different and informal ways, as represented in the alternative view. The presentation of such a model to students might help them frame their own musical learning, so that they become aware that whatever their music education entails, there are always other pathways to follow.

Teacher 8’s suggestion, above, that I present the paradigms in different sizes to illustrate their relative dominance, allowed me to think of the image as dynamic and flexible. In response, examples of adapted paradigmatic sketches were developed (see Figures 98 and 99 below). The first adapted sketch (Figure 98) indicates the dominance of the dominant paradigm, where the second image (Figure 99) indicates that perhaps the dominant paradigm could be seen as one strand available amongst many within an alternative view. This adapted presentation provides a way to express existing and alternative ideas in a simple and accessible manner, and
encourages teachers to ‘play’ with the image, to draw their own version of the different paradigms, and to place themselves and their teaching within the visual landscape provided for them.

FIGURE 96: PARADIGMATIC MODEL SKETCH WITH SCALING, LARGE DOMINANT PARADIGM ON THE LEFT, AND DIMINUTIVE ALTERNATIVE VIEW ON THE RIGHT

FIGURE 97: PARADIGMATIC MODEL SKETCH WITH SCALING, DIMINUTIVE DOMINANT PARADIGM ON THE LEFT, AND LARGE ALTERNATIVE VIEW ON THE RIGHT
One way to use the model may be for teachers to articulate the restrictions of the curriculum and budgets that may only allow them to offer a particular stream of music, but to also acknowledge that other streams are available, and that a student has not failed if the stream offered by the school does not suit them.

A flexible approach to music, designed to engage everyone to the best of their abilities, may not be practical for all teachers within a system that includes the dominant paradigm in terms of assessment and mandatory curricula. This model, however, offers all teachers a way of acknowledging other pathways for themselves and their students, even if those pathways cannot be followed in the context of the school.

This type of framework may assist students who have grown up with alternative approaches to understand those who have been trained only within the dominant paradigm, and, in reverse, help students from the dominant paradigm acknowledge the value of other pathways. As suggested by Teacher 2, the framework may help aspiring musicians see other ways and other environments in which to apply their skills, and help them more effectively use their abilities to help the music making of others in the community.

The most difficult issue to overcome in the presentation of the framework is the situation represented by teachers who are unable or unwilling to acknowledge that they may play a part in perpetuating problematic teaching practices. An example is the subtle difference I have observed between inclusivity and non-exclusivity. ‘Inclusivity’ refers to allowances made in a program or activity in order to let students participate that might otherwise be excluded. It assumes that the educational situation has to be adapted in some way to allow these students to participate. Non-exclusivity, in contrast, assumes that the situation needs no adaptation in order for all students to participate, irrespective of any issue that may, in another situation, preclude them from participating.

Programs within the dominant paradigm often institute methods of inclusivity that in reality highlight the very dominance of the dominant paradigm. For example, Teacher 11 is as inclusive as is possible in a secondary school formal music situation, where she avoids ‘desking’ (complicated parts are given to skilled players, simple parts to less-skilled players). She instead aims to engage all players in all levels of playing where possible, no matter their skill level:

I quietly rank players and make sure that, for example, there’s three teams of trumpets, they all have strong, weak and medium players, the kids never know who they are...then we rotate the parts, so they get first for this one, second for this one, third for this one. So you can see how it’s very inclusive, and gives everyone an opportunity. (Teacher 11)
A ‘quiet ranking’ is, nevertheless, an audition, albeit one that the student is not consciously aware is occurring. Whether the student is equally unaware of its outcome is debatable: the message of the dominant paradigm is still present, however subtle.

Teachers respond to the attitudes of governments, parents and school executives, and do what they must in order to achieve the outcomes expected of them. Teacher 11 argues that both students and parents place more importance on activities we might identify with the dominant paradigm:

*If you say ‘band testing’ they say ‘oooh! Band testing! We better get there and do that hadn’t we!’ and ‘oooh my child is gifted, they were accepted into the program’.*

(Teacher 11)

Developing a version of the framework for parents and students may therefore be helpful, as it is not only the teaching profession that perpetuates the dominant paradigm, as revealed by Teacher 11’s comments. As soon as a student enters high school, specialisations are in place, and requisite knowledge is assumed. It is therefore very difficult for teachers, particularly of music, to produce a ‘high school level’ of musical outcome from students who have not learnt music before.

Teacher 7, a generalist early childhood teacher who loves to sing, finds it very difficult to understand why people would choose the ‘traditional’ or ‘dominant’ pathway, feeling that it makes no sense and is harmful to the children. Perhaps the model is useful for teachers such as this to have an opportunity to understand the reasons why someone teaches within the dominant paradigm. The historical perspective may also help to offer the teacher some way of understanding what other teachers do, and to empathise with those who are locked into the dominant paradigm by systemic and parental expectations. Teachers, and more importantly policy makers and curriculum designers, need more access to research findings so that they can continue to adapt their offerings in ways that encourage all students to participate, and to develop all students in ways that suit their individual capacities.

Many teachers interviewed in this study suggested that their musical training, when they studied education at under- or post-graduate level, was insufficient and problematic, in large part because of the focus on performance. This issue further justifies the provision for education students of more opportunities to make music and increase their confidence. They also need to be provided with a range of simple and practical ideas that will help them to engage students beyond instrumental and vocal performance.
The consultative research process has been transformative for my own practice, and has made an indelible mark on my approach to teaching as well as some of the content now regularly covered in teacher training workshops. In the past I have laid judgment on teachers who practise within the dominant paradigm, in a manner that perpetuates the very inflexibility I tend to criticise, and which makes it difficult for those who wish to change their approach to feel supported enough to do so. I am now more able to separate the paradigm from the teacher, and to view the teacher within the context of the many historical, societal and systemic pressures working upon him or her. It is perhaps no coincidence that, since I began developing the frameworks for the thesis, there have been more specialist teachers seeking support and training from the Program, and I have found new ways to collaborate with, and help, specialist teachers within their contexts that are situated within the dominant paradigm. Finding ways to embed alternative approaches within dominant paradigm contexts is an area of great need for further research and development, along with the development of more practical ideas for teachers.

CONCLUSION

The practical framework presented in this iteration is designed to spark a process of reflection and debate amongst educators, illustrating the different outcomes stemming from the underlying educational beliefs at the opposite ends of the spectrum: one involving a belief in music as a specialised talent and skill, resulting, as this study suggests, in the bulk of the population disengaging or lacking in confidence in their music making capacities; the other belief involving music as a basic capacity of every human, resulting in multiple pathways developed for and by each individual throughout his or her own musical life, whether as a professional musician or as a parent who sings with his or her children. Earlier iterations of the thesis provided historical and philosophical examples that help to articulate the differences between the two extreme views expressed in the framework. The aim of the framework is to encourage teachers towards an understanding of their own musical lives as well as those of their students, in order to allow more children to continue with music in a range of ways that will support ongoing engagement into adulthood.

The feedback from teachers interviewed in this study showed that there is merit in offering a transdisciplinary framework to both generalist and specialist teachers. A range of ‘layers’, which presents in a simple way the history of music education and the influences upon their own teaching and learning, allowed different teachers to reflect in ways that suited their unique teaching environment. For specialist teachers the framework provided an avenue
through specific musical concepts that led to an understanding of more general historical influences. For generalist teachers the reverse appears to be the case: the range of general historical and literary concepts led to a different way of viewing specific tendencies in music education. The framework prioritises neither group; rather, any previous knowledge or interest can be brought to bear on the information presented, and both groups can begin to examine their assumptions about music in relation to themselves as well as their students. Individuals are able to add their own perspectives to the framework, expanding and adapting it to their own interests and needs. The group of teachers interviewed here are ‘real-world’ representatives of a large community that can continue to test, expand and adapt the framework to the changing needs of the community.

The dominant paradigm manifests itself in a range of subtle ways, not the least of which is the judgment placed on teachers embedded within that dominant system. The rapidity with which teachers were able to identify the dominance of the dominant paradigm, and their enthusiasm for the alternative approach presented in the framework, are suggestive of the need for ways to articulate problems as well as solutions in teaching. There still remains a gap in terms of reform in the classroom, particularly for those in traditional educational environments who lack the capacity, authority and flexibility to institute reforms. Teachers require assistance from governments as well as communities to begin reforming education to the point that the dominant paradigm is no longer dominant, even in situations where performative and mechanical outcomes are prioritised. This framework is a step towards such a goal.

Keeping the framework open for further research and refinement is important in this context precisely because it can be improved and adapted through more discussion with a wider range of teachers. Further research will assess the transportability of the framework to multiple learning and teaching environments, contributing to a more generally useful result. The consultative, accessible and flexible framework presented in this iteration is the most important and useful research outcome of this study for those teachers practising music education in today’s classrooms.

The thesis concludes below with a summary of the iterations and the framework in its entirety, as well as a discussion of the ramifications of the framework for practice, research and policy, and ideas for further research.
This thesis has explored and analysed the discipline of music education by situating it within a transdisciplinary contextual framework. Arising from an exploratory, iterative research process, a simple, practical model has been developed which has been shown to provide both music specialists and generalist classroom teachers with a thinking tool that can be used to reflect on their own musical learning and teaching.

The thesis has been developed through a set of nine iterations, each exploring a different realm of knowledge; each realm has acted as a disciplinary ‘lens’ through which new data and perspectives, often not commonly applied to the field of music education, have been explored and considered. The framework that emerged has been refined through consultation with practising generalist and specialist teachers.

This study has shown that despite attempts in recent years to reposition music education to improve access and equity in schools, a dominant paradigm persists, which comprises a mechanical and performative definition of ‘music’ with a correspondingly mechanical and performative approach to musical instruction. An alternative model would, in contrast, comprise a responsive and non-exclusive musical education grounded in a flexible definition of ‘music’ that prioritises long-term engagement in a variety of forms, with multiple pathways extending into adulthood. The conception of two contrasting paradigms of music education has been used to frame historical and cultural data in a way that can be used by practitioners to reflect on their own place within this paradigmatic landscape.

Despite findings in the fields of ethno- and bio-musicology of the existence of a universal human potential to be musical inherent in our genetic architecture, the belief in the un-musical or un-creative human is endemic in the education system. This belief contributes to mass disengagement and lack of confidence amongst the population of developed ‘Western’ societies. Many specialist teachers in music and art assume that pre-professional training will provide students with an appropriate education in the arts, and that only those students who are deemed ‘talented’ enough to learn should receive such an education.

The themes emerging from the debates of early Christianity, such as universal sin inherited at birth that can only be circumvented through discipline imposed by a higher authority, has translated to the need for practice, ‘grit’ and determination necessary for success as a technically proficient musician. The priority given to specialisation in music, to the expert,
and to the power and authority willingly given to those experts by the general public is
accompanied by a heritage of abuse, pain and unpleasantness in music education that is still
felt by individuals who undergo intensive musical training. Musicians, as well as the general
public, suffer from fear or discomfort as a result, even in informal or non-performative
settings.

While education in general has changed since medieval times, music education has remained
largely unchanged, maintaining more of the historical, religiously inspired elements inherited
over the course of human social history. In order to shift educational practice, both specialist
and generalist teachers require a living example of flexibility and reform in action, where an
innate belief in children’s musicality and will to learn is put into practice in an educational or
music making setting transferable to their own classrooms and communities. The Music
Engagement Program at the Australian National University offers one such example. The
Program’s activities are based on an explicit intent that prioritises ongoing engagement for all
students and the wider community, with a focus on authentic social music making
experiences.

The practical framework that emerged from the iterative process has been designed to be
responsive to teachers’ needs, and to spark the process of reflection and debate. The
framework illustrates the outcomes stemming from opposite ends of the paradigmatic
spectrum: on the one hand, the extremes of the dominant paradigm, which can result in
disengagement or lack of confidence in music making; on the other hand, an alternative
approach, which can result in multiple musical pathways. This paradigmatic conception
offered teachers a range of ways to conceptualise the history of music education. For specialist
teachers the framework appeared to provide enough specific musical concepts for the teacher
to grasp some of the more general historical influences on their teaching. For generalist
teachers the reverse appeared to be the case: the range of general historical and literary
concepts led them to a different conception of their relationship to music, and enabled them
to value their own musical experiences and educational expertise.

The Music Engagement Program has not been entirely successful, up to the present, in
changing the ‘mind-set’ of educators in terms of their own identities as musical beings, even if
they manage to adapt their thinking to some extent about the musicality of their students.
This framework appears to overcome this resistance, to some extent, by re-enfranchising
generalist teachers and those lacking in confidence, allowing them to self-identify as being
musical, overcoming their self-perception as lacking in requisite talent or skill. The framework
prioritises neither specialists nor generalists; rather, any previous knowledge or interest can be
brought to bear on the information presented. The framework can continue to be developed in different educational environments: teachers can add their own unique iterations, expanding and adapting the framework to their own interests and needs.

The ‘Framework Poster’ and ‘Paradigmatic Model’ provide a codified and simple way of presenting the dominant paradigm and alternative pathways to teachers. I will use this model in professional development workshops, as will other members of the Program’s staff. This will provide an opportunity for continued evaluation of the framework’s usefulness across a wider range of teachers, and for the adaption or expansion of different elements of the framework, as needed for different environments. Versions of the framework could also be developed for parents and students.

Developing models which suit the needs of both teachers and students is central to the philosophy of the Program, hence further consultation with students will form a core part of the framework’s future development and application. Other areas for further research include cultural comparisons between music education systems of ‘Western’ countries (such as Australia, the Unites States of America, Canada and Great Britain) with countries such as China, India and Japan, based on this type of broad historical model. The dominant paradigm could also be compared with communal participatory music cultures, such as those in Africa or Aboriginal Australia. The framework could also be applied to disciplines other than music, such as art education (briefly discussed in Iteration 7), and literacy education.

Educational policy must respond to research of the kind that has been presented in this thesis, which has been in existence at least since Blacking (1973), which suggests that music education can have a tendency to suppress music making in society, rather than encourage it. Adapting the framework to accommodate the contextual constraints of policy makers will therefore be vital. New educational policies that reflect the innate creativity in all human beings may support reform at the ‘grass-roots’ level through schools and community organisations, and give teachers the flexibility to make adaptations and reforms within their classrooms. In relation to national curricula, a flexible definition of music that encompasses a range of skill sets and learning outcomes would support a more diverse range of musical pathways for students later in life.

In terms of music education advocacy, greater value could be placed on generalist teaching skills, which would again support more diverse musical outcomes for the diverse student bodies attending our schools. Governmental support for the continued provision of practical, research-led, and responsive professional development for teachers, ideally designed to
encourage confidence and ongoing participation in the teachers themselves, will positively impact on the student body and, by extension, the community.

The consultative research process has been transformative for my own practice: paradoxically, I have been able to refine and develop alternative teaching approaches while, at the same time, learning to understand and support more appropriately those teaching within a dominant paradigm context. If the Program is going to be useful to all teachers, it needs to develop resources and ideas in such a way that they are not used to promote the judgmental attitudes it seeks to circumvent. The process of developing the transdisciplinary framework has allowed me to separate the paradigm from the teacher; to view teachers, myself included, within the context of the many historical, societal and systemic pressures working upon them.

My aim, and my original contribution to the field of music education, is to provide teachers with a broad historical and cultural framework that may help them to have the same type of realisation as my own, and be able to reflect on their own teaching as well as that of their colleagues in a way that is useful and transformative. Finding ways to embed alternative approaches within all educational contexts is an area of great need for further research and development, with more practical ideas developed for teachers.

One of the most helpful tools to begin this process of change is a thorough understanding of our own cultural and educational history, which provides us with the ability to review our assumptions, and the assumptions of our own society, without judgment or blame. Viewing the problems in music education as societal tendencies developed over many hundreds or even thousands of years allows us to conceptualise problems in a way that does not lay blame, yet allows an examination of those tendencies. If we can become aware of the history of our thinking, we may be able to let go of the past and move towards a more positive, empathetic and musically engaged future.
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APPENDICES

APPENDIX 1: TEACHER INTERVIEW NOTES

The notes included below for each interview include: first, demographic information about each teacher, his or her level of experience with teaching and music making, his or her teaching context, and any previous knowledge of or interaction with the Music Engagement Program (if any); secondly, my own initial reflection after interviewing each teacher; and thirdly, significant comments from each teacher. Passing and incidental comments and questions have been removed. I have not included my own descriptions to each teacher about the information being presented, as this is related in detail in Iteration 9 above in the description of each framework element.

Teacher 1: 20 February 2016, 23 mins

Teacher information: Female generalist primary school teacher, some forty years teaching experience, history of teaching special education students, and now a literacy and numeracy executive. Some experience teaching singing in her school. Twenty years of personal experience with outreach and community music making in her own time.

Initial reflection on teacher’s feedback: she was very interested in the basic model, and hand drawing allowed for discussion as lines were added. This may be a useful idea when thinking about presenting the model, rather than starting with something complex, focus on hand-drawn model in the first instance. Her responses highlight that teachers do not have the headspace for all the detail, yet they retain the capacity for assimilating large ideas which may have complex outcomes or ramifications.

Quotes from teacher:

“For everyone else it’s entertainment, except for those special people. Those special people have that god-given talent, and the rest of us sit around in awe and are entertained by this special talent.”

“People can’t conceive of [performers] having a horrible time. They think because they are enjoying the music that the person doing the music is enjoying it too.”
About literacy in schools: “You assume that [all school children] are going to end up with a university education...to be functionally literate they don’t need to get beyond a year 2 or 3 level to live in the world. But no, they have to get higher.”

“I feel sorry for these poor little kids in year 2 that study piano, I can only imagine what they are doing. Agh! I want to say to their parents ‘No!’ but I can’t.”

“Functional literacy, why not functional musicianship?”

“The only reason we seem to have a band [at school] is for performance, so we can bring it out at assemblies, and everyone can say ‘oh wow, look at those kids’, and the principal will stand there and say ‘you’re all so in tune’...really? They play fine, but the only plus [for the principal] is that they played in tune. And if they played in tune they were good. Perfection is the goal.”

“The reason kids are in the band is because their parents want them to be in the band. Because the parents think it’s a good thing, like piano lessons, to ‘do’ music. They can’t necessarily choose their instrument – they’re tested then they ‘get’ an instrument.”

My comment: teachers are not trained to be able to cope with different types of ensembles, for example they may have a group of students who wish to play oboe, cello and kazoo, why can’t they come up with an arrangement that will suit those students? And if you have ten kids wanting to play the trumpet, but you only have eight trumpets, is there really no way of finding two more trumpets in the world?

“The big thing is differentiation – we’re big on differentiation theoretically, in teaching, but not in music.”

“It all needs to be data driven of course – I think this whole business is crap. We’re winding teaching down to ‘this is where they are, this is where we want them to be’, we beat them to death to get them there, and then what have you got?”

My comment: I’m not suggesting it is easy to do things differently in the current system. Teachers do what they have to do within the system they are in. But we can at least be honest about what that system is and what it’s doing. It’s easier to maintain the status quo because the entire system goes that way.

“If kids aren’t in that gifted group then they do nothing [in terms of music]."
My comment: One way to think of using the model is to say that our curriculum and budget only allow us to offer this particular stream of music, but acknowledge that other streams are available and that you haven’t failed if the stream offered by the school system isn’t for you.

Teacher 2: 21 February 2016, 32 mins
Teacher information: Female studio instrumental teacher, teaches adults as well as children, from beginners to accomplished players, also a classical musician who performs regularly, with a PhD focusing on adult violin pedagogy. Twenty-five years’ experience teaching, forty years’ experience performing, including in professional symphony orchestras, and twenty years’ experience engaging in community outreach playing and singing in her own time.

Initial reflection on teacher’s feedback: This teacher is a researcher herself, but even so, as primarily a performer and teacher she too has little headspace for the detail of the arguments, and needs a quick way of understanding the discussions. She can immediately think of how the basic ideas apply to her teaching, and reacted strongly to the model, particularly as it relates to professional musicians. As someone who aligns herself with an alternative view, she does not see that that a belief that all humans are musical is mutually exclusive from her identity as a professional musician. She sees herself as a facilitator, and is just as happy playing ‘You Are My Sunshine’ to seniors with dementia as she is playing Beethoven with the symphony orchestra. The framework needs to somehow show that a professional route is still viable, if not more so, and more healthily, through the alternative view than it is through the specialised talent route.

Quotes from teacher:

“35000 years ago they already had this instrumental tradition well established, and that is exactly how people see music today, it’s a throw-away thing, it’s background, it’s not important.”

“Yesterday in the [symphony orchestra], we were sitting while another instrument was rehearsing and playing, and I completely tuned it out. Even for me, for whom music is central, I was still able to relegate it to being unimportant.”

“In a sense, if I am teaching an instrument, it is already very far away from the lullaby. Anybody that comes to me to play an instrument already feels separated.”

“I think for a lot of these kids music is not central, music is just another thing they do. Their parents want them to do it. I don’t know how many students would consider music as something that is central to their wellbeing. It’s an extra curricula activity.”
Referred to the illustration of the dominant paradigm as like a “whirlpool sucking you in”, and the other model as being more “like a tree”, and the tree branches can have many “fronds”, further pathways within pathways, offering more choice and interest to students, opening up the education, opening up what it means to be technically proficient.

“It’s all so long ago. The system that we have was set up so long ago, it’s easy to forget.”

Teacher 3: 22 February 2016, 35 mins (phone interview)

Teacher information: Interview by phone from New York, male instrumental and vocal studio teacher, piano performer (classical and traditional jazz), and community music facilitator. Has a PhD focusing on blues music. Approximately forty years performing on piano, twenty-five years teaching voice and piano. Also highly experienced at facilitating community music, specialising in helping people with mental health issues and adults with disabilities.

Initial reflection on teacher’s feedback: Unlike the other teachers so far, he is interested in the detail, as the summary slides raise so many questions for him which he wants more answers to or information about – he really just wants to read the thesis. I don’t think this will be all that common amongst school teachers, but his different view and reaction does underline the importance of having multiple layers with more or less detail available to teachers so they can choose how little or how much detail they want or need for their situation or their interests. Not only do children need the freedom to choose how they receive information, teachers do also. I need to provide them with options that help them access the information as easily and helpfully as possible.

Quotes from teacher:

“The student does something, anything, in a class, and do you think they are coming from a good place or a bad place? The Pelagians would be happy with whatever they do because it is coming from a good place, the Augustinians would assume it’s coming from a bad place, and therefore it needs to be controlled, it needs to be modified.”

“With a technique-first approach what they’re really saying is that because you’re basically evil, and you can’t ever really be fixed for that, because that’s the inherent nature of man, you cover it up with superficial things. So the whole process of music teaching, the orientation is fundamental and influences everything you are doing.”

“The Roman style theatre is our modern concept of performance. It doesn’t have a higher quality to it. In the Greek one, there are two ways in which it is higher, one is that there is a temple there, the other is the relationship with nature that is inherent to the whole thing.”
“The Greek theatre is open to the world, therefore it is relating to the world. The Colosseum, because it is circular it shuts itself off from the world.”

“[In the Greek theatres] there isn’t a distinction between the environment and the work of man, they are of-a-piece, but with the Roman one there is this sense of an artificial situation. Like all modern stadiums, rock concerts, but even the Shakespearian theatres, they’re all absolutely involved in this shut-off feeling.”

Notes: mentioned Pope Gregory and his beginning notation, in order to make sure the right songs were being sung for the right religious event or situation.

On the Kodály section, relates Kodály’s approach to the Virtuosic Mountain, where Kodály is simply effective at leading more people up the mountain by using some more naturalistic approaches, but it’s still the mountain. There just might be more people up the top than before.

Teacher 4: 22 February 2016, 1 hr 7 mins
Teacher information: Female generalist classroom teacher with ten years experience with MEP community outreach, eventually working as a music support teacher coaching other teachers in her school.

Initial reflection on teacher’s feedback: I have worked with this teacher for many years; we have collaborated on projects together and taught together. Her background could not differ more than from my own. She had minimal music training in school and in teaching college, having come from a small town in rural southern Queensland. However, she seems to recognise the dominant paradigm from her experiences with education generally, and through people responding negatively to an alternative approach. To her, the alternative view seems far more normal, natural and logical than the dominant paradigm, which seems nonsensical and un-pedagogical. She understood the concepts easily, and felt that practical examples of these ideas in action would be helpful to show teachers what they mean in practice. Interestingly she seems to think more information could be added, rather than less. She doesn’t seem to think I should add complexity so much as more examples.

Quotes from teacher:

“The [dominant paradigm] doesn’t have the freedom that the other side has. The [alternative view] is for others, the [dominant paradigm] is not.”
In terms of my own teaching, when I look at where I’ve come from, when I first started doing music as a teacher I was doing [the dominant paradigm], because that is what you’re taught to do in university. By doing training with the MEP, the [alternative view] is the way. So I’ve moved from one side to the other. But I don’t think I was ever really set onto the [dominant paradigm] in the first place and from a kid.”

“The active engagement approach makes more sense, especially when you’re in a classroom situation. If you are performer focused then you are not focused on the child. You’re focusing on the technical element, not on the learning of the child.”

“Teaching is supposed to be about the child. It’s not actually supposed to be about the system. You can have different systems, but the way you approach it can differ.”

“[Another program] want the best performers, the best band, that’s what they are building towards, their big performance. So there’s really no leeway, it’s all technical.”

“A lot of music is seen as individual. If you have one person playing a violin or a cello on a stage, how does that actually contribute to social cohesion? People think that because you’re in the audience you’re part of the performance. But you’re not, unless you’re engaging with it, which is what we do in MEP, where you are engaging with it on a different level, the audience are not seen as an audience, they are seen as participants.”

“I think you can tell which kids have had that [comforting music] connection as babies. I think you can tell as they grow and through their music development. In saying that there is a little girl at our school who sings beautifully, but lives in a refuge, has been neglected...her outlet is through the music. So however she became intertwined with the music I don’t know, but it would be interesting to find that out.”

“There is still that connotation that music is instruments. That music is not singing, music is picking up something and having to learn it.”

“Music is all about health. The theatre, the temple, the cleansing experience. They could see the benefits of the health, as well as the ‘entertainment’ I guess you’d call it. Whereas here [the Roman theatre] is about power and aristocracy. The Greek theatre is about the people, the Roman one about the aristocracy.”

On a project where her students were learning to play the tin whistle: “the kids choose their environment, they choose where they want to play the tin whistle...they sit on the playground, they sit under the trees, that sit on chairs outside, some sit on the cushions inside, it’s all about creating the environment that will allow them to express themselves in a way that suits
them, rather than what ‘the man’ wants them to do. It’s not just the physical environment, but the emotional and social environment that your creating that allows them to be creative.”

She tells a story of working out a new way for the kids to interpret fingering instructions for the tin whistle, because the pictured fingering didn’t work for all of them, nor did the sheet music. So she developed a system with simple numbers, one for the first finger hole, 2 for two fingers, etc.

“We don’t all learn the same [way]. Especially in music we don’t all learn the same [way], so many kids play by ear. But if they’re told they have to read the sheet music and they are not allowed to write the numbers for the notes underneath their stave, it puts them off because they have learned with me that they can learn how they want to learn.”

“In teaching, music brings out the good in others, I think that’s the point of outreach. You said you’ve never been on an outreach where there has been a behavior problem, that’s because it brings out the good. I’ve never seen music in that situation bring out the evil or the bad.”

“For some kids, they don’t see themselves as good at anything, but then with something like music brings them that confidence, so they can express themselves in so many different ways musically and socially.”

She discusses the Augustine / Pelagius difference, saying Augustine is wanting to control the musical outcome, forming an ‘us and them’ mentality, where he and other clergy ‘know’ and can therefore make the controlling decisions, and others can’t.

“A lot of our kids, they don’t care if they hit a wrong note because they know there’s no punishment coming. But I know that when I first started at the school, if the kids were being difficult in the class they’d ask me whether I was going to force them to stand up and sing on their own, as punishment. I said that is not something you will ever find me doing. It’s not a punishment. It was this boy who would sit in the corner, not sing anything, not join in anything. When we took him on outreach, he knew all the songs, he knew everything. Because he wasn’t punished for not being a part of it. Because he was a part of it, he just didn’t realise it. He didn’t realise that he was learning. After that outreach there was a change in his demeanor, because he realised it was ok. A lot of other teachers would have disciplined him for not participating in class, but I never did. Technically you are punishing a child by giving them a D, because they don’t participate, but I never gave him a D.”
Thought: there seems to be a tendency to punish children who are not participating by stopping them from participating in other ways, e.g. not letting them go on an excursion.

“Play-based learning – you set up stations which are meant to be investigative. They might have a little music station. There was a girl at the music station, where there was a book. She had the little stave and wrote notes on it, then she said, “how do you play that”, and I asked her to tell me. So then she was mucking around working out ways you might play notes from the page. But then as soon as we are in a band lesson there’s no room for that type of learning. That’s why keeping it cross-disciplinary can help, showing how much literacy is embedded in a song, a poem, a piece of music, that it doesn’t need to be a segregated subject as such. A lot of the older programs see music as a separate entity from other subjects.”

“The problem is how they have written the Australian Curriculum. Because lots of teachers don’t see that they are going to be able to teach the musical concepts because they don’t think of themselves as being skilled or having the technical nous to be able to teach these types of elements. The curriculum is very strict, and if you aren’t confident at making music or have other strategies or other ideas you are going to find it very difficult to teach music in a classroom situation. They’re going to go and find a YouTube clip. They’ll find someone online with more knowledge to do the teaching for them, instead of learning themselves so they can teach it.”

“People think they have to pay lots of money for tuition for their kids, because that’s going to make them better musicians, more talented, because they’re spending big money to do it. We’ve proven, using this approach, that you don’t need to that. All you need is a voice.”

“We come up against it sometimes, that people think if the program is free it can’t be worth much. But I think people can see it is beneficial. That’s the problem. People need to know that you don’t have to have a curriculum. Things should be ‘rich tasks’, which might involve children writing their own lyrics, then discussing their lyrics, embedding learning through the whole experience. You don’t have to throw the elements of the learning in their face, they naturally ask about elements that are relevant at that moment. You just do it.”

“[My students] knew that I was learning too, and that really helped them. If they are going to learn, they are going to learn better from someone who is open and honest about themselves and their own musical experience, how that’s shaped them, and that will then shape the kids and their perspective.”

“Whatever comes out of it needs to be practical, simple, and almost self-explanatory. It’s great if [teachers] do professional learning, but I’d make this some type of booklet, like the ABCs,
the historical background, what it was like, what it is like now. Showing teachers practical ways they can discuss these ideas without getting technical. Images, stories and footage, YouTube clips. Interview footage with teachers and students.”

“Many teachers understand that the way that they were taught is not the way they want to teach.”

She feels children need to know this stuff as well, that kids would find it interesting.

“Some schools have a requirement for kindergarten entry that a kid must be able to write their name. So then you have the parents, 6 weeks before school starts, hammer, hammer, hammer. It’s the same with music. Do I need to know what tempo is before I sing a song? No.”

Teacher 5: 24 February 2016, 48 mins
Teacher information: male primary school teacher who has worked both as a generalist classroom teacher and then later as a specialist music teacher, with 10 years experience in MEP community outreach programs.

Initial reflection on teacher’s feedback: I know this teacher well but have not taught with him or collaborated on any projects with him. He is tech savvy and responded particularly well to the idea of making the illustrations and summaries I have developed as interactive as possible. He particularly felt that the paradigmatic models could be animated in various ways to show different musical pathways. He also enjoyed using the pairs of summaries as a bit of a game, to see if he could tell which ‘side’ they went on. Overall he seemed to react very well, and felt that a resource with hyperlinks and interactivity could be very interesting for teachers, and for their students as well.

Quotes from teacher:

Talking about the invested nature of ‘engagement’ definition, that the children could be seen as “emotionally invested, at some deeper level”.

“I’ve always been involved with band programs because they have always been at the schools I’ve been at, and I guess I’ve always accepted that that’s the way it is. They can only take so many kids, they have to sit an aptitude test, hearing higher or lower notes, and from that you pick 23 kids, because that is the number they can cater for with one teacher. The principal didn’t understand this approach. He said where he was from, they had a band, and anyone who wanted to be in the band was in the band, and we just found a way for them to all be
there. I don’t want the kids to be stymied because of this stuff. They could have had a bad
cold on the day. He doesn’t want the kids missing out.”

“The argument you’re making is that originally music was for everybody. And for various
reasons, good and bad, it changed to elitism, or technical brilliance.”

He is questioning what the starting point is. Where does the education begin, or where
should it begin, in terms of the model? The musical pathways could intertwine. Are the
branches on the model musical pathways, or individuals? How do I show they are
intertwining, crossing over, interacting?

“If you’ve been indoctrinated by the idea that you can only be good if you are good...was it
Liszt who broke his little finger, whilst trying to strengthen it? That school of thought, driven
by economics, they had to be better than others.”

“AMEB has to be the biggest example of the dominant paradigm. Looking back now, being in
a room with a creepy guy, “can you please sing back blah blah”...it was only when you got to
eighth grade that you actually put on a concert for other people to actually hear you. I went
up to seventh grade, but eighth grade you had to book a hall and invite people to hear you
perform. I got a B in the AMEB, though I got a really high mark for music in my HSC, which
actually saved my HSC mark. For my HSC I didn't just play for one person, I played for a
group of people, and you could play some jazz as well. You couldn’t play jazz in the AMEB.
No jazz, no improvisation. You had a list to go from. You had a Baroque, a Classical, a
Romantic, and a twentieth century. That’s how it was done to get a bit of paper.”

*Teacher 6: 24 February 2016, 37 mins*

Teacher information: Female primary school generalist classroom teacher turned arts specialist
teacher, also a mother, which became relevant.

Initial reflection on teacher’s feedback: I wasn’t sure how this teacher would respond to the
information, but she found it all easy to grasp and relevant to teaching. Interestingly, when I
showed her some of the pairs of slides, she unwittingly mentioned ideas that I later deal with.
For example, when I showed her the birthing images, she mentioned that of course women
have pain because we all deserve it, because of Eve. She was speaking facetiously but was
acknowledging the culture of accepting pain as something we deserve. She particularly reacted
well to the summary poster, and seemed to think that was the most useful thing that she
wanted to take away from the process. It seemed that the poster would act as a nice reminder,
a mnemonic, for the differences in the two attitudes, and their historical influences.
Quotes from teacher:

“Even within a primary school situation we have ‘the arts’, and then we mark them. And we’ll break that into visual arts, performing arts and music, and we have to give them a grade for the arts overall. So even if you have no musical expertise or knowledge to judge how well a child is doing musically, you write down ‘participation in singing’ and grade them. Therefore you are judged and you are assessed from the very earliest of ages even when you don’t realise it, and then that’d put into your overall arts grade.”

“You’ll find that some teachers in other areas, literacy or maths for example, we all get together and we share data and we say ‘this is what A is going to look like, this is a B, this is what a C is going to look like’, and because music is not valued, we don’t do that in music. So teachers are free to put down any grade they like, with no accountability. And you’ll find some teachers just base it on participation in singing, or whether they attend choir or not, with no idea of whether the child is at all musical. And sometimes they say ‘well he participates but he sounds awful, so we’ll give him a C’. Is that not funny! Other areas of the curriculum we deem as being important and a deep understanding of, and that we have clear assessable outcomes, but in music we just say ‘do they join in the choir, do they sing at assembly?’ and its completely arbitrary.”

“Within my school situation where music is not part of the home, often for religious reasons, it is in fact excluded from the home.”

“Professional musicians are often described as being disciplined, because they have to practice for so many hours and they have to be disciplined in their life, and exclude themselves from other things, and other activities in order to go and perfect the music.” [My interjection: “It’s a bit like being a monk really, isn’t it”] “Yes, it is! They lock themselves away in their little practice rooms going over and over and over. I’ve been at the photocopier listening to them go over and over and over...just move on would you! It doesn’t matter! Yes. They might as well beat themselves, it’s less painful than listening to that.”

“It’s a bit like executive staff who say ‘we are really supportive of music in our school, we have a fantastic choir, it’s run by a lovely teacher who used to be our music teacher she comes back and does choir every Wednesday lunchtime’, which makes my lid just flip. Every school I’ve been at a school I say that I will take their music group, I won’t call it a choir, and that I will not do it during lunchtime. Because we don’t ask kids to do science or maths or social studies or anything else during lunchtime. So I will not do it at lunch time.”
“What worries my about this [gesturing to photograph from Summerhill School], particularly with music and art, how do you know what type of music you like or that you’d particularly like to explore more, or makes you respond in a certain way, if you’re not exposed to it, and if you are not given opportunities to actually do it. I think that’s the problem, it worries me with schools like that, that without some structure and some guidance you’ll find that they can’t know what they want. You won’t know that you like drawing in pastels if you haven’t tried it, if nobody has given you the opportunity, this is the texture, this how you can blend them, this is how they can move across the page.”

“In lots of homes there’s no time for music anymore. If you drop you kid off at daycare at 7am, and then you pick them up at 5.30 or 6pm, and you pop them straight in the bath, then you have half an hour while you make dinner so you pop them in front of the TV to watch ABC 2, and then you feed them dinner. And if they’re lucky you read them a story and put them to bed. There’s no time for music. The only time that maybe theoretically you have gathered as a family is to eat dinner, if dad’s home by then. And it’s a bit ugly if you try to sing when you’re eating.”

“The other interesting thing about music, in terms of the training, is that when we do music, when we deal with groups of children in an educational setting, we tend to treat them as a homogenous mass. We differentiate in all other learning areas. We don’t in music. We don’t say ‘I know you know this song, why don’t you take three friends and you go and develop some harmony and add some percussion...’ we never do that. We say that as a group we’re all going to sing this, we’re all going to perform this; we’re all going to do the same thing. There is no differentiation.”

Teacher 7: 29 February 2016, 49 mins
Teacher information: Female early childhood generalist classroom teacher turned executive teacher, also a soon-to-be mother, some 6 years of experience MEP experience, 3 years of intensive experience.

Initial reflection on teacher’s feedback: This teacher has had little experience with more traditional forms of music training. Generally I think she understood the concepts, but also found it hard to understand why people would choose the ‘traditional’ or ‘dominant’ pathway, feeling that it makes no sense and is harmful to the children. She is a very experienced educator, and it seems that her pedagogical instincts naturally incline towards the alternative view, rather than the dominant paradigm. She reacted very positively to the quotes of A.S. Neill.
Quotes from the teacher:

“Reading these [definition pictures on language page], you’re more inclined to go this [innate education] way, because you know the outcome would be different. And the experience would be different, and more inclusive, where as this one [pointing to the dominant paradigm] is different.”

“Again, there’s the gut feeling to go one way more than the other [when first viewing the prehistory slides], but I have to say that probably I’d be inclined to go one way or the other based on my experience with the MEP. And I’m pretty sure, had I not had that experience, my inclination to go one way or the other might be different.”

“In different cultures you would see that a lot [the role of singing in mothering].”

“Sport can go this way, both on the field and off the field [on violence in the Colosseum entertainments], the same with movies.”

“It’s interesting to know that all of these different things trace way back, and they’ve all had some kind of flow-on effect. And when you piece that all together, a lot of people probably wouldn’t realise, and that’s the work you’re doing, kind of teasing it all out and going ‘well actually, it’s like this now because of all this that has gone before’, and I guess that’s the clever thing about history, that you can do that.”

“It was created. A lot of things that we buy, the advertising world created a problem to then sell you the solution. If you liken it to that a little bit it is like this now because that’s what happened [talking about Augustine].”

“This I find very intense [pointing to the picture of Kodály conducting], everyone standing so uniform, so regimented, so being told, so not comfortable, just the line up – it’s very military-like. I find that a bit full-on.”

On whether arts should be in the curriculum or outside of the curriculum: “Nowadays, generally speaking, I would say, most mum’s and dad’s don’t naturally sing with little ones, do bath-time nursery rhymes or those kind of things, because when we suggest it its kind of like sharing something new. In terms of getting together with family on special occasions and making music, say, or being artistic in other ways, in our school community we have a lot of artists, but that’s also different. I don’t know how much drama people make or go and see, for fun, just because, or whether kids put on plays, or play dramatically. I used to do that as a kid, get some sheets, drape them over things. For that reason, to capture those kids who might be missing out on it, it does make sense to put it in the curriculum. But then if they
were going to completely have the joy sucked out of it, by making it all skills based, that would be a negative. It’s a tricky one.”

“I was sharing with staff some stuff I came up with online about kids in our local area, if they want to audition for a choir what’s required in doing that. And I’ve seen this particular choir perform, and the pre-requisite I guess were things like, you didn’t need to necessarily have had formal training, but you will be one-on-one with whoever it is that is doing the audition, and they’re looking for things like can you pitch-match, can you sing the national anthem, can you sing another song. You have to pay as well if you get in, places are limited, around 25, and just because you get in this year doesn’t mean you’ll be automatically in for next year. So next year again you have to audition. And I shared that with the staff, because this year we have a couple of new staff members, and I just wanted, in a polite way, to make it clear that what we are trying to do with the MEP and the community singing, and the other singing and music making we are doing at this school now is to counter that, and it’s very different to that, and we don’t want to go down that path, for all the children. If children and their parents individually want to do that, fine. But for the wellbeing of everybody here, we are not going to do stuff like that, because it’s detrimental. We actually have on staff a teacher whose child actually auditioned for that choir and didn’t get in. They needed to commit to early morning rehearsals and this little one didn’t want to do that, funnily enough, so she didn’t get in. And I see that picture [Kodály’s choir] and it reminds me of that choir, and it does give me the heebie jeebies.”

“Seeing them perform, sure the sound was great, if you are looking for that particular sound, but to see them standing there so regimented and unnaturally was weird, and I didn’t like it. There’s no need for it. No need.”

“We have two programs running at our school, and again, glad we have the two, because they’re both for different things, and for some kids’ families, one way might suit their needs, and for other kids and families the other way might be better. Better aligned with what they want. But unlike other schools, we offer both, so people can dip into them, and over the year there are different opportunities and people can do what they like. It would be interesting for us to gauge the parent thinking about all of this now.”

“This is good. No auditions, voluntary. The social benefit to everything. Pressure free.”

Teacher 8: 2 March 2016, 40 mins
Teacher information: Young female studio piano teacher, graduated with a performance degree two years ago, now working on a teaching degree. Approximately 7 years experience
with studio piano teaching and piano performance, both as accompanist and soloist. Has been involved in music outreach activities for approximately 2 years, with an interest in embedding outreach ideas into studio teaching, particularly in terms of choice for the student and embedding outreach into student performance experiences.

Initial reflection on teacher’s feedback: This teacher is a thinker, and needs time to digest things before commenting. The discussion involved me explaining things and her asking questions in order to clarify her understanding, then her thinking about it. We decided it was easier for her to go away and think about it, and send me an email with any thoughts she had later that day. She did have some thoughts quite quickly, and seemed particularly interested in the paradigmatic model, as well as the summary poster. Her main concern seemed to be that I had presented the two sides as roughly equal, and that I could present them with different sizes to show the reality of the dominance of one paradigm over the other, and also show a picture as I would want it to be. These ideas helped me to draw new versions of the picture, as suggested, and allowed me to think of the picture as dynamic and flexible, and when animated and changed could be used to illustrate the relative dominance and relative influence of the different paradigms.

Quotes from the teacher:

Commenting on Kodály quotes: “Unless it is a thing that is fun, of course everyone is going to be stressed out about what they’re about to do.”

Commenting on summary poster: “It feels like a bunch of stuff I know nothing about…it’s a good way to see the progression, the two sides...nowadays it is not really equal.”

“I was talking to a friend last night who just started a masters course in translation, and she was freaking out that she’s going to lose her technique, she’s not playing as much, and worried that music might become just a hobby after she’s been through all the training. I just told her ‘no, it’s fine, you’re alright, you don’t need to practice everyday, you’ll be able to play, you’ll be fine’. But I don’t see music as ‘oh I failed at that performing thing and now it’s a hobby I do’, I just play when I feel like it.”

“Another friend is at a conservatorium finishing a performance degree, and not having a good time of it. She was asking me “do you keep playing? What happens afterwards”, she doesn’t know what she’s going to do. She’s done commerce or something as well so she might get a job in that, but she said “will you still play Chopin etudes and stuff like that?”, and I said “yes actually I just started learning a Prokofiev concerto just because I wanted to learn it, you just
do that actual things you want to do. Sometimes I might do that, sometimes I might just play a song.”

(In an email the next day)

So, to answer your question, I would probably need to read more of your thesis to understand each of those sections a bit more (of which I probably would then have MANY questions). However, as you presented to me today, it is really a very good basic summary of actually how the "traditional" music education paradigm has developed, which is really interesting (and helpful) to know about.

Actually, the way you presented it on the final page, with the two arrows showing how each is represented throughout each time period, made me think that it seems like those two opposing views are equal. Which, in hindsight, should be true right (or that the traditional paradigm be an equal option to the many others)? But that is what made me think about the visual representation and how a difference in size would show which one is more prevalent now. Showing their development (and existence) like that throughout time, kinda shows that at least, both should exist in the same amount perhaps (not that that is a criticism of your presentation of your thesis...just me thinking on paper) - which is not the case now (somehow things happened which made the traditional paradigm become the dominant paradigm (things which you probably know). Anyway, that's also what's interesting to me.

Teacher 9: 2 March 2016, 27 mins
Teacher information: Experienced teacher turned music specialist at a Catholic primary school, mostly instrumental background on keyboard and guitar, who became interested in community outreach and the place of singing in learning about music approximately 2 years ago. She is a committed Christian, which became relevant to the discussion.

Initial reflection on teacher’s feedback: This was an important interview as I refer to the Christian faith and its origins in the thesis, and wanted to find out if the teacher found it a) offensive, b) relevant, c) a reasonable interpretation of events and theology from the perspective of someone committed to that religious faith. She was not offended; rather, she seemed impressed that religion or spirituality was being considered relevant. She certainly saw the relevance of history and theology to education generally.

Quotes from the teacher:

“Where I've come from, because I had no particular talent, I had done a little bit of keyboard and tiny little bit of guitar, coming to you, to the MEP, and giving me the opportunity to share music and engage in it, I started doing that socially with the children and then you cater to the needs of all the children anyway. Because you are a teacher, and you differentiate. And
so here we are, three years down the track, because there are children who want to do specialised study, and here we are with two music rooms, and we’re interacting together. Certainly I started with the singing, and I noticed children started to show particular talents, and so I talked to the parents about the talents, and they started sending their children to [music lessons], which started growing, and then children started looking at other children, and the more skilled children now teach the other children. There is an engagement at this school with this model [pointing at innate and differentiated potential side]. It happened partly because I didn’t have particular skill and wasn’t focused like this [pointing to the traditional dominant paradigm]. I couldn’t be hampered because I didn’t have any skills.”

“I perceived the musical world as a specialized industry or skill, I did. I had this experience with my daughter, she and I used to sing around and home all the time, and she loved singing, she went to the high school and I said, ‘oh, you’ll have to try out for the choir’. Well, she tried out for the choir and she didn’t get in so that was the end of her singing. So instantly we both thought then that music was specialised. And there was no opportunity just to sing.”

“If I go back to the study of the bible, music was intrinsic. Going back to the Hebrews, music and the psalms, the whole way of being, praising God, it was written in psalm, it was sung, it was danced, when they went to war they danced, when they returned they celebrated with dance, with the lyre and the harp, it was definitely about social engagement, social outreach, social interaction. I’m sure some technical skill would have been involved for some people, because not everyone could play an instrument.”

“I don’t think it’s shaky ground. From a Christian perspective, and from my more recent study of the bible, the whole essence of good and evil and the story of Adam, it’s about broken relationships, it’s all about the breaking of relationships and the story of Eve is about the restoration of that relationship – we can restore this, and we can restore it with love. If you’re coming from a church point of you, a Catholic point of view it’s restored by the church. I’ve never studied him [pointing to Pelagius].”

Alluding to the Roman Catholic Church: “Rome influenced the education system, sure. Education became subject based, each subject was isolated. Once upon a time it was holistic. But the influence of Rome, once again, all the little subjects. So now your thesis here talks about all of these fruits from one vine, and this is where you’re getting back to education, it’s holistic. It encapsulates all our skills and you can go off and major in one area if you choose to, or in all of the areas, but then, it’s showing this interconnectedness. And then your picture demonstrates the different branches of it. Back here in the Garden of Eden we’re all
dependent, we’re all interacting, and God was the ultimate being, and for a Christian still is the ultimate being, and in that story of creation, God was walking with the people. As soon as power and greed came into the equation, or people wanting to be better than other people. Adam and Eve demonstrated that they wanted to be greater than this force of love. They wanted to be greater so they broke the relationship. It’s all about repairing relationships.”

“There has to be a central point where we all come together. So for the Christian, you’ve perfectly picked here ‘I am the vine and you are the branches’, that’s a scripture reading. Jesus came back and the whole message is pulling those relationships back together, ‘Look at how I do it, we love one another, I am the vine and you are the branches’.”

“It’s a tricky thing too because sometimes the child feels punished because we’re reprimanding them because of the behavior. It’s such a fine line. There was a child just before, he had just come out of himself and I did something, and I went ‘Oh no! Now he’s going to go back into himself, because I reprimanded his behavior, not the music’, but I could see him put the two together and shrink back down again. Such a fine line working with children.”

Teacher 10: 4 March 2016, 1hr 6 mins (phone interview)
Teacher information: Experienced male studio violin teacher and performer from regional Australia, also experienced at running community orchestras and professional ensembles. Also has an MPhil focussed on violin pedagogy. Some limited experience with community outreach and has an interest in embedding choice and flexibility in studio violin teaching.

Initial reflection on teacher’s feedback: This teacher has both an analytical and practical mind, and is useful in terms of feedback from a teacher with a very traditional background but with an interest in other ways of thinking about music education. He generally feels that the abstract (as it stood when we did this interview) lacked a ‘punch line’ where I say what I really think it all means, and what the framework means. But viewing the summaries of the frameworks, as presented in their different layers, he sees that they are the punch line he was looking for. He doesn’t feel that what I am doing should be offensive to those from a more traditional model, and that it provides a useful way of understanding dominant attitudes, as well as suggesting other ways of thinking about music and musical pathways.

Quotes from the teacher:

“For readers who are very heavily involved in the music education community I think it opens up many different ways of looking at it and thinking about it. Especially that your bringing all this historical stuff into it.”
“The one on the left [indicating the dominant paradigm cycle] looks confused, confusing and complicated, which in a way is what it is.”

“It seems to be talking about how things started, and how things ended up, and they seem to be two quite different things. If you were trying to sell these to me I’d much rather buy the first [music education] version because it looks like much more fun.”

“To me the one on the right suggests expansion, humans can go anywhere, where as the other caves in on itself, it suggests you’re just going to go round and round.”

Note: he has a suggestion for overview poster, I could say ‘why this’ indicating the left-hand side, and ‘why not this?’ indicating the right hand side.

“I’m from that more dominant paradigm, and I’m not feeling threatened. Things like this always challenge people in some way. Any kind of research challenges people in some way. It’s accepted that that’s normal and may be challenging. It powerfully sums up what you’re saying really well, I think that’s what people need.”

“What this picture may suggest to some people is that there are two different paths and you’re either on one or the other, or you cross from one to the other and there you are. Maybe there’s a way to present them as different strands. If someone grows up on the right hand tradition and decides they want to be the world’s next great soloist, they jump across to the left and off they go within their tradition of perfection, virtuosity and climbing the tree. But it’s a choice and another strand, another path.”

[My interjection: “One of my points is that the virtuosic career is still doable on the multiple strand pathway, it doesn’t stop people becoming incredibly good musicians, but maybe they’re going to be incredibly good musicians who will have a different attitude, and who might be willing to share their skills in a different way and perform in a different way.”]

“I’m thinking about the virtuosic violin soloist who still appreciates turning up at the nursing home with his violin to do some outreach, as equal and valid part of music making as standing on a concert stage and playing. Maybe that needs to be made more clear.”

Teacher 11: 7 March 2016, 54 mins
Teacher information: Very experienced female high school music specialist, running a very large music program at a public high school, developed by her for over 18 years. Program mostly consists of concert bands, an annual musical, and smaller ensembles for rock, jazz and pop. No experience with, or knowledge about, the Music Engagement Program.
Initial reflection on teacher’s feedback: I was very interested to hear what this teacher had to say, both in a general sense about her own thoughts about her teaching approach and beliefs, as well as her response to the framework design. She runs what might be seen, from the outside, as a traditional music program, and it is a very successful program, parts of which are open to all students in some way shape or form, at some level. My main thoughts after this interview were the differences between inclusivity and non-exclusivity. Traditional models, or those which are trying to open up traditional models, need to specially set programs up in order to include those who would not normally be able to participate. But why is it that we need to change or adapt anything for those who have not learnt yet? Why is the system not automatically set up for those students? This is not the teacher’s fault; in fact it is not just in music. As soon as a student enters high school, specialisations are in place, and requisite knowledge is assumed. It is therefore very difficult for teachers, particularly of music, to produce a 'high school level' of music outcome from students who have not learnt music before. Expectations of parents, other teachers, executive, government, and then the students themselves, can be both unrealistic and unhelpful. Skill level can be confused with talent or capacity, which is not a fair or accurate way of gauging musicianship potential. Teachers, and more importantly policy makers and curriculum designers, need more access to important findings in the research in this space so that they can continue to adapt their offerings in ways which encourage all students to participate and engage, and to develop all students as much as possible towards their individual capacities.

Quotes from the teacher:

“I don’t actually know whether people are intrinsically musical, but I think that’s the starting point for a music educator. We have to believe that they are, and that their musicianship can be tapped into. I assume people are musical in some way, maybe they’re not, I don’t know. I really don’t know. But that’s our starting point, thinking that everybody has some level of musicianship.”

“We have a very different setting here. Here the answer is yes; there is something for everybody. The fact that we have 850 students studying music at our school in various capacities, we are really offering to everybody, ad everybody has that opportunity, but I don’t think that’s the case in every school.”

“A lot of the success is that I’ve missed the mobility thing [enforced teacher movement, no longer than 5 years at one school, introduced in the early 2000s], so I’ve been here for 18 years. Because there’s been someone here leading it, that’s meant that we have been able to grow.”
“What I’ve built here is a self-sustaining program, so when I do retire it should be able to sustain itself, with the right staff. Apart from the early years when we didn’t have a lot of staff, it’s been incredible teams of teachers. No one does these things by themselves. But you need a leader, someone with a vision and drive.”

“It’s very hard to make a systemic judgment. I know what we do here, and this is us [pointing to the ‘everybody is basically musical’ side], despite the fact that some peoples’ perception in the wider community is that we’re actually over here [pointing to the ‘music as specialized talent’], but we’re actually not. We’re about inclusivity, everybody having a go, something to contribute, no matter what that is. And we have something to contribute to everybody, no matter what that is. So we have people from our LSU, our learning support centre, we have children with all sorts of abilities and disabilities, we have deaf students, blind students, rarely we have a child who did the concert band program and can only play a concert F on the trumpet. And every year I’d say to his parents ‘are you sure’, ‘yes we want him to continue because while he’s here he’s working with mainstream kids and learning manners and socialization skills. If he puts his trumpet up to his mouth and he wears his band uniform we’re happy, we just want his to be here’, ‘are you sure’, ‘yes’, so we just work it out. We work with it.”

“Our job is not to create the best musicians. It’s to provide opportunities. We spark the fire here, if they want to continue and take it more seriously there’re lots of other avenues that they can do, in addition to what’s here. Private lessons, choirs, bands, there’s all sorts of ways they can do more if they want to take it more seriously. But here it’s music for everybody.”

“We have lots of different branches of our music here. The band’s only one of them. We don’t desk players. [My comment: “what’s desking?”] Where you’re best players play first. You’re next best players play second, third best players never really have a hope in hell of ever playing a ‘first’ part, having a melody. Similarly, your first players who have the melody all the time never get much chance to develop their aural capabilities by playing harmonies. So basically I quietly rank players and make sure that, for example, there’s three teams of trumpets, they all have strong, weak and medium players, the kids never know who they are, and each team will stand on its own, then we rotate the parts, so they get first for this one, second for this one, third for this one. So you can see how it’s very inclusive, and gives everyone an opportunity.”

“We have a beginner band of 70 kids who have never played before. By the time they get through year ten you can’t tell who’s had the two years of band playing in primary school and who hasn’t. I don’t know how that works, I think it’s osmosis. I can’t make logical sense of it.
I don’t know how we can get to that point. I have great staff, but it’s more than that. It has to be more than that, because there’s great staff everywhere. But in our performance music program you have string trios and singing groups but predominantly it’s for rock bands, because that’s where they gravitate.”

“There’s entry points in our school all the way through, except for band, where they have to enter in year 7 and move through, they can’t drop out in year 8 then come back in in year 9. That is sequential.”

“[Students] come in in year 6, anyone who’s interested in the program. It’s called ‘band testing’ but it’s not pass or fail. Some people would use it that way but we don’t. It’s about identifying strengths. I have a strong belief in not setting up kids for failure. If someone wanted to play percussion which has to be very rhythmically exposed, if they’ve scored really poorly in the rhythm section of the test then I won’t put them on percussion. If I have two people and one oboe, we know that oboists really need a good ear, so if they scored really poorly on the pitch section and the other scored highly, then I would allocate the oboe to that one. It doesn’t mean the other misses out, it just means they don’t get the oboe. So that’s where I use the results of the survey. By calling it ‘testing’ it sounds like pass or fail, but it isn’t. But any other name I come up with detracts from the importance of it. If you say ‘band testing’ they say ‘oooh! Band testing! We better get there and do that hadn’t we!’ and ‘oooh my child is gifted, they were accepted into the program’, you’re child isn’t gifted but that doesn’t matter [laughing]. It’s about entry points.”

“Some parents want that [pointing to the music as specialised talent side], we get ‘you’re not challenging my child enough’, ‘the level they are playing in band is not challenging my child’, ‘my child is gifted’, we have some of that each year. It’s not what we do. Some people call us a music school, and it is in a way, we have so many kids playing music, but it’s not that type of music school. For example, early on we had the beginner year 7 band and an advanced year 7 band, and I just got rid of the ‘advanced’ because they are not advanced, they just happen to have two years more experience than the beginners, so it’s just the year 7 concert band now. We have a swear jar in the office and any staff who slip back into old habits and uses the ‘A’ word they have to put a dollar in the swear jar [laughing]. But we had parents saying ‘you advertised this as an advanced year 7 band and its far from advanced’, but that’s not what we do.”

“If a new staff member hasn’t been through the program themselves it is very difficult for them because they don’t have any training. The first thing we say to them is that if you aim to produce the best musicians the program will fold. Because what you actually have to aim to
do is produce really happy kids, and teamwork, and the joy of music, and fun making music, and fun being together, then the music will fall into place because they’ll want to be there, they’ll want to practice, they’ll want to be with everybody. They won’t want to be the kids who are dragging the chain. If you go the other way, I’ve never ever seen it be successful. And the other way is represented by that circle in a way [pointing to the ‘music as specialised talent’ side], trying to produce individually the best musicians. Yes, if we find somebody that’s really shining let’s try and develop them and give them extra, we do that as well.”

“It’s very hard for music teachers who are in schools where they are the only music teacher. I’ve not come across music teachers that you are describing, but I think being the solo teacher in the school that could happen.”

“A lot of it is personality driven. I think that children are very perceptive, they can see straight through us. They know I’m quirky, and have high expectations, and that I tell terrible dad jokes all the time. They see through that rubbish and know that at heart I’m passionate about them, and seeing them deliver. Everyone on my staff have very different personalities, their all a bit crazy. But the children can see through it. The very occasional one I’ve had that maybe hasn’t been quite as genuine the kids have seen through. This is the third program I have developed, and each time with a slightly bigger starting point. Other schools there was nothing. But it can be done. My first school was a high school in the country. At first there was only one music class. By the end of the following year there were classes in every year group. It can be done with hard work and passion and drive, and looking at client need. You don’t have to have all the resources in the world. At my first school we did heaps of singing. We had no resources. I had a record player and a piano and a couple of broken guitars. But still managed to get to that point. We should never underestimate the importance and power of the teacher.”

“Music educators have a very important welfare and pastoral care role. If you’re only shooting for the stars with individuals you don’t tap into that other role.”

“I’ve never been in a school that wasn’t supportive of music. A lot of people sit behind that, saying ‘the principal doesn’t support me’ or ‘the executive doesn’t support me’, they just sit behind that. If you’re looking for your client need, every school is different, and not every school is up for a band program. Our more traditional setting wouldn’t work [at every school]. It doesn’t have to be instrumental programs. If you’re lucky enough to sit a rock band behind your choir then it’s going to be pretty cool. Rather than bemoaning what you don’t have in terms of resources and equipment, we started with very little and built to this. People who say you can’t get high school kids to sing, it’s total rubbish. And it’s usually those
same people who feel they can’t get things going in the school without the principal’s support. The principals come on board once they see good things starting. They really do.”

“As an adult you put in a good day of work, you’re only going to go to that choir or band at night if it’s fun, and if you go out to the pub after for a drink. It has to be fun. I believe there’s only a small amount of the population that will continue with their music making just as an academic exercise. Some will. There will be those kids who practice four hours a day, and they don’t feel they’re being denied anything.”

"Last year we had to do an evaluation of our program. Part of that was surveying parents, students in the program, ex students, and the data that we collected was really extraordinary, and backs up the most important reason why they continued making music was because they had an avenue where they felt comfortable, they could make music with friends, feeling important, feeling they were part of something bigger than themselves, the team stuff...not a lot came out about being the best trumpeter in the program."

Teacher 12: 22 March 2016, 1hr 19mins
Teacher information: Very experienced, and now partially retired, male musician, educator and conductor. Originally a performance musician trained in the army, this teacher then took on music director roles as well as running school band programs and conducting both amateur and professional bands and orchestras. Still very active in supporting local and community music making as well as providing access to professional performances to the general public. Experience with international outreach for the purposes of peacekeeping through his work with the Australian Army. No experience of the Music Engagement Program.

Initial reflection on teacher’s feedback: Very interested to hear of his own experiences as a student and as a father, and his perspective on working on peacekeeping missions using music to help communities work together positively.

Quotes from the teacher:

“One of the things I have done a lot of is work within private school programs. I started off when I was very young at [a private school]. My boss at the time said to me ‘for your development you need to go and work with some other people away from the professional musician environment’, and he arranged for me to go to [this private school] who were just starting a brass band. And I had never worked with a brass band at all. I had always had a
keen interest in it. Then I worked at [another private school], and I worked there for nearly ten years."

“A lot of the things you were just saying intrigue me quite a lot because I’m fairly au fait with the school band programs and it always intrigued me about why children weren’t then staying on to do music. The private school I worked at was a great example. We’d get them involved in so many things, they would do a musical every year, and they’d be wrapped in it. But once they left school that was it. And I would try to show them the opportunities available [naming various youth orchestras and ensembles], but there were so many competing things. I always got the impression that they were doing music at school all week come Saturday ‘no I wanna go play sport’ or ‘I’ve done enough music, I don’t want to go do music again’ after having a couple of days or mornings a week of music when they’ve had to start at half past seven in the morning, where the rest of the school starts at nine o’clock. They didn’t want to do it any more after that. I think it got a little bit better with the resurgence of big bands, that got more exciting for players, some players, than perhaps concert bands were. The saxophone players, the trombone players and the rhythm players, a lot of them went to the big bands. And as the schools tended to bring in more big bands that gave them another outlet.”

“I also think that an evolving thing where brass bands had a big life in maybe the 30s, 40s, 50s. The demise of the brass bands happened pretty quickly after that. To the point in Australia where they’re virtually non-existent. They have the National Eisteddfod thing at Easter time, but New Zealand is still pretty strong, but Australia not. Concert bands have followed the same pattern. They were the natural things to evolve after the brass bands, but the concert band world is very slight nowadays. Here we have the Canberra City Band, and they struggle – the director is trying to get this new wind symphony off the ground, and I don’t think it’s going particularly well. One of the problems is the recruiting. It’s the same issue. Where do they get the young players from? Because they are not coming there once they finish school. They’re all going off to do whatever else they do. And that’s a fair generalization. A minority do look at professional music streams and they do start gigging and playing with bands and things like that. But in general, the majority of them, we lose them.”

“I’ve also been quite interested with what happens with choirs. I’m patron of a men’s choir. They have over eighty members at the moment. Eighty old blokes, many of them who have probably never sung, what’s their motivation, why do they do it? And they do it because they’ve found they love singing. They might not know that they can sing, it’s not a scary environment for them, they don’t audition to get into the choir, they come along, a mate brings them along, they stand with them and learn by rote, most of them can’t read, they
don’t have any idea, but they enjoy it. They wouldn’t have enjoyed it if they were 25 or 30
years old, but now they’re 60 years old they really get a great deal of pleasure from singing.
The converse of that is a choir I’ve had a fair association with who are having real difficulty
getting kids into the choir. I think it’s a similar reason, they’re probably kids singing in school
choirs, they don’t want to have to do it again on a Tuesday night or get up on a Saturday
morning to sing [at an event] or whatever else it might be. It’s just too much of a commitment
for them. And that’s what I think is quite sad.”

Reflecting on his own music education: “I used to think ‘why are we learning about 18th
century vocal harmony when we’re in the late 20th century?’ the form of a sonata, the form of a
gavotte, a part of a suite, it didn’t really make much practical sense to me. It becomes a big
overload, and interest dies.”

“I was trying to think of a very quick definition of music and my very simplistic thing I was
going to say was ‘aural enjoyment’.”

“I observed something the other day, when my wife and I went for a walk. There was a
magpie and it’s young ones were there. Now it’s well past the babies squawking for the food,
they’re past that, the babies are now grown up, but it’s like they were having a communal sing-
along, and the babies were singing to their mother. And the mother would sing back to them.
It was quite fascinating. And the gallahs do it as well. We wake up to this cacophony of
sound. To me it’s something they are enjoying, they are singing to each other, or squawking
to each other.”

“There are many people in the music world who ask me ‘why don’t you watch…’ I can’t
remember the names… ‘Australia’s Got Talent’ or ‘The Voice’, and that’s a lot of the reason,
the humiliation that comes with the whole thing, not the pleasure that comes with it.”

“I should check with my grandchildren, the young bloke, the boy, isn’t that interested, but the
grand-daughter is quite fascinated with music, so for Christmas we organized for her to have
lessons, so she actually has lessons at her school. One of the things they’ve done really
successfully there is a school concert where everyone participates. And the little 5-year-old boy
who hasn’t shown any great interest in it, I’m assuming it’s because everyone else is there,
there he is, singing with gusto. Maybe not particularly well or anything like that, but it doesn’t
matter, it’s the enjoyment of the whole thing. And the whole school participates in it. I don’t
think reluctantly, no one seems coerced into it. They’re there because it’s fun communal
activity.”
“We had a bandmaster in my younger days, and doing the sections and a full band rehearsal every day was a fearful process. His way of getting us to play was through fear - like if you didn’t get it right you would be punished. There was no fun, no enjoyment in what we were doing at all. And in the end the band technically sounded terrific, nothing was wrong - but it was the most boring uninteresting horrible thing you could possibly have. And I remember being very effected by that at that time, and realised right then that this is no way to do it. And learning music through fear is totally wrong, totally wrong.”

“I didn’t get any music training really, until I passed an ‘aptitude test’, it was called, it wasn’t an audition, it was an ‘aptitude test’, and I can’t actually remember what we had to do to pass the test, but it was only those who did pass who were given the opportunity to learn music. And if you didn’t pass the aptitude test you didn’t get a chance. There were so many things that were wrong in that period as well, like my brother and I, being boys, it was never dreamed about that we would be given piano lessons. The girls were given piano lessons, but neither of them when on to do music. But my brother and I, it just wasn’t heard of - this would have been the late 50s, early 1960s. It just didn’t happen. My mother was a piano player who taught in a kindergarten, so she played there, and then my grandmother had been the same. But it was only the girls in the family who learned to play piano. I know mum has great regrets about that now.”

“I’m a great believer in the healing power of music and that is why I think this is really quite fascinating [pointing at photo of Michael at outreach]. Are your findings proving more and more that participation like Michael’s, whatever his technical ability, doing what he can do for himself, for his group, for the people that he’s healing outweighs everything else by a long long way.”

“About the healing power of music, we went to Bougainville with the band quite a bit, and part of our role, mainly it was to entertain troops, but it developed more, it became a lot of playing for the Bougainvillean people and the power that it had, the military people saw this, to get people together just by playing music, and it had a great influence in getting a lot of the warring factions together. And we would go and do concerts, and the peacekeepers would come with us. There was a village on the top of this mountain, and they had been completely against the peacekeeping process, wanted nothing to do with it whatsoever. When I went over there we did a fair bit of research on what music the Bougainvillean people listened to, and they liked rock ’n’ roll and reggae. So we played rock ’n’ roll and reggae. We played to this village about half way up the mountain, and because it was that music we were playing, we had to have generators, so it was pretty loud. To cut a very long story short, and this happened
over some months, in the end, because of the music that was playing and the enjoyment of the people in the village half way up the mountain were getting from this music, the ones at the top of the mountain, down they came, and peacekeepers got in. And six months later that village they were around that peace table talking, and all because of the power of music that was able to get them around that table. And they themselves had simple music. They have what they call thong bands, they would have different lengths of bamboo, and they would beat with their thongs and they had different notes, and one of our musicians was able to write stuff so that we were able to play their tunes with our western instruments, where they would be playing their thong bands, and together we could play. They were the most exhilarating type of experiences, and that’s what the power of music is. And that’s what Michael is doing as well [referring to picture of Michael at outreach].”

“One of the other great success stories has been the ukulele phenomenon, which was around at the end of WWII, and has taken on again. They tell me ‘I’m in this ukulele group, I’m in that ukulele group’, and why? Because it’s fun!”

“Our children aren’t musicians, because we didn’t want to go through all the hassle of sitting them down, making them practice, and do all the conventional things. So they know nothing about music, and now we’re a bit sorry about that, but had there been a fun way of learning when they were kids I’m sure that would have helped considerably. [Music education] could cause misery. We tried not to be imposing. At one stage one of our daughters played a bit of trumpet, she wouldn’t get the trumpet out of the case, it was under the bed, and we didn’t want to be imposing about it.”

Teacher 13: 16 August 2016, 33mins
Teacher information: Primary school generalist teacher with an upper primary school class, with very little confidence in her music making abilities and very little training or experience in music. No experience with the Music Engagement Program.

Initial reflection on teacher’s feedback: Very interested to hear her perspective as a teacher with no confidence in music making, convinced of her lack of talent. She seemed to get quite ‘bolshie’ as the framework seemed to give her confidence to voice her very strong opinions on enforced music. She asked to keep the Summary Poster.

Quotes from the teacher:

“I’m not confident at all with music, though give me a few drinks and I might be better...”
“Younger kids are easier, less inhibited. There is also less judgment from the audience of early childhood music.”

“[The framework] helps me think about where I want to be [situated] in terms of how I want to teach and how I want to parent more clearly. Because you can end up trapped back here [in the dominant paradigm] so quickly and easily when you start to pursue it in class. It’s nice to see why, and where it’s come from.”

“What gobsmacks me is that this [the alternative view] is seen as so inferior to this [the dominant paradigm]. This [the dominant paradigm] is dominating after all this time. It has prevailed over all odds, so how is [an alternative view] still not valued and held in high regard?”

“[The alternative view] is about the person, the [dominant paradigm] is about the subject”.

“Generalists teachers are highly capable, and, the way you are putting it here, might be better at teaching that [the alternative view]”.

“Funny isn’t it, that I would align music with something like maths, where there is a right or a wrong, yet music is so creative, that I can’t work out how that’s happened.”

**Teacher 14: 16 August 2016, 23mins**

Teacher information: Part-time early childhood generalist teacher, with very little confidence in her music making abilities and very little training or experience in music. No experience with the Music Engagement Program.

Initial reflection on teacher’s feedback: As a teacher with little or no confidence in music making, after viewing the framework started to admit how much music she actually uses in her work at preschools. The framework seemed to help her acknowledge this, and found ways to articulate what she already did with music and why it was important.

Quotes from the teacher:

“I try and incorporate music into the classroom, even though my own abilities are as good as I’ve made them - I can’t read music, I can’t play music. But I’ve always tried to incorporate it in the school program.”

“We sing our good morning song, they sing good morning back to me...we always start with music and movement, but it’s very CD based. We always have musical instruments available, but things like pitch and melody and how to introduce all of that stuff, it’s not me.”
After being shown the paradigmatic model: “So I guess that while I don’t teach music at the preschool I’m exposing children to it as much as my ability can.”

After discussing the importance of generalist skills: “Even just this morning I sang them an instruction, and I said to them ‘do you know where that song came from? My head! I just made it up’. Because I wanted them to know that they can do that too.”
APPENDIX 2: MUSIC ENGAGEMENT PROGRAM SUMMARY OF ACTIVITIES 2015
Australian National University
MUSIC ENGAGEMENT PROGRAM
Summary of Activities 2015

Enhancing human potential through music
In a word: inspirational.
(School volunteer)
The Music Engagement Program (MEP)

The Music Engagement Program (MEP) at the Australian National University School of Music is funded through a Community Outreach Grant from the Australian Capital Territory Government’s arts portfolio known as artsACT. The MEP, in its current form, has been designed and developed over the past 18 years by Associate Professor Susan West. Stakeholders of the program include the ACT Education and Training Directorate, school communities and families, community organisations, music and arts organisations, and the general public. The MEP’s primary purpose is to provide free access to training, resources and on-the-ground support for schools and communities, and regularly provide free music making opportunities through special events and community outreach.

The philosophy of the program is based on Assoc. Prof. West’s 40 years of experience and research in music education, general education and music for well-being through both traditional and alternative pathways. Its foundation is in the school system but its application now extends well beyond this realm. Through its teacher programs, outreach concerts, shared goals, shared repertoire, school-to-school and school-to-community activities, the MEP encourages music making as a part of the normal social and cultural lives of all participants, regardless of age, background, ability or skill level.

The MEP is based on a social philosophy of shared, active music making known as the Music Outreach Principle. It promotes, but does not demand, high-level skills, and does not require expensive instruments or equipment to be effective. It offers an on-going musical pathway for all, regardless of perceived talent or previous experience. Skill development occurs as a natural by-product of joyful engagement, where performance is a stress-free part of the outreach approach.
The Music Outreach Principle (MOP)

The Music Outreach Principle is an extremely simple social philosophy of music making. It draws on the philosophies of Dr John Diamond, Founder of the Institute of Music and Health, New York, encompassing a modern interpretation of the idea that sharing music making promotes general well-being as well as skill development. As the name implies, the Music Outreach Principle involves making music with the intent of altruistically reaching out to others. In essence, individuals involved are encouraged to think: ‘I make music in order that others will make music, for the benefit of all’. This intent is exercised not just from ‘teacher’ to ‘student’ but is passed on from individual to individual so that all music making ‘reaches out’ in an on-going cycle. The aim of the Music Outreach Principle is to allow all participants to be both givers and receivers of music through helping others to engage in music making. All participants become facilitators in shared music making.

Since the Music Outreach Principle is not focussed, or reliant, on the musical skills of the music makers, there is no minimum musical skill requirement. Everybody is already musically qualified to engage in outreach activities. It is through the on-going involvement in practical music making that musical skills are developed as a natural and stress-free outcome of joyful engagement.

*Music should be a present to other people. If they at this early age can think of the idea of giving, of thinking of other people, then their lives will be different.*

(De John Diamond, interviewed about the MEP approach in 2006)
A Brief History of the MEP

The Music Engagement Program was introduced at what was then the Canberra School of Music in 1984. Its first manifestation, as an elite program from 1984 to 1994, focussed on ‘specialised tuition for children with special music potential’. The Program involved intensive and prolonged specialist contact for selected students in a small number of schools, first just primary, then secondary, focussing on depth for a few, rather than breadth for many. As the program has developed this focus has shifted to an approach which emphasises innovative enhancement of music making opportunities for all. The MEP has grown, developed and changed since its first manifestation in response to the needs of its stakeholders, with a variety of names across its 30 year history. These include: the Music Education Program (MEP), the School Singing Program (SSP), Music in Primary Schools (MIPS) and Music in Primary and Secondary Schools (MIPSS).

Several early reviews of the Program at one of its original ‘home bases’, Ainslie School, helped influence the program’s direction. These were the Education Department’s own Performance Review and Development (SPRAD, 1993) process and the School of Music’s subsequent review, The Pearce Report (1994).

The SPRAD process at Ainslie School helped clarify the attitudes of the various stakeholders of the Music Engagement Program and led to the specific review of the program in 1994. This 1994 review, the Pearce Report, further formalised the history and detail of the initial Program model as well as signalling a change in direction for the MEP. Eventually an alternative paradigm emerged that now affects the lives of thousands children each year.

The MEP is built around a simple way of making music, the practical result of a philosophy, not a method. The philosophy assumes that music-making is a normal human activity that has an important social function. By prioritising the social function of music, we can develop an alternative model for music in education as it is usually practiced in modern Western society, which has lost much of the basic, social enculturation processes for music that might exist in other societies. A social model of music-making does not place central importance on achievement or technical virtuosity, but on joyful and sustained engagement. The principal intent behind our music-making is, therefore, to prioritise shared music-making by all in a stress-free, non-judgmental and joyful environment, where each individual develops his own musical identity and musical skills in a way that promotes on-going involvement.

The opportunity to enhance and broaden this new concept came in 1999 when the ACT Government decreed that the program needed to spread beyond the borders of its one-school environment and offer its research and development to teachers throughout the system. The MEP began a transformation from a ‘train the students’ model at one school to a ‘train the teachers’ model across many schools. Now training, coaching and music making via the MEP occurs throughout the ACT in a multitude of environments within and beyond the education system.

The MEP has gradually transformed the local ACT landscape in a way that is principally about engagement. In more recent years this engagement, having influenced a broad range of schools and environments, is giving rise to a different approach to the development of high-level musical outcomes, including instrumental engagement and the training of those within the professional music arena.
2015 Data Summary

- The MEP is funded by the Community Outreach grant to the ANU from artsACT

- Funding provides for Artistic Director Susan West (fulltime academic), Georgia Pike (fulltime academic) and a range of support staff including teachers from the system who both work and train with the MEP intensively, feeding their training back into their schools. In 2015 these teachers included Mariana Fuenzalida from O'Connor Cooperative School, Tiffany Page from Palmerston District Primary School, and Robert Crisp from Kingsford Smith School.

- It has been estimated that since the year 2000 the MEP has trained over 700 teachers in the ACT school system, 213 of which participated in training and coaching in 2015.

- More than 7000 ACT students were impacted directly by MEP programs in 2015, through events, teaching training and on-site support visits. This does not include the students who continue to benefit from teachers trained by MEP staff in previous years since 2000, estimated to be in the several tens of thousands across the ACT.

- Over 70 schools in the ACT were directly engaged and affected by MEP programs during 2015.

- In the years since 2010, approximately 30% of schools where a teacher has undertaken MEP training courses in that year have sought in-school support from MEP staff. In 2015 MEP staff conducted in-school support visits in 29 schools.

- 12 schools sent students to the ANU campus for MEP-run intensive secondary programs such as the Smith Family Arts (SmArts) project and the ACT Senior Vocal Ensemble.

- Outreach visits to nursing homes and care facilities directly facilitated by MEP staff from 2006 to 2015: approx. 500 outreach visits (this number does not include outreaches led by MEP-trained teachers which the MEP staff did not attend).

- Approximately 400 hours of film documentation through sponsorship by Ronin Films Australia including several documentaries and teaching materials from 1998 - 2015, which is currently being digitised for teaching purposes.

- Types of groups directly engaged by MEP staff:
  o Teachers (through teacher professional development courses)
  o School children (through in-school support visits and large-scale events e.g. The Big Gig)
  o Individuals with diverse needs and abilities (e.g. through Community Services branches)
  o Seniors (through seniors’ groups and community singing programs)
  o Music Professionals (through community performances and teacher training)
  o At-risk students (through in-school outreach programs)
  o Students with special needs (through concerts and outreach visits e.g. Cranleigh School)
  o Residents of nursing homes and care facilities (through outreach visits and events)
  o Community members (through community groups, school communities, and public events)
  o Families (through whole-family singing events hosted at schools, and public events)
  o Communities with diverse linguistic and cultural backgrounds (through Pasifika and SmArts, and through Introductory English Centres)
  o Instrumental music amateurs (e.g. the string workshops)
  o Secondary students (e.g. through Limelight and secondary school outreach programs)
The MEP has been training teachers in the ACT school system since the year 2000. Since that time, the program has developed a range of training courses, coaching, and in-school support in consultation with teachers and schools. The needs of schools and their teachers have changed over the last 15 years, and the MEP offerings have reflected those changes. The graph below illustrates some of these changes.

The blue bars indicate the intensive 16 week course, the only course offering available in the years 2000-2003. In 2005 some short courses were offered (indicated by the red bar), which grew in popularity and demand over the following years. In 2013, the 16 week course was finally abandoned due to restrictions on teachers’ time, and only short courses were offered. This still allows teachers to engage in as much, if not more, professional learning than was offered by the 16 week course if they choose to do so. The shorter courses provide opportunities for teachers with less time and more specific needs to engage in whatever small way they feel able. In 2014 and 2015 more advanced coaching (indicated by the purple bar) was first made available to those teachers with many years of experience in the MEP approach. These teachers are trained to become music coaches to other teachers within their schools, as well as assist the MEP in running training courses for teachers across the ACT system. Also introduced in 2014 was a program of training through coaching in schools where no specific training courses had been undertaken (indicated by the green bar). This approach suits teachers such as high school music specialists, pre-school teachers, and teachers of children with special needs, who prefer learning the MEP approach through in-class demonstrations. The range of training opportunities trailed in 2014 grew in popularity in 2015, with a view to expanding these opportunities into 2016.
Estimating the impact on students of the MEP’s programs is complex, because the sustainable philosophy of the program is founded on passing skills onto others so that an expert is not always required for musical activity. This means that many students benefitting from MEP approaches do so without the MEP’s knowledge. It is common to receive an email from a teacher who may have participated in a training course 5 years ago, and ever since has made music with their class and taken them on music outreach visits, without additional support from the MEP. This type of independent activity is encouraged, and the MEP is now working with researchers to determine how best to capture MEP student impact.

Below is an estimate of student impact based on two measurements: the number of students benefitting from teacher training in a given year (indicated by the blue bar); and the number of students who received in-school support site visits in a given year (indicated by the red bar). The measurements are kept separate as some of the students receiving in-school visits would be the same students benefitting from an MEP trained teacher. These numbers are non-cumulative, and therefore do not include those students who continue to benefit from MEP trained teachers from previous years. It is estimated that the cumulative impact of MEP training and school visits with teachers and students in the ACT measures in the several tens of thousands.

The number of students engaged through trained teachers has generally grown each year, in direct alignment with the growing number of short course offerings. Due to an injection of extra funds into the program from the beginning of 2014, the MEP was also able to increase the number of students reached through on-site visits in 2015 to match the record high of 2009, despite increase in costs for staffing.
In 2015 the MEP offered a range of courses, most of which were accredited through the ACT Teacher Quality Institute. Those which were not accredited were ‘teacher identified’ courses, which could also be used to reach professional development goals. 2015 courses included:

- MEP Basic: Singing for Outreach
- Every Chance to Sing: Early Childhood (P-2)
- Every Chance to Sing: Primary (3-6)
- Fun with Dramatising the Curriculum
- Fun with Music and Art
- Coaching the MEP Way
- You Can Teach Part Singing
- Fun with Singing and Dance
- Sharing and Caring through Singing Outreach
- Learn the Piano in Three Hours
- Do More Piano in Three Hours
- Tin Whistle Workshop
- Simple Instruments
- Folk Songs and Games
- Choice, Music and the Curriculum
- Curriculum Forum
- MEP Teachers Forum

*Once I thought I couldn’t sing and now I know I can!*  
(Teacher participant in Early Childhood course, 2015)
Music Across the Curriculum (MAC)

After the success of the Music Across the Curriculum Day in 2014, the MEP ran it again in 2015 on Saturday 28th February. Ninety-three teachers came to the ANU School of Music to engage in a range of workshops designed to provide teachers with practical ideas to enhance music making and embed music into other areas of the school’s program, all in a fun and creative learning environment. The MEP is based on the concept of using music to encourage on-going music making for everyone. We prioritise this basic goal over everything else, and the MEP curriculum reflects this aspiration. There are no mandated outcomes, rather a catalogue of the types of outcomes that naturally result from free and joyful engagement in music making. The MAC day offers teachers the opportunity to engage with the MEP from this perspective, while demonstrating how such an approach can relate to the evolving National Curriculum and enrich other areas of the curriculum. Workshops on the day covered embedding music in visual art, drama, folk songs and games, and curriculum design. The workshops were all evaluated, and popular workshops were repeated later on in the year to meet demand in the school system.

*Very practical and enjoyable, thank you! Made me realise art and music should start with the simple - doesn’t need to be complex for us to get something out of it.*
(Teacher participant in Fun with Music and Art workshop, 2015)

*Fun! Best workshop! Great combination of dance and music. Excellent for fun, fitness and rhythm. Simple, versatile, and eminently useful!*
(Teacher participant in Fun with Singing and Dance workshop, 2015)
In-School Support, Coaching and Demonstrations

Any individual who has completed MEP training courses is eligible for on-going support. Support may come in the form of demonstrations to teachers and organisations new to its philosophy, or on-site teacher coaching, refresher training and curriculum planning. The MEP network is constantly expanding and keeps in touch with its stakeholders through regular emails and invitations to events. In 2015 the number of schools impacted by the MEP increased. In addition to regular classroom support, school visits centered on specific events such as school-based outreach concerts, community events and care-facility outreach. MEP staff encourage schools to increase interaction with the local community, as well as undertake training to expand the train-the-trainer model, with advanced teachers learning how to support colleagues in the classroom.

*That would be awesome! Can we work on Lazy Coconut and discuss our end of year concert with you? Yay. You have made my day.*
(teacher’s response to being offered in-class support, 2015)

*I am aware of the reports in the press last week regarding the School of Music and want to confirm that the MEP sessions at our school will continue as per usual. Our partnership with the ANU School of Music through the Music Engagement Program is greatly valued by our students, staff and parents of our community. As a new school we have been part of the program since we opened in 2013 and look forward to continuing into the future, building capacity with our teachers and students and have opportunities to involve our community. I hope, that in spite of the situation at the School of Music, that our sessions and partnership will not be affected. Again thank you for providing for us a much needed program addressing singing and music which the children at our school love.*
(executive teacher, 2015)
Music Support Teachers

Teachers who have engaged in MEP training and coaching for many years are encouraged to coach other teachers in their own schools. Four teachers from the ACT school system have both worked for, and been trained by the MEP intensively, so that their skills and experience might be fed back into the education system.

Nicole Mengel, Mount Rogers Primary School
Nicole has been a fixture of the MEP since she came to work for the program on secondment from the department of education in 2007. Since that time, Nicole has pioneered various coaching and support approaches in schools across the ACT, written research papers, developed resources, and drafted the MEP Curriculum which aligns MEP approaches with the outcomes suggested by the National Curriculum for the Arts. Nicole continues to run MEP teacher workshops as well as support music making in her school and local community.

Bob Crisp, Kingsford Smith School
Bob began as a classroom teacher, and since training with the MEP in 2006 is now the music teacher responsible for singing in the primary school years at Kingsford Smith School. Bob has pioneered the use of music technology in supporting music making and outreach, and regularly takes his students on community outreach. Bob co-hosted both the Floriade and Big Gig community concerts in 2015, and began running MEP workshops for teachers.

Tiffany Fletcher, Palmerston District Primary School
Tiffany first trained with the MEP in 2006, and since then has taken a leading role amongst her fellow teachers in how to embed music making into the curriculum and across the school. Tiffany has particular interest in nursing home outreach, and the importance of music making for at-risk children. Tiffany is now in charge of arts learning at her school, and supports the creative activities of children and the local school community. In 2015 Tiffany co-hosted both the Floriade and Big Gig Community concerts.

Mariana Fuenzalida, O'Connor Cooperative School
Mariana introduced the MEP at the O'Connor Cooperative in 2013. This has involved aligning music with other areas of the curriculum such as history and the broader arts. Mariana runs weekly community singing sessions which offer children, staff and parents the opportunity to make music together. Mariana organises whole school music making events such as Mother's Day, singing as part of learning journeys, outreach visits, and the school's participation in MEP events. In 2015, the focus of Mariana's action research was to look at the role singing affected children's oral language and literacy development.
Early Childhood Initiatives

Since 2013 the MEP, and Assoc. Prof. Susan West in particular, has been focussing on Early Childhood education due to great demand from the early childhood sector in the ACT. Through an increase in early-childhood specific professional development offerings and intensive school visits, the MEP has enhanced its resourcing and support in this area. Franklin Early Childhood School and University Preschool and Child Care Centre (UPCCC) continue to receive regular support for teachers to help implement more music making in the school setting as part of normal activities. In line with the MEP’s intent to engage families and encourage parents to engage for the benefit of their children, both facilities are offering events that invite parents to attend and participate in singing activities. In 2015 at Franklin, this engagement included an outreach concert by students which included songs that required audience engagement. At UPCCC participation is encouraged through intensive weeks where early morning singing, at the time when parents drop off their children, encourages adults to sing before heading off to work. With regular support from MEP team members, O’Connor Cooperative School has pioneered regular community singing on Friday afternoons. Having started with a small group of regular parents, the initiative has expanded to include a large group of parents and friends of the school, including former students and interstate relatives. O’Connor students and their families also volunteer to support events in holiday periods.

I have always lacked confidence when singing and felt very insecure about my ability in music (particularly singing)...this helped me overcome some of my insecurities. I feel that I now have some simple songs to introduce to the children.
(Early childhood teacher, 2015)

Children are prepared to try new songs and it’s great they can teach the songs to their families.
(Early childhood teacher, 2015)

MEP training enhances what I already do in my preschool relief teaching.
(Early childhood relief teacher, 2015)
Primary School Initiatives

Each year specific schools work intensively with the MEP in order to advance the music making activities and provide test environments for MEP initiatives. In 2015, the MEP has been working intensively with a range of schools with a focus on applying music making and outreach concepts across the curriculum: Mount Rogers Primary School, Kingsford Smith School and Hughes Primary School. At Kingsford Smith School teacher Bob Crisp continues to embed outreach music making activities within the primary school music curriculum. Supported by the MEP, Bob is experimenting with the role music technology plays in supporting music making, composition and creative expression amongst his students. Hughes Primary School is in walking distance of St Andrew’s Nursing Home, and in 2015 the MEP’s Georgia Pike supported seven classes from both the junior school and the Introductory English Centre (IEC) to develop a sustainable outreach program. The MEP’s Nicole Mengel continues her work at Mount Rogers as an on-the-ground teacher coach, so that every music lesson involves more than one teacher in the room receiving professional development and coaching. A new initiative in 2015 involved Caroline Chisholm School, which has a junior and senior campus. The initiative involved training the high school students to act as music mentors for the junior school, and running collaborative lessons for a combined group of junior and senior students. This initiative has shown great benefit for students across both campuses, increasing confidence and engagement.

Today. Was. AWESOME. The students loved it! Thanks so much for your efforts and support...it’s inspirational. The discussion in the staffroom after school today was leaning towards doing more collaborations with the junior school to build skills in our students. Exciting! The students are pumped for next week.
(Secondary School Music Teacher on high school outreach with junior students, 2015)

Thank you so, so much for your support and enthusiasm this year! More teachers are becoming interested in singing and [we] are developing plans for how to expand this group next year...It will be great!
(Primary school arts specialist teacher, 2015)
Secondary School Initiatives

The MEP runs a range of programs for secondary school students each year including the SmArts Program, the Senior Vocal Ensemble, as well as supporting high school music making at the school base. The SmArts Program is a collaboration between the Schools of Music and Art and The Smith Family, where students in need, selected by the Smith Family from secondary schools in Canberra, have the opportunity to engage in the arts with tertiary facilitators at the ANU. The music stream has been coordinated and facilitated by MEP Convenor Georgia Pike annually since the program’s inception in 2012. In 2015 the program was funded by a generous grant from University House, as ANU Student Equity were no longer able to support the program financially. The ACT Senior Vocal Ensemble is a high calibre *a capella* ensemble made up of the keenest singers in ACT public high schools and colleges. The ensemble maintains a high performance standard whilst being unauditioned and open to all students, including those with disabilities. The ensemble performs annually at the Education and Training Directorate’s ‘Limelight’ concerts at the AIS Arena, where they are well-known for their sung Acknowledgement of Country - to the extent that in 2015 the ensemble was invited to perform the Acknowledgement at the 30th Anniversary celebrations of the University of Canberra’s Ngunnawal Centre.

*The musical arrangement and the Ensemble’s perfect pitch and delivery mesmerised our guests who expressed their gratitude to me. The Ensemble’s members were absolutely amazing and sounded incredible! They were very professional and extremely friendly. Their performance created the right atmosphere for the celebration and made our event even more special. I’ll certainly be recommending the Ensemble to all Aboriginal and Torres Strait Islander organisations looking something unique in terms of Welcome to Country at their Celebration or Memorial Day events by this fantastic choir.*

(Director of the UC Ngunnawal Centre, 2015)

*It’s so nice working with musos who understand …*

(Secondary School Band Teacher on outreach concert event, 2015)
Tertiary Student Engagement

Aspects of MEP programs and projects have been available to undergraduate students for some time, particularly through research projects, guest lectures, school outreach tours and mentoring. The MEP continues to engage higher degree by research (HDR) students who produce peer-reviewed papers and industry articles with outcomes that can immediately be trialled and implemented within the ACT through the MEP’s networks. Many students (both graduate and undergraduate) continue to volunteer within the MEP simply for the fun of engaging in music with their community. Events such as the Floriade Family and Community Concert, and the MEP’s Big Gig provide avenues for volunteering and ongoing engagement for any student or volunteer, whether studying music or any other discipline. In April 2015 a group of University of Canberra students completing a Masters of Occupational Therapy engaged in a set of three music outreach sessions facilitated by MEP staff. Two final year Occupational Therapy students chose to complete their 10 week Occupational Therapy practicums with the MEP, designing projects which has resulted in partnerships with Canberra College and a range of community organisations.

There were two participants cradling babies, and we utilized lullabies to settle them; one had been present the previous day and the other repositioned the infant (who was not hers) and started to rock and sing quietly – she was I believe surprised and excited that it worked.
(UC Occupational Therapy student commenting on working with young mothers in MEP workshop, 2015)

The session was very energetic and engaged everyone...The residents knew nearly all songs well and were able to sing with MEP, staff and each other. Even the most disengaged residents were very responsive to the human touch and eye contact. Particularly one very disengaged elderly man after holding hands and making eye contact with the MEP representative was able to emotionally sing “You are my sunshine” and said “Thank you!” The other man who could not talk at all was able to engage in singing by humming and moving with the tune and with the staff.
(UC Occupational Therapy student commenting on nursing home outreach, 2015)
Diverse Linguistic and Cultural Backgrounds

The MEP continues to provide engagement opportunities for students and community members from all backgrounds and all walks of life. Through its work with both Northside and Southside Introductory English Centres, and cross-curricular professional development in music and literacy, the MEP provides resources for those assisting newly arrived families and students from diverse backgrounds to learn English through fun and effective means. In 2014 the MEP developed an International Songbook, with songs from a range of countries which will include both original languages and translations. All these songs have been chosen by students across the schools with whom the MEP works regularly, representing students with a broad range of cultural and linguistic backgrounds. In 2015 Susan West began a project where families of students from diverse cultural backgrounds suggested songs to help each school create a songbook celebrating its cultural diversity.

Also in 2015 the MEP ran workshops for international students studying at the ANU College, specially designed to increase student confidence and communication skills. Students engaged in singing workshops and then went on community outreach visits to gain more experience using English in a social and creative atmosphere, as well as to sing songs with the residents.

_These old people are very kind and actually knowledgeable and they talk a lot with us. We use our voice to make them happy and they laugh like kids. I feel they need more love of young people. That’s a great programme, for the old people and especially for us to learn more and improving our communicating skill. I enjoy the experience and would like to do more!_

(ANU College student, 2015)

_I was happy and nervous before going to the Moreshead Aged Care. But after that I was so happy to have a chance playing with the old men. I would like to do it again. It is totally amazing and wonderful. I enjoy my experience today._

(ANU College student, 2015)
Diverse Needs and Abilities

The MEP offers its program, activities and events to all sectors of the community. The social approach embodied by the Music Outreach Principle is embedded in all its activities, and has been shown to have a profoundly positive and empowering effect on students with a diverse range of needs and abilities. In 2013 the MEP ran its first teacher professional development course specifically for special education teachers. The MEP continues to work with Learning Support Units in schools and provides in-class support, in-reach and teacher training for Cranleigh School. Facilitated by MEP staff and volunteers, in 2015 Cranleigh School began weekly singing sessions with multiple classes, where students with higher levels of ability were able to assist the engagement of those students who were less able. The MEP continues to develop new ways to engage the community and students with diverse needs in music making for well-being, particularly through training teenagers to facilitate music making with students with disabilities.

We LOVE your program...
We would love to see you as often as you can come.
We are all very excited.
(ACT teacher of children with special needs, 2015)

I have programmed with music and art together in the past, but after doing the MEP program I am now much better equipped to combine the two. As the art teacher I will be forever grateful that I attended your workshop. It has enriched my program and it will continue to motivate me to provide strongly sensory based opportunities and experiences for our students.
(ACT teacher of children with special needs, 2015)
In 2013 the MEP initiated a practical instrumental project in music and skill sharing called the MEP String Project. The project was made possible via an internal ANU Fellowship awarded to Susan West that built on the regular funding from the ACT Government that supports the on-going activities of the MEP. The project involved the exploration of multiskilled, intergenerational string playing based on the MEP’s Music Outreach Principle, and involved the establishment of community engagement as applied research for undergraduate students from across the university. This highlighted and expanded the research potential of the MEP while also matching the new brief of the ANU School of Music to provide broadly-based music units that would be suitable and attractive for both music majors and non-music majors across the university. The String Project continued in 2015 with a particular emphasis on the MEP ‘Big Gig’, which saw string players of all ages from Canberra and regional areas converge to join in singing and playing with local schools. A new pilot initiative in 2015 saw the trialling of penny whistle playing at O’Connor Cooperative School, with children acting as fellow researchers in developing an approach which caters for all participants. This initiative will be continued in 2016 with groups at O’Connor Cooperative, Mount Rogers and Franklin Early Childhood.

With beginner strings and with community singing group, it’s very exciting to experience being part of a really “big” sound – especially right at the beginning of the programmes, not having to study and rehearse for weeks or months before contributing to a wonderful sound. It’s also very satisfying to have a strong social component in the process. The group “lessons” are great fun and involve much less pressure than a one-on-one lesson. The members of the group are also free to help each other, which we all do – such is the supportive and friendly atmosphere.

(Community string workshop participant)
Starting in 2011, the MEP has been expanding its Whole Family Singing programs. The opportunities for engagement have continued through a number of popular initiatives taken up by schools, including whole family singing evenings, and shared singing sessions where parents come half an hour early at the end of the day and sing with the class. In 2015 the MEP entered into a trial partnership with Southside Community Services to create singing opportunities for various groups that SSCS support, with the intention that these groups will offer community service to care facilities and schools. A group of singers called ‘Mixed Bag’ has emerged from this initiative. The group began offering outreach singing to care facilities, and participated in various community events, including carol singing in Telopea Park, and an outreach concert event at Bill McKenzie Gardens care facility. In 2016 activities will expand to include supporting teachers in schools. Members of the group are undergoing training as part of the MEP’s professional learning suite of courses.

The MEP has established a particularly important partnership with RSL Lifecare through Bill McKenzie Gardens and Moreshead Manor. As well as regular outreach visits by adults and children from surrounding schools, the MEP has pioneered a hybrid form of outreach concert that includes high quality performances from musicians of all ages and community engagement items. RSL Lifecare, under its General Manager, Katrina Cubit, is keen to explore this partnership as part of their research and development, and offer a model that other care facilities can emulate.

_The music engagement program has radically transformed the outlook of the participants in our choir. It truly brings joy and enthusiasm to people who face major struggles each day. For most participants it is the highlight of the week. Thanks for all your support._

(Community health project worker, 2015)

_I definitely want to get back into it. I felt a sense of freedom and letting go ... thanks again for bringing music back into my life._

(Community member on music outreach singing session, 2015)
Hand-in-Hand (Care Facility Outreach)

Under the title ‘Hand-in-Hand’ the MEP participates in between 50 and 80 outreach visits to care facilities each year, with ACT schools and their teachers. The outreach visits involve students spreading across a room, working on-on-one with residents to encourage their engagement in singing. In 2008 the Hand-in-Hand program was recognised with a community music award from the Music Council of Australia. New innovations in outreach include ‘In-Reach,’ where care facilities transport residents to schools, rather than the students visiting the residents. This new approach is proving extremely popular with many schools in the ACT. In 2015 MEP staff collaborated intensively RSL Lifecare, setting up regular collaborations between nursing homes and nearby schools. Staff of RSL Lifecare nominated the MEP Team for an ACT Volunteer of the Year Awards, which was won, in the category of ‘Arts and Environment’. This partnership will be expanded in 2016, and involve research outcomes developed in consultation with residents, students, teachers, and local communities.

The man up the back I didn’t think would speak at all because when we arrived I didn’t think he could speak. But the longer we were there the more he spoke and the more he tried to speak, and the more easy it was to understand him. It wasn’t easy, but it was incredible, I thought, that he spoke at all, because I didn’t think he would
(Secondary School English Teacher, 2015)

Firstly, I am quite happy to help old people and make them happy. What is more, I learned a lot from them, especially the optimistic attitude about life and it encourages me to face my life bravely.
(Tertiary student, 2015)

The woman I was talking to, she knew all of the songs word-for-word, so I asked her if she listened to music all the time, and she said that they don’t really get to at the nursing home. But she remembers them from memories from before she was there. And it was able to bring back a lot of memories being able to hear music again.
(Secondary student, 2015)
Inaugural International Music Outreach Day

June 26 2015 saw the inaugural International Outreach Day, which involved groups from the ACT, as well as teachers in regional Australia, Brisbane, New York and London. The MEP provided resources and training, as well as buses for those in the ACT who wished to undertake a music outreach visit. Colleagues in New York and London who have trained under the MEP in previous years undertook their own music outreach activities on the day, and sent through a record of their experiences. There is a plan to make this an annual event, in order to raise awareness of the importance of community outreach, and to encourage more people to set up their own events. The outcomes of International Outreach Day 2015 have informed planning for 2016, with a view to a formal research outcome showing the value of such activities and the way the approach can easily be transferred to other environments and communities.

In my head I was picturing us all standing at the front, and everyone sitting at their tables, and we sing to them, and in my head was really awkward. But it was completely different to what I thought, it was even better than I imagined. And they’re all really sweet, they are just all so kind to people that come and visit them, singing along with us
(Secondary student, 2015)

There was one woman that I sung to the whole time and she was singing along and she was actually really pleased, and when we were leaving she kissed the back of my hand and said “I hope to see you again”. And she cried during one of the songs
(Secondary student, 2015)
Large-Scale Events

The MEP’s famous participatory outreach concerts, known as ‘Big Gigs’, have been running most years since 2005. In 2015 the concert was supported by Music Australia as a part of the ‘Music. Count Us In’ initiative. Thirteen hundred children and community members from across the ACT attended and engaged. The community played a major role in the event, with a community singing group with thirty members, and a community string ensemble with members from Canberra, Queanbeyan and Wagga Wagga, directed by Dr Lauren Davis of the Riverina Conservatorium. The concert was accompanied by the Telopea School senior band led by Rob Clements.

For the sixth year running, the MEP ran the Family and Community Day Outreach Concert at Stage 88 amidst Floriade in partnership with School of Music jazz lecturer Johannes Luebbers. The community concert was hosted by local teachers Bob Crisp and Tiffany Fletcher, and supported by members of school communities engaged by the MEP throughout the year. An audience of approximately 400 community members joined in the singing from the word sheets handed out by enthusiastic volunteers. The community joined in the spirit of the day by dressing up in sparkly hats and singing songs such as ‘Rubber Ducky’ and ‘You Are My Sunshine’. Audience members were invited up on stage to sing ‘What a Wonderful World’ and ‘Aeroplane Jelly’, with dozens of proud parents either onstage with their children or enthusiastically photographing their child’s ‘stage debut’ at Stage 88. Tertiary jazz students supported Luebbers, volunteering their time for the event.

Thank you for a wonderful experience today singing at “The Big Gig”! I thoroughly enjoyed the Event. As I was walking out of the Hall, two Audience Members stopped me and said how much they enjoyed “The Big Gig” and how well organised it was too.
(Big Gig community singing group member, 2015)

Congratulations on today. It was great and the students loved it. They sang in the bus all the way to and from Llewellyn Hall. The boys were so excited to get up on stage too so thanks for giving them that opportunity.
(ACT school teacher, 2015)
Collaborations and Partnerships

The MEP is based around the concept of ‘helping others to help others’. As such, all our trained teachers and members of the public become collaborators. Many of these collaborators have been responsible for developments within the MEP. We also collaborate with a range of community and arts groups in and around the ACT including the Instrumental Music Program of the ACT Education and Training Directorate, the Music Council of Australia, and The Smith Family.
Events and Programs through Collaborations

Many MEP events and programs involve multiple collaborators and volunteers throughout the year, bringing together organisations and communities. Examples include:

- The ‘Music. Count Us In’ Big Gig event at Llewellyn Hall was supported by the Music Council of Australia, and involved volunteers from Sing Australia, Southside Community Service and the ACT and NSW community. Audience participants included members from RSL Lifecare and other care facilities. Constable Kenny Koala, accompanied by his friend Stewart Waters, was the special guest who led the singing of ‘What a Wonderful World’.

- The SmArts program involved funding from University House generously donated by Professor Peter Kanowski, and involved volunteers from The Smith Family and from the ANU. Some of the teenage participants of the SmArts program have since volunteered for other organisations, including other MEP projects.

- Masters of Occupational Therapy students from the University of Canberra volunteered to attend nursing home outreach at RSL lifecare venues, as well as continued to develop outreach research projects as a part of their course which would then add value to the MEP’s work in the community. One of these research projects included music outreach with the students of Canberra College’s program for young parents.

- RSL Lifecare manages a range of care facilities, and have been collaborating with the MEP to set up regular outreaches, staff training, and engagement with local schools. The aim of these strategic partnerships with care facilities such as RSL Lifecare venues will support ongoing community engagement and break down institutional barriers between aged care, schools, and the broader community.

Increase in Funding from 2014

artsACT increased the funding allocation to the Music Engagement Program from 2014. This increase, combined with changes at the School of Music, has allowed the MEP to enhance its range of offerings to schools and the community through having a devoted teaching space on Level 5 of the School of Music. In addition, all MEP staff offices reside in an annex above this teaching space, which provides an active and thriving creative atmosphere.

Large-scale group workshops can be held throughout the space and small intensive groups can work in the MEP staff offices. The additional storage space provided by the new area allows the MEP to manage its collection of instruments and other resources, which has enhanced and expanded the resources available and accessible to MEP’s stakeholders. The teaching space is also sound-proofed, which is a great comfort to nervous teachers stepping into what has been seen as a primarily ‘elite’ institution.

The MEP staff would like to pass on its sincere thanks to artsACT and the Community Services Directorate, both on their own behalf, and on the behalf of all those they work with in schools and in the community. They would also like to thank the ANU School of Music for their continued support through the use of the wonderful teaching and working space, as well as administrative, logistical and moral support.
Research and Dissemination

The MEP has developed a practical research infrastructure that, true to its funding model, provides outcomes that directly support its users, particularly teachers in schools. The Design-Based Research model uses a range of methods to collect data and feedback designed to modify existing initiatives and create new ones. In 2015 the MEP gained approval for a Canberra-wide ethics proposal that allows for on-going collection and use of information for sharing with teachers and interested community members to help in the development of more experienced facilitators. Research initiatives that are underway include: a full analysis of ten years of evaluations to support the development of professional learning initiatives; modelling the flexible nature of school partnerships through a joint paper with O’Connor Cooperative School; documenting instrumental projects, like the Penny Whistle Project; expanding the ‘Seventy Over Seven’ song series; and documenting teacher-led initiatives in the MEP model that can then be distributed to other teachers.

Recent academic publications and conference presentations include:

- Susan West, Georgia Pike, ‘Consulting the users: Explaining and enhancing engagement in a socially directed music making program for schools and community,’ Conference Proceedings, ASME 20th National Conference 2015


- Susan West, ‘Which children are which? Removing boundaries through social-altruistic musical sharing’ Australian Council for Educational Leaders (ACEL): The first Asia Pacific Congress on Creating Inclusive Schools, Sydney, May 2014


- Susan West, ‘Being the Water: navigating and varying levels of public visibility as a means of creative program development’, Creative Communities Conference 3, Gold Coast, Australia, 2012

Resources, Compositions and Publications

The MEP produces resources based on the needs of its stakeholders. An innovative resource is the research-based ‘Seventy Over Seven Song Set’ (70/7) developed in consultation with teachers and, most importantly, primary students of all ages over the last ten years. The set provides ten song recommendations for each year of primary school, acting as a ‘base-line’ model for teachers to begin engaging in music with their students. The MEP base-line model can act as a catalyst for the commencement of on-going music making, as well as support other musical activities in school. Other resources include ‘Sing Out! Reach Out!’ designed to assist teachers in preparing themselves and their class for Hand-in-Hand outreach visits, the ‘Folk Songs and Games’ book, and ‘Natural Extension: Building Choice and Multiple Skill Levels Into Upper Primary Music’. In 2012 and 2013 the MEP worked with educational designers in primary, secondary and tertiary sectors, to begin rolling out MEP resources online. Susan West also composes and arranges songs specifically designed to be singable and teachable by anybody to anybody. These resources are available FREE to anyone in the ACT who engages with MEP training courses. 2016 will see the roll-out of pre-school and high-school song sets to accompany the existing ‘Seventy Over Seven’ set for primary schools.

Everyone knows Aeroplane Jelly!
(Year 9 student)
In the early 1990s, the MEP began a long-term program of documenting its activities, including classroom teaching, concerts and community outreach. Progressively, over an 18-year period, some 350 hours of MEP activities have been filmed, with approval from parents for the participation of children. This archive is available for researchers and will progressively be made available as a teaching and pedagogical resource. A number of short videos have also been edited from the material and are frequently used in MEP classes and demonstrations. Selected films have been screened on Pay television (Ovation Channel) and community television networks. The footage has been captured by expert professional cameramen who have been at the forefront of documentary filmmaking – such as Gary Kildea and Scott Wombey. The archive forms a key part of the research data being used by MEP staff member Georgia Pike in her PhD, under the supervision of ethnographic filmmaker Judith MacDougall.

**Oh Beethoven!** (1999)
DVD, Pay TV (Ovation) - an arrangement of themes of Beethoven with biographical lyrics sung by children from Ainslie with notes for teachers (composed West).

**Kidsing!** (2001)
Audio CD - a collection of popular songs sung by children of Ainslie Primary School (Voices of Ainslie).

**Chifley Cantata** (2006)
DVD - the premiere performance, National Museum of Australia (Voices of Macgregor) (composed West).

**How to Run a School Concert** (2010)
DVD, Pay TV (Ovation) - a documentary following the lead-up to the 2010 ‘Big Gig’ Outreach Concert.

**The Music Education Program** (2006)
Short DVD film introducing the MEP featuring Voices of Ainslie.

**Everyone Loves Aeroplane Jelly** (2008)
Short DVD documentary on secondary school students and the Outreach approach featuring students from Campbell High School.

**Music. Count Us In** (2008)
DVD - teaching resource featuring students of Gordon Primary School.

**Common Artistry** (2012)
DVD - public lecture by Susan West from the Larry Sitsky Recital Room at the ANU School of Music.
Founder and Artistic Director: Associate Professor Susan West
BMus (Melb), GradDip (Kodály Inst., Kecskemet), MEd (CSU), PhD (ANU)

Associate Professor Susan West brings to her role as Artistic Director of the MEP over thirty years experience as a performer, educator, composer and arranger. Her work in developing pre-tertiary music programs and post-graduate teacher-training is at the cutting edge of music education with wide-ranging influences from traditional music philosophies, both ancient and modern, to holistic and therapeutic uses of music. Dr West trained in music performance at the Melbourne University Conservatorium of Music and the Victorian College of the Arts and obtained a post-graduate degree in music education from the Kodaly Institute of Hungary. She played Principal Piccolo with the Western Australian Symphony Orchestra in 1980 and then Associate Principal and Principal Flute with the Sydney Symphony Orchestra from 1981-1985. During this time she was also a member of the Australian Wind Virtuosi, touring nationally and internationally.

She was invited to the Canberra School of Music in 1984 to help establish the Music Engagement Program. Recognizing a need for different and more successful forms of music education, she continued her studies, first at Charles Sturt University and later with the Institute for Music and Health, New York. She developed the innovative approach to music education, ‘The Music Outreach Principle’, a therapeutic approach that affects the musical lives of over 10,000 adults and children in the ACT. Assoc. Prof. West’s work has attracted both national and international interest. She not only works as a music educator but composes and arranges for children, instrumental groups, and for film. Her work is being documented in a range of short films from Ronin Films, Australia. She has been recognized through various awards, including a National Children’s Week Award, a National Women’s Day Award and a citation for Teaching Excellence from the Carrick Institute. Most recently the Hand-in-Hand Outreach Program was recognized for its excellence as a community outreach program through a national awards program run by the Music Council of Australia.
Georgia Pike has been involved in School of Music education programs since the age of four. In 2002 Georgia spent a year in New York training intensively under the tutelage of Claire Alexander (former voice coach to Frank Sinatra) and studied at the Institute of Music and Health. Georgia has been working for the MEP since completing her undergraduate degree in 2006, a B.Arts majoring in Law and Classics. She completed her Grad.Dip. (Secondary) in 2009, and enrolled in the PhD program in 2010. Her thesis seeks to ground the philosophy and practice of the MEP within a broad historical and cultural framework. Georgia has her academic position within the MEP since the beginning of 2011.

She is an experienced performer in the ACT stage and film scene with over 30 stage and film credits, and in 2008 won Best Actress at the Canberra Area Theatre Awards, and a Canberra Critics Circle Award. Her work in film and television includes a singing television program for children, The Singing Bug, and a short film, Broken, which has been screened in festivals across 4 continents. Georgia coordinates and hosts the MEP’s famous Outreach Concert events engaging thousands of children and general public in active music making. She is currently working to produce short documentaries about the MEP approach for teaching purposes. Georgia plans to submit her doctoral thesis in the first semester of 2016.
Reaching out to those who need us most.
Seeing the smiles creep upon their faces.
The singing flowing everywhere,
Memories flying through my head.
Everyone’s happy, holding hands.
Teamed up with someone special,
Not only a friend, but someone much, much older.
Bringing happiness, laughter, having a chat.
See the glow in their eyes,
Shining so brightly,
Bringing joy to their faces.
So friendly, So happy,
Making others lives...
... Much, Much Better...

(Unsolicited poem by 7 year old student)