

**A NEW PARADIGM IN MUSIC EDUCATION:
THE MUSIC EDUCATION PROGRAM AT THE
AUSTRALIAN NATIONAL UNIVERSITY**

Susan West

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I certify that this thesis is my own work and that all sources used have been acknowledged.

ABSTRACT

This thesis describes a qualitative action research process undertaken ‘in the field’ over approximately eight years of the development of an alternative paradigm for music education. This new paradigm evolved from a simple, practical approach that was not, in the first instance, designed to be transformational, but which quickly showed itself to have potential for providing a different model for conceptualising musical engagement.

It is argued that the standard and widely accepted approach to music education has aspects that does not encourage on-going music making. This study conceptualises that ‘traditional’ Western approach in terms of a ‘virtuosic mountain’ that prioritises and rewards technical achievement. The concept of the virtuosic mountain is developed in terms of three ‘P’s’: Perfection, Practice and Performance. The concept was developed by not just reviewing current literature but also by analysing that literature in light of the developing new paradigm as a means of comparing and contrasting the approaches.

Called ‘The Music Education Program’, this new paradigm is based on a practical approach to the sharing of music making beyond institutional boundaries like the school gate. Children do not ‘perform’ in the community but seek to engage others in making music with them without reference to age, disability or skill level. The focus is on the social outcomes that derive from music making rather than the improvement of skills, which develop as a natural part of community engagement. In this respect, the approach has roots in community enculturation processes that are no longer prominent in Western society.

The new paradigm is presented with a contrasting set of ‘three I’s’: Intent, Identity and Involvement, which are designed to illustrate how the community ‘outreach’ of the Music Education Program provides a model for consciously reconceptualising our approach to music education through re-visiting what might be regarded as ‘old’ practices in a ‘new’ guise. The three ‘I’s’ are illustrated through a series of critical incidents that highlight the necessary change in

theoretical underpinnings that the practical application of the Program demands. This includes a particular focus on the Intent behind our music making, rather than the ‘quality’ in terms of techno-musical outcomes; stress on the individual and group choices that develop musical Identity; and demonstration of the ways in which this paradigm may contribute to voluntary, rather than enforced, Involvement.

The critical incident data is supplemented by some survey and evaluation data which supports the view that the social component of musical engagement provides an alternate focus to musical development than does an achievement paradigm. The range of data collected shows that classroom teachers can take a significant role in the encouragement of music making in the primary school without relying solely on the expertise of those with specific musical training; and that overcoming negative attitudes and experiences can transform not only the teacher’s relationship with music but produce a positive effect on her students.

The model described here has evolved through a longitudinal process that constantly maintains the centrality of the practical operation of the program. In so doing, it moves away from theoretical constructs that often do not seem to relate directly to practitioners but, at the same time, it avoids prescriptive methodology. Theory is elucidated through practice in a way that encourages teachers to develop their own practices that are consistent with underlying principles. This model is transformative in nature, having first a transformative effect on the principal researcher and thence on those teachers engaging in professional development with the Program.

Since the Music Education Program does not yet have students who have exited the school system, this study does not attempt to claim success in the long-term in terms of promoting ongoing engagement through life. Data suggest, however, that it has had an impact in encouraging teachers to reconnect with music making and enables them to share that music making with their students, thereby helping to develop more school-based musical engagement that is also affecting the broader community in the Australian Capital Territory.

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To my mother Kathleen,
where the songs began
and my father, David,
with love and thanks.

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***Readers are encouraged to remove this detached chart from the envelope and keep it alongside them as they read.**

Note re gender: I have used an alternating pattern for male and female personal pronouns except in incidents where the gender of the participant/s is known.

Section One: SETTING THE SCENE

This thesis argues that the traditional approach to music education does not encourage on-going active music-making for the vast majority of adults in Australia and perhaps some other Western countries. It presents the results of eight years of research into the development of a different paradigm for music education. This alternative approach is based on a social model for music-making that offers a different way forward. That ‘different way’ is offering a new paradigm by revisiting social approaches to music-making that are not necessarily new themselves but that replicate, in a modern and alternative form, ways that music has been, or may have been, used for millennia. By taking a simple, social approach to musical engagement as the starting point and the guiding intent behind all music-making, many aspects of music education have been questioned and posited in a different light.

This study does not attempt to demonstrate the efficacy of this new approach over the traditional one. Rather it presents an alternative theory and practice. It compares and contrasts the two approaches, shows how the new paradigm can answer traditional questions in new ways, and gives a range of ‘critical incidents’ that indicate new directions and illustrate the program’s positive results, as far as they can be currently assessed.

This thesis is presented in 4 sections. A section introduction, such as this introduction to Section One, will be included at the start of each section.

Section One includes two chapters that ‘set’ various aspects of the ‘scene’ being discussed, described and analysed in this thesis.

Chapter 1 gives a brief history of the Music Education Program, the development of which is central to the emergence of the alternative paradigm for music education presented here. A detailed analysis of the current ‘model’ of the Program forms a central part of presenting this alternative paradigm (Section Three). However, in this opening Chapter, I give an overview of the Program

through its twenty-two year history, pinpointing the developments which led to a re-conceptualisation of music education and the practical development of that new concept.

Chapter 2 presents the methodological framework for the thesis. In brief, a simple, practical activity became the catalyst for a large action research program that experimented with different practical approaches, culminating in a new theoretical model that drives the practical application. Part of this research included not just reviewing current literature but analysing that literature in light of the developing paradigm as a means of comparing and contrasting the approaches. Both the ‘old’ and the ‘new’ paradigms were conceptualised in terms of a triad of important ideas that, it is argued, drive the paradigm. The literature review, then, is not so much a review as an analysis and re-conceptualisation that provides a point of departure and contrast for the description and analysis of the new model that follows.

The two chapters will therefore set the scene for the more detailed description of the alternative approach developed through the Music Education Program.

Sections Two, Three and Four are each presented in three chapters. Section Two builds a conceptual model of current music education through an analysis of the literature under three headings – Perfection, Practice and Performance. Section Three provides the alternative model developed through the Music Education Program under three different headings – Intent, Identity and Involvement that highlight the differences in the approach. Section Four includes evaluative data on the program to date and looks to the future.

The Music Education Program began life at one school with specialist teachers from a tertiary music institution providing high-level, professionally directed training for identified ‘gifted’ children from the age of 6 through to college-entry. It has been transformed into what is largely a professional development program for teachers which focuses on ways of re-activating dormant musical behaviours in adults and maintaining musical engagement in children, whatever the identified level of ‘talent’ of any particular individual.

But the Music Education Program goes beyond a simple shift from ‘professional training for the gifted’ to ‘egalitarian engagement for all.’ The underlying philosophy behind the ‘new’ model of the Program is based on the social impact of music, rather than its professional or educational role. That philosophy is based on a practical, altruistic, action-based activity that has made necessary a re-thinking of traditional attitudes and behaviours in music education.

The following chapter now describes the development of this program in more detail.

CHAPTER 1: THE MUSIC EDUCATION PROGRAM: A BRIEF HISTORY

The institution, within which the program I am describing has grown, developed and changed, has had a range of names and associations over the last twenty-odd years. It has moved from being a stand-alone conservatorium, through various transformations in the university system, to finally becoming part of the Faculty of Arts in the College of Arts and Social Sciences at the Australian National University (ANU) in Canberra, in the Australian Capital Territory (ACT). Like the institution, the program that is the subject of discussion in this thesis, has had a long history and a range of names. The understanding of the changing nomenclature of the program is not central to this discussion and will therefore not be described in any detail. Throughout the thesis the primary institution that houses the program described will be called the School of Music or SoM and the program will be called the Music Education Program or the MEP.

The Music Education Program has a range of stakeholders who have, at various times, influenced its direction. These stakeholders include: the ACT Government which has funded the program through its arts portfolio; the ACT Department of Education which hosts the program within the primary and secondary school system of the territory but does not add capital funding; the School of Music; the Australian National University; and the primary and secondary school communities – students, teachers and parents – in particular Salem School and Kent High School¹ as well as a range of other public and private schools in the region.

1.1 Beginnings

The Music Education Program has a long history², having been introduced at the SoM in 1984. I was advisor to the Program in 1984 while still performing as a flute player with the Sydney

¹ A brief description of the operation of school levels in the ACT is included in the Appendix II.

² A visually represented summary of the stages in the development of the Music Education Program is included at the back of this volume as a removable chart that can be placed alongside the text to assist the reader.

Symphony Orchestra and moved to the ACT permanently in 1985 to become co-director of the Music Education Program and, from 1993, Convener.

The Music Education Program has always had a joint platform which was summarized in a 1994 review as follows:

1. High Quality Music Education for All Children

To contribute to the development of high quality music education for all children as an integral part of the school curriculum, based on the belief that music is important academically, socially and personally for the individual.

2. Specialised Tuition for Children with Special Music Potential

To identify children with special music potential and to provide specialised tuition which will allow this potential to be realized.

A further identified goal was:

Developing Music Literacy

To help all students develop music literacy and understanding. The program affords opportunities for students' personal, social and cultural as well as cognitive, sensory and aesthetic development. Experience in performance provides a concomitant sense of personal and group achievement.

The history of the Music Education Program is characterized by a changing emphasis from the second of these two principal goals (specialized tuition) to the first (music education for all). This change in emphasis was brought about both through changing circumstances and the changing views of its principal developers and stakeholders.

In this first manifestation, from 1984 to 1994, the focus in the Program was more particularly on 'specialised tuition for children with special music potential'. In order to develop music literacy successfully, the Program drew heavily on the methods and approaches developed in the Hungarian music education system, known internationally as the Kodaly Method. This method was adapted for Australian children and the Program contained unique elements developed by my co-director and me. There was a focus on providing a pathway for identified musically talented

children from the primary and secondary school system to tertiary level courses at the SoM. During this period, the focus on high-level music literacy development and performance matched the aspirations of the SoM as a producer of high-level performance specialists, with potential for either orchestra or solo careers. The program worked from the perspective of specialization: children with special talents taught by specialists supplied by SoM and, therefore, additional to the staff at the participating schools.

The Music Education Program initially operated in two primary schools, one on the south- and one on the north-side of Canberra in the ACT. All students in the Kindergarten year had daily lessons. At the end of the year, a selection was made of those who were thought to be the most musically talented, based on observation over the Kindergarten year. A maximum of 15 students (later increased to 20) were admitted to the program from year 1 onwards. In order to develop high level musical skills, it was considered important to limit student numbers and provide maximum contact to a small group, rather than less contact to a larger group. Where possible, music lessons were daily for 30 minutes at various times throughout the day, with sometimes less daily contact but longer lessons (40-45 minutes) at the upper levels. The degree of contact was significantly more than most schools gave to music training, both then and now. The basic time allotment of two and a half hours, over five or fewer days, was maintained for a number of years.

While the Music Education Program was essentially a classroom program based on the Kodaly Method, it also had an instrumental component, since advanced performance skills was the central aim. The attached instrumental program was, initially, free to those children deemed the most gifted of those already in the selected group. Over time, fees were introduced but subsidized for some years before the School of Music reverted to a full fee-paying model.

The ACT schools involved, Salem and Ryddle, encountered some difficulties in accommodating the Music Education Program. Ryddle 'encountered considerable difficulties' (Pearce, 1994, p.3) with the most obvious and documented problem being the attempt

to meet the requirement of the School of Music in a timetable which also had to accommodate the French language specialization. Consequently, in 1987, the [Music Education Program] discontinued student enrolments at the Kindergarten level at Ryddle [School], but guaranteed continuity to children already in the Program throughout their primary years. The last [Music Education Program] student cohort left Ryddle school in 1992 (Pearce, 1994, p.4).

Salem School, continued, and indeed continues, to house the program today. From 1991-2000 Salem School was the only primary school involved in the program. A secondary school program was initiated in 1991 to allow a pathway for the first cohort of students exiting Year 6 at the south³- and north-side sites. The original high school program at Kent High School included a new intake of students at the Year 7 level, as well as those choosing to continue.

The initial High School Program encountered administrative difficulties brought about by a change in executive staff at the school and the complexities of operating in a secondary school that used a cyclic timetable. The program was discontinued at the end of 1998.⁴

Salem School is the only continuous site in which the Music Education Program has operated over its more than twenty year history and therefore serves as a fruitful source of information about the Program. Salem saw the development of the original talent and career-based Music Education Program as well as being the site that participated in the development of the Music Education Program model described in this thesis. To continue the history of the program, as is relevant to this research, we will consider the program from the Salem perspective in particular.

1.2 Salem School and Music Education Program Model 1

In 1993 Salem School was involved in an ACT Department of Education (DE) mandated performance review called SPRAD: the School Performance Review and Development process. The SPRAD process at Salem helped clarify the attitudes of the various stakeholders of the Music Education Program and led to a review of the program in 1994. This 1994 review, the Pearce

³ The program discontinued intake but provided musical tuition for those students already participating until they left the school in 1990.

⁴ A new experimental version of the Music Education Program, based on the alternative model developed at Salem was piloted at Kent in 2004. This program will be part of the discussion below.

Report, further formalized the history and detail of the initial Music Education Program model as well as signalling a change in direction for the Program which eventually led to the research documented in this thesis.

The SPRAD process and the Pearce Report documented a school community at Salem that was divided over the Music Education Program. Even at the School of Music there were different opinions about the operation of the program and sometimes confusion about its role.

At the School of Music the principal concern was one of 'standards'. As discussed, the main aim of the Program at this time, from the School of Music's perspective, was to provide a pathway for those children who were identified as musically talented. This focus meant that the program had, in effect, two streams, with those who were perceived as showing some music potential receiving particular attention from the SoM teachers.

On the other hand, the principle concerns at Salem can be grouped around the issue of equity. Only some students in Year one to six were able to access the program; some students left or dropped out but it was difficult to replace these students, given the high levels of competency students were reaching in the higher grades. New students, even those with some musical background, could find it difficult to integrate into the program. In certain years, there were less than a dozen children in Year 6 taking lessons in the program (Pearce, 1994, p.10).

Parental responses showed concerns about the selective nature of the program, some finding it elitist and the attitude of SoM teachers arrogant and offensive. Examples of parental comments show a range of differing opinions, and sometimes completely opposite viewpoints. A selection of responses is given below (SPRAD, 1993).

- Children are selected onto various sporting teams, debating teams etc for their ability so I don't see any particular problem with the selection process for [SoM].
- It doesn't seem very equitable that \$250000 spent on 30%-50% of the students per year and next to nothing on the rest of the students. We feel that having two inequitable Music Education Programs in the school is very divisive. Some children in the mainstream program feel like second class students.

- There seems to be a lot of confusion and ill-feeling surrounding music education at Salem...
- Selective entry? No thanks, are we still promoting these values? What about satisfaction with the self as a goal instead?
- Mediocrity should not be encouraged. Children who have aptitude and ability in sporting/physical fields are encouraged why not children with musical and intellectual ability.
- Children should be able to participate in [SoM] if they want and those who don't want should be allowed to leave.
- Goal should be universal standard of excellence, but each child should be able to fulfil its own, gaining confidence along the way.
- [SoM] seems a bit dour: what about the occasional popular song and more on appreciation generally. It seems a pity that a program designed to teach music to musical illiterates should be reserved for the more naturally capable...
- Our child says he is not keen on [SoM] program because he has heard others say negative things about it.
- The school offers children a wonderful opportunity in music.
- Music Education Program causes problems for some parents whose children are not accepted – it should be ALL or NONE.

The issues that arose from parental and student questionnaires during the SPRAD process were reported under seven major areas by the sub-committee for SPRAD, of which I was a member.

This sub-committee report (SPRAD, 1993) found that there was:

- strong support for the [SoM] program at Salem and a desire for it to continue;
- mixed views about the mainstream program;
- a widespread lack of understanding of the objectives and philosophy of both programs;
- major concern about the level of communication with the [SoM];
- widespread support for the concept of government schools offering special programs where entry is selective on the basis of ability;

- widespread support for making the Music Education Programs more equitable, or for increasing equity by offering alternative to music; and
- an underlying concern among parents and teachers that the [SoM] has contributed to divisions in the school community.

As a result of SPRAD, some changes were made to the Music Education Program at Salem to meet what were perceived to be the needs of the principle stakeholders. Issues of equity appeared to be addressed by the employment of a full time music teacher at Salem to work alongside SoM teachers. This Salem teacher allowed for a parallel development of what was called ‘a single Music Education Program’ with the Salem music teacher working with those children who were not selected into the SoM Music Education Program. Few adjustments were made in the SoM Program at this point: selection into the SoM Music Education Program still occurred at the end of the Kindergarten year, although class sizes were sometimes enlarged. The Salem music teacher was required to teach larger groups and received some support from SoM teachers. The aim was still largely, from the SoM perspective, the development of high-level instrumental and literacy skills.

An underlying theme in the SPRAD evidence was the suggestion that those ‘in’ the program were not necessarily completely happy with it and that there was an element of compulsion in remaining ‘in’, (‘those that don’t should be allowed to leave’) which was, indeed, the case. Having invested time and money into some students, the SoM and its staff was keen to keep those students involved and argued that ‘letting’ children leave was like ‘letting’ them leave their (streamed) maths group if they didn’t like it. What became clear, however, is that some students, and indeed sometimes their parents, were not happy with the kind of intensive music education they were receiving.

Another concern that I noted was what appeared to be an inverse relationship between degree of musical skill and the confidence and enthusiasm with which children made music. This factor was particularly noticeable in singing, both in class and in concerts. The higher the quality, in terms of

pitch and rhythmic accuracy, as well as phrasing, the softer the sound, even with large numbers of children.

While parents were regularly inquiring about how to get children INTO the program, we were also regularly approached by parents with children wanting to leave. Many of these concerns that prompted the wish to leave fit into the same category as regularly occur in instrumental lessons. Some, however, were more worrying. Some children were reporting being frightened to go to school because of music lessons and there were one or two reports of bed-wetting which were perceived to be related to the stress children felt about music lessons.

Many of these comments related to one or two particular teachers, and did not occur in other classes. Problems like softer singing, however, were universal. The teachers of the classes where the more serious complaints appeared were highly regarded professionals, sometimes brought to Australia from overseas especially to help in the program. While one could argue that these problems relate to this particular program and, in some cases, bad choices of staff, my contention is that the experiences in the Music Education Program were part of a broader issue and that the ‘problems’ with teachers were and are not limited to the SoM Music Education Program. This issue will be taken up in Section Two of this thesis.

Many parents encouraged their child to continue, even in the face of the child’s complaints and their own concerns. At the same time, there were clearly large numbers of children who seemed to thrive in the program, enthusiastically supported by their parents.

1.3 The Pearce Report (1994)

Following SPRAD in 1993, the SoM commissioned its own Review of the Music Education Program in 1994 which was undertaken by Ms. Bettye Pearce, the former Principal of Kent High School. This report reiterated that the main aim of the Music Education Program “is the development of music literacy” as well as restating the two long term goals:

High Quality music education for all children; and

Specialised tuition for children with special music potential (p. 7).

The Pearce Report noted other features unique to the Program, including its location in a public school, its status as a core subject, an Australian approach ‘through a structured, sequential, academically rigorous program’; 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’.

The Pearce report identified ‘areas of concern’ with the Program, indeed the majority of the report was taken up with these concerns. The concerns were classified under a range of headings and those relevant to this study are summarized below.

- Philosophical issues: including perception of elitism, a perceived ‘narrow view’ of SoM Staff; lack of agreed leadership in artistic and educational aims; the ‘expert musician’ versus ‘expert teacher’ dichotomy; frequency of public events; means of publicity; practical application.
- Financial: the principal financial concern relevant to this study was the concern, from the SoM perspective, that greater equity would mean a subsequent reduction in high-level musical outcomes.
- Accountability: this section pointed out again that ‘the [School of Music] is not content with the attainment levels of students’.
- Development of Instrumental Program.
- Students: the full quote in this area reads as follows: “On balance MEP students are the pride of the program and present few concerns. The following students issues were raised by some stakeholders:
 - Access and equity.

- The limited pool of gifted and talented students.
- The perceived sense of superiority of MEP students in general.

It is interesting to note, given our discussion below, that student opinions were not actively sought and that comments regarding ‘success as perceived by the students’ did not include comments from students but centred on student achievement levels.

From the point of view of this study, the most critical issues were contained in No 1: Philosophical issues. For the first time, there was some formal acknowledgement that there was, in some respondents’ eyes, a mismatch between perceived views of those developing the program and the community it serviced. This section also raised other concerns that are familiar to those working in the field, like the ‘expert teacher/expert musician’ dichotomy. Simply put this on-going debate in music education centres around whether teaching skills or musical skills are more important when attempting to deliver high-level music education. A related debate concerns the perceived need for specialists to deliver music in the primary school system (Year Kindergarten to 6), as is the custom in the secondary school system (Year 7-12).

The Pearce Report offered four options for modes of delivery of the Music Education Program designed to overcome the various problems that had been identified. These were:

1. Improve the current host school mode of delivery.
2. Concentrate Program resources to improve delivery.
3. Aim for excellence in service delivery only outside the school system.
4. Develop a special music school (p. 41).

As is often the case with reviews, the findings, while valuable, were never properly explored and nor was a decision taken regarding implementation. Between 1995-98, Option 1, by default, became the way forward. While issues of elitism were somewhat addressed by the changes implemented by Salem, with the support of the SoM, the peripheral issues raised about content and

methods of the Program were not seriously discussed at this time. Given the difference in philosophical outlook between a high-level conservatorium of music and the public school system it is not surprising that there appeared to be a tacit understanding that the problem could not really be addressed.

1.4 The road to a new paradigm

As Convenor of the Music Education Program in 1993/94 I was centrally involved in both the Salem SPRAD Review and the Review at the SoM that culminated in the Pearce Report. I was aware of various issues from the point of view of the stakeholders, including the under-represented student body, and was also attempting to maintain 'standards' as they had been developed within the program. I was involved in the changes made to the program to accommodate both platforms more equitably and meet the needs of the school community. Working closely with Salem music staff, we extended SoM involvement in the junior years, sharing and alternating Salem and SoM teachers so that all children in year K-2 had not parallel programs, but an identical program. Selective groups were still the norm from Years 3-6 but closer links with Salem staff allowed for a more uniform delivery across the two programs, while taking into account the perceived differences in needs and abilities. The new Principal of Salem, Prue Clarke, who oversaw the SPRAD review, put increased resources into Salem music to support the increased effort from the SoM.

At the same time, the issues of elitism and concerns about mode of delivery were not addressed or solved. Streaming still occurred although with greater flexibility and in ways that seemed less problematic to the community at large. Problems with delivery were largely overcome in their most obvious form through changes in staffing. There was less emphasis on high-level outcomes but still, higher levels of achievement were accompanied by softer singing and more obvious concern from students when mistakes occurred or the sound went awry.

The serendipitous and, for me, transformational event occurred in 1998 with a Year 2 class at Salem school. To explain more fully, we go back to around 1993 when I was introduced to the concept of using music-making as a therapeutic aid for both the obviously ill and the general population through the work of Dr. John Diamond. 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.

I had begun singing in an adult group that engaged in regular outreach visits to community organisations such as retirement homes. 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. This aspect meant that senior citizens were to be encouraged not to listen to a performance but to join in, in whatever way they were able. To achieve this aim, one needed songs that these individuals would know well; songs that would have survived in memory even for those suffering the mental ravages of dementia. Examples include *When the Red Red Robin Comes Bob, Bob, Bobbin' Along* and *Yessir that's My Baby*, from the so-called Tin Pan Alley era of American Popular Song, as well as Australian songs of a similar vintage, like *Along the Road to Gundagai* and *Aeroplane Jelly*.

Many of the songs we sang were engaging and felt relatively easy to learn so I decided to introduce some of them to the children in the Music Education Program. There was no intent, at this point, to engage students in outreach like that with which I was involved with adults. These songs were popular in the junior grades in which we first introduced them and, though somewhat more complex than the children's game songs we generally sang, the children didn't seem to have a marked problem learning them. Since we were trialling the repertoire, there was not a great concern over accuracy in any case.

By 1998, the aforementioned Year 2 class at Salem had in their repertoire about a dozen of the songs we used in our adult outreach group – the sort of songs that our principle audience, nursing home residents, knew and could join in singing. While I hadn't initially taught the songs with the intention of taking the children on an outreach visit, it suddenly seemed like a good idea and I began preparing the children accordingly. While it was not immediately clear to me what impact this idea would have on my growing concerns about the way I, as a normal professional product of the music education system, was approaching this field, one thing was immediately clear. Since I had no precedent for this undertaking and no idea how it would be for the children, I needed to make sure both students and families were well informed and chose to participate.

It is important to be clear that the type of interactions now common in the burgeoning *Hand-in-Hand* program, as it became called, have little to do with the more common performance-type activities in which children may engage at care facilities. These performances are not without value but are markedly different from the type of interaction found at a *Hand-in-Hand* session. On the outreach visits the children will generally sing together but they also sing one-on-one with the residents, making close contact, rather than being close to each other like a choir (and, therefore, with some distance between the choir and the 'audience'.) They work in a quasi-'therapeutic' way with the residents. With *Hand-in-Hand*, there is no audience and no division between those who have come into the room to sing and those that live in the environment and are encouraged, indeed expected, to sing too.

A great deal of specific preparation was undertaken with the Year 2 group, not just to do with the actual material which was largely known already, but to ensure that all the children would be comfortable and not subjected to any difficulties by their visit to people who were often frail, ill, demented or disabled.

On the appointed day I, as the responsible teacher with duty of care over what seemed to be a group of very little children went with some trepidation, accompanied by volunteer parents driving

car loads of students. The result was a revelation, not only in terms of demonstrating the wide chasm that exists between the thinking and reactions of children compared to adults, but also in terms of the approach to music education as a whole. The transformative effect of that first outreach has often been replicated when new teachers attend their first outreach session.

One of the most potent aspects of the encounter between the children and senior citizens was the palpable emotional outpouring. The combination of young children in an environment where young children are a rarity, making personal contact with the residents and then singing, and encouraging the residents to sing, in a literally ‘in your face’ way, seemed bound, in retrospect, to elicit strong emotions. This phenomenon is not isolated to any particular group and has come to be seen as the hallmark of the *Hand-in-Hand* program. The emotional connection, the obvious gratitude and the both literal and figurative reaching out by the elderly helped overcome any initial shyness the children might have felt (although, in point of fact, this first group showed little shyness.) The children were clear that part of the point was to get the elderly singing and, rather than holding back in a new and unfamiliar situation, it seemed that they had taken this aspect of the visit very much to heart and sang with even more gusto than usual.

There was a range of immediately observable musical and social occurrences for both seniors and children, many of which will be discussed in more detail within this thesis. Two aspects, however, were immediately striking. First, that to approach music in this way with its obvious advantages for both groups required a rethinking of the traditional approach to music education. Aside from the obvious needs for a very specific repertoire, it was clear that issues of accuracy were less important than enthusiastic participation, and a confident assertion of a musical identity that was not exclusive in its expertise, but inclusive – a singing voice that didn’t proclaim ‘listen to me’ but ‘sing with me’. Secondly, that the types of musical skills that were supported by, and need to be developed for this approach, were different from the norm. This latter point extended not only to the children in the outreach situation but, most significantly, to the teacher working with the children in the classroom. A teacher leading a group of children into the type of situation found in

the *Hand-in-Hand* model has to behave in an entirely different way as well as thinking differently about how she approaches the making of music personally and the teaching of music to others. In bald terms, we can not expect to have children behave altruistically with their music-making to others if we do not behave that way towards them.

The *Hand-in-Hand* approach relies on a strong, confident, individual musical persona offered freely to another as a vehicle for mutual engagement and the benefits such engagement brings. There is no room for nerves, judgment, competitiveness or musical conformity, all aspects, I will be arguing, of the dominant music education system. It has to be done differently. Since the literature suggests that some people working in music education recognise that things need to be done differently, this need is no bad thing.

Hand-in-Hand offered an opportunity to reconceptualise music-making in a different way. In one sense this ‘way’ was not new. Various writers, like Christopher Small (1980) have focussed on the social and communal aspects of music in human life, particularly in societies different from our own Western model, in ways that are not dissimilar to that described here. However, the particular form used here has proved to have a particular resonance in our society and cast the idea of socially directed music-making into a new mould.

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 in 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, while still maintaining a strong presence at its ‘home’ school of Salem. Salem School became, in effect, the training and demonstration school for the program as a whole. (This transfer from a one-school method of delivery to classes of student to a professional development program training and supporting teachers is represented diagrammatically in the separate, removable Figure 3 located inside the back cover.)

This development created the necessity to consider the degree to which the program offered a model that could be disseminated and replicated by other professionals in different school environments. While I was the central developer and, initially, sole teacher of the approach, the program could only be successful systemically to the extent to which the ideas I developed were comprehensible, relevant and applicable to the teachers who applied for training. The degree of variation of teacher confidence and competency in music, coupled with the idiosyncratic school development prompted by school-based management suggested that a ‘method’ that prescribed content and outcomes was not the most valuable pathway for program development. Neither did such an approach sit well with the philosophical approach that seemed to follow naturally from the outreach concept.

The Music Education Program, therefore, was built around a simple, practical way of making music that gave rise to a basic, easily understood philosophical position that has been developed into a different model for music-making. That position may be summarised as follows:

Music-making is a normal human activity that has an important social function. By prioritising that social function we 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.

In Chapter 2 we consider the methodology used in the development of this action research project.

CHAPTER 2: METHODOLOGY

2.1 Introduction

This thesis uses a modified form of practitioner action research that focuses on the elucidation of an alternative paradigm for music education. It includes a critical analysis of the literature which presents a model of current practice and compares this with an alternative model based on a simple practical idea that is analysed theoretically and described in action through a range of critical incidents. This model is transformative in nature, having first a transformative effect on the principal researcher and thence on those teachers engaging in professional development with the Program. The simple, theoretical model described here has evolved through a longitudinal process that constantly maintains the centrality of the practical operation of the program. In so doing, it moves away from theoretical constructs that often do not seem to relate directly to practitioners but, at the same time, it avoids prescriptive methodology. Theory is elucidated through practice in a way that encourages teachers to develop their own practices that are consistent with the underlying principles of the Program. The methodological constructs around which the dissertation is built, therefore, include: action research, practitioner research, transformative education, and critical incident analysis which are discussed below in relation to their application in this study. The practical focus of the study is discussed in relation to the perceived theory/practice divide for practising educators and the tendency to mandate practices and content, particularly in music education, which the Music Education Program seeks to avoid.

2.2 Action Research and Practitioner Research

The Music Education Program is funded by the ACT Government primarily as a means of supporting a tertiary music institution in the provision of informed, expert professional development to systemic teachers. As part of the Australian National University, it is appropriate that the program has a research brief. Such a brief, however, while being of interest to the territory

government, was not part of its funding contract, which was specifically interested in the development of initiatives that were fed directly to teachers for implementation in the classroom.

Such an imperative ensured that an action research model was of most value in documenting the findings of the program. Since I, as principal researcher, was also practicing with both children and teachers in the system, a practitioner action research model was most appropriate.

Action research is defined in various, related ways in the literature. According to definitions summarised by Cohen et al (2000), it involves a 'combination of action and research (that) renders that action a form of disciplined inquiry in which a personal attempt is made to understand, improve and reform practice' (p.226). They quote Kemmis and McTaggart who suggest that action research is 'concerned equally with changing individuals, on the one hand, and, on the other, the culture of the groups, institutions and societies to which they belong' (Cohen, p.227). The idea of improvement or change is central to the idea of action research. Altrichter et al (1993, p.4) write that:

The shortest and most straightforward definition of action research is given by John Elliott (1991:69), whose work has been influential in this 'movement': action research is 'the study of a social situation with a view to improving the quality of action within it'. This simple definition directs attention to one of the most essential motives for doing action research. It lies in the will to improve the quality of teaching and learning as well as the conditions under which teachers and students work in schools. Action research is intended to support teachers, and groups of teachers, in coping with the challenges and problems of practice and carrying through innovations in a reflective way.

Action research is designed to be 'carried out by practitioners in the actual practice setting' and 'provides a way of working which links theory and practice into the one whole: ideas-in-action' (Kuhne and Quigley, 1997, p.24). It is a form of research often undertaken by those primarily engaged in practice, rather than basic research. According to Goodfellow (2005) summarising the work of others:

It also involves meaning-making and a responsibility to make that meaning known (Fasoli & Ford, 200t). Practitioner research within teacher education is most often regarded as

research undertaken by practising teachers who seek to improve practice through purposeful and critical examination of, and reflection on, their work. Such introspection is designed to increase awareness of the bases of professional actions, decisions, and judgements enabling these teachers to see their practices anew, and recognise and articulate the complexities of their work and the values that lie at the heart of professional practice (Cochran-Smith, 2005; Stremmel, 2002).

It includes the idea that practitioners are able to engage in ‘systematic and critical inquiry ... of their practices (and) requires what Fish describes as 'a discerning eye' (Fish, 1999, p.195) as well as the capacity to make judgements against theoretical underpinnings and norms of personal/professional practice’ (Goodfellow, 2005).

Practitioner research is also generally, but not exclusively, viewed as a group method, most particularly with all individuals working collaboratively and engaging in joint decision making (Heron & Reason, 2001; Reason, 1988). On the other hand one early advocate of the ‘teacher as researcher’ model, Lawrence Stenhouse felt that the teacher would require the support of an ‘expert’. Stenhouse also believed that teachers should act as both evaluators and agents of change, as is the case here (Goodfellow, 2005).

The practitioner research model adopted in the Music Education Program combines collaboration with students and teachers with an individual leadership role being taken by myself as principal investigator. In taking such a role, I have responded necessarily to the way in which the Music Education Program is designed to function within its two systems but also provide some solutions to the types of problems raised by Goodfellow (2005) with regard to practitioner research. Her study looked at such research in the early childhood sector and she noted a range of challenges to practitioner research:

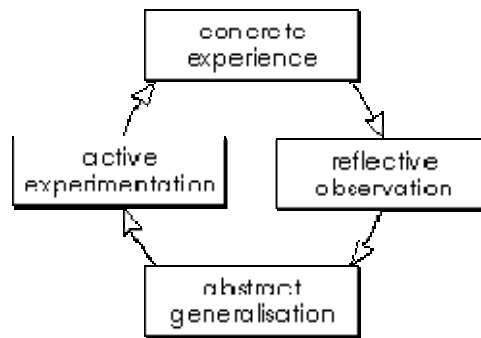
- the capacity of participants to reflect on interactions and practices (Ryan, Ochsner & Genishi, 2001);
- the lack of familiarity of participants with research processes and methodologies and uncertainty about how to translate research findings into everyday practices (McCrystal, 2000);

- the often-needed requirement to have someone with 'research expertise' as a facilitator; and
- time and motivation on the part of participants.

By acting as facilitator and developing approaches that were immediately tested with children and teachers, I offered the required expertise in the disciplines of music and education, while creating a simple theoretical construct from the 'everyday practices' in which we were all engaged. The model does not predicate a rigorous methodological application in the classroom. It offers a framework for deciding on activity and suggestions for activity without prescribing that activity. Teachers engaged in the program were offered professional development that provided space and time to 'reflect on interactions and practices', but the model developed also made it imperative that teachers continue this reflection as part of their classroom practice. The research approach was by no means egalitarian in allowing equal decision-making power to all involved but it necessarily had to respond to teacher input in order to ensure that teachers continued to access the Program. I led the development of the Program but in consultation with a range of other professionals, in particular the teachers who were adopting the approach. Thus, responsiveness to a range of students and teachers in a range of school environments was both a necessary part of the Program's survival and a key to its research agenda.

Dick (1993) comments that 'all else being equal, responsiveness and rigour are both virtues. In a change program you *need* responsiveness. If you can achieve it in ways which allow some replicability, so much the better.' In the Music Education Program responsiveness to school-based needs, as well as political imperatives, included the need to develop an approach that was replicatable within a range of different school environments. Both theoretical construct and practice needed to be simple and non-threatening to teachers from varying music backgrounds while still having value as part of an elite music conservatory.

Action research is often characterised as a repeating spiral of intention, action and review. Bob Dick, in discussing action research, offers a model based on the learning cycle developed by Kolb:



While repeated experimentation, reflection and generalisation is an ongoing part of the Program’s research and development, these cycles are not reported here. Rather, this thesis attempts to provide a ‘snapshot’ of the current theoretical model of the Program (Section Three), and how it works in practice, in comparison with the theoretical model derived from the literature on the ‘traditional’ model for musical development (Section Two).

2.3 Transformative Learning

The initial idea of community social outreach through music was not designed as a solution to a proposed research problem, nor was it seen as the means by which transformation would occur, either for me or others. It was the transformational learning that occurred as part of the application of the basic idea that sparked the research and encouraged the development of a design that involved transformational learning for others. The research undertaken provided a transformative underpinning for me as principal researcher, for teachers who accessed the program, and for the larger system. It is transformative both in general terms, as described by O’Sullivan (2003) and in terms of music education, as discussed by Jorgensen (2003). In simple terms, this transformative agenda is provided by an alternative frame of reference which requires re-visiting standard concepts about music education like ‘practice’ and ‘achievement’ as well as what it means to actually ‘be’ musical.

The theory of transformative learning was proposed by Jack Mezirow and is summarised comprehensively by O’Sullivan (p.326):

Transformative learning involves experiencing a deep, structural shift in the basic premises of thought, feelings, and actions. It is a shift of consciousness that dramatically and irreversibly alters our way of being in the world. Such a shift involves our understanding of ourselves and our self-locations; our relationships with other humans and with the natural world; our understanding of relations of power in interlocking structures of class, race and gender; our body awarenesses, our visions of alternative approaches to living; and our sense of possibilities for social justice and peace and personal joy.

Clark et al (2002, p.68) note that according to Mezirow's theory:

Transformative learning may be triggered by any event in our personal and social life that challenges the assumptions on which we have based our interpretations of experience. This forces a re-evaluation of those assumptions and the development of new meanings in a process of critical reflection and rational discourse.

Robert Boyd with Gordon Myers (1988), have expanded on the idea of transformational learning to place more emphasis on intuitive and emotional processes, rather than what some writers see to be a particular reliance on rationality in Mezirow's theory (Taylor, 1998).

Veronica Marsick (1998) makes two points regarding transformative learning which are relevant to this discussion. She says that 'Uncovering strongly held assumptions, beliefs, and values that shape action may be difficult and painful, but also powerfully catalytic'. She goes on to make the following assertion about transformative learning:

To model and enable the transformative learning necessary for the world that today's students will encounter, teachers have to undergo such learning themselves. Teachers must step outside of the usual ways in which they think and act, which can be disquieting because it often requires letting go of familiar viewpoints acquired long ago. Professional development that supports transformative learning has to challenge teachers to examine deeply held beliefs and assumptions, while it simultaneously provides support so that they can manage feelings of incompetence and vulnerability.

In other words, it is necessary for the individual acting as model or teacher to experience transformation themselves in order to impart and share that transforming experience with others. As a musician who had reached an elite performance level in Australian terms and who had strong training and experience as a music educator, it was necessary for me to 'step outside' of my usual ways of thinking and acting first. This was the case even though I was already aware that there was

a problem to be solved. The solution did not immediately present itself fully fledged but raised many questions in myself and others who were witnessing and engaging in the process. These questions form part of the analysis of the critical incidents and the underlying framework that support them.

Jorgensen (2003) discusses the idea of transformation specifically in the case of music education. She believes that ‘transformation needs to be conceived in institutional as well as individual terms’, and that the ‘change agent’ must ‘swim against the tide’ of entrenched beliefs and practices (p.10). At the same time,

To challenge...[the]...system, whether the assumptions that underlie it or the beliefs and practices that characterize it, constitutes a threat to those within and without it...many resist change, especially fundamental change...they may be content with tinkering on the margins, but they oppose its basic change or transformation because they don't want to risk being or feeling worse off than they are presently (p. 40).

The transformational effect of the Music Education Program occurred and continues to occur at a personal, institutional and systemic level. On the one hand, the Program is situated in a National University whose agenda involves research and development of new ideas. On the other, it springs from a music school that prides itself on elite outcomes for potential professional musicians. It is, or has been before the advent of the Music Education Program, firmly entrenched in the traditional model of music education.

It is important to emphasise that the model described here was not ‘invented’ as a means of challenging current practice or creating fundamental change. It demonstrates how a simple, practical idea can offer the opportunity for re-thinking and re-enacting traditional approaches and their underlying assumptions. The Program is transformative from the point of view of traditional music education because it challenges accepted practice. It is transformative in a different way to general education because it has the ability to re-enfranchise those for whom traditional practices have been alienating. Many of the incidents described demonstrate aspects of transformation in

how individuals, myself included, may see music education or, indeed, themselves within a musical framework.

2.4 Action Learning

The combination of action research with a focus on disseminating results immediately to teachers, coupled with the transformative agenda that emerged, included the idea of action learning, both for me and those with whom I was working. Marsick (1998) makes the connection between transformative and action learning:

A common form that holds promise for the professional development of teachers is Action Learning, where people come together as peers to solve problems and, at the same time, to use the experience as a laboratory for learning. Reg Revans, often called the "father" of Action Learning, based his thinking on his own early professional development as a physicist. He noticed that his colleagues learned best when they collaboratively investigated difficult problems that stubbornly resisted solution. Because there were no easy answers, they asked questions to generate fresh insights into their formulation of the situation.

The action research model placed more emphasis on myself as an 'expert' who was straddling the norms of the existing paradigms of music, music education and general education as well as stepping into and articulating a new framework for teachers. At the same time, it can be argued that the action learning that related to the research development was much more peer driven. While I presented the new paradigm to teachers, it was through their on-going work with students, as well as mine, that the framework developed.

Marsick makes a further critical point that is relevant here:

Members may well need to master the politics of change. Issues are typically deeply embedded in long-held, seldom-questioned beliefs and practices. Heated discussions often take place about norms or assumptions about people, practices, and institutions. Action Learning allows the conflicts within the system to surface, and it works best when it is supported from the top and recognized as a vehicle for change.

Both I and the teachers with whom I work have necessarily had to face such 'long-held...beliefs and practices' and, as discussed in some of the critical concerns raised later, there were 'feelings of

incompetence and vulnerability' associated with facing those beliefs and the criticism of others whose beliefs also occupied a more traditional paradigm. Thus, both transformative learning and action learning include the notion that change occurs not only in practice but in the person as a result of the experiences that allow one to step outside what may be described as normal comfort zones. At the same time, many teachers have reported or demonstrated a relationship with music that may well have contributed to the stress and pain that surfaced during the course of their learning; the 'transformation' for these teachers seems to involve moving *from* a 'seldom-questioned belief' in their own lack of competency *towards* a view of themselves that involved a higher degree of competency in their musical selves. This move was both challenging and liberating for teachers.

2.5 Presentation of the research in this thesis

The new approach documented here is analysed through both a critical review of the literature and then a reporting and analysis of collected data in a series of what Tripp calls 'critical incidents'.

2.5.1 Literature Analysis: reconceptualising the traditional paradigm

As will be noted from the description of the history of the Music Education Program, above, I was encouraged to question how I was approaching music education by my own personal views and the circumstances in which the program was developing. However, questioning my own approaches does not necessarily imply that the problem was only with my approach to teaching. It was necessary for me to not only review the literature from this viewpoint but establish the extent to which it could be argued that the problem that had come into sharp relief for me was one that was recognised by others. Indeed I found this to be the case.

This literature review is, therefore, not just a review of current knowledge but an analysis that seeks to conceptualise the traditional paradigm to compare and contrast it with the developing Music Education Program paradigm. In particular, I was interested in laying bare the anomalies

and contradictions that seemed apparent in the literature, particularly with regard to the emphasis on ‘supported’, if not coerced, skill development coupled with the belief in music’s power and efficacy as a part of normal human life. The literature has been analysed in terms of a concept that is not new: the Virtuosoic Mountain, with reference to three features – the ‘three Ps’ – that, it is argued, are essential to the maintenance of the mountainous view of music education. Those ‘three Ps’ are Perfection, Practice and Performance and are each discussed in detail in Chapters 3, 4, and 5 respectively.

This discussion and analysis provides a starting point for the consideration of the critical incidents used to develop and present the alternative paradigm with its three features that contrast with the three Ps. The ‘three Is’ of the MEP paradigm are Intent, Identity and Involvement, which provide replacement concepts around which to develop an alternative view of music education that not only recognises existing problems but provides a pathway through them.

The scope of the literature covered is broad and includes some film and popular press as well as academic literature. Academic literature over a thirty year period was reviewed to show the ways in which some concerns appear to have been raised more than once through that period. One major area has deliberately been excluded from this analysis, namely the strand of philosophical inquiry represented by writers such as Reimer (1970) and, more recently, Elliot (1995). These two writers represent broad fields of inquiry into the role of music in education, the former with a focus on music as aesthetic education, and the latter putting the practical aspects of music-making central to education. While there is no doubt of the influence of these two writers, the Music Education Program has, since its inception, had a very practical application from which theory has been derived and developed. It is this focus that has driven the research and its description here, coupled with the problem sometimes cited in the literature of a disassociation for many teachers in the field between research and their day-to-day practice. Reimer himself commented on this disassociation (Webster, 1999) as do other writers (Young, 2003, Warren, 2001). While part of the point of philosophical inquiry is surely to aid in the practice of music teaching, it’s association with the

‘ivory tower’ (Webster, 1999) of academia does not necessarily make it part of the working lives of teachers. Borst and Conway (2001) believe that one of the strengths of action research is to overcome this divide. The focus in this study has been to analyse the research insofar as it throws light on the problems in music education, both recognised and unrecognised, as a starting point to developing a very practical solution with a simple theoretical underpinning that is easily understood and applied ‘in the field’.

2.5.2 *Data as Critical Incidents*

Fox (1995), quoting Tripp indicates that critical incidents as both typical and critical: ‘An incident can appear ‘to be ‘typical’ rather than ‘critical’ at first sight, but [is] rendered critical through analysis’. These are incidents that are not necessarily:

...dramatic or obvious - they are mostly straightforward accounts of very commonplace events that occur in routine professional practice which are critical in the sense that they are indicative of underlying motive and structures...in teaching, importantly, critical incidents are created. Incidents happen all the time, but critical incidents are produced by the way we look at a situation: a critical incident therefore is an interpretation of the significance of an event (Tripp, 1994, p. 66).

In the Music Education Program, such incidents can be seen, as indicated by Tripp, as being both critical and typical at the same time: they are critical with regard to the traditional model of music education but typical with regard to the Music Education Program model. In some cases, the ‘incidents’ may be seen to be examples of ‘critical approaches’ rather than just ‘critical incidents’ in that they offer not only particular examples of professional practice but indicate how that practice can underpin the theoretical position and be replicatable without limiting teachers to a rigid methodology. Likewise, discussion of some individuals may be viewed as miniature critical histories that illustrate particular important issues raised by the MEP approach.

According to Tripp quoted in Fox (1995) ‘Interpretation is important because we act according to what we think things mean.’ Tripp sees critical incidents as part of a means of developing professional judgment. As such, discussion of such incidents forms a central part of the

professional development of teachers in the Music Education Program. The interpretation of the incidents allows both a re-examination of traditional ideas about music, musicianship and music education, but also allows teachers to approach similar situations from a new viewpoint. They, in turn, create and discuss their own 'critical incidents' as part of their own musical and educational development.

Given the focus in the Music Education Program on development of new practice directly disseminated to teachers, the idea of critical incidents, as developed by Tripp, has particular resonance. It also offers an answer to the theory/practice divide that is mentioned in the literature (Henry, 2001; Young, 2003, for example), including by Tripp (1993) who complains of the dichotomy between theory and practice maintained by 'well-organised social barriers such as those between the people concerned, between school teachers and university academics' (p.146). Interestingly, Tripp believes that the social barriers are more problematic than conceptual barriers and that by overcoming the former, we are a long way to overcoming the latter. In this regard, the serendipitous nature of some of the development of the Music Education Program has been useful. For example, the funding contract on which the Program rests precludes tertiary award courses being offered to teachers for the training they undertake with the Program. This anomaly has allowed for the development of a method of dissemination which is less formal, time consuming and academically rigorous and, therefore, less alienating for the classroom teacher.

Tripp compares his approach to other types of educational research models and suggests:

That the development of professional judgement through the diagnosis and interpretation of critical incidents is another alternative which will lead to what might be called 'diagnostic teaching'. A diagnostic teacher is one who can analyse their practice in a scholarly and academic fashion to produce expert interpretations upon which to base and justify their professional judgements (p.7-8).

In his model of diagnostic teaching through critical incident analysis, Tripp includes the idea of the use of these incidents to create transformation. His approach to analysis of critical incidents

‘tends to produce an approach to classroom teaching that one might broadly term interpretative’ (p.28). He goes on to say that:

This term is to emphasise that professional judgement is based upon a scholarly analysis of our ideas of the meaning of the incidents rather than on our experience of the incidents themselves. The main reason for using ‘interpretation’ to make this distinction is that it indicates the construction and choice of meaning, and it therefore appropriately carries the idea that a transformation of experience occurs when one renders teaching practices into discourse (p.28).

Interpretation is necessary because ‘there is never a single way to categorise an incident, action or situation’ (p.30). Collected incidents are used here not to ‘prove’ the efficacy of the different approach but to both show how ‘normal’ situations may be viewed through the different lens provided by the Music Education Program and how that different lens provides alternative ways of seeing and acting.

Tripp discusses a range of forms that critical incidents may be said to take. Two are particularly relevant to this study: the auto-biographical incident analysis and the ideological critique.

In a sense, this entire thesis is autobiographical incident analysis. It was through consideration of my own practice, as well as that of others, that I came to see a problem with how music in education was practised. An experiment designed as purely social in nature – the introduction of the outreach concept, suggested a different way of conceptualising music education that might provide a different outlook, different answers to traditional questions and different outcomes. In order to frame that concept for teachers, it was necessary to re-frame music education for myself. As both a ‘music educator’ in the specific sense and a ‘teacher’ in the general sense, I used the different viewpoint to re-examine the music education world while, at the same time, entering into the concerns of the general teacher with whom I work. I wanted a model that provided guidance to both sides of my teaching ‘persona’ – the specialist and the generalist.

At the same time, the approach to critical analysis adopted here supports Tripp’s idea of ideology critique. Tripp writes:

First, a simple definition of ideology that makes its importance to professional judgement clear is that it has to do with the way in which certain ideas represent the world to us and make us think and behave in certain ways (p.55).

He goes on to say that ideologies can be maintained both consciously and unconsciously and that, while they may be irrational, ‘they act as rationales for the behaviour of individuals, groups and institutions’ (p.56). Tripp maintains that ideologies can be associated with suppression and distortion or ‘false consciousness’ where groups of individuals ‘do not recognise how they are being manipulated or oppressed because they think about themselves with ideas that are supplied to them by their oppressors’. While ‘oppression’ may be too strong a word the ‘can’t see the wood for the trees’ problem that pervades the literature (see Section Two, below) suggests that the ideology of music education has this type of effect on both those delivering the training and those who receive it.

Tripp offers six characteristics of ideology:

- They are socially constructed and maintained.
- They are not monolithic (that is, they contain contradictions).
- ‘Dominant’ or powerful ideologies tend to be treated as irresistible.
- At the same time, they will create forms in which they are resisted.
- The more the ideology is ‘spelled out’ the more obvious are the methods of resistance.
- Ideology is inescapable.

The last point notwithstanding, the aim here is not to replace one constraining ideology of music education with a different form of constraint, in the way, for example, that various supporters have championed, say, the Kodaly Method over the Orff Method, or Suzuki violin instruction over any other approach to the violin. If we cannot escape ideology, ideological analysis ‘enables us to make rational, informed and deliberate choices about our practice’. The Music Education Program

‘ideology’ does not mandate content or behaviours but offers a broad, social, ideological construct that can be developed and interpreted in more detail by its users. The ideology suggested here as a replacement to the traditional approaches does not seek to present a ‘cookbook’ approach to music education for teachers to follow slavishly. Rather, in taking note of the idea of enfranchisement, as opposed to oppression, it seeks to offer a framework for thinking in which teachers are empowered to make their own decisions, with their students, about actual classroom practice. However, as we shall argue, while it can be used to question, challenge and redefine music education, it can also be ‘fed back’ into the same ideological system that it is attempting to redefine.

It can be seen that there is a strong relationship between the definitions and agendas of action learning, transformative learning and critical incident analysis from the point of view of ideological critique, as described by Tripp. The aim is to view the dominant paradigm or long-held beliefs from a different perspective that challenges attitudes and behaviours in order to develop new ideas and methods.

2.6 Methods of Data Collection and Analysis

The research documented in this thesis is longitudinal. The model described had its inception with the first outreach visit in 1998. A range of data collection techniques have been undertaken since that date. As described above, the Program was not primarily conceived as a research environment and its funding relies on direct dissemination of findings to the principal target groups – students and their teachers in, primarily but not exclusively, the primary school system. An action research model was the most appropriate mode of research development, allowing for the practical application of the Program to continue unhindered.

At the same time, the need to address the practicalities of maintaining and operating the Program has ensured that data collection has not been linear or confined to one modality. Rather than attempt to so confine data sources, it was decided to view data collection in a broad sense, covering a range of modalities, sources and media to develop a picture of how the Program can

offer different solutions to current problems in the system, as well as highlight problems that the Program itself may create. The amount of data, particularly filmed activities, cannot all be represented in this study but much of the collected material has helped to inform and develop the general approach adopted.

Since the Program was being developed in both classroom and studio situations, both of these are represented in the critical incidents. Certain schools and groups are strongly represented, as are some instrumental students who featured as case studies as the program developed. Types of teaching situations and other related events from which incidents have been collected include:

- *Hand-in-Hand* Program outreaches;
- music classes at participating schools, including those taken by MEP teachers, those in which MEP teachers supported participating teachers and those reported by participating teachers;
- teachers' training programs;
- public concerts;
- parent and community singing groups;
- school assemblies;
- rehearsals for a range of events;
- pilot projects developed by graduate students; and
- children's comments and behavior in the classroom and in the playground.

The methods of collection are listed below.

- Video documentation of aspects of the program including footage shot by Ronin Films for various documentaries and teaching materials on the program as well as excerpts collected by Garber and described in her 2004 thesis.
- Journal entries and descriptions of teaching situations recorded by myself and other teachers involved in the program.
- Lecture notes describing incidents delivered direct to participating teachers.
- A range of surveys undertaken regularly as part of the research and development of the Music Education Program for the local government including exit surveys from the professional development program, a survey of government primary schools detailing musical involvement, and a follow-up survey for all teachers who completed a Music Education Program course or courses to the end of 2005.
- Information collected from students including surveys on song preferences and attitudes towards outreach visits.
- Feedback voluntarily offered by parents, teachers, students and other members of the community.
- Information documented by Garber in her unpublished case study of the Music Education Program.

Aside from standard methods of citing material, primary data is organised in Section 3 into four categories to simplify citation in the text and to point the reader to the relevant section in the bibliography that contains full details. These categories are:

- video documentation, cited as ‘Video’ with an identification number;
- journal entries by the author, cited as ‘Journal’ with an identification number;

- audio taped interviews, cited as ‘Tape’ with an identification number; and
- feedback from various sources in various formats, cited as ‘Feedback’ with an identification number.

As one might expect with a research project of this length (from 1998-2006 and continuing) data analysis went through many reiterations. The cyclic process used to revisit data often also resulted in the development of more refined and inclusive methods of collecting student opinion and a broader range of collection techniques. The constant re-visiting of collected data assisted the development of the Three P and Three I structure used in the thesis and was also used to conceptualise the trial curriculum (see Chapter 11). Once this conceptual device was developed, data was visited again to sort relevant incidents into the most useful category to illustrate the model. There were not only a vast number of incidents but many incidents were capable of analysis from more than one of the model’s conceptual areas. As indicated, above, the incidents were both ‘critical’ in defining the model in a way that was different from the traditional paradigm, but were also ‘typical’ of the MEP model. Critical incidents that best helped to define and illustrate that model were gradually brought together.

Participants were offered the opportunity to read and comment on incidents that had been recorded. Even where participants or their families did not require input, I often still discussed incidents or sent written examples as a matter of course. Discussion with participants often resulted in a review or re-interpretation of data as it was analysed. Where individuals made comments on the almost-completed text, these comments have been included.

In order to provide some greater level of objectivity, the data was not only discussed with those involved, but also with other teachers studying and working in the program. For ethical reasons, such discussions were discussed with and approved by the participants, and identifying references were removed. Teachers often helped clarify the importance of incidents by their reactions to them – offering comment that supported or contradicted the interpretations I may have brought to bear

on particular incidents. Alternative explanations often influenced the direction of my own interpretations and the research as a whole.

Where children under the age of 15 were involved, permission to observe and record incidents was sought from parents and/or guardians and each family was left to decide to what extent those children read or otherwise engaged with reports and analysis of incidents in which they were participants.

While the end result involved the writing and interpretation of a critical incident, the process of reaching this point was varied. Four examples of the process, involving children, families and an adult teacher are given below.

- a) Alysha (Section 6.3.1): The particular incident involving Alysha was particularly notable because it was early in the research and the behaviour she exhibited, and its effect, had not been observed before. Since that time, similar incidents have been observed with many different children. It always appeared to be an important incident to record and an incident such as this was central to the development of the conceptual paradigm developed in Section 3. The recorded incident informed the development of the concept and was simply shared with Alysha's parents, who shared it with Alysha, but did not make any further input.
- b) Jessica (Section 6.5.4): This 'incident' involving Jessica evolved over a period of months. Simple notes were kept on the initial discussion and on her progress. Since this incident happened early in the research, it was quite some years later that Jessica needed to be re-visited for comment or input. By this time, she was at university herself. Rather than approach her parents, I was able to send the incident directly to Jessica. Many other interesting ideas emerged from those verbal and email conversations with Jessica which did not become part of this final text but were recorded and formed part of the general backdrop to the research and development of the program as well as providing possible

data for further research. Notes of lessons were revisited and comment added in the light of later events.

- c) Angela (Section 6.5.4 and following sections): Angela was a student at Salem School and also a private instrumental student across a period of years. This association allowed for a more in-depth, case-study type of approach to her musical development, both as a singer and an instrumentalist. In this case, incidents were often re-visited and discussed with particularly her mother which helped to inform the approach I took with Angela as well as refine the incidents. In consultation with her mother it was agreed that much of what I was writing and thinking about with regard to Angela would not be shared with her, in order to not impede her development. For example, there was no need for Angela to know the detail of her degree of ‘in-tuneness’ as a singer, even though this aspect was important from the point of view of the research. Through discussion of incidents with her mother and the on-going data collection in various formats, much discussion did ensue with Angela about how we were to progress, which continued to inform the approach and the data collection. Since Angela’s parents often attended lessons, discussion were frequent but some opinions only emerged in conversations near the end of the process and, in this case, comments from a parent have been added in the text. For example, it was only when reading the final compilation of incidents that related to Angela that her mother mentioned that she or Angela’s father had often castigated Angela on her attitude towards me (Section 7.3.2). I included this comment because it indicates how much the parents were trying to ‘help’ me in traditional ways even when I had established an on-going dialogue with them about the different approach I was using. This was recorded as Angela’s parents also gave permission for incidents involving Angela to be shared with teachers and discussed. On one occasion, as described in the text, Angela and her sister attended a teacher’s workshop so that their progress could be discussed and analysis with the group. This discussion gave rise to another interesting incident (Section 8.2.1).

d) Beth (Section 6.5.2): Beth, like Angela, was a regular participant in dialogue to do with incidents that included her but without the intermediary of a parent. The long-term and on-going association with Beth has allowed for a rich data vein to be established which both influenced the program development, the data collection and the data analysis. Beth enthusiastically entered into this process, collecting and sharing her own critical incidents about her students and herself, through conversations that were noted down, emails and also through participation in a conference paper. These incidents included those to do with her family that are included in this text. Through discussion of incidents and events, mutual decisions were made about future actions in terms of Beth's learning and teaching, which gave rise to more incidents, which gradually helped to refine the paradigm and influenced the teaching within the program, giving rise to more incidents of value for the research. Working with Beth gave rise to so much data that the problem became how to best make use of the information contained therein to help develop the argument in the thesis in a way that was most valuable for researcher and reader alike. Beth was a continued, active participant in this approach and continues to be as the program continues its development. Her ideas and memories were also shared with other teachers, giving rise to further data collection.

More complex and long-term interactions with students like Angela and teachers like Beth both created rich sources of data but also required much discussion and revisiting in order to develop concepts that allowed the data to be interpreted most effectively in the new paradigm. Since the program was being filmed during the research, methods of data collection included not only diary notes taken during and after lessons and reflective notes written at a later stage but also filmed sequences that provided data often missed during lessons. While every incident is obviously open to more than one interpretation, every attempt was made to describe the events in as straightforward a way as possible based on original notes and the recollections of the participants, both at the time and later. There was only one occasion where there was any significant difference in

recollection between myself and a participant (Section 8.4.2) and her comments are included in the text.

The reflection on incidents continually influenced the practice, and the practice created more and different incidents that required further reflection. Since one of the major features of the research was allowing the voices of participants to be heard, those opinions required further re-visiting of the developing ideas. The participants in the program and in the research not only were the subject of the research but shaped the direction of the program, as one would expect in a program that professes to consider the will of those engaging with it.

2.7 Ethics Approval

This research has been approved by the ANU Ethics Committee. Documentation is included in Appendix 3. Permission was sought from individuals cited and extracts were circulated and discussed with relevant individuals to ensure full knowledge of content by those involved.

2.8 Flow Chart of the Development of the Music Education Program

To assist readers in following the development of the Program, a stand-alone flow chart has been added and is attached to the inside back cover. Readers are encouraged to remove the chart to place alongside the document as they read.

This chart represents the significant developments in the Program as discussed in the text below. While it gives a pictorial representation of different sizes of populations and also represents whole school populations of teachers and/or students, it is not designed to show actual numbers of either students, teachers or schools involved.

Section Two, below, develops a conceptualisation of current music education practices through a critical review of the literature.

Section Two: THE TRADITIONAL PARADIGM

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 generally believed that, in order to ‘make it’ as a high-level professional performance musician, a potential candidate has to start young (Sloboda et al, 1996). One estimate is that it takes around 10,000 hours of practice to reach ‘expert’ level on an instrument (Ericsson et al, 1993). However, 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 Virtuosoic Mountain.

A representation of the Virtuosoic Mountain actually exists, indicating that the conceptualisation of musical endeavour in this way is not a new idea. A woodcut by Aubertine Woodward Moor, entitled *From Mechanical Foundation to Artistic Triumph* (Muir, 2002) that appeared in a mainstream American Music Journal in 1918, represents the model that still affects music education today. It is a serious image, not a cartoon. The picture, colouring and titles on the way up the mountain all illustrate the need for work and technical application in order to reach a place at the top of the hill. The top of the hill is where the artistry lives and it is no coincidence that the summit is described in competitive terms as ‘Artistic Triumph’. There is, we note, only one path: and it is constantly ascending with fewer people on the path as it winds to the top.

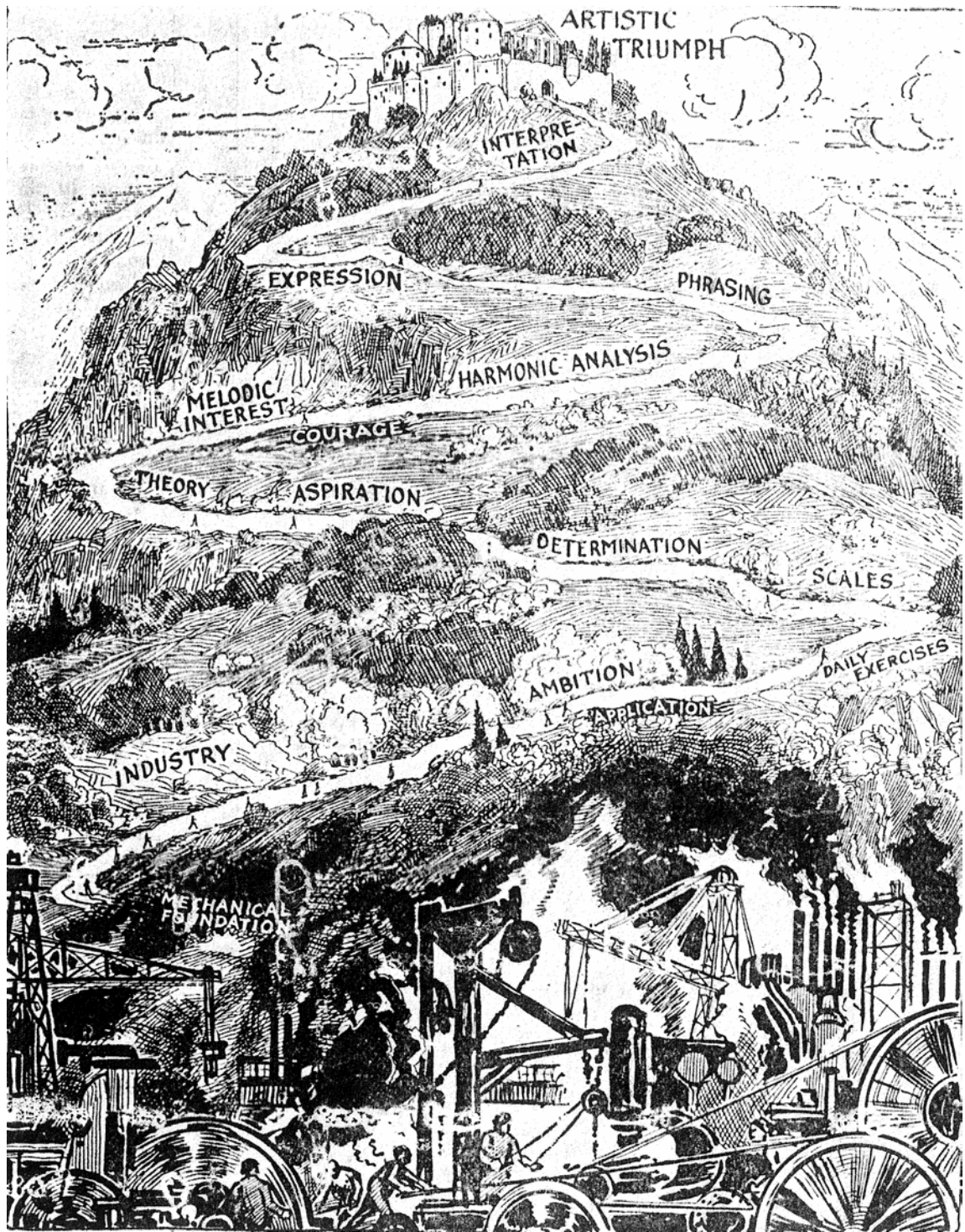


FIGURE 3: The Virtuoso Mountain

There are many possible antecedents for such an attitude towards music-making, but it is certainly not a new phenomenon. In Ancient Greece where cultured men were also musical men, Timotheus pioneered the virtuosic model (Fletcher 1991, p.6). He developed a particularly ornate style of lute playing that was copied by his followers but not reproducible by the musical populace at large. 'Audiences', instead of being part of the action, came to listen and, more importantly in terms of current attitudes to virtuosity, to admire the technical feats involved. Covell (1977) and Barenboim (1977) allude to the late 18th and early 19th centuries' specialisation, and notion of the 'Great Performer' and 'Great Composer'.

The virtuosic model of this period was represented by the likes of Liszt, who combined the Great Performer and the Great Composer in one, and had a huge (for the time) celebrity following. In the 19th century, performers such as Paganini and Jenny Lind, amongst others, were able to exhibit their skills on several continents and acquired a cult following as methods of transport improved and broadened horizons for both performer and audience. Such performers increased not only their celebrity but their bank balances, not to mention the bank balances of their backers and managers. Such marketing became necessary as the patronage system, which had previously employed and supported many musicians, declined. These performers may not, at the time, have prevented ordinary citizens from engaging in music, given the lack of other entertainment. They did, however, present a higher standard of achievement to larger numbers of ordinary people than had previously been the case.

The problem of specialist technical expertise compared to the skills of 'an average citizen' is widely acknowledged in the literature. In the 1970s Lev Barenboim discussed the differentiation between the activities of 'professional' and 'amateur' and asked 'has the process of specialisation perhaps gone too far and begun to exert a harmful influence on music education and instruction?' (Barenboim 1977, p.43). Covell (1977, p.3) writes about the view of music as 'a race to be won only by the chosen few' and the idea that 'excellence is the only permissible standard in musical performance or creation'.

Schafer makes a similar point about the cult of virtuosity saying that ‘the fantastic demands made to achieve virtuosity in any of the art forms have resulted in abstract accomplishments to which we can rightly apply the label “unnatural”’ (Schafer 1972, p.5). Nearly twenty years later Fletcher makes a similar point, claiming that ‘performing virtuosity has played an increasingly important part in shaping the musical culture of the twentieth century’ (1991, p.64).

Schafer and Covell are two of the writers who make a connection between this virtuosic model and its effect on the educative process of others. Schafer (1973, p.4) says that ‘the genius syndrome in music education often leads to debilitation of confidence for more modest achievements.’ Covell (1977, p.4) elaborates on how this ‘debilitation of confidence’ may occur:

There is certainly something aggressive in the way that many elders respond to their juniors’ music-making, almost as if they wish to perpetuate a similar kind of wrong done to them in the past.

A teacher quoted by Davidson and Scutt (1999, p.84) illustrates the dilemma from the professional point of view:

I don’t like pushing people into exams because then you’re going to kill what they like doing about music. The trouble with children is that you don’t know which ones are going to turn into total “I’m going into the music business” people or those who are not...so you’ve got to teach them all according to the proper syllabus, in case they turn around at fifteen and say “I want to go to music colleges.” If you’ve got someone who doesn’t work at all at ten, you don’t know what to do.

My contention is that despite greater access to music education for more children and, indeed, adults; despite the rhetoric of equity and access of modern times, the problem inherent in the virtuosic mountain is still with us. The base of the mountain has become broader but the peak has not lowered: those at the summit breathe the rarefied air of a Mount Everest, and probably need artificial help to do so. Further, I am suggesting that this approach to music education, built on the virtuosic mountain, has an effect on the engagement rates of individuals, particularly after they leave the formal school system. Engagement rates are low even within the school system but drop dramatically at school-leaving age while rates of attendance at musical events are significantly

higher. While the latter fact is encouraging, the emphasis placed on engagement during the school years does not seem to transfer to on-going engagement in later years. Indeed, as we shall see, there seems to be some indication that listening to or otherwise ‘consuming’ music may be considered an equal level of engagement to actual music-making which is rather like accepting that watching a football match is the equal of playing in one.⁵

The teacher quoted above expresses the problem, caught between feeling the need to prepare young children for a possible professional career while not destroying their love of music. Caught between these two extremes, music educators often exhibit signs of what one writer calls an ‘identity crisis’ (Austin 1990, p.45). Enoch (1977), for example, writes that ‘an enormous number of children throughout the world stop learning the piano’ and she hypothesises that ‘it is...possible that the average lesson is geared too much towards the talented pupil, requiring an early discipline that is too remote from the ordinary child’s vision of its own future ability’. However, later in the article, Enoch asks the question, ‘How can piano pupils best use their music?’ She answers:

They should, *of course*, learn to play the pieces to the highest possible standard for their own satisfaction, understand their musical content and be able to memorize them but, *alongside this*, it will be most useful if they can become good and sensitive accompanists for choirs and dancing classes, and sensitive chamber music players. This, in turn, will necessitate their being really good sight readers, and it will be an asset if they are able to transpose at sight as well. They should be able to play by ear so that they can pick out a tune on the keyboard that they have heard to which they can add a simple bass part so as to be of use in a friendly singsong. They should be able to improvise and create music for their own pleasure (Enoch 1977, p.34) [my italics].

This catalogue, we must remind ourselves, is in contrast to what would be expected of a talented pupil.

I have already described how the introduction of a simple, social/altruistic model for music-making in the Music Program allowed the development of a different mode of thinking that transformed the way I make music with children and adults. Through this journey, I

⁵ See Appendix 1 for a fuller discussion of rates of musical engagement in Australia with reference to other Western democracies.

reconceptualised the current system in terms of the virtuosic mountain that, as noted above, is not a new idea. The mountain has a range of elements that can be summarised by ‘the three Ps’: Perfection, Practice and Performance. The system is driven by a need for increasing levels of perfection, attained through exhaustive and unpleasant practice and evidenced through competitive and judged performance, accompanied, as an accepted incidental, by various levels of anxiety. In this review, I will analyse the literature from the point of view of this virtuosic triad: Perfection, Practice and Performance to show how it imbues the system and, even where recognised, how difficult it is to escape what has become a standard way of thinking about music-making.

CHAPTER 3: PERFECTION

3.1 Introduction

This section explores the concept of the Virtuosoic Mountain in terms of its focus on perfection. While on the one hand the music education system is designed to be ‘for everyone’, in reality it generally provides one basic route that is uphill and more sparsely populated as ‘height’ or skills increase. Aspects of the perfection mind-set are often hidden in attitudes that might, at first glance, appear to operate from a different viewpoint.

The Perfection obsession will be explored from five different positions: talent, judgement, technique, standards and professional mystique. The system espouses egalitarian views supported by evidence that musical talent is part of normal human behaviour while showing preference and developing pathways suitable for those who are ‘special’. Degrees of talent and skills are determined by passing judgment on all aspects of an individual’s musicianship from the very earliest days of engagement. A principal aspect of this judgment focuses on technical accomplishment, which is deemed of great importance in the race to the top of the mountain and, without which, other skills such as a musical delivery are devalued. The standards movement in music education, while having a perceived aim in developing equity in the delivery of music education, bases that delivery on a judgmental system built around technical skills. Finally, the idea of high level musical achievement and ‘talent’ is wrapped in an aura of mystery, beyond the reach of normal mortals.

3.2 Musical 'Talent'

3.2.1 *Nature and nurture*

It seems in modern times to be universally accepted that humans have some inbuilt predilection and talent for music. Cross and Morley (2002, section 2.3) unite more recent studies with Blacking's basic contention about the ubiquitous nature of the music-making pre-disposition:

...evidence from developmental studies would suggest that from birth, humans display many capacities that are parts of mature musicality, seeming to support Blacking's (1995, p.236) claim that 'musical ability [is] a general characteristic of the human species rather than a rare talent'.

Cross and Morley here refer not just to a general musical capacity but to 'parts of mature musicality'. While they go on to differentiate between 'infant predispositions' and 'the exercise of musicality by mature members of a culture', it is possible that the elements of musical behaviour we traditionally place further up our musical mountain may be more readily found in the population at large than we have imagined.

Generally, we seem to be able to agree that all humans are musical; that, as Graham Welch (2001, p.22) puts it, 'the limiting conception of humankind as either musical or non-musical is untenable'. Specifically, the debate rages, about whether individuals do possess significantly different degrees of genetic potential for musical development (i.e. 'talent'), or whether difference in skills levels can be adequately explained by environment.

The two sides of this particular debate are represented on the one hand by the team of Michael Howe, Jane Davidson and John Sloboda at Keele University and, on the other, by Francois Gagné. Sloboda and Gagné may be said to work at opposite ends of the 'talent' debate. Gagné has spent many years studying the nature of giftedness while Sloboda has focussed on challenging the 'myth' of talent. Howe et al's paper, 'Innate talents: reality or myth?' appeared in *Behavioural and Brain*

Sciences in 1998. Their paper was followed in the journal by exhaustive Open Peer Commentary, to which the authors then responded in turn.

The response to the article included one from Gagné, who has subsequently re-examined earlier data of Sloboda and Howe. This re-examination has then itself been subject to review by Sloboda and Howe.

In broad terms, Howe et al argue:

...there exist no findings which conclusively rule out genetic contributions to individual differences in musical achievement... On the other hand, we are aware of no findings which make it necessary or inevitable to accept that specific observed differences are caused by genetic differences (Howe & Sloboda 1999, p.53).

They do believe, however, that there is strong evidence of the effect of environmental differences.

Gagné (1999, p.38) on the contrary says:

I defend a totally divergent viewpoint, in which individual differences in demonstrated talent are explained by many causal factors, among them natural abilities, as these are defined and described in my Differentiated Model of Giftedness and Talent (DMGT).

Neither side discounts the other. Both see the possibility of musical skills arising from a combination of genes and environmental influences. The argument is more about weightings, and the evidence behind those weightings. Gagné is not alone in criticising the Howe et al viewpoint with one commentator referring to the group as having an ‘absurd environmentalist’ stance (Detterman, Gabriel & Ruthsatz 1998, p. 411).

The forums in which these exchanges take place are of interest. The ‘Innate talents’ article, as mentioned, and its commentary appeared in a journal devoted to behavioural issues, and the subsequent debate appeared in the journal *Psychology of Music* in 1999. They are not publications that the average music educator is likely to read on a regular basis. Similarly, and unsurprisingly, given its provenance, the ‘Innate talents’ article and the 30 responses published were

overwhelmingly from academics in psychology departments with just one from a *music* psychology department (Howe et al 1998, pp.399-442). Therein may lie part of the problem for music education. The debate regarding the nature of musical talent and skills is unlikely to be seen by those ‘at the coalface’ and certainly not by the general public, except in populist forms if picked up by the mass consumption media.

3.2.2 ‘Talent’ and music education

Howe, Davidson and Sloboda’s position is of critical importance precisely because the idea of special, innate talents, as opposed to a general human musical trait, is, as they see it, particularly widespread and influential in the field of music. Howe et al introduce their paper by reporting that ‘according to an informal British survey, more than three-quarters of music educators who decide which young children are to receive instruction believe that children cannot do well unless they have special innate gifts’ (David, 1994). It is precisely this concern that leads Howe et al to write:

We are convinced that we must determine whether innate talents actually exist because teachers’ and other adults’ beliefs about their presence or absence influence practical decisions with important social and educational consequences for many children (1998, p.432).

A close reading of the ‘Innate talents’ article and its many responses suggests that the writers are debating a different issue. Howe and his colleagues, much of whose work focuses specifically on music and its on-going role in life, are interested in the *effects* of the talent position on practical aspects of education, while some of their colleagues are interested in the relative weightings of genes verses environment in the development of special skills. Possibly the Keele university team are more knowledgeable and engaged in the ‘real world’ of music education. Again, quoting their response to some of their commentators:

We...disagree with Winner’s suggestion that discriminative policies do not follow from the acknowledgement of talent. In music education they undoubtedly do... It was partly because of our concern about the unjustified yet ingrained assumptions underlying such decisions about educational opportunities in certain fields of expertise that we were moved to write our target article (Howe et al 1998, p.463).

Some music educators support the view that the search for those who are perceived to have more ability to climb the mountain affects those at all levels. Cope and Smith (1997, p.283), quote Sloboda, Davidson and Howe (1994), obviously agreeing with their viewpoint 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’. Cope and Smith note that ‘instrument teaching has a tradition of coaching and directing those children assumed to be sufficiently talented to benefit from instruction’; and hypothesise that the ‘widespread underachievement’ in Western cultures ‘may be cultural or pedagogical or both’ (1997, p.283).

Campbell (1998) writes very strongly about the same issue. She talks of the popular images of the ‘wunderkind’ or ‘richly endowed geniuses’ (p. 169) and repines:

...sadly, it is fashionable in most Western cultures to pay tribute to the musically elite minority who are tagged early on as ‘talented’ and then tracked and provided with training others cannot have... Thus are many children musically inhibited by a society’s absence of an arrangement for their education, while the talented few are given an imbalance of full and continuous attention (p.170).

Interestingly, Campbell (p.171) implicates principally the mass media ‘for much of the move from active musical involvement’ after building a case that seems to also implicate the music education system.

Murphy (1999, p.49) likewise writes:

Of all areas of human endeavour, music above all others seems to have suffered from a potentially damaging and commonly-held belief amongst the beginner musician and lay person, that in order to achieve anything worthwhile in music, you must first have some special innate ability or God-given talent and be born into a musical family.

Murphy, like Covell, does not suggest that this view is one that may be held by music educators, only by ‘beginner musicians and lay persons’. But where do the ‘beginner musicians and lay persons’ get such a belief? As Campbell suggests, the media plays its part. Yet how is it that ‘the view of innate musical ability has...tended towards a proliferation of elitist practice in music

education’, as Murphy also writes (1999. p.40), if not with the support, tacit or otherwise, of music educators? That is not to say that music educators are to blame for these attitudes for they are, surely, part of society as well. The point is not to lay blame but to suggest that, whatever causes these attitudes, those in the profession need to be somewhat self-reflective. Yet, by and large, even those that see a problem generally do not posit a solution that is substantially different.

Murphy exhibits signs of the difficulty in evaluating the system from the inside and indicates how invidious the Virtuositic Mountain model is. Discussing the students he has taken on who were turned down by the school system because ‘they had failed a musical ability test or were considered unmusical’, he goes on to say that ‘some of these students went on to achieve a remarkably high standard’ (Murphy 1999, p. 40). Even if we can get around the issue of talent, Murphy, like Enoch quoted earlier, still believes that the distance *up* the mountain is important, regardless of the level of talent. Yet travelling up the mountain is part and parcel of the paradigm that celebrates those who can do it faster or more ably and who get higher.

3.2.3 The strength of the existing model: being ‘unmusical’

Of the many examples that could be cited where there is both recognition of the systemic influence and some degree of blindness or acceptance of its power, we need look no further than Steve Mithen’s powerful book, *The Singing Neanderthal* (2005). Mithen makes a persuasive case for the development of both music and language from a quasi-musical vocalization without words that he calls ‘Hmmm’. He supports the views of Blacking and others on the basic musicality of man. In discussing the difficulties children seem to experience, his own included, in acquiring musical skill, he recognises that ‘we must, however...be cautious, because our perceptions are dominated by modern Western culture’ (p.16). He muses that the marked degrees of difference of competence ‘may be a product of current Western society rather than of the human condition at large...’ (p.16). Yet the very first and the very last pages of his book are, from the point of view of

a music educator, unbearably sad, as well as representative of the contradictory views it seems possible to hold simultaneously when discussing music and education.

On the first page of his preface (p.vii), he writes:

When I first mentioned to my family that I intended to write a book about music there was a moment's silence and then laughter...It saddens me that I will never be able to join one of them in a piano duet or accompany them with a song. I've tried the latter and it is a deeply unpleasant experience for all involved. Writing this book has been an attempt to compensate for my musical limitations.

Mithen sees himself as an extremely limited human when it comes to music. In the book (pp.58ff), he actually discusses the issue of 'tone deafness' in some detail. He describes an unusual condition called 'congenital amusia' where individuals are deemed to be, in certain ways, musically limited since birth, in the same way that certain individuals have particular, genetically determined difficulties with language. He cites an early exponent of this idea, Grant Allen, who proposed the term 'note deafness' as analogous to 'colour-blindness'. Mithen does not suggest that he is such a person but he clearly does not believe anything can be done about his 'musical limitations'. Does this belief also influence his conclusion? Bear in mind that the book is called *The Singing Neanderthal*. On the last page, Mithen writes:

...words remain inadequate to describe the nature of music, and can never diminish its mysterious hold upon our minds and bodies. Hence my final words take the form of a request: *listen* to music... Once you have listened, make your own music and liberate all of these hominids that still reside within you. (Mithen 2005, p.278) [my italics].

There is some comfort in the fact that, in the final sentence, Mithen unites listening with making. Yet surely, if his argument carries any weight at all, he has put it the wrong way around. For someone to listen, someone else has to make the sound. Supposedly this produced sound is the start of all music and all language. Should we then be arguing not for *listening* first, but the *making* of music first – and music-making without regard for quality, as defined ambiguously and putatively by the system that filters all perception through an often unrecognised mountainous panorama.

3.3 Passing Judgment

3.3.1 *Recognition of the judgment problem*

The Virtuosoic Mountain is an uphill journey to higher levels of perfection. The music education system is constructed so that judging the relative level of perfection is an integral part of its operation. Individuals are judged both for their talent and skills, as well as the extent to which their talent will allow them to develop even more perfect skills. Judgment is often passed on the purveyors of the system also: the legislators, the schools and the teachers, as to whether they are equitably ensuring the rights of all children to a ‘decent’ music education. In reality, however, it is the student on whom judgment is passed.

There is some recognition that the passing of judgment plays a role and that the judgment of teachers and other adults may affect the self-perception of children towards their musicianship. Covell (1977, p.3), for example, talks about a depressingly large member of people who are convinced that they are tone deaf:

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, dare I say it, class room teachers, told them 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.

Covell continues that this judgment, applied from without, ‘soon becomes literally true so far as it relates to an individual’s ability to sing in tune’.

Reynolds (1995) in a review of the literature makes a similar point summarizing the work of McLendon (1982):

There is no shortage of anecdotal evidence supporting the conclusion that 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.

Howe et al concur, quoting research by Brophy and Good from 1973 which showed that 'children's progress can be affected negatively as well as positively by adults' expectations' (1998, p.406).

Atlas et al, in discussing the 'sensitivity to criticism' of music students begin by stating that 'music education relies on a process of providing and receiving critical feedback'. Their concern is with students 'who are very sensitive to criticism' who 'may present a unique challenge for the music educator' (2004, p.81). Atlas et al seem to imply that it is the student who may have a problem if he is 'sensitive to criticism,' rather than a system which 'relies on providing...critical feedback'. Covell's comments above also suggest recognition of a problem but a lack of willingness to implicate the profession. There is the offhand and somewhat sheepish way that Covell adds 'classroom teacher' to the list as though he may be afraid of making himself unpopular. He certainly does not mention 'music teacher', perhaps because he hasn't considered the possibility, or recognises that such an addition would be going too far.

3.3.2 The acceptance of judgments passed

The literature shows other examples of adults, like Mithen, accepting their perceived limited or non-existent musicianship based on an external judgment on these abilities and skills. Some individuals even show humour or pride in this apparent failing, rather than sadness. Peterson relates an incident from the 2000 vice-presidential debate:

Dick Cheney and Joe Lieberman both vowed to keep the discourse on a higher level than some had expected. After Senator Lieberman stated his intentions, Secretary Cheney announced, 'I too am going to avoid any personal attacks. I promise not to bring up your singing.' After brief laughter from Cheney, the Senator affirmed with a laugh, 'I promise not to sing.' (Peterson 2002, p.32)

Judith Jellison (2002), in an article from the Housewright Symposium entitled 'How can people continue to be involved in meaningful music participation', relates a similar story about another US politician. She opens the article with the following paragraph:

I was looking forward to an address by a nationally prominent politician who was known to music educators as a supporter and advocate for the arts. After he gave a few preliminary remarks praising the work of the thousands of music educators in attendance, it happened again. Never losing eye contact with his audience and in a strong voice, this polished, articulate, generous, intelligent speaker proudly admitted ‘I was “tone-deaf” in music classes...and still am...never played an instrument. But (voice growing louder) my wife sings...beautifully! (applause)

Later she returns to the point:

We [music educators] have experienced social situations when conversations turn to music, and friends or acquaintances comment, without concern and sometimes quite proudly, that they know nothing about music and can’t sing and play instruments (Jellison 2000, p.2).

Jellison makes the point more than once that these individuals seem complacent about their musicality, or lack of it. What Jellison does not do is comment on the ‘applause’ for the Senator from the ‘thousands of music educators in attendance’. She does not tell us whether his comments provoked comments, and more importantly self-questioning, from the assembled throng. The question of how or whether music educators might be contributing to this situation, albeit unintentionally, is not directly addressed.

3.3.3 Internalisation of imprecise judgments on musicianship

Our interest in the judging of musicianship is attested to by the numerous attempts over the years to come up with a reliable ‘instrument’ to ‘test’ musical talent and skill. As Murphy (1999, p.43) summarizes Hargreaves: ‘This underlying rationale is designed to assess an individual’s “potential” for skilled musical behaviour “regardless” of previous musical learning experience’. Sloboda is one researcher who questions whether it is possible to test children without reference to previous experience; thus the judgment regarding talent becomes linked with acquired skills. As Cross and Morley point out: ‘...the designation of an individual as “musical” is always mediated by social or even institutional influences and interests...’(2002, p.417). Yet the degree to which individuals internalise these judgments is often overlooked. There is, for example, Lamont’s research, which ‘provides a clear example of the way in which children’s self-definitions as

“musician” or “non-musician” are based on activities within the school curriculum’ (Lamont 2002, p.14). If children are constantly being rated in some way for their musicianship, it is not surprising that they begin to label themselves in a judgmental way. Hargreaves et al (2002, p.14) also comment on Reynolds’ review of the literature, seeing the crucial point she makes as:

...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 development that might take place.

In simple terms, a self-judgment of low musical ability will result in low musical skills. Welch (2001) concurs, quoting research by Davidson, Jackson and Kalin that suggest negative life events can trigger similar negative emotions in similar situations. He comments on a series of quotes from individuals discussing their memories of musical disability and writes: ‘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 musical’.

Two examples from the popular media show different aspects of this problem.

The first involves a documentary called, in its English version, *Russia’s Wonder Children* (2000). This film shows scenes from the Moscow Central Music School, one of the most prestigious institutions for the training of young musicians in Russia. Students are shown taking a test in their fourth year (aged around 10) and parents are notified whether it is considered likely that the child will pass an exam in *year eight*. The film does not elaborate on what happens to the children who are projected to fail 4 years later. Do they stay at the school, labelled thus? Are the children told? Do they work it out anyway? Is it better for them to stay or leave given such a pronouncement? How true is the pronouncement anyway? Does it become a self-fulfilling prophecy? There is the equally distressing sight of a former child prodigy who is having difficulty making the transition to feted adult performer – as a child, she performed for the Pope and other

major international figures; as a young adult, she becomes one among many trying to establish a career.

One could argue that such a situation affects only a small percentage of children in such hot-house situations. Yet a second example from the other end of the spectrum suggests not. A man who has given up piano many years before writes of his experiences:

I would tinkle away hesitantly and inaccurately on the keys, “practicing”. If pianos had memories, ours would have been blushinglly ashamed at the depths to which it had fallen... By mutual understanding between the pianist and the other member of the household, the drawing room door was kept firmly shut in the unconvincing belief that it might offer a modicum of soundproofing...I remember rather vividly my final music lesson. The teacher, a kind man nearing retirement, said quietly “Well, there we are. You have never really progressed very far, you know, have you? But perhaps at some point in the future you might find what you have learned turns out to be useful in some unforeseen way” or words to that effect. I felt his assessment was fair. I thanked him for all his patience in the face of my shortcomings. I suspect by then we were both happy that the charade had ended. And since then I have painted, acted, written, and gardened, but I have not played a note on the piano (Andreae 2004).

The writer may well have added ‘or indeed, done anything else remotely musical’. Tellingly, the judgment applies to his musicianship, not just to his piano playing: that is, his perceived innate talent as well as his skill level. The article has a tongue in cheek jocular character that accords with previous examples that equate comments about lack of musicianship with humour. At the same time, the last line – ‘but I have not played a note on the piano’ – may give us a sense of sadness, as do Mithen’s similar comments. Even Mithen who actually admits to feeling sad about his liabilities, reports, with no obvious sense of irony that his family laughed when he said he was going to write a book about music.

The writer of the above article, Andreae, includes even the piano as part of the judgment paradigm. It’s a joke but is it really funny? His family, like Mithen’s, have judged his efforts and, with his connivance, try not to listen. Most revealing of all, Andreae remembers his last lesson ‘vividly’ and regards his teacher kindly. The teacher’s ‘assessment’ of Andreae as musically

hopeless was 'fair'. There is no question of questioning this judgment. In how many other areas of education, particularly those we may pay for as 'extras', would we cheerfully accept no progress, blame the student and *not* question what the teacher was about? If Andreae was too young at the time to question his lack of progress himself, what about his parents, who presumably paid for the lessons? In both Moscow Central Music School and country USA the individual being taught accepts the judgments applied to them – it is *I* who have failed, and does not seem to consider assessing either the individual teacher or the system that supports the teacher. As Cope and Smith point out: 'among the consequences of such a view [of talents in music] is a ready "justification" for failures or dropouts from instrument tuition...' (1997, p.283). The fact that some commentators are aware of the problem does not seem to cause a noticeable dent in the system at large, or in popular perceptions.

3.3.4 Judging singing

Daniel asks in relation to assessment: 'How does one objectively assess an art that is inherently personal and individual and exists through, rather than in, time?' (2002, p.215). The issue of how judgments can be made about musical talents and skills is one that will reappear. Let's consider for a moment just one aspect of this judgment paradigm that looms large in childhood: the perceived ability of each individual to sing in tune.

In 1992 Graham Welch and Tadahiro Murao convened in Japan The First International Symposium on Poor Pitch Singers, which produced a book of papers from the symposium entitled 'Onchi and Singing Development: A Cross Cultural Perspective' (Welch & Murao 1994). 'Onchi' translates literally into English as 'tone idiot', which has an even more judgmental ring to it than the English 'tone deafness'. The symposium was about poor pitch singers in general, not the small percentage that have congenital amusia. Welch and Murao (1994, p.1) say in their introduction that 'Western-style cultures are characterised by significant numbers of people (child and adult) who regard themselves (and are perceived) as being singing disabled'. They go on to say:

It is only relatively recently that researchers have begun... to understand that singing 'disability' is often created by a mismatch between inappropriate adult expectation, elitist musical tradition (in which the majority are not expected to be competent) and inadequate pedagogy.

While the research of music psychologists like Sloboda (1985) have helped to describe what the average child is likely to do musically at different ages, this knowledge has not necessarily been used to expand and enhance pedagogy in music but to constrain it. The combination of variation in what Sloboda calls 'the "take-up" of musical knowledge' (Murphy 1999, p.43) in individual children and the way the judgment paradigm is used, leaves many out in the cold. As Welch says elsewhere on the same subject, the nature and numbers of out-of-tune singers depends on the definition (2001, p.16). In-tune singing is not only unjudgable in a standardised way, it also looms large in early music pedagogy and can result in many children internalising a judgment which is seen as relating not just to a *skill* that can be developed but to a *talent* that is immutable. As we shall see, this internalised assumption can have an effect on motivation and will to succeed. Thus, the judgment paradigm reinforces the talent model and the virtuosic mountain.

There are two more points we may touch on in relation to judgment on 'tone-deafness'. The first is the question of the competency of those judging, a point to which we will return. The second is to ask a question that may court accusations of heresy: why does it matter so much? Why do we consider it so important that young children sing in tune; that we actually select limited repertoire with fewer notes so that they *can* sing more in tune?

A recent article in the New York Times on singing legend Elaine Stritch is worth noting in this context. Ms. Stritch was about to turn 81 (on Feb 2, 2006) and was performing a one-woman show. The journalist commented:

What is remarkable about Ms. Stritch's singing these days has little to do with the quality of her vocalism. Her sound may be raw and patchy, her pitch may be approximate but her cabaret show is a vivid reminder that song is musicalized speech...you sense Ms. Stritch pondering her feelings with each new phase, as if searching for the words to express them at that moment (Tommasini 2006).

In other words, making music is about so much more than pitch accuracy. Writers like Dissanayake and Diamond point to our early relationship with music mediated through our mothers: the scientifically labelled ‘infant directed speech’ (IDS), more descriptively called ‘motherese’ (Dissanayake 2000) or what Diamond calls the ‘lilt’ (1986). The mother’s communication with the child is a quasi-musical expression that may hark back to Mithen’s ‘Hmmm’ proto-language. This communication does not rely on pitch accuracy, but emotional bonding. Perhaps by listening judgmentally to the pitch control of five-year olds, we do not *feel* their song.

3.4 Technique

3.4.1 ‘First come the fingers’

One of the hallmarks of the Virtuosoic Model, with its relentless drive for perfection, is an ever-improving and eventually flawless technique. The 1918 woodcut emphasizes the importance of technique as the ‘mechanical foundation’ for everything else, without which elements further up the mountain like ‘melodic interest’ and ‘interpretation’ that lead to ‘artistic triumph’ cannot be achieved. It’s tempting to laugh at this picture as a quaint remnant of the Industrial Revolution but is it so different from our underlying attitudes today?

From the earliest age of the child the virtuosic model is pre-occupied with the development of technical accuracy and virtuosity. Music education systems like the Kodaly Method are concerned with helping young children acquire early pitch and rhythm accuracy, and then literacy. Instrumental programs include lists of ‘graded’ pieces to ensure young players are exposed to increasing levels of difficulty in a progressive manner.

Various writers point to the primacy of technique and the focus on specialization. Barenboim (1977) and Reid (2001) both make the point over 25 years apart, showing that change has been slow to non-existent. In talking about the development of music pedagogy, Barenboim (p.41)

writes that the ‘first trend’ is the ‘acquisition of instrumental-technical skills’ particularly, but not only, at the early stage. Further that ‘until the pupil has mastered this, the road leading to music is barred, partly or even wholly. First come the fingers...’ Barenboim is making an important point with his suggestion that the importance of technique is emphasized particularly ‘at the early stage’.

Reid, more recently, creates categories and states that a characteristic of category 1 is ‘the acquisition of technical skills that are perceived to be needed in order to play the instrument’ (Reid 2001, p.29). Other writers (Leonhard 1999, Schafer 1973, Davidson 2001) concur, with Davidson making the point, like Barenboim, that technique is a particular focus with novice players.

It was the technical accomplishments of Timotheus, Liszt and Paganini that made it impossible for others to emulate them. Liszt had a hand span that influenced his composition so as to bar them from many pianists down the years. Technical virtuosity aside, doubtless such performers were also capable of moving performances. Unfortunately, genetic quirks like the size of Liszt’s hands have contributed to an ongoing legacy. So too has the idea of “fireworks” in performance, characterised by the frantic speeds of some of Paganini’s works, not to mention their difficulty.

Some writers recognise problems with this technical focus. For example, Davidson (2001) and Schafer (1973), amongst other writers (e.g., Handford & Watson 2003) believe that the technical approach, particularly in the early stages, can have a negative impact. Davidson argues that student focus on technique can become habitual, turning music-making into a chore ‘rather than becoming more expressively directed’(Davidson 2001, p.52). In other words, the effect of the beautifully illustrated dark, dank, mechanical foundation on our drawing may actually assist in keeping young musicians at the lower reaches of the mountain.

Campbell (2001, p.169) also writes descriptively about ‘virtuosic performers with their pyrotechnic displays of athletic agility in top speed passages’ which gives the idea that rising to the top of the mountain is only for the few who are different. Schafer (1973, p.4) finds that the effect

on the ‘large collection of young people engaged in impossible attempts to jiggle their hands faster than Horowitz’ is that ‘the mind tends to get sluiced off in the process’.

Small (1980, p.94) makes a similar point:

One after another, in piano, violin and other competitions, young players come forward to display a dexterity that would have made Liszt or Paganini blanch...in setting standards of technical proficiency that non-professionals cannot bring to approach, they are removing the practice of music ever further from the ordinary citizen and confirming him even more completely in the role of consumer.

Small goes further, arguing that even at the elite levels the arduous training makes it ‘a miracle that any love of music survives at all’ (p.193). Small is one of the very few that not only deplores the effects of the technical focus on those further down the mountain but also suggests that members of the young, virtuosic elite, ‘would be far better musicians were they less obsessed with technical matters’ (p.193).

The competitive fury that surrounds music was satirised by Berlioz in 1852, when he wrote of even the piano becoming ‘bewitched’ when a collection of pianists played the same concerto in a competition. He describes a piano maker sending his new piano to the Conservatoire so that the ‘thirty-one pupils by dint of banging away at their concerto, will liven up the keys of piano and this will be all to the good’. Berlioz continues:

Yes, indeed, but the poor man didn’t foresee that his keyboard would be livened up in such a terrible fashion. Just think, a concerto performed thirty-one times running in a single day! Who could prophesy the results of such repetition? (1963).

By the time student number twenty-nine had been reached, the piano had taken on a life of its own:

...believe it or not, the piano starts playing the concerto again all by itself!...the piano plays away more and more loudly, tossing off scales, trills, and arpeggios. The public, seeing nobody near the instrument, yet hearing it sound with ten times its former volume, starts to fidget through the theatre. Some people laugh, others are growing frightened, all are filled with understandable amazement. There was just one juryman who couldn’t see the stage from the back of his box...“Enough! Enough!...shut up will you!” We had to call

to him from the theatre: “Sir, nobody’s playing; it’s the piano that’s got so used to the Mendelssohn concerto that it’s giving its own version of it, all by itself.”...the rascally piano, which had finished its concerto, relentlessly started it again without losing a single moment. The din grew and grew until it seemed as though four dozen pianos were playing in unison...M. Erard arrives; despite his efforts, the piano, which no longer knows itself, doesn’t know its master either. He sends for holy water, he sprinkles the keyboard, but to no effect: a proof that this was no spell, but the natural result of the thirty performances of the same concerto...M Erard, in his fury, has it chopped to pieces. But blow me if this didn’t make matters much worse! All the pieces danced and leapt about, frisked in different directions...until finally the repository locksmith picked up all these fragments of bewitched mechanism in a single armful and threw them into the fire (Berlioz 1963, p.193-194).

In the Berlioz account, the piano itself is driven mad by the endless ‘banging’ of the same concerto with its technical feats.

One would think that, in order to create interest, enjoyment and enthusiasm in the child, the focus on technique would only gradually develop, or apply to those who have career potential. As we have seen, this tends not to be the case because the early development is what makes it possible for a child to have career potential, regardless of whether he/she thinks he wants it at the time. Graded approaches to skill acquisition may be considered ‘child-centered’ in the sense that they are designed to help the child achieve without being overwhelmed and discouraged. There is rarely an explicit suggestion that it is unacceptable for a student to pause or stop completely at one particular level and play similar pieces forever. At the same time, such an explicit position would be regarded as odd.

3.4.2 The importance of the right notes

It would not be fair to say that, at the elite level, performers can not ever play a few wrong notes and win competitions. At the elite level, however, technical mistakes are not the norm. The expectation of correct notes influences those further down the mountain as well. Covell (1977, p.11) refers to ‘what Percy Grainger calls the idea of harmonic morality: the belief that morality of the right note should govern all performance activity and all structure’.

While the literature recognises the problem it also shows signs in places of a ‘can’t see the wood for the trees’ outlook. Gifford (1985, p.37), in discussing child development and music, compares the different approaches we have to language learning and instrumental learning:

It would be most unlikely for parents to say ‘our child has not learnt the passive/negative transformation yet’ and then spend the next six weeks teaching him that...children’s progress in instrumental learning in particular is usually highly structured...even in the classroom, children are usually told which song to sing and how to sing it...

Gifford then continues (p.38):

The musical experience that we offer children certainly must have some meaningful structure, but they must also encourage individual responsibility and initiative, independence in decision and action, and *a drive for self perfection* [my italics].

To return to Gifford’s own analogy, how many parents assist their children with language in order to encourage this ‘drive for self perfection’?

Gifford, it may be argued, shows signs of the times in which he writes but more recent examples are not hard to come by. Mitchell (1991, p.75) in discussing how to help adult non-singers learn to sing, describes a process where ‘the weekly practice sessions were aimed at teaching subjects *first* to match pitch accurately and *then* to sing a song’ [my italics]. It could be argued that this approach goes against everything we know about the development of musical skills in children, but also against the whole point of singing, whatever the age. It is really conceivable that anyone, child or adult, begins to sing in order to *first* develop more accuracy in his/her singing in order to *then* sing a song? Even were it found that this approach had merit as a way of helping adult non-singers sing a song more accurately more quickly, would it help him/her to re-discover the joys of singing? Perhaps, but only if we are acting on the assumption that there is a relationship between accuracy and enjoyment. Can we argue that the joys of singing accurately are any greater than the joys of singing without reference to accuracy? This question is hard to ask an adult since adults are already deeply embedded in a paradigm that makes an often unspoken but clear association between skill and accuracy, on the one hand, and joy in doing on the other; but being joyful (or self-satisfied,

which might not be the same thing) about one's level of skill, in a society that applauds skill, is not analogous to being joyful in one's music-making *per se*; a fact that can be demonstrated by most four year olds.

Even a writer like Janet Mills, who takes a cool, academic position in much of her writing, shows some of the duality present in the system:

The pianist sees performance as well-informed expression and well-judged communication, and his technical skills as a means to an end...The parents sees performance as a sequence of technical hurdles for his children to jump at the fastest speed possible, without getting involved personally (2003, p.324).

Mills, on the one hand, is arguing, as I am, against the too-great emphasis on technique. Her comments suggest, on the other hand, that she sees the parent responsible for this emphasis, rather than the music profession or society as a whole.

3.4.3 And then the expression...

What about aspects of music aside from technique? How do performers get to a point where their technique is largely at the service of the music?

Some writers do mention the expressive elements of music. Barenboim (1977) and Davidson et al (2001) all argue that it should be central to music-making and not, as Davidson and her colleagues say, a 'sugar coating'(p.55). Broomhead (2001, p.2), while listing those researchers who have studied musical expression, says that 'the teaching of musical expression has rarely been the primary focus of music education research'. He suggests, with the support of other researchers, that the use of objectives in music education, coupled with the complexity of analysing expressive performance, has both kept the light shining on more easily quantifiable aspects of musical skill as well as limited research in the area of expression.

It is also notable, however, that a focus on expressive elements does not necessarily imply a move away from the judgment paradigm. Baker (1980, p.4) writes that '[researchers] have stressed

the need for involving students in expressive musical performance *in order to set high standards*' [my italics]. Davidson et al (2001, p.52) believe that play and self expression would 'alleviate the technical focus of typical practice behaviour' but still see 'discipline and motivation' as necessary in pursuing the ultimate goal of 'fluent performance'. Broomhead (2001, p.2), in discussing the National Standards for the Arts, notes that this 'document states that students as young as kindergarteners are expected to 'sing expressively, with appropriate dynamics, phrasing and interpretation'. As well, presumably, with note accuracy.

This last surely shows the absurdity of the National Standards (this time in the UK) at its best, and its encouragement of the judgment paradigm. Rather than one virtuosic mountain, we can, with this quote, envisage a series of them, that students are 'expected' to climb in order to be sure that their teachers are teaching them something. Higher stations are expected on lower peaks, which are then repeated at ever higher levels.

3.5 Standards

3.5.1 Standards for the students' benefit

The subject of the standard of music education, both in and outside the school system, has been a source of constant debate in the system over many years. Systems like the AMEB in Australia, which grew out of the UK counterpart, was put forward as one way of countering the number of 'amateurs' who had set themselves up as private music teachers. Bridges (1988), in her exhaustive study of the AMEB system in Australia, points out that there was also a strong economic motive as well, a fact that is not commonly discussed. In both the UK and Australia, the importance of the exam system as a means of maintaining and developing standards has been stressed.

Over the last twenty years, there has been a push, led by the USA and its advocacy organization the Music Educators National Conference (MENC) to mandate standards for music education in the school system. This pattern has been followed in the UK and Australia. The laudable intent is

to protect the rights of the child by ensuring that music is both enshrined in the national curriculum and that there are suitable teachers to teach it.

The basic rationale behind standards is never cited as the testing of the student as such but rather to help ensure that the student gets what he/she might otherwise miss. Thus, thirty-odd years ago, Miriam Hyde (1970) in Australia called for the registration of private music teachers, writing about the ‘charlatans who each year creep and intrude and climb into the fold, always dragging down the standard’ (p. 7). And in 2000 participant June Hinckley applauded the US Music Educators National Conference (MENC) for leading the charge with regard to standards for class music. Through these standards:

Young people will go into adult life with the tools and knowledge to sustain them as adult music makers, consumers and supporters. We have begun our trek toward that goal. Together we can complete it, using the landmarks provided by the Standards to guide our way.

In the US, MENC’S advocacy was seen as of immense importance in the struggle to have music as an equal subject in importance to areas like maths and literacy. Mark writes:

The arts were not among the core subjects in the original bill; it was only after extensive advocacy that Secretary of Education, Richard Riley, agreed to include them. The inclusion of world class standards in legislation demonstrates the high level of sophistication of MENC advocacy programs (2002, p.46).

In Australia, the National Standards were divided into eight Key Learning Areas (KLAs). The Arts KLA included five areas of which music was one. This equation meant that music occupied one fifth of one eighth of the curriculum. Based on the length of an average school day, the amount of time allocated to music per week, using this equation, was 35 minutes. That allocation, whether as a ‘music lesson’ or integrated with other curriculum areas, would be fairly standard for many Australian schools and may, indeed, be a generous time allocation compared with what actually occurs. (There are, of course, some differences in how States realize the National Standards and, indeed, differences in how individual schools relate to both National Standards and the State

interpretation of these standards.) The interesting point is that the relative weighting of time for music of, indeed, any other subject in the curriculum, does not prevent the writers of the documents from compiling a comprehensive list of all the elements of music that might constitute a complete music education. At the same time, standards and the outcomes attached to them are often compiled in such a way that allows them to be ‘all things to all people’, with parameters that are so broad or so flexible that they may become useless. In theory, the standards provide a useful framework in which teachers can design their classroom programs and, as such, are as ‘complete’ as the writers are able to make them. In practice, there seems tacit acknowledgement that no-one is going to be able to do everything in the given time, even if the teacher has the requisite skills, and so the standards are written in a way that allows any teacher, whatever their musical background or feeling of competency, to teach something that may be said to ‘match’ the standards.

3.5.2 *Attitudes to standards*

The attitudes towards standards for music in the literature are mixed. Writers such as Lehman (2002), Hinckley (2000) and Mark (2002) support this push, often in glowing terms. Lehman waxes particularly lyrical in his support for standards as a way of protecting the rights of the child:

Music exalts the human spirit. It transforms the human experience... It brings joy, beauty and satisfaction into people's lives...Any child whose educational program does not include the systematic study of music has been cheated just as surely as if his or her program had not included the study of science or history...In many schools, the music curriculum should be revised to reflect better the balance and comprehensiveness called for in the National Standards for Music Education (2002, p.49).

Lehman clearly feels that many children do not get what they deserve in terms of music education and he is right. Other writers, like Finney and Jellison take a different view. Finney (2003) believes that ‘undue attention to *what* music is taught or even *how* it is taught may be a misdirected enterprise’. Jellison (2000, p.14) likewise comments: ‘By establishing unnecessary prerequisites, precious teaching/learning time may be wasted and students may become frustrated – their enthusiasm for making music lost in the tedium’.

Neither Finney nor Jellison criticize the National Standards in their commentaries. Sloboda (1999) has no such compunction. He links the idea of standards directly to talent, achievement and success and says: ‘The National Curriculum for music is only the most recent manifestation of this, where attainment targets are more salient than any notion of why it might be interesting or personally relevant to achieve those targets’.

Few writers have been found who address the very practical issue that a comprehensive curriculum might be difficult, if not impossible, to achieve given that the amount of time allocated to music is so much smaller than for other core subject courses. Even for teachers who feel competent to teach music, the meeting point between ‘comprehensive’ expectations that are infinitely flexible, giving little real direction, coupled with lack of time, may make the exercise all but impossible and remove any likelihood that teachers will consider how students are reacting to what is taught, or how it may affect them in the long-term. Indeed, Thomas (1992, p. 432) states that there is a ‘lack of research evidence relating music teaching to its stated goals’ and that ‘there is little evidence to show that the goals teachers state are actually met’.

Lehman, above, fails to point out the obvious fact that the last generation of children, who are now the teachers of the children to whom he is referring, may not have got what they deserved either. From where will come the teachers’ skills to implement this curriculum? We may also note that Lehman’s message is that the way to greater joy for more students is through increasing levels of legislation and judgment of progress. The problem, he believes, is that we are not doing well enough without attempts to help students ‘study’ music with sufficient ‘comprehensiveness’ to create ‘joy’.

In Australia, National Standards were mandated and have been applied in various ways in various states. The ‘fashion’ for how to assess student learning in music varies with little discussion about how realistic or clear the set goals may be. It seems difficult to make a distinction

between the importance of music as part of education and the practical realities of what may be achievable.

From the point of view of the concerns being raised here about the judgment paradigm, the latest federal Government directives in 2005 are of particular concern with a return to merit gradings in music (A-E reporting) and class rankings for children from Kindergarten onwards. Whatever problems may arise from passing judgment in music, this development will surely only increase these problems.

3.5.3 Alternatives to the standards

The literature also notes, with varying degrees of approval:

...two parallel and apparently contradictory streams emerging in contemporary education. One is the imposition of prescriptive National Curriculum Guidelines or Standards; the other is the growth of ad hoc education projects initiated fairly unsystematically by free-enterprise agencies working outside of the formal educational framework (Swanwick 1999, p.132).

Schafer, speaking from an earlier time, makes a similar point which still has relevance in more modern times. He talks about:

...[the] disappointing tendency particularly in America, to substitute impossibly high standards with none at all. The introduction of pop music into the classroom is an example of this slovenliness, not because pop music is bad, but because it is more of a social than a musical phenomenon (1973).

In her book *How Popular Musicians Learn* Leanne Green (2002) continues the theme of two divergent pathways for music education, suggesting that music educators would benefit from adopting learning habits evinced by popular musicians for use in the classroom.

The contrasting ideas of music as a standardized and, therefore, an assessable part of education and music as a popular, community or unjudgable part of society creates divisive opinions that seem to suggest an unbridgeable gulf. One writer went so far as to suggest that the two basic and seemingly opposite approaches to music-making are part of the far-from-extinct

class struggle: Peggie (2004) writes: ‘Basically there are two attitudes: everyone can do it – let’s all join in; and make a commitment if you want to achieve further mastery. In other words, jam today versus no pain, no gain’. While this summary has some validity, he goes on to say, possibly expressing something of his own social prejudices here, that ‘the first attitude is typically working class – instant gratification. The second is typically middle class – deferred gratification’.

Peggie cites the negative side of community music activities by describing them 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’. This view accords with Swanwick’s, above, regarding the ‘ad hoc’ activities supplied in schools by outside agencies. Peggie then suggests that the other side, traditional music education, is ‘extraordinarily efficient’ via the exam system, 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.

The literature shows evidence of the struggle between more involvement and ‘standards’. While the legislation of standards is put forward as a way of improving music education, other writers see greater involvement as possibly affecting these standards and often seem to feel a need to apologise for this anticipated step *down* the mountain. Paynter (1976) for example, talks about the need for teachers to come to terms with their role in schools for the sake of the majority with the implication that this attitude means lowering standards. Robert Schenck, in an article entitled ‘Above all learning an instrument must be fun’, quotes the American Suzuki Institute website:

In the past making music ‘fun’ meant setting lower standards. In the Suzuki approach, while children do have fun, it is not at the expense of excellence. ... If children learn to play well, they will enjoy it. We enjoy anything that we do really well (Schenck 1989, p.33).

Ruth Wright (1998, p.74), in discussing a ‘holistic approach’ to music education, likewise equates greater access with a general lowering of standards: ‘this may mean we have to accept

what Small (1977) describes as “a lowering of standards in skill acquisition for the all-round development of music experience as the prerogative of all”. Thus, even Small, the originator of the idea of ‘musicking’ and the champion of the cause of the ‘communality’ of music, himself felt the need to address a question he thought music educators might raise. Standards are only seen as relating to skill acquisition i.e. the development of technique. Lose some skills in the search for music for all, and standards are lowered.

A similar dichotomy with a slightly different emphasis is expressed by writers like Max Cooke (1967, p.32), that is, the idea that what we are really discussing is the different training required by professional and amateur:

The most troublesome feature of music education in Australia, seems to be linked with our unwillingness to differentiate sufficiently between the training needed for a prospective professional musician and that most likely to foster a lifelong love of music in a prospective amateur.

One may ask why fostering a lifelong love of music is something that should happen to the amateur but not to the prospective professional. Presumably the future professional loves music so much that a regime that would kill the amateur’s love forever will not have a similar effect on the prospective professional. This attitude aligns well with the view of the music teacher quoted above, that the approach needed to allow for the student to become a musician if he/she later chose this career option, would kill the love of a lesser committed individual. Cooke’s idea encounters the perceived problem previously raised: that ‘prospective professionals’ need to start so young that they are not in a position to make a decision themselves, thereby making it necessary to do the same with all. At the same time, we could question whether this attitude even works for prospective professionals when the argument often rages as to whether there is work for the many professionals exiting tertiary institutions each year (Le Couteur 1995, Erdonmez 1995, Foreshew 1997).

We see in examples like that from the Suzuki Institute, above, the embedded idea that there is a relationship between excellence and enjoyment. It could also be noted, in relation to Schenck's article, that while on-going involvement is listed as one of his desired outcomes (1989, p.12), 'fun', although in his article's title, isn't there at all. In Peggie's analysis of the status quo, there seems little to choose between that approach based on passing judgment and the approach based ostensibly on not doing so. The end result is that most give up. But why is it so? Is it really so clear that a 'have a go' approach, which presumably could be (although possibly isn't) less judgmental has to be limited to a once-only experience for participants? Is it really so clear that participatory music-making for all must be cruder and non-developmental? Why do we seem to be so attached to the idea of seeing progress as related to judgment *about* progress – as part of an uphill slog?

3.6 Magic and Mystique

3.6.1 Expertise as magic

One popular image of perfection is the young musical prodigy like Menuhin or, more recently, Nigel Kennedy, who becomes recognised as a great and enduring artist from a very young age. Such individuals are often seen as being uniquely and supremely talented above mere mortals, yet they offer an image to which many aspire. The focus on excellence and perfection has led to the development of elite musical experts who, as Campbell (1998, p.169) puts it, are seen as more than normally human – as superhuman. The talented virtuoso is seen as touched by the hand of God and in some ways is above mortal man. Music-making is 'normal' but everywhere we see examples of exceptional music-making, in both the popular and 'art' music world that are daunting and intimidating to mere mortals.

The popular press evokes the image of magic to explain music-making, regardless of the level of achievement. One writer, Mary Costello, says:

My daughter isn't a prodigy. Whole concertos don't spring spontaneously from her fingertips. We won't be re-mortgaging the house to buy her a proper violin and I don't expect

she'll make her career in music. She'll probably end up as an accountant in the Tax Office to pay for her children's music education. But for now music is where she works her magic (Costello 2003).

Lehman (2002, p.50) quite rightly points out that we are confused about what it means to take music seriously:

Music once played an integral role in the daily lives of men, women, and children... But, in our complex society, art music has been isolated and placed on a pedestal. The difficulty is not that it isn't taken seriously enough; the difficulty is that it is taken too seriously. It has been made an object of veneration.

Andreae (2004), who was quoted earlier remarking wryly that even the piano blushed at his efforts, concludes his article with a similar evocation to the one above, although excluding himself: 'I like to think that all those rather unsuccessful lessons at least succeeded in making me an acute and sensitive appreciator of the magic, even if I have not become a magician myself.'

Besides creating a parallel between music-making, that supposedly most normal of human abilities, and magic, these examples have other disquieting features. Mary Costello, the parent/journalist who wrote the newspaper article quoted above, relates the idea of 'prodigy' to the seemingly magical ability to play difficult music 'spontaneously' even though we know that the reality is completely different. While there is no suggestion that the daughter will stop playing, as Andreae did, there is also no mention in the entire article of any hope that she will continue.

Andreae reminds us of the fall-back position of music education: those that do not keep playing at least become appreciative, if not acute, appreciators and admiring observers of the 'magicians'. The use of the word 'acute' suggests too, the same judgment paradigm we have noted. Many amateurs may have been taught not only how not to play but that the next best thing is to be able to pass judgment on all those who do.

Other writers show the dichotomy clearly, combining the following two ideas in the same paper. For instance: 'Music exists because it uplifts us. Out of our vegetable bondage we are raised to vibrant life'...AND...'Only the students with the highest musical qualifications and aptitudes

should be encouraged to undertake the extensive training programme necessary for the teaching of music in the traditional sense' (Schafer 1973, p.3, p.7). Thus are both extremes of the mountain evoked. Up the top, we are out of our bondage. But there is much slogging to be done at the bottom by those with aptitude, in order to qualify for the job of raising others up the mountain. Music-making may be normal human behaviour but the magic requires work. Here again we see the implicit idea that being uplifted to 'vibrant life' *requires* the dark, mechanical basement; that transcendence through music lies at the far end of the route and is not necessarily part of the journey but a summit to which we aspire.

3.6.2 *The primacy of the expert*

The notion of reverencing expertise is supported by Small (1980, p.94):

...we have passed our experience into the hands of experts...who filter our experience through their expertise...This is the trap waiting for the society that worships abstract knowledge; such knowledge, instead of being diffused through society, can be accessible only to a few, and gives those who *know* power over those who do not...the separation of producer from consumer is confirmed by the ever greater technical skill of performers.

If the uplifting qualities of music only lie at the end of a long and stony road, it's hard to see how it could ever have begun as a human behaviour at all. Modern society has manufactured the connection between the higher *skills* of music and the higher *feelings* inherent in music, a connection that is only possible because we believe that music is non-essential, which is also exactly why such a connection is unnecessary.

Our Western enculturation processes have increasingly focussed on the consuming of packaged, polished music, rather than in the social making of music. Sloboda (1999, p.459) talks about:

...a significant reduction (in comparison to many earlier periods) of the societal scaffolding that allowed people to progressively occupy intermediate rungs on a ladder of skill progression...

and goes on to say:

Thus there is a widening gap between everyday contexts in which people operate as novices and those in which they can come to operate as experts.

Our common forms of enculturation, largely through listening, have another side effect from the point of view of the primacy of the expert. The proliferation of recorded performances means that young players ‘often rely on recordings by others as the means by which to shape and develop their own performance skills, rather than take responsibility for investigating, formulating and reflecting on their own interpretations’ (Daniel 2001, p.218). Small may well remark: ‘The gramophone record is in fact a very mixed blessing;’ and comment on ‘...its status as package par excellence, and its tendency to emphasize the product status of the music engraved upon it’ (1980, p.174).

Since institutions like schools and academies are now central to our development of musical skills, it is little wonder that ‘what Simon Frith (1996) has called “the academy” has come to appropriate the gateways that provide cultural scaffolding for moving up the ladder of achievement’ (Sloboda 1999, p.455). Or, indeed, that achievement has become central to the paradigm.

In modern society, expertise denotes power. As Glover (1990, p.258) puts it: ‘crucially, music understanding is the exercise of power: it involves “using” not just “having” musical thinking, skill and responses’. Jorgensen (1996, p.40) makes a similar point even more strongly and is one of the few authors who writes about the way in which the exercise of power in the cultural context can disenfranchise parts of society: ‘Artistic practice like educational practice is not a neutral thing. It carries valency. It commits to ideology that empowers some and disenfranchises others’. Tia DeNora (2003, p.167) takes a cultural point of view too when she relates ‘social distributions of musical tastes’ to the work of Pierre Bourdieu. She claims that his great contribution was ‘to show how musical values were not “pure” but were rather linked to the maintenance of social distinctions’. Peggie, quoted above, shares this sentiment. DeNora writes, further:

Studies of taste and exclusion help to highlight just how socially and politically fraught is the idea of musical greatness...[and] how the hierarchy of musical works and music

producers (composers, performers) comes to function as a vehicle for social differentiation and exclusion (2003, p.168).

Drummond relates this disempowerment to the self-perpetuating nature of the professional class ‘a phenomenon sometimes described as “professional closure.”’ (Drummond 1990, p.7) Within the select group, membership is controlled and ratified by professionally endorsed codes and rules, rather like entry to quasi-religious organisations. Ross makes a related point that suggests that one of the problems for music education is its reactionary outlook, the clinging to an outmoded view of expertise and power.

The trouble with school music in all its ramifications and at every level is the power of the Art Music Establishment to privilege the practices and values of the 300 years that preceded the close of the Victorian Era. A truly modern pedagogy is needed (Ross 1995, p.187).

This last statement was written in 1995, well into a decade that saw more open attitudes towards types of music and approaches offered in school music. As Ross suggests, it is possible that changes in the way music education is approached does not influence the central, often unexamined tenets on which it is based. Individuals who have fought long and hard for their place on the mountain are unlikely to see the mountain for what it is or, even if they do, may be reluctant to surrender a place won with such effort. Diamond (2006) believes that ‘music education is the last bastion of medieval pedagogy’.

Such a description helps to make sense of the combination of modern expert and mystique that surrounds the current day elite professional. Daniel (2001, p.218) notes another point related to the ‘expert’ problem: ‘Another considerable problem in tertiary music education is the reliance of the student on the teacher, as musical guru or “as the gatekeeper of knowledge of the fount of wisdom (Betty 1997: 137)”’. We see, again, the relationship between musical knowledge and magic or religious awe.

With regard to music education it is the *music* that is usually regarded as the critical knowledge, rather than the *education*. The parallel discourse around the questions of ‘specialist or generalist?’

in the primary school and ‘artist or teacher?’ in general have continued unabated in music education over many years. With the importance given to the idea of music expertise, it will hardly be regarded as surprising that there appears to be far more comment and research into turning teachers into adequate musicians than there is the reverse. Some writers, however, do discuss the problems inherent in the ‘master-craftsman/apprentice’ model, although still with some mixed messages. For example, one article while making the point that ‘the most able, gifted practitioners – or “Artists” – are not always the best at communicating with and inspiring others’ adds that, when it comes to teaching music, there is need ‘for equally high standards of excellence in the understanding of a subject and its professional application’ (Stephens 1995, p. 3, p.5).

Here is another paradox in music education. On the one hand, as we have already seen, ‘there has been a strong trend towards professional specialization of musicians’ so that ‘experts’ may do only one thing in public (Lehmann 1998, p.420). On the other hand some writers believe that ‘becoming the best performer, improviser, listener and composer possible is vital for good music teaching’ (Webster 1999, p.179). Given the lingering perception that in music especially, those that can’t do, teach, the music teacher is now required to be an expert in all fields of music. Indeed, in primary school, it is the classroom teacher that is presumably supposed to be so endowed. However we still focus on what is required to make a normal teacher into a specialist, rather than consider the whole issue of music from a different perspective.

A related problem is the degree to which potential music educators identify as performers because they are socialised to see such a role as higher status. In failing to maintain their identity as performers, individuals may think in terms of *only* becoming teachers which, as Woodford points out ‘is hardly a solid foundation for the development of a music teacher identity and successful teaching career’ (Woodford 2002, p.683). One can only speculate on the effect on the prospective students.

If music majors have difficulties with identifying positively as music teachers, this difficulty may be compounded for primary teachers in general. Richards (1999, p.6) points to studies that raise lack of confidence as ‘a major obstacle to teaching the arts (Cleave & Sharp, 1986), including music, in primary schools (Mills, 1989).’ She continues:

A number of reasons have been advanced to explain why teachers lack the confidence to comfortably teach these subjects. These reasons reflect the teachers' own student background of music experiences and their preservice training (Botsman, 1985; Cleve & Sharp, 1986). If preservice teachers have enjoyed positive music experiences as students and have become musically literate, there is evidence that these teachers enter their music training with a higher degree of confidence in their ability to teach music than do their colleagues (Gifford, 1993; Mills, 1989). A very different scenario exists for preservice teachers who enter teacher education with no formal music training or who have had negative music experiences in their student background (Russell-Bowie, 1988). Preservice teachers with no formal training may overestimate the level of skill and knowledge needed to teach music to young children (Jeanneret, 1995; Russell-Bowie, 1988). Their lack of formal music training may also result in a lack of confidence in their ability to learn music skills that would improve their own musicality (Gifford, 1993). Negative experiences in the student background of preservice teachers also contribute to their fear of failure in their music teacher education courses (Russell-Bowie, 1988).

In a culture that is focussing on the expert’s ability and, in particular, the performer’s ability, it is little wonder that general teachers, not to mention music teachers, may not develop confidence or positive attitudes about teaching music.

3.7 Conclusion

In this chapter we have considered the traditional paradigm from the point of view of the development of ‘perfect’ skills, whatever the skill level or perceived ‘talent’ of each individual. Perfection is judged by standards that presume to protect the rights of children to equitable education but that do not always protect the child’s interest insofar as on-going musical engagement is concerned.

In the next chapter, we will consider the next part of the triad that supports the Virtuosoic Mountain: the idea of Practice.

CHAPTER 4: PRACTICE

4.1 Introduction

This chapter considers the virtuosic mountain from the perspective of practice. While ‘practice’ has a range of definitions, there is a widely understood usage of the word that applies to music learning and music-making. The relevant definition of ‘practice’ in the Macquarie Dictionary (1991) is ‘repeated performance or systematic exercise for the purpose of acquiring skills or proficiency’. The Shorter Oxford English Dictionary (1973) definition is similar: ‘to exercise oneself in the performance of music etc with the view of acquiring skill; to train, drill’.

Practice is assumed to be such a fundamental component of music education that it is hard to find anyone who questions this assumption. Practice is considered essential to improvement, and improvement is considered essential. While there may be question marks about how we get children to practice and how we maintain their interest and enthusiasm in the face of practice regimes, it is almost impossible to find writers who question the need for either practice or improvement as a central feature of music-making. Why are practice and achievement so important to the Western music education model? Over and above our pre-occupation with excellence in music, why should the average student be driven to constantly improve his musical skills?

These questions are explored in four sections: music in education; achievement and motivation; practice is work; and personal choice.

Music in education seems caught between the higher values ascribed to it and the needs to include it in the formal, work-related structure of the classroom. Achievement and motivation are topics that occupy researchers since they are considered important for on-going involvement. Achievement, however, often seems to be important as an end in itself and motivation may be viewed in relation to on-going involvement or the will to achieve. It is almost universally accepted

that practice is work, a necessary struggle on the way towards musical fulfillment. In such a paradigm, the idea of personal choice, particularly for children is rarely mentioned.

4.2 Music in Education

Music is placed in an invidious position in our education system. It is felt to be important but not essential. The role of music in our evolutionary development is debated. Music has no obvious survival value although no society has been found that does not make music. We do not need to make music in order to live what seems to be an effective life. We know this fact is true because the majority of adults do not make music, or do not claim to make music (see Appendix 1).

At the same time, almost no-one in education would argue that there is no place for music. The often lyrically expressed view of music's importance is represented by psychologist Tia Horner, quoted in the Australian popular press: 'Music brings out the natural joy and fun and expressiveness in children, whether it be singing or banging a drum. There's no pressure because nobody is marking you...' (Jackson 1999, p.15).

Lehman (2002, p.2) takes the same line as Horner, arguing that one of the benefits in having music as part of education is that it can be approached differently: 'One of the things that schools teach implicitly is that every question has a right answer... Music is different from other basic disciplines in that it does not reflect a preoccupation with right answers'.

Horner goes on to quote a British report on 'The Fourth R' (for 'rhythm'), which claims:

...music lessons can significantly improve children's performance across an extraordinary range of skills. Learning music from an early age, according to the research report, helps pupils improve their reading, maths, science and engineering abilities. It improves speech fluency in native and foreign languages, boosts teamwork and social skills and helps memorizing and reasoning capacities (Jackson 1999, p.15).

Horner expresses the two functions that music education is expected to play: it has a role in human life enhancement, and is then argued for on the basis of its ability to enhance many other areas of learning, an enhancement which requires more than ‘singing or banging a drum’.

Some writers believe that the formal functions of education win. Paynter (1976), for example, in an article discussing music education and lifelong involvement, makes the point that music in education has to be useful either vocationally or in terms of morals or culture. It is against the ethos of the education system to include a subject because it is ‘just’ entertaining or uplifting. An early and on-going focus on technique over the expressive elements of music reinforces the role of music in cognitive, rather than social or emotional development, as well as giving the lie to Horner’s suggestion that there is no ‘right’ answer (Davidson et al 2001, p.51). Paynter also highlights the idea that subjects engaged in during schools hours become part of school culture, not part of life after school: ‘To the average person, education is something that happens *in* school so that one way or another, education stops when one’s time at the institution...comes to an end’ (1976, p.22). More recently Pitts et al (2000) make a similar claim that for the majority of children learning an instrument was something useful to do while they were at school, but of far less value in later life.

Sloboda (1999, p.454) agrees that music in schools often loses something important:

The notion that music could be engaged in purely for personal fulfillment, for the building up of community and friendship, for the sheer joy of making beautiful sounds together, is a strange, almost reprehensible, concept in many people’s minds.

The contradiction between music for everyone as an aspect of life-enhancement, and music for achievement, requiring regular practice, appears often in the literature. Nineteenth century American education leader Horace Mann said: ‘unlike many human attainments where a high degree of excellence must be reached before rewards can be received, singing offers rewards for everyone who attempts it’ (Davis et al 2002, p.177). Yet this reward from singing is expected to develop from music in schools which ‘...largely remains a translation exercise: students trying to say what they don’t want to say in a language they have no use for’ (Ross 1998, p.258). At the

same time that Ross is making this comment, which recognizes problems with the whole educational approach to music, another writer declares that, in order to create equality in education: ‘...a thorough grounding in the academic areas of music, absent from half of all music programs, is also necessary’ (Holochwost 2001, p.44). We again see the issue of equity used to suggest all children should be given the opportunity to approach music ‘academically’, an idea that sounds suspiciously like the ‘translation exercise’ that Ross is deploring.

4.3 Achievement and Motivation

4.3.1 The interest in achievement and motivation

A major reason for the importance placed on regular and sustained practice has to do with the research linking achievement and motivation. Historically research in music education has been more inclined to focus on talent and how to find and define it. In more recent times, researchers have turned to the concept of motivation in music, taking as their starting point the general research on motivation and particularly focusing on the motivation to continue instrumental learning.

Two prominent researchers in the field of motivation and achievement are Asmus and Legette. In 1985 Asmus wrote:

Music educators have long realised the importance of motivating students to participate and achieve in music. Yet the role of motivation in musical achievement is little understood and has received scant attention by music education researchers (p.1).

Then, in 1986, he began a different paper thus:

Music educators have long realized the importance of motivating students to achieve musically. However, few systematic attempts have been made to study the role of motivation in musical achievement. (Asmus 1986, p.262).

Over ten years later, following in Asmus’ footsteps, Roy Legette opens in an almost identical fashion:

Music educators have long been concerned with motivating students towards greater musical achievement. Although many studies involving this complex area have been conducted in educational psychology and related fields, few have specifically addressed issues in music education (1998, p.102).

Hallam (2002, p.232) also emphasizes the link between practice, motivation and achievement when she states that ‘motivation is also of interest because of its link with practice, which is seen to be an important determinant of the level of expertise attained in music’. Pitts, Davidson and McPherson (2000, pp. 51-2) cite ‘a growing research literature’ which is ‘forming a clear picture of the reasons why some children are successful and persevere while others become discouraged or lose interest and give up’.

The literature certainly attests to the complexity of the issues involved in determining motivation for musical involvement. Hallam makes the point in more than one article (1998, 2002) that ‘motivation to be involved in active music-making is determined by complex interactions between the individual and the environment within which they find themselves’ (1998, p.118) and that ‘no overall framework has been proposed which enables these factors to be considered in combination’, (1998, p.116), at least where music learning is concerned. Asmus quotes Raynor who ‘cautions that previous successful experiences have not influenced students motivation in a manner predicted by reinforcement theory’ (1986, p.264). Corenblum and Marshall (1998, pp.128-9) quote Frakes’ findings as well, but say that although ‘aptitude and achievement are associated with retention’ that ‘relations between the three concepts have not been extensively studied’.

This interest in why students persevere and how to encourage them to do so suggests that music educators do believe that long-term engagement is an important return for childhood ‘work’ and that achievement may somehow be related to that long-term engagement. Indeed Hallam (1998) goes so far as to use ‘achievement’ and ‘drop out’ seemingly as opposites in the title of her paper: ‘The prediction of achievement and dropout in instrumental tuition.’ ‘Achievement’ becomes synonymous with ‘continuation’.

However there are other points to consider in relation to the above quotes. There are occasions, for example, when it appears that the participation in music is not of critical concern. For example, in the two quotes by Asmus, above, the first mentions ‘the importance of motivating students to *participate* and achieve in music’ [my italics] while the second – ‘Music educators have long realized the importance of motivating students to achieve musically’ – only mentions the importance of achievement. It is difficult to find studies that focus on what motivates students to *participate* and continue *participating* in musical activity, without including the concept of achievement. It is also not always clear what the writers like Pitts et al, above, define as ‘success’. Would it be considered ‘successful’ to continue playing without continued achievement? Or might continuance be itself regarded as ‘achievement’? Some writers, like Davidson and her colleagues (2001, p.52), do indicate that there are ‘unique challenges’ in practicing an instrument ‘given than the ultimate goal of fluent performance will sometimes appear very distant, unlike the clearly defined tasks of other homework’.

At the same time, Hallam’s point about ‘complex interactions’ is valid. We may feel that there is a problem with enforced practice but studies that indicate on-going involvement and success for those who practice coupled with examples of high-level performers who were successful because they were ‘encouraged’ to practice means that we are loathe to change the model or examine it in detail.

4.3.2 *Perceptions of success*

Some writers also make connections between the perception of success and the will to persevere. Asmus makes the point that continuing to want to learn about music is reliant on feeling successful when engaging in music. Indeed he sees this basic assumption driving the research: ‘The study of motivation in musical achievement assumes that the way students perceive themselves and music influences how much they will strive to learn this art’ (1986, p.263). He quotes research by Lillemyr on Norwegian students which found that ‘students with a high level of interest in school

music tended to have higher perceptions of their musical competence...'(1986, p.265). In simple terms, we like to do what we perceive ourselves to be good at. It is not necessarily our actual experience so much as our perception of these experiences that influences how we react.

Hallam, a former instrumentalist, is a more recent researcher who draws connections between perceptions of competence and motivation to continue. She quotes work by Frakes who 'concluded that positive self-perceptions of musical skills are linked to a desire to continue music education voluntarily' (1998, p.118). She claims, when discussing general motivational research, that 'the extensive literature on motivation...and emotional influences in learning...has long indicated that success in a task or its likelihood are important factors in determining the level of motivation exhibited' (1998, p.128). Hallam also includes some qualification of the findings quoted, stating that 'being successful is unlikely to be the only factor in determining motivation to continue to play. To date, we know very little about the determinants of individual interest in music' (1998, p.128).

Mizener (1993, p.243) seems to disagree with the Frakes research quoted by Hallam. She writes that while 'it might be expected that subjects with more singing skill would have a more positive attitude toward singing...these results seem to indicate that singing skill has little influence on attitude toward singing'. Mizener, however, is writing about 'singing skill' rather than 'perceptions of singing skill', which, as discussed by Petersen below, may make a difference to attitudes.

The idea of a connection between practice, success and continuance has made its way into the press as well. In an article entitled 'Can your child enjoy music?' one expert is quoted as saying:

If children are to continue with playing a musical instrument they need to practice and for that they need parental and school encouragement. If they don't practice, they won't succeed at the instrument, won't see the benefits of it and will eventually ask themselves whether there is any point in playing (Lee, 2000, pg.1).

Again we see a link made between practice, getting better and, therefore, feeling successful, thus creating the will to continue the cycle. Yet, at one and the same time, motivation to continue

requires practice, which itself requires external ‘encouragement’ rather than just internal motivation.

4.3.3 Self-efficacy

Motivation in music is also discussed in relation to perceptions of self-efficacy: that is the extent to which an individual perceives they are able to change their environment or develop their skills through their own efforts. Various theories, like Weiner’s Attribution Theory, have developed contrasting pairs of variables which relate to this issue: what Weiner calls internal stable and internal unstable variables – that is, talent which is fixed and effort which is under the control of the individual; and external stable or unstable variables – that is, task difficulty and luck respectively (Vispoel 1998, Asmus 1986b). Hallam declares that ‘motivation is inextricably linked to a self-perception of being musically efficacious’ (1998, p.128). In other words, individuals want to ‘do’ music if they believe that they have some control over how effectively they do it.

Theories of motivation in general take into account the concept of self-efficacy. Bandura developed a theory suggesting that peak motivation for an activity involves the combination of strong self-efficacy with some moderate uncertainty about outcome (Hallam 2002, p.230). This idea has elements in common with Csikszentmihalyi’s ‘flow’ theory (1992), where an individual achieves a state of flow when there is a balance between the level of challenge and current skill (Hallam 2002, p.228). ‘Expectancy value’ models, likewise, stress the relationship between perceived importance of a task, perceived ability to successfully perform the task and feeling about the task (Hallam 2002, p.31). All these theories share the notion that the motivation to do something requires some belief in the individual that he/she *can* do it.

Unfortunately, there is also evidence, based on attribution theory applied to music that students’ beliefs about their own abilities may move in unhelpful directions as they age. Asmus (1986) found that 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. Other studies show differing results. Obviously 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. As Peterson (2002, p.34) comments in relation to singing:

...how students attribute their success and failure seems to be more important than their actual ability to sing, especially as far as choices to participate are concerned. Experiences in which students were told to not sing, to mouth the words, or to stand with the nonsingers strongly reinforce attributions in the direction of lack of ability to sing.

Peterson is making the point that perceptions of skill level and actual skill level may not be the same thing but that the perception, as we have noted above, may be affected by messages from outside the individual, creating a self-fulfilling prophecy. There is certainly no shortage of anecdotes from adults having exactly these experiences, who can clearly remember their feelings of anything from bewilderment ('But *I* knew I could sing') through to acute distress ('When I realised I was in the non singing group I never sang again.') At the same time it is puzzling that, while the evidence shows that students are, indeed, more likely to blame factors relating to themselves (Asmus 1986) rather than outside influences for their failure, adults can continue to maintain these views even as they recognise how they acquired such a view.

Some research suggests that the views children develop about their self-efficacy have an effect from a young age. O'Neill and Sloboda (1987, p.19) have shown that 'an individual's self-evaluation of his or her performance ability and capacity to succeed plays a key role in determining recovery from failure during achievement situations'. Children whose belief incorporates 'fixed' abilities respond with maladaptive or 'helpless' behaviours when they fail. Children who have effort-related beliefs respond with adaptive or 'mastery' behaviours. In other words, the latter are more likely to try again. While O'Neill et al do not comment on the fact that children apply some

sort of self-blame in these situations, they do make the point that their testing procedure, with its performance and evaluation focus mimics ‘achievement related tests of musical ability’ (p.31) which are very common in the virtuosic paradigm.

It is not unreasonable to suggest that our perception of our musical competency is mediated through the ‘experts’ we encounter in our music education, whose expertise may be questionable. Labels of incompetence will be fulfilled by lack of progress and eventually discontinuation of engagement. Students do not continue to engage in the face of external messages that tell them they are not doing well.

Interestingly, it is difficult to find any writings that discuss the concept of self-efficacy in terms of the student’s ability to control what, when and how he practices, never mind *if* he practices. The research generally is concerned with how far the student feels he can control his results or achievement, rather than control his own musical environment or the development of his own musical persona.

4.3.4 Intrinsic and extrinsic motivation to engage

Just as there are internal and external factors shown to be involved in an individual’s belief about their ability to succeed in music, it is believed that both intrinsic and extrinsic factors can prompt motivation to engage with a particular activity. One argument often put forward for the exam system in music is that it gives students an opportunity to ‘perform’ and a reason to practice (Davidson & Scutt 1999). The exams provide goals and, in the absence of such a goal, a teacher may even substitute their own evaluation system so that they know ‘roughly where they are’. The unspoken continuation to the sentence is ‘in relation to everyone else who has done exams’. Some writers (Davidson & Scutt 1999) suggest that the exams assist the teachers in motivating students, but not dictating to them. Be that as it may, in one study of attitudes towards exams a parent commented, “I think he was told that he *was* doing a violin exam. I’m not sure there was an element of choice in it”. Both parents and student agreed that the exam provided a motivation to

practice harder but it was also noted that ‘the majority of students anticipated the examination with anxiety’.

Sloboda and Davidson write: ‘unless external motivation develops into internal self-motivation by the early teenage years it is difficult to sustain the commitment required to persist with musical instrument learning’ (quoted in Pitts et al 2000, p.52). The external reason to practice may not translate into internal feelings that are positive and encourage engagement. As Pitts et al suggest on the basis of their case studies:

As the struggles and frustrations experienced by our case study children will show, learning to practice effectively is a challenge that all beginner instrumentalists have to tackle, and has a tremendous impact on their early experiences of musical learning, and so on their longer term attitudes and understanding (p.53).

External opinions applied to students may affect their internal perceptions both of their skill level and their ability to acquire skills, which, in a self-fulfilling manner, affects actual skills and ability to acquire further skills. External motivations to practice, like examinations, may not automatically translate into internal motivation and an enthusiastic personal relation with music. And even where external motivation is internalised, are we simply helping students internalise a motivation to win or do well in music exams?

Rife et al (2001, p.22) note that:

Satisfaction acts as a positive reinforcement, which provides the intrinsic motivation necessary for children to participate in private music lessons. This assertion is supported by learning theorists, who maintain that an activity followed by a positive consequence such as satisfaction will become more likely to recur in the future (Schwartz, 1989). Thus, the satisfaction of performing and mastering a musical instrument, as well as the overall enrichment that music brings, provides the motivation for children to participate in an activity that furnishes the factors needed for their positive development.

One could ask, however, whether we are perhaps talking about two different things: the ‘natural’ fulfilment that engenders and promotes musical engagement compared with a more

complex satisfaction that promotes satisfaction about a musical goal that was reached through a system not of the child's making. The child is satisfied because the authority figures are satisfied.

4.3.5 Focus on the successful

Studies on achievement and continuance principally focus on those who are successful at music-making and continue to advanced levels, at least during their school years. Hallam (2002, p.238) makes the point that we also need to look at those who drop out, an area that has been studied less frequently, one exception being the work of Sloboda. Evidence from his study of dropouts confirms that these individuals practice less and attain less, and also perceive themselves as less musically able. Furthermore that 'the time costs of playing an instrument are too great in relation to the rewards they receive'.

Yet even the inclusion of 'dropouts' does not give a complete picture. The idea that we can think in terms of the successful and competent who continue, and the unsuccessful and incompetent who stop within a reasonably short period is misleading, and is partly dependent on the length of time we are considering. Even so-called longitudinal studies of instrumental continuity rarely, if ever, cover one complete level of schooling (i.e. the primary or secondary years). The figures show that almost everyone 'drops out' eventually. This fact appears in the literature but not usually in connection with studies discussing motivation and achievement. Dropouts are not always going to be completely unsuccessful failures. While there is little research in the area, the substantial change in participation rates shown between childhood statistics, up to age 14, and adult statistics, from 15 onwards in Australia, suggest that there must be individuals who play for reasonably long periods and then stop at what must be a reasonable degree of competency. There seems to be little research into the reasons why the reasonably competent, as opposed to the high and low achievers, stop playing at some point, often never to return to music-making again.

For example, a look at the UK percentages of practical exam failures (ABRSM website) shows a reduction of entrants for exams on a year-by-year basis numbering in the tens of thousands in some years, with the highest fall in numbers of exam participants between Grade 5 and Grade 6 (19,767 fewer participants in Grade 6), followed by Grade 1 to Grade 2 (15,290 fewer participants). The drop out between Grade 1 and 2 is consistent with the idea that dropouts do not progress well and give up relatively easily. However, the figures on dropouts from exams between Grade 5 and Grade 6 show that some students persevere for some years and reach some degree of competency before stopping. Of course, we are only talking about stopping exams which does not necessarily imply stopping playing. On the other hand, as we have seen, competitions and exams are used as external motivators. The question of whether students continue when exams stop needs to be asked. Does the fall in exam participation indicate a refusal of the student to continue playing at all, given that playing might be closely related in a student's mind with 'having' to do an exam?

4.4 Practice as Work

4.4.1 Practice is never enjoyable

Practice, argue Pitts et al, above, is a 'challenge' for players right from the start of their instrumental learning. Practice, it seems, is always regarded as work, wherever one is on the mountain. At the very top, virtuosi like Nigel Kennedy say of practice: 'Time has to be spent doing it, so I do it. You don't have to use a lot of grey cells to do most of that [technical] work, so I usually put a quiz show or hockey game on the TV and just hack my violin' (Hallam 1995, p.9). Davidson and her colleagues, in discussing the balance between technical and expressive musical elements, argue that the focus on 'mechanics' 'is a well-established tradition, with expert performers also seeing practice as a means to an end, rather than an activity that should give any intrinsic pleasure' (2001, p.52). Sloboda writes that besides the indefinable quality of 'talent' in high level achievement 'hard work is taken for granted' (1999, p.453). McPherson and Renwick (2001, p.170) cite research that shows that 'for many children, practice plays a role that is close to

homework'. This orientation accords with both ideas regarding achievement in music: that the 'work' is necessary to see music as part of the legitimate education system; and it is necessary to promote on-going involvement.

Pitts et al (2000) talk in terms of getting teachers to develop attributions which promote continued striving in music, and describe how more motivated students recognize the increasing difficulty of maintaining progress after the initial stages of learning. Practice is not only difficult at the start, but on an ongoing basis. Indeed, in an article entitled 'Teaching music for life,' Sharon Jones argues that the study of music simply adds one more stress to families already overburdened or 'overwhelmed by day-to-day living' (1990, p.389).

Mauro and Beard (2001, p.25), in talking about how to help students with getting 'more out of practicing', cite a question asked by students: 'How do I make myself practice when I don't feel like it?' The question, they believe, is difficult to answer because 'it deals with the unpopular notion of discipline'. Sloboda and his colleagues quote researchers who quite specifically make the claim that 'deliberate practice requires effort and is not inherently enjoyable' (1996, p.290). We can see from this view, and the other statements above, that just as a relationship is drawn between satisfaction and achievement in music, so a relationship is drawn between the effort required to practice in order to achieve and *lack* of pleasure. The route to a pleasurable relationship with music-making is through effort and struggle, just as the woodcut implies. There seem to be few artists who say, as does the flautist Trevor Wye: 'Practise the flute only because you want to; if you don't want to - don't! It is almost useless to spend your allocated practice time wishing that you weren't practicing' (Schenck 1989, p.20).

4.4.2 Practice and parental support

Sloboda and his colleagues, amongst others, make a strong case for the important role that adults, particularly parents, play in encouraging purposeful, intrinsically motivated practice that leads up the mountain to competency, satisfaction and continuation. As they say: 'such

encouragement [from parents and teachers] would appear to be necessary given that a) practice is not inherently enjoyable and b) for optimal learning, teachers and parents need to specify and coordinate practice tasks' (1996, p.452).

Sloboda and Hallam are specifically talking about the development of performing musicians; therefore there is a focus on 'optimal learning'. Hallam (2002, p.235) quotes historical data studied by Lehmann that showed that all but one of a group of piano prodigies had been supervised in their childhood practice. Yet the opinions expressed towards practice and the importance of support find agreement elsewhere with regard to all students, not just those potential performers. Creech and Hallam (2003, p.32), for example, quote a study that found: '...the amount of time spent by parents in supervising home practice is even a better predictor of successful achievement in the initial stages of development'.

Parental and indeed teacher support are both forms of extrinsic motivation but do not sustain learning like intrinsic motivation (Davidson & Scutt 1999). Pitts et al also join with other researchers in noting that the child's self-motivation is an important factor. While supervision of practice, as noted by Hallam above, may be effective in improving performance it may have detrimental effects on intrinsic motivation (Lassiter, 1981; Lepper & Greene, 1975) and its benefits may be fairly short term (Freeman, 1991). As children become older they need to become more independent in their practice. If practice is constantly supervised this is likely to lead to resentment and ultimately may be counter productive in that the child may give up playing (Sloboda & Davidson, 1996). For 'whilst external motivation may be a stimulus to learning, it does not sustain learning. Intrinsic motivation was found to be the key ingredient for longitudinal engagement and development' (Davidson & Scutt 1999, p.79).

Another article cites research by Kemp: '...overly ambitious parents may use their child's ability to satisfy their own ego and vanity and therefore use external pressure and coercion that can invite rebellion and drop out at a later stage' (Dai & Schader 2001, p.25). Rudduck (2002, p.124),

quoting Mayall 1994, goes further, pointing not just to the few parents who may push too hard, but claiming that our society sees children as ‘incomplete’ and requiring ‘adult help through stages needed to turn them into mature adults’.

Self motivation and individual choice are obliquely required but not actively relied upon, particularly in music education. The young age of commencement and the difficulties perceived to be associated with learning an instrument or studying music at all, required external pressure or ‘support’ for the sake of the child. The fine line between support and force, between a parent wanting to supply more for her child and expecting the child to live out a parental dream, is not always obvious. Even the most caring parent may not be aware that coercion will not necessarily have the right result in the long-term, particularly if supported by a teacher who insists on the practice being done.

4.4.3 Practice often happens alone

There’s one obvious fact about practice that is occasionally mentioned but rarely seen as central to the problem of encouraging on-going involvement in music-making. Practising, in music, often happens alone. The idea of practicing alone is based on the principle that one has to reach a certain level of expertise, however basic the level, before one is fit to be heard. Even if we play with a larger group which requires rehearsal en masse before performance, the combined rehearsal is expected to be preceded by individual effort – everyone has to turn up knowing their part. It’s generally a solitary activity even if someone else is there because the ‘supporter’ is there not to play with the player but to make sure the player gets better.

Percy Grainger (Balough, 1981, p.6), the Australian composer, is one of many who recognized that ‘music is not an art of isolation...if we want to go back to the wellsprings of music we must go back to ensemble playing and singing’. Cope and Smith (1997) discuss the world cultures where musical achievement is widespread and part of a joint social life. In such societies ‘the solitary

playing [of Western societies] is antithetical to the traditional notion of music as a social activity' (p.287).

One of the ironies of the competitive model is that players often come out to perform, from behind the closed doors, pieces that are at the very edge of their current technical ability because that is what the achievement model demands. Some of the work is *meant* to be hidden, to give all the more illusion of magic. Of course music is not the only art that requires this behind-the-scenes work, but even ballet dancers get to do it together. Music is also one of the few areas in art or sport that requires this type of individualised, solitary, dedicated 'work' from the very beginning, regardless of the aspiration or perceived potential of each player.

4.4.4 Does it have to be 'work'?

Some writers and researches do consider the issue of whether practice needs to be so 'work' orientated and solitary. Hallam discusses the 'importance of playing, which is not specifically practice...Some skills, for example, sight-reading or listening, may be better developed in those circumstances than through individual practice' (1998, p.128). She makes the somewhat obvious but often ignored point that 'playing in orchestra...etc, while not normally categorized as practice nevertheless rehearses the skills necessary for the development of musical expertise' (1998, p.128). In other words, perhaps 'working' alone in a room or with parental 'support' is not the only way of promoting achievement.

Sloboda et al looked at both formal and 'informal' practice, what they called 'messing about' in their 1996 study:

...there are grounds for predicting some relationship between informal musical activities and achievement. It has been suggested (e.g. Sloboda 1991, 1994) that playful exploratory musical activities are likely to encourage the development of expressivity in performance, whereas formal practice is likely to be more directly influential with respect to the development of technique (1996, p.289).

This idea gives us pause because it suggests that a diet of formal, ‘supported’ practice may create exactly the sort of musicians we do not really want – those that are great technicians but not necessarily thinking about the music, the age-old concern of teachers. At the same time, Sloboda et al found only a weak relationship between informal practice and achievement.

Despite this finding, some writers indicate that they would like to view practice differently. Cope (1998, p.268) says: ‘A more exciting and optimistic view is that learning to play a musical instrument might *develop* the abilities upon which success is ultimately dependant.’ Popular books like ‘The Art of Practicing’ make comparisons between the ‘repetitious and regimented type of practice versus the spontaneous approach to practicing which is not much different from performing’ (Cockey 1998). And Jones puts forwards the idea, indeed, the hope, that ‘the mastery of an individual instrument will evolve naturally, not as a goal in itself, but as the outcome of a healthy music relationship with the child’s teacher, parents, siblings and community’ (1990, p.390).

Cope (1998) also reveals something of the two-way thinking in music education. After talking at length about the general problems in instrumental learning which does not have ‘determinant meaning’ (i.e. a meaning that matters to the player) for most individuals, he concludes his article: ‘Learning to play a musical instrument, with its capacity to develop cognitive skills, physical skills, perseverance and co-operation, should be regarded as an essential element of everyone’s education’ (p.270). Here, again, we see the linking of playing with education and a focus on the elements of instrumental learning that may be considered valuable in that context rather than the particular aspects of music that may be considered more specific but also less measurable, like its role in general well being.

4.4.5 *How well does practice achieve achievement?*

To what extent does the literature focus on whether practice does, indeed, promote the achievement that is seen as being important both in and of itself and in order to increase motivation to continue? Sloboda et al (1996) write:

Although the short-term effects of practising have been adequately documented, and it has been established that amount of practice is a crucial determinant of the acquisition and retention of skills (e.g. Annett, 1979), investigations of the long-term contributions of practice to human capabilities have been restricted in their scope (p.288)...[Still] data have fully confirmed the existence of a strong positive relationship between practice and achievement in musical performance (p.299).

Creech and Hallam (2003, p.32), quote findings showing ‘a strong relationship between the amount of time a student spends practicing and the student’s achievement in performance’. This finding suggests that what is done in practice is not as important as the amount of time spent doing it. However, the same research also found that a better predictor of achievement, at least in the initial stages of learning, was the amount of time that a parent spent supervising the child. This finding seems to embed the idea of a parent ‘monitor’ to ‘help’ the child, with the possible problems inherent in ‘support’ turning to coercion.

Pitts et al (2000) argue that both quantity and quality of practice are important although they write that there is conflicting evidence about the relative importance of each. The popular belief is certainly that practice is essential (McPherson & Renwick 2001, p.169), that playing requires practice (Lee 2000) and that all teachers and students acknowledge this relationship (Kostka 2002). Writers argue that scale practice has ‘a sound psychological basis’ (Hallam 1995, p.18) allowing individuals to develop familiarity with many technical aspects of playing, and that practicing technical elements may have a role in building confidence in one’s playing (McPherson & McCormick 1999). Writers like Sloboda and Hallam quote a range of studies that support the relationship between practice and achievement. Amounts of time needed to achieve excellence

have been estimated as 10,000 hours by age 21 (Davidson et al 2001), and as 16 years of practice by age 21 (Hallam 1998, p.117).

Hallam found that the 'best predictor of overall achievement was not time spent practicing but length of time learning' (1998, p.127) which she thought might relate both to the difficulty of collecting reliable detail about practice and the other ways in which playing occurred. The popular press also gives a nod to various aspects of this research, combining the idea of practice with the idea of length of time playing. For example, the populist *American Music Teacher* includes an article by the then President of the Music Teachers National Association, saying: 'We know there is a direct correlation between the length of music study and the place music occupies in the future lives of music students'(Gibson 2002, p.4). Here the idea of length of time studying and continuance are clearly related.

Still there are problems with this research, as evidenced by Sloboda above. There is, on the one hand, some murkiness about the relative benefits of type and amount of practice. On the other hand, there is little murkiness about the systemic insistence on the importance of technical work. If the amount of time spent practising may be as important as what we do when we practise, we could perhaps be a little less pedantic about the need for the technical work that is clearly not enjoyed, even by the high achieving musicians like Kennedy. As we have already noted, studies often only look at high achieving musicians who continue, or make comparisons between high achievers and dropouts, sometimes, but not always, including a middle category between the two. Studies including the full range of players are hard to find.

There is little doubt, nonetheless, that there is a strong belief, supported by various types of research, that the old adage 'practice makes perfect' has the ring of truth about it. But how does all this achievement, so valuable it seems for continuation, relate to the other supposedly important aspect of music – fulfillment, enjoyment, joy?

4.5 Practice and Personal Choice

4.5.1 *Exercising personal choice*

We noted above that the idea of self-efficacy in music is most often related to the degree to which students feel able to achieve, rather than any control they might conceivably exercise over the actual content or degree of their musical learning. Perhaps nothing is odder in music education than the discrepancy between the averred importance of music as a means of personal fulfillment and the extent to which the individual is denied personal choice. As we have noted, Sloboda (1999, p.458) suggests that the idea of music-making as simply enjoyment or personal fulfillment is ‘a strange, almost reprehensible concept in many people’s minds’. Pitts et al (2000, p.54) write: ‘Ultimately the most important factor in children’s musical instrument learning is their own enjoyment and satisfaction, and it is perhaps surprising that relatively little attempt has been made to explore this important area’.

Rife et al (2001, p.21) assert that ‘feelings of satisfaction are vital in learning how to play a musical instrument’, since satisfaction leads to the sort of intrinsic motivation that maintains commitment. Not only is it important that the individual enjoys the experience, but general motivational theory, as reported by Hallam (2002) also includes the idea of personal control, particularly as emphasized through humanistic theories like those of Rogers and Maslow.

Other researchers have built models that involve the concept of ‘locus of control’; that is our perception of the extent to which we can influence events and tasks that affect our lives (Hallam 2002, p.231). While some aspects of an individual’s view of personal control may have to do with his/her character, music education offers many examples in which it is easy, regardless of personal inclination, to see signs of an *external* locus of control. There is certainly little obvious discussion or study of the choices children make in relation to music study, perhaps because the only real choice they have is, at some point, to ‘drop out’ of the formal music education system altogether.

4.5.2 Closed and regimented systems

One way personal choice is denied children is through the use of systems that prescribe progress, ostensibly in the interests of the child. The doyen of Australian music education, Doreen Bridges (1988, p.53), talks about the 'product' taking 'precedence over the process' in music education. Bridges argues that 'Both the Suzuki and the Yamaha approaches are 'closed' methods; one is based on a fixed repertoire, with a fixed order of progression from one piece to the next, while the other is geared to the eventual use of electronic keyboards manufactured by the firm which promotes the method'.

Sell and Swanwick both point to the development of educational music that, in essence, follows the model formulated in the approaches like Suzuki. The system always seems to tend towards cementing approaches into organized steps and exercises that will produce particular musical outcomes that are deemed important or necessary. Sell argues that 'a separate corpus of music composed for educational purposes is a distinctively Western idea...' (1988, p.139). Wilson and Roehmann (1990, p.xv) agree: 'Collections of songs composed by adults on subjects that adults believe are important and relevant to the child's world [are] abundant'. Swanwick complains of the same problem: 'There are not two classes of music: one for adults, drawing rooms and concert halls, the other for children and schools' (1999, p.128).

Nordholm (1996, p.12) talks about the practice of teaching short, simple songs to children but believes that 'Such a practice is no longer followed for, as a matter of fact, children of all ages will learn songs that interest them regardless of difficulty or length'. Other researchers point out that the attitude we have towards children and music could be flawed. Campbell (1998, p.190) writes that 'children's musical expressions do not always fit the adult conception of some universal progression of forms from simple to complex...(Blacking, 1992)'. Marsh (1992, p.137) refers to the Yugoslavian ethnomusicologist Elly Basic who 'discusses the misconception that children's folkloric material is intrinsically simple, and adheres to the principle that a progression from easy to difficult as conceived by an adult, may be quite different from that as experienced by a child'.

Some writers do not hide their obvious belief in a graded exercise basis for training of musical skills. One writer (Merrill 2002, p.38) waxes lyrical on how to promote accuracy in early singing and how to use students to become the judges of each other:

Singing short phrases on neutral syllables focuses the students' attention on pitch and is a good way for students to hear each other sing. Having children identify what others have done well motivates all the children to do their best. Students can comment on correct pitch, tall posture, low breath, open mouth, clear sound, good effort and so on.

Another writer sees no problem in an exercise approach for young children:

Very young children are interested in everything, and treat exercises as songs, especially if words are added to them, practising these song-like repetitive exercises with great enthusiasm (Shor 1989, p.19).

It is all the more puzzling if the research quoted by Colpritt (2000) is true:

A number of investigations have examined the effects of teaching methodologies on student performance achievement in beginning classes... In all studies, the results indicate no significant difference in student performance achievement (p.206).

Such a finding, particularly if in more than one study, should surely give us pause.

In instrumental teaching, a focus on a methodology of any sort belies what should be the obvious advantage of the individual lesson: that they are, in fact, individual. Rostvall and West (2003) make the point that individual tuition is seen as important in order to give individualized tuition but that most lessons are taught the same. The individual nature of lessons does not promote choice for the child but an opportunity for the correction of individual problems. Another writer, Robert Schenck (1989, p.6) decries the idea of slavishly following not only content but time pressures: 'It seems that the main or only goal is to complete the book within the "stipulated" length of time, thereby satisfying the most common (and erroneous) ambition of both the pupils and their parents'.

It is interesting and revealing that Schenck's point includes the idea that not only the parents, but the pupils themselves are behind this push for fast completion of a book – not, notably, the

teacher. Schenck goes on to quote Suzuki himself who did not agree with this approach, believing that it is not the number of pieces learned but the development of ability that is important (1989, p.6). Again we see the emphasis on achievement. Schenck further quotes the American Suzuki website: 'If children learn to play well, they will enjoy it. We enjoy anything that we do really well' (p.33). There is no suggestion in this approach regarding the young child's ability to choose music that he might want to play.

The achievement model focuses on the product on the understanding that such a focus will encourage an on-going and gradually more student-directed process. Yet how is the student to make the leap from extrinsic to intrinsic motivation, from adult-directed to student-directed engagement when all the achievement is brought about through the adult-directed support and adult-devised regimented steps? Methods like Yamaha and Suzuki should not be singled out as 'bad' examples in the field. The problem lies with any regime that supposedly promotes achievement for the greater good of the child while suppressing the child's ability to make musical choices for themselves. The writers above who support the idea of treating early childhood singing as a series of 'exercises' simply show a more overt enthusiasm for the achievement model.

4.5.3 *Asking the child*

What do we know about the child's attitude to music learning and practice regimes? Finney (2003, p.3), among others, makes the point: 'We know very little about what pupils think of their music teachers, of the way in which they are taught, the ways in which they think music might be taught in school and what meanings they give to their school music lessons.' At the conclusion of this article he muses: 'Undue attention to *what* music is taught or even to *how* it is taught may be a misdirected enterprise...', and refers to both the 'not negotiable' National Curriculum in England as well as to the idea, expressed by other writers, that teaching situations cannot necessarily be pre-specified. Reid (2001) and Rife (2001) agree that studies of children's experiences are rare, and Rudduck (2002), who has done significant research in the area of student choice, concurs. She

quotes the Australian, Holdsworth (p.129), who points to the huge body of evidence supporting student consultation and participation in a range of areas, but *not* in music, where choice would seem to be of particular importance. She cites Ben Levin (p.132) who ‘has pointed out that the fear of students as “revolutionaries” bent on undermining the system, is mostly unfounded’.

Rife (2001) also points out that research into adult satisfaction, which can be seen to relate to feelings of engagement and empowerment, is far more wide ranging than similar research into children’s satisfaction, an area she has researched. Johnson (1996) writes about the poor retention rate of adult students. She argues that teachers need to be empathetic and should strive to understand why the student is taking lessons and what goals the student may have in mind. At the same time, she also says: ‘Adults probably need to play a more active part in selection of the material they study than children do’ (p.19). And while some degree of choice and mutual decision making seems considered for adults, the end message is still the same: ‘Playing music is joyful, learning to play music is hard work. The joy in the process of learning to play music is found in the joy of work fulfilled’ (p.20).

McPherson and Renwick (2001) have considered the issue of student choice. They found, in an individual case study, that the student was more likely to apply useful practice strategies when playing a self-chosen piece. While only one student was involved, the result seems to be simple commonsense.

In general, however, as far as children are concerned, the underlying assumption seems still to be that adults know best for children. This type of assumption, coupled with the often unspoken but still prevalent myth of talent, seems to strongly affect not only what we do in music education but how we conceive it, write about it and research it. Why would we think it more important to give adults choice than children? Could it be due to the fact that adults are more likely to vote with their feet, not being a captive audience?

The terrible paradox is summed up by a teacher comment about practice, collected by Susan Hallam (1995, p.11): ‘Any scales I do are with pupils. I never practice scales. I basically don’t believe in scales. I don’t believe in studies....’ The teacher does not believe in scales but has students play them anyway. One is tempted to apply one of Jorgensen’s comments here (1996, p.39): ‘It is important to distinguish between education and indoctrination. ... The latter is repressive in its effects’. Much music education seems to be describable as the latter because there seems to be so little questioning of its practices.

4.6 Conclusion

This chapter has considered the important place of Practice in the traditional paradigm. While it seems no-one enjoys practice and most young players need, at best, support and, at worst, coercion, to practice, such a regime is regarded as necessary to ensure the achievement that is seen to be related to on-going engagement. Yet we are still left with the fact that engagement does not result from either the practice or achievement.

The next chapter considers the final part of the Virtuosity Mountain, conceptualised here in terms of the 3Ps: that is, the centrality of Performance to the notion of music education.

CHAPTER 5: PERFORMANCE

5.1 Introduction

This chapter views the virtuosic mountain from the point of view of performance. Whatever the form or style of our music-making, performance features as an integral part of our musical paradigm. In Western societies, it's difficult for us to conceive of music-making that isn't related in some way to the concept of performance. One of the predominant and growing forms of 'informal' engagement with music – karaoke, is built on the concept of a type of 'pretend' performance mimicking our favourite pop celebrities. Even the occasions where individuals might engage in even more informal music-making – singing around the piano or joining in with the guitar strummer, can involve the sort of self-conscious attitudes that are related to our underlying assumption that we are, in some way, on show. For example, someone may 'count people in', give a starting note, singers may exhibit reluctance to start unless others are singing, or react with horror if asked to show everyone else how a song 'goes'. We seem to have no internal perception of how we can relate to music without reference to the performance paradigm.

The idea of performance in the music system is considered here from four basic positions: performance and the virtuosic mountain; western enculturation; competitions and exams; and music performance anxiety.

Performance and the virtuosic mountain are inextricably linked, with the vast majority of lessons focussed on the idea of improving and exhibiting improvement through performance. The Western enculturation process enshrines the idea of performance for the few and passive consumption for the many, in contrast to other societies and, indeed, older versions of our own. The performance model is built on a system of competitions and exams which pit student against self and each other in order to maintain 'standards' and provide 'performance opportunities'. The widespread problem of music performance anxiety is accepted as part and parcel of this model and

while some writers recognise the relationship between the anxiety and the system, it is difficult to find any writer that suggests possible alternative approaches that might result in less anxiety for all concerned.

5.2 Performance and the Virtuosoic Mountain

The virtuosoic model promotes the exhibiting of expert skills at the apex of the mountain by the few and admiring listening/watching by the many. Cope and Smith write: ‘Although it might be claimed that instrument teaching is directed towards amateur participation and individual musical fulfilment, the combination of instrument choice and choice of repertoire makes the concert player an implied goal’ (1997, p.286). Cope (2002, p.94) argues: ‘In FIT [formal instrumental tuition], the goal tends to be concerned, implicitly or explicitly, with the development of a concert player...’. Cope makes a contrast between FIT and traditional or popular music, although programs like Weekend Warriors, which promise a live gig, and the burgeoning ‘industry’ of karaoke suggest that performance is an important part of popular music as well. Cope believes that classroom music has become somewhat different in its orientation, through the good offices of the National Curriculum in the UK. However, as we have seen, the National Curriculum movement feeds into a related part of the paradigm: that is, the need to achieve, and the need to judge that achievement as a means of ensuring equity for all students.

A newspaper article from the UK describes a concert performance and why it is not something that the young would be encouraged to attend:

What repels my kids from classical concerts is not the music itself...but the format and atmosphere of the concerts themselves. ... Nobody welcomes the audience from the stage. Even the conductor rarely speaks. Nobody explains anything... Performers avoid all contact with their public... Few orchestras exude a palpable sense of excitement or enthusiasm... They seem to regard the presence of an audience as a nuisance...(Morrison 2002).

The lack of contact between performer and audience and the formal nature of the event is often replicated in exact detail at concerts at all levels of the mountain. Since ‘recitals’ for younger

players are often used as preparation for exams or competitions, the concert situation does not even represent an opportunity to play with other people so much as to see one's peers exhibit in a way that invites comparison and judgement, which is the eventual fate of the works being played. Once played pieces are generally discarded, never to be played again. At the exalted level popular works may stay in the repertoire but, at lower levels, repertoire is regarded as a step on the upward route. A piece perfected, or at least 'examined' has no further practical value and will rarely be played for fun by the student who has been drilled in its technique for at least several months.

Janet Mills (2003, p.324) raises the paradox of performance, asking whether it is 'the crux or the curse of music education?' She makes a distinction between the goals of the concert performer who 'sees performance as well-informed expression and well-judged communication, and his technical skills as a means to those ends', and the parent of the performing child who 'sees performance as a sequence of technical hurdles for his children to jump at the fastest speed possible, without getting involved personally'.

Mills seems inclined to blame the parent for this attitude but since the system, especially in Australia and the UK, is built on an exam system that most teachers support, should we be surprised by the parental attitude? At exactly what point in the process do the child and parent make the transition that allows them to see the technique as the means to an end, not the end in itself? Jellison (2000) argues that a form of 'transfer' is the critical issue: transfer between organised musical opportunities in formal settings, like school or the concert hall, and informal situations where music can just happen.

It can be argued that the band system, as developed in the US and now certainly part of the Australian paradigm, is somewhat different. It certainly isn't solitary and it does provide group opportunities to play. Those opportunities are, however, school-based, performance oriented and often also competitive, thereby sharing some features of the same paradigm.

5.3 Western Enculturation

5.3.1 *Differences in our approach to music and sport*

A large-scale study from the US conducted by the National Endowment for the Arts, *American Canvas* (1997, p.61) looks at a range of issues in the arts in that country. This report emphasises the curious lack of connection between the different levels of the musical mountain, compared to attitudes towards sport. The report claims, for example:

...we tend to draw no...distinctions in the world of athletics, in which a direct connection is made between shooting baskets in the driveway and the professional exploits of a Michael Jordan, between jogging through the park and the world-class competition of the Olympic Games (p.61).

American Canvas goes on to say: ‘Shift from athletics to aesthetics, though, and the lines between participant and spectator are attenuated, if not severed altogether.’ The report gives figures that show a high level of sports involvement as well as sports fixture attendance, not to mention viewing of TV sports. Figures for arts participation are difficult to compare because arts, in the definition applied here, can include needlework. The report notes that, on the one hand, ‘many more Americans attend arts activities than professional sporting activities every year’, but on the other ‘it cannot be claimed that the arts are in any meaningful sense integrated into our daily lives in quite the same way that sports are’. This problem is the one alluded to above and not always recognised or commented on by the sector: that consumption of arts becomes the norm in a way that seems not to apply to sport.

While sports like swimming may be run on a competitive basis, the skills developed have an obvious on-going benefit. Individuals use the skills learned at the beach or as part of an on-going lifestyle of exercise and fitness without making regular comparisons between themselves and an Ian Thorpe. While it seems perfectly reasonable to us to claim that a life of music listening is a fair transition from youthful music-making we are less likely to agree that a fair transition from

youthful swimming lessons is watching Ian Thorpe win another gold medal. Swimming skills continue to be used by most, even if only to prevent ourselves drowning when playing in the surf.

5.3.2 *Music as passive consumption*

It is widely recognised that Western enculturation processes support the passive consumption of all forms of art, rather than the active engagement that characterised earlier periods, or other societies. A range of writers point to the increasingly passive nature of musical involvement (Woodward 1994, Wood 1985, Cross & Morley 2002), and the aforementioned American Canvas makes explicit the link between the passive direction of arts involvement and the degree of specialisation that is both a symptom of this social direction and an on-going disincentive to participate:

In enshrining art within the temples of culture...we may have lost touch with the *spirit* of art: its direct relevance to our lives...we may have stressed the specialized, professional aspects of the arts at the expense of their more pervasive, participatory nature (p.59).

One US commentator in American Canvas goes further, suggesting that it is ‘our fascination with the role of institutions within the cultural ecology’ that has ‘ripped off the very grass roots support that we need now’. Art as ‘something that we watch other people do’ is our predominant form of engagement, thus explaining the propensity to lump listening/watching with music-making as a worthy goal of childhood participation. Passive consumption is our predominant enculturation process.

This trend in our enculturation processes appears to affect not only what we do but also how we conceptualise what we do. In the recent book *The Social Psychology of Music* the editors, Hargreaves and North, pay tribute to the two editions of a previous work with the same title by Paul R. Farnsworth, published in 1954 and 1969 respectively. More than 40 years separates the appearance of the first publication from the appearance of Hargreaves and North’s version. The latter are quick to point out that ‘surprisingly little attention has been paid to this aspect of music psychology’ and that of the three domains in the field – the cognitive, the emotional and the social,

‘the social functions of music in the lives of individuals have been seriously neglected in psychological research’ even though the social can be said to ‘subsume the cognitive and emotional functions in certain respects’ (Hargreaves & North 1999, p.71).

That is not to say that no writers discuss the social nature of music. Besides Hargreaves and North, MacDonald and Miell (2000, p.58) believe that music education research must consider the wider social context of music, with reference to ‘peer groups, the family, the relationships between teacher and pupil and between pupils themselves’ in order to see what impact these variables have on ‘a child’s interest in music and knowledge about music and indeed on their developing personal identity as “musical” (O’Neill, 1997; Taebel, 1994)’. Legette (2000) likewise feels that the social context of music learning is important.

While further study of music from a social perspective might be helpful, it is important that this idea does not become part of another prescribed system. The social nature of music implies a spontaneity and informality that is at odds with the idea of research and reporting. As John Blacking (1976) writes: ‘Music is too deeply concerned with human feelings and experiences in society...for it to be subject to arbitrary rules like the rules of a game’.

5.3.3 Differences in other cultures

Some cultures still show elements of musical engagement that seem to relate more closely to our origins. John Finney (1999, p.242) discusses the original proposer of ‘musicking,’ Christopher Small, who described the cultures of societies who maintained more social and informal music-making processes:

Small, on the other hand, thinks of music as a humanising social action. It is through what he calls ‘musicking’ that ‘participants not only learn about, but directly experience, their concepts of how they relate, and how they ought to relate, to other human beings and the rest of the world’ (Small 1999:9).

Burger et al (2000, p.2) quote the two African authors of the article as saying: ‘from time immemorial, music and an African person were two inseparable entities’, and continue:

Furthermore, in African music a basic musical aesthetic is 'the presence of the group.' Making music together, 'singing together', is in a sense a symbol of solidarity, of belonging. Part of what is experienced as aesthetically pleasing in African music is the opportunity and ability to share a musical experience with a group.

Aesthetics, in this model of music-making, is not reliant on excellence and individual endeavour perfected in isolation. Neither 'quality' nor 'performance' has a meaning here such as applied in our society.

Small, before Burger, indicated that technique and vocal quality were not significant issues in African music-making, but rather 'the artistic use he makes of what he has'. The African approach as described by Small, includes the idea that music-making at all levels can include artistry; that rather than attach our 'expression' after we have mastered our technique (the 'once more with feeling' model) the expression is fundamental to our music-making whatever our level of technique. The implication of this attitude is completely at odds with our own Virtuosoic Mountain, where artistry is at the peak, after an intense and rigorous technical climb.

Small refers to other societal groups, like the Australian Aborigines and the Balinese, as having similar attitudes to Africans. For example, he shows that the performance paradigm is not always of central concern when discussing music in Bali where 'the music is almost never played in concert performance'. James O'Brien (1994) makes a similar point about the music of Native Americans: '...in general there is little systematic development of musical abilities...Music education occurs as a natural acculturation to tribal ways'.

Sloboda, as we have seen earlier, is another modern researcher who compares our approaches with other social groups. He talks about some native groups where 'musician and non-musician children learned in the same way, through imitation and participation, in what one might describe as a course of "self-paced instruction"'. He describes the various types of musical engagement that used to be common, like 'music sung and played in the home...sing-songs at the local pub...where

all and sundry could join in at their own level... At a slightly more formal level... a church choir or a brass band' (Sloboda 1999, p.455).

Sloboda, one of the few researchers who has looked at the precursors of long-term commitment to instrumental learning and playing, found those precursors in situations that do not resemble the formal educational, practice-drive model. Such precursors were in the 'experience of intense, aesthetic, emotional reactions to music...most often experienced in non-threatening environments, e.g., the home, the concert hall, alone or with friends where there were no performance expectations' (Hallam 2002, p.236). In other words, in situations that relate most closely to the sort of experiences associated with musical enculturation in more primitive societies or earlier manifestations of our own culture. Sloboda (1990, p.39) found, further, that only 17% of a varied cohort of adults surveyed had memories of performance that were positive.

The similarities in these accounts of non-Westernized societies suggests that Western enculturation processes have provided certain types of technological gains that are matched by certain types of social losses.

5.4 Competitions and Examinations as Performance

5.4.1 Competition

I have already commented briefly on the idea of competitions and exams as 'performance'. By giving students 'performance opportunities' that are, in fact, tests against standards as in examinations (see below), or tests against others, as in competitions, we enshrine the idea of passing judgment as a guiding principle of musical involvement.

Competitions are important at the elite level in order to decide who is at the top of the mountain. A range of writers attest to the power of competition not only as events within music education but as part of the paradigm in the musical world. The Australian Peter Clinch (1990, p.22) writes: 'The system sets up a series of "hurdles" to create a learning competition'. Clinch is one of very

few writers who discusses the problem of music institution staff engaging in a toughening-up procedure as an excuse for the hoops students are made to jump through: 'I often hear administrators say that "the music profession is hard and competitive", and it is their god-like responsibility to "prune out the weaker players" before they reach the professional world of music-making' (p.24).

The issue of the treatment of young musicians who may aspire to climb the mountain is not often discussed in print but no-one working in the field is likely to have avoided the 'toughening up' process or seen it in action on others. In the UK, Sloboda (1999, p.457) writes: 'Young music learners are pitted against each other, in exams, competitions and festivals, with the aim of weeding out all but the "really talented"'. In the USA, Austin (1990, p.45) cites a similar situation: 'Contests and other forms of competition are perceived as being valuable, if not essential, experiences for music students'. While music students with career potential may suffer more from the competitive and examination culture in music, there is scarcely a student who is not affected. Even popular music 'performances' are often built around the idea of competition.

Of course, competition is not unique to the music system. Konecni et al (1992, p.155) note: 'Progressively younger age groups seem to be affected by the general societal emphasis on achievement and competition in our post-industrial world'. Alfie Kohn, who wrote a seminal book on the subject called *No Contest: the case against competition* (1986), opens his book by declaring: 'life for us has become an endless succession of competitions' and cites a range of writers in support of his claim including Elliot Aronsen, Paul Wachtel, Anna Strick and William Sadler. Austin (1990, p.46), in discussing Kohn's views, makes the point that 'many people confuse the term competence with "competitive success" or "winning"', and further: 'In Kohn's view, our society tends to place greater emphasis on winning than on demonstrating competence'. Vitouch (1998, p.428), in his response to Howe et al's article on innate talents, also raises the point that 'our society takes interest in winners. No-one really bothers about who is number 2...today; everyone wants to see who wins the game, the Nobel Prize, the Academy Award'.

Richard Layard, in talking about competition in general, argues that ‘a degree of rivalry is wired into our genes’ and that ‘a degree of competition is a necessary motivator...’ (2005, p.161-2). At the same time he, like many commentators, believes that many Western democracies do not get the balance right: ‘For our fundamental problem today is a lack of common feeling between people – the notion that life is essentially a competitive struggle’ (p.163). The virtuosic paradigm, coupled with a societal emphasis on competition and winning, has helped create and systemize the series of ‘hurdles’ (Clinch 1990, p.22) to the extent that it’s difficult for us to see another way of functioning in the music world. Despite the early and oft-quoted work of Small and his description of music as ‘humanising social action’ (Finney 1999, p.242), as well as Kohn and others, the competitive model dominates. It seems particularly unsustainable and problematic in music, where an avowed aim is not simply achievement or knowledge level but continuation and engagement. It may well be that this competitive model has also contributed to the contention raised by Hargreaves and North (1999), above, that the social functions of music have been neglected.

5.4.2 Opinions on the success of competition as a strategy in music performance

In the music field specifically, writers offer mixed opinions on the usefulness or otherwise of the competitive structure. Austin (1990, p.46-7) makes the point that such systems are not necessarily the best way of promoting the achievement we seem so eager for: ‘Competitive goal structures tend to promote egoistic motivation whereby children focus on social-comparison information and disregard instructional feedback addressing the actual quality of their effort or performance’. Austin obviously agrees with Kohn about the detrimental effect of competition in general and claims that ‘a large body of research in general education indicates that competition may have a detrimental impact on students’ cognitive and emotional development’. Austin has done significant research on competitions in music and finds:

...studies indicate that relationships do exist between contest participation or competition success and measures of music achievement, self-concept, motivation, and attitude. The *ex post facto* nature of this research, however, makes it difficult to determine whether the

relationship between competitions and music-related outcomes is a causal one (1991, p.142).

On the other hand he discusses other studies that show that competition against standards does not affect outcomes and cites a range of research that suggest non-competitors may perform at equal standards, if not better than, competing peers.

Nancy Thomas (1992, p.431), similarly, discusses both positive and negative aspects of competition:

...anyone who has experienced the stress of competing must sometimes question the wisdom, let alone efficacy, of the competition mystique...yet it has been proposed...that while competitions may have some negative influence, most of the effect is positive.

This view accords with the types of reactions discussed by O'Neill and Sloboda (1997) where children respond to failure with 'helpless' or 'mastery' behaviour. Helpless children evaluate achievement situations in terms of 'performance goals' where the aim is to display their competence and avoid failure and negative judgment of their performance. In contrast, mastery-oriented children tend to choose 'learning goals' which emphasise the need to increase their competence. Exams and competitions, as O'Neill and Sloboda point out, are 'achievement related performance goals'. Yet they do not argue for the removal of these goals entirely since avoiding failure 'may be actually increasing the vulnerability of some children to helpless behaviour patterns' (p.31).

Other writers are less forgiving. Clinch (1990) believes that competition contributes to actual physical damage in young musicians. Writers such as Sloboda (1999), Handford and Watson (2003), Leonhard (1999) and Hosler (2002) all believe that competition either contributes to the dropout rate or the exclusion rate of young students. These writers do not necessarily cite research studies to support their views and it may well be the conflicting nature of studies in the area, or the difficulty in proving causal relationships that contribute to the 'identity crisis' noted by Austin

amongst music educators who are struggling ‘to reach a professional consensus on the role of competition in the school Music Education Program’ (1990, p.45).

Writers like Covell show examples of the ‘identity crises’ mentioned by Austin: ‘Young Australians understand very well, as their elders have done, the idea of music as a sporting activity...and other contests permit us to treat music as if it is a tennis match or a long distance run’. (1977, p.9) Covell continues, more disturbingly: ‘I do not think this is unhealthy. But there is no doubt that it has its limitations’. In Covell’s view, it is not ‘unhealthy’ to regard music like a long distance run even though the method and reliability of the judging of music does not compare to the reliability of finding a winner for the run.

Even while discussing the rights and wrongs of exams and competitions, there is often still an emphasis on the need for achievement. Austin, above, while questioning the value of competitions, suggests that the important thing is for students to ‘address the actual quality of their effort or performance’. Achievement still has a place in his approach. At the same time, competitions and exams are examples of extrinsic motivation systems. As we have already seen, it is considered important that extrinsic motivation to play converts to intrinsic motivation if the playing is to continue: how does this happen in our examination and competition focussed musical paradigm?

Given that there is a relationship between performance and judgement in the music education paradigm, it is not surprising to find some writers focussing on the related problem of musical isolation as a feature of musical life in general, not just in the practice room. Ironically, musical isolation is promoted at both ends of the spectrum by the current paradigm. Ruth Wright (1998, p.75) remarks: ‘Music has always been a thing to be made and enjoyed with others. It was not originally the province of only a few but a source of enjoyment and fulfilment to all whatever their ability’. The few at the top have to spend countless hours alone in order to maintain their position at the top – alone. The goal is exclusiveness. Too many people in the club and it is no longer an exclusive club. Cope (2002, pp.102-3) concurs: ‘Exclusiveness is a ... logical outcome of FIT

[formal instrumental tuition] if it is based on selection and on constructions of musical ability as fixed and measurable (Warnick, 1985)'. Indeed 'exclusiveness' is a logical outcome of FIT even if we adopt a less selective approach, since the level of selectivity does not appear to affect the judgemental, competitive paradigm one iota. We must play alone because we must be judged according to our progress up the mountain and the creation of the few at the top disenfranchises those below, both in terms of motivation and opportunities, to continue.

Clinch's comment, above, regarding the pitting of students against each other raises another point. Most musicians may play solo on occasion but much of their working life will involve playing with others in orchestral or chamber groups, or accompanying others. If one spends most of one's formative musical years playing alone, how does the empathy and skill to play effectively with others develop? How does one learn to, and indeed yearn to, play 'as a team'?

5.4.3 The reliability of competition judging

Kohn, quoted above, believes that competitive structures can put the focus not on competence but on simply winning. The distinction between level of competence and winning can be even more problematic in a subject open to subjective judging, like music. Musical performance has a range of elements that can be judged but we can not argue that all those elements can be judged objectively. Fiske (1998, p.74-5) notes the subjectivity inherent in musical judgement. He summarises, for example, the variables of just one aspect of musical performance – intonation. In relation to singing, he writes, intonation can include such aspects as 'the assumed musical style of the song, the individual singer's interpretation of the song, the age and musical maturity of the performer, the circumstances of the performance, and the acoustics of the performance environment'. He notes that these variables can be judged according to a second set of variables which concern 'the listener who is making the judgements. These include the attention and listening skills of the judge, the assumptions the judge holds about what constitutes acceptable

intonation for a particular song...and the expectations and conditions of the particular evaluation situation?.

Fiske (1998, p.76) points out: ‘...the measure of good judging is about judge consistency, not accuracy’. He quotes research from the University of Western Ontario, which shows that the answer to the question ‘how reliable are musicians when making assessments of musical performances?’ is ‘not very’ (p.77). In fact, judges are consistent ‘about 9 percent of the time’. Furthermore: ‘This appalling result has been found by other researchers in other kinds of assessment situations’ such as wine testing and photography contests. Reliability increases with the size of the judging panel with the optimum number being 7 – 10 and even then reliability is only around 50%. Fiske quotes another finding which he wryly comments ‘is a bit disconcerting’. That is that a study in 1980 showed that musically experienced adults were not found to be any more reliable than the adults (in the study) who were musically inexperienced (p.80).

While higher level competition may take the reliability of the judging more seriously and produce a panel of judges, it is unlikely that competitions at lower levels will do the same. Indeed at the very lowest levels for ‘beginner’ players in eisteddfods and the like, one judge is the norm. The competitions that masquerade as ‘performance opportunities’ for students are likely to be the least reliable in terms of judgment of playing. We have little information on what less exalted players feel when coming second in a competition.

Competitive performances can become deadly serious at the higher reaches of the mountain. At least in sport, there are some disciplines where winning can be compared to being the best, at least on the day. In music, given the lack of reliability of judging, there is little connection between winning and being the best. Yet, as Sloboda notes: ‘Even at the highest levels of training, in the conservatories and music colleges, where everyone is way above the average level of achievement, to come second in a competition is seen by many as having failed’ (1999, p.455).

5.4.4 Performance as examination

As we have seen, in Australia, as in the UK, we have another system of judgment additional to and possibly in Australia, more ‘popular’ than competitions: that is the extra-curricular exam system ‘The Australian Music Examination Board’.

To call the AMEB ubiquitous would be something of an understatement. In the 1970’s Covell (1977, p.9) wrote: ‘For most young Australians music, if you take it seriously, is something you learn in order to pass a series of AMEB examinations’. This situation has not changed. The AMEB was modelled on and designed to supersede early English imports. The stated aim of such systems, here and in the UK, is the improvement of musical standards. One less strongly stated imperative is economic – fees are charged to enter exams. Indeed, the economic imperative was of great importance in the original development of exams (Bridges 1998).

That the exam system causes concerns, both here and in the UK, is still obvious. Doreen Bridges, who ‘wrote the book’ on the history of the AMEB in Australia, seems to concur with Covell:

...there seems to be little questioning of the goals to which so many piano teachers in particular are aiming, namely the production of embryonic concert soloists. The examination system which so many teachers use fosters this goal, provides a means of motivating students to practice and reassures parents that their money is not being wasted. Or is it? Nobody has undertaken research on the extent of, or the reasons for, the drop-out rate of young piano students, nor whether students who have gone through all the grade examinations continue to play for pleasure (1988, p.53).

Not everyone who studies the area sees the exam system in a completely negative light. A Keele University report called the ‘Young people and music participation project’ concluded from their figures on music examinations: ‘It appears that being on an “exam track” is an important correlate of persistence, although the level of grade achieved is not important’ (2001, p.10).

Sometimes writers place the responsibility for exam pressures on the parents. Janet Mills, for example, discusses the parent’s role in the exam track: ‘He [the parent] is a consumer of an

instrumental teaching industry which, at its worst, propels children up a ladder of graded examinations by “teaching to the test”, and that judges its success through speed of ascent’ (2003, p.324). Mills does not let the teacher off the hook completely saying later that the idea of learning an instrument through performance ‘drilling’ is ‘deeply embedded in the psyche of many private instrumental teachers’.

Davidson and Scutt (1999, p.83) show a different side: ‘Parents and students were virtually unanimous in citing the teachers as being the people who suggested taking an examination’ although the teachers were clear that they sought consent from parents. At the same time a parent is quoted as saying ‘I know I shouldn’t put a price on it but from the parent’s point of view it gives you something for the investment’. Yet another parent voices a more worrying point: ‘With previous piano exams they’ve given her a sense of achievement – with this one, I think it’s stopped her wanting to play violin’.

The economic imperative is clearly signaled in these comments. What is noticeably absent is the voice of the student with regard to the choice to do or not do exams. Davidson and Scutt did ask students about failures in exams and it is telling that such failures were internalized by the student: he/she had made insufficient effort or lacked ability. There was no apparent questioning of the teacher or the system, either by the students or indeed by the writers of the article. This finding accords with our previous discussion about the extent to which students blame fixed, unchanging factors for their failures, making them less likely to try for improvement. We may be reminded of Andreae and his lack of any criticism of his long-suffering music teacher: the blame for his failure was all his own.

We have already noted that students may feel anxiety associated with AMEB exams that, in many cases, are chosen by an adult, whether teacher or parent or both. This anxiety is produced by an exam system that has no real element of compulsion about it. If it causes stress, it is unnecessary stress. Given the propensity to judge achievement through performances based on some sort of

competition or testing, we should not be surprised that music performance anxiety figures prominently as a subject in the literature.

5.5 Music Performance Anxiety

5.5.1 Music Performance Anxiety defined

Rosenthal (2000, p.68) writes: ‘Performance anxiety, also known as “stage fright”, can be thought of as two usually simultaneous conditions: psychic fear and the response of the body to hormones released by the adrenal glands’. Davis and her colleagues (2001, p.257) give an equally rational and cool definition of a condition that can feel anything but cool and rational:

Performance anxiety may be described as a state of anxiety that occurs in particular situations and may be regarded as a reaction to a stimulus...Public speaking, acting, singing or playing a musical instrument in public, or competing in sporting events are all known stimuli.

Lee (2002, p.37) refers to Salmon’s distinction between performance anxiety and stage fright, describing the former as ‘the vulnerable state in anticipation of performance’ and the latter as ‘the heightened nervous state during a performance’.

Steptoe (2001, pp.291-2) uses the term ‘musical performance anxiety’, or Music Performance Anxiety, rather than ‘stage fright’ which he sees as being more generalist. It is worth quoting Steptoe’s definition in full since it is clearly based on a great deal of thought and raises other significant issues which will concern us here:

Musical performance anxiety is often regarded as synonymous with stage fright, although stage fright is a phenomenon that occurs in non-musical performers such as actors and public speakers as well. I prefer the term music performance anxiety for several reasons. Firstly, it refers specifically to the feelings experienced by musicians. Secondly, musical performance anxiety occurs in many settings and not just on the stage. Stage fright has connotations of distress in front of large audiences, but musical performance anxiety may be elicited in quite intimate surroundings, such as a lesson or an audition. It depends on the evaluative nature of the situation, and not on the presence of an audience. Thirdly, the term ‘fright’ implies a sudden fear or alarm while musical performance anxiety may be quite predictable and develop gradually over days prior to an important occasion. Finally, the

term has implications for the way in which the music is played and not just the fear the performer experiences. Stage fright would be bad enough if it were only a feeling of intense fear. But a major concern for many musicians is that it will have an impact on the quality of performance and on their ability to carry out the task of playing and singing accurately and effectively. This feature marks musical performance anxiety out from many other types of situational fear.

We can see already in Steptoe's succinct summary, which features both as definition and description of Music Performance Anxiety, a hint of possible causes. Music Performance Anxiety 'depends on the evaluative nature of the situation'. As we have seen, evaluation is central to the current model of music-making in Western society, regardless of type of music. Kokotsaki and Davidson (2003, p.45) discuss 'evaluation apprehension' which can apply to areas other than music but certainly fits the current music paradigm where evaluative situations are often used as excuses to perform. Kokotsaki and Davidson, in discussing performance anxiety in music make the point that 'test and examinations are particularly interesting environments since; from the outset the performer is acutely aware of a powerful evaluation component'.

5.5.2 Music Performance Anxiety at all levels

One case study by Sloboda includes the following description:

I was five years old. I was at the local Infant School,...[Miss Linkler]...played a piece of music. I had no idea what it was called...the class had to listen to the music, and then beat out the time. Suddenly the teacher pounced on me, screaming that I was beating 3/4 time to a 4/4 piece of music. She then produced a battledore and gave me six smacks on the back of my thighs. At the time I ran home, and my mother had the greatest difficulty in making me go to school after that. As far as music goes, I have always considered that I am not musical, and for many years I refused to sing or do anything connected with music...(1990, p.38).

The woman was recalling an incident 45 years previously. She was not describing a performance but just a 'normal' music lesson that had a profound effect. Perhaps it would be more accurate to suggest that even a supposed 'lesson' became a performance or test of sorts. This is an example of the ultimate in performance anxiety – refusal to engage with music ever again.

While we might abhor the brutality and relegate it to a distant past, we have seen that the contradictory attitudes inherent in the teacher's behaviour live on. On the one hand, the teacher was subscribing to the talent myth by even assuming that some children could do what she asked as such a young age. On the other hand, she was treating a child's inability as wilfulness that could be corrected by punishment. This idea that musical deficits can be pointed out to young children in some way, be it ever so kind a way, and therefore corrected is part of the paradigm that values correctness first and foremost. Such an attitude perhaps also includes the belief that a child can will musical correction into being if the fault is pointed out.

LeBlanc et al (1997) conducted a study of 'Effect of audience on music performance anxiety' and found that 'even a small peer group was associated here with a significant increase in the anxiety of high school musicians' and suggested: 'Music teachers...should try to prepare the students for the audience experience in a way that will minimize student anxiety' (p.495).

At the other end of the mountain, at the absolute summit, we have the great cellist, Pablo Casals:

When I reach my bed after a concert I relive my performance like a nightmare...what it was like...what it *could* have been like. I go over the whole concert in my mind and hear again, with perfect exactitude, everything which went wrong, every single note. I cannot sleep until I have been through this nightmare (Lloyd Webber 1985, p.18).

Casals said that every time he played felt as bad as the first time; there was never a point where his experience and expertise helped (Lloyd Webber 1985, p.19-20). Yet he also attributed his nervousness, at least in part, to having a 'great reputation to live up to' and described public performance as 'a nightmare'. In his eighties he described stage fright thus: 'It's no joke, this anxiety is a terrible thing. Every time I go on stage I get an awful pain in my chest. I say to myself why should this be? but it is so. It is strange...one never gets over this condition, even at my age.'

Chopin, likewise, believed that he was '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' (Roland 1997, p.3). How ironic that those very performers who have reached the top of the

mountain feel, certainly in Casals case, that this very Olympian achievement is grounds for *more* nervousness, not less. Casals is not the only experienced performer who continued to suffer throughout life. Other well-known sufferers of Music Performance Anxiety include Horowitz, Rubenstein (Rosenthal, 2000) Caruso, Callas, Godowsky and, in the pop world, for example, Carly Simon (LeBlanc 1997).

Certainly the societal emphasis on competition and product can put this strain on areas other than music, but it seems particularly tragic in relation to music. We seem to be able to simultaneously hold two conflicting viewpoints, one that champions the higher value of music as an art form that uplifts and transfigures, that helps the sick and comforts the lonely, and the other that involves pain and torment wherever one stands on the mountain. Is it really conceivable that such transfiguration can come from such pain as described by Casals? Are we walking more and more determinedly along a path that simply does not lead to our desired destination, rather like the drunk searching for his car keys under the street lamp because that is where the light is, not where he dropped his keys?

5.5.3 Research on incidence of Music Performance Anxiety amongst professional musicians

It is hard to get an idea of how general Music Performance Anxiety is amongst the population at large because it isn't really addressed in the literature. It would be hard to address in any case because so many may be like the woman above who simply disengaged from music-making in order not to feel the negative feelings again. Why put oneself through such anxiety if there is no need? There is literature on incidence of Music Performance Anxiety amongst music professionals although Steptoe (2001) points out that there is sparse empirical literature on musical performance. Surveys on Music Performance Anxiety tend to be self-reported and Steptoe comments further, that 'varying estimates of the occurrence of Music Performance Anxiety have emerged from different surveys and it is difficult to know whether these are due to genuine variation or differences in questioning'.

One large survey in the US reported that 19% of women and 14% of men felt that their stage fright was a severe problem. Another world-wide survey gave a figure of 70% for those that sometimes experienced ‘intense anxiety; that ‘impaired their playing’ with 16% reporting it happened ‘more than once a week’. A Dutch survey found that 59% of respondents were ‘acquainted’ with performance anxiety although only 21% described it as a severe problem. Comparing these and other studies, Steptoe concludes that Music Performance Anxiety is a ‘serious problem’ for 15-25% of musicians but the number who report a passing ‘acquaintance’ with Music Performance Anxiety is much higher. For the most part, the individuals included in these surveys are not performing principally as a soloist, although they may have solo sections in an orchestral concert. Yet at least 25% of these individuals suffer severe anxiety just in fulfilling their normal job requirements as part of an orchestra.

Figures notwithstanding, some less academically inclined writers, like Pherigo (1998, p.21) write:

Show 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 want to be judged favourably.

We see again the relationship between performance and judgement. Performance is automatically a case for judgment and the wish for a favourable judgment is what contributes to the anxiety.

Rosenthal (2000, p.67) comments, somewhat ironically, that ‘musical performance is not brain surgery – it’s much worse’, citing himself as an example of someone who gave up performance ‘for the relative tranquillity of brain surgery’. He quotes a cardiac surgeon: ‘...the magnitude of stress experienced by professional performing musicians is greatly underestimated by those physicians who have never experienced such a degree of stress themselves’.

Of course, not everyone gets Music Performance Anxiety and even those that do may not suffer the same way with every performance. But the figure of roughly 25% of musicians applies to severe or very severe nervousness, not mild forms, and this is presumably after a large proportion who become completely paralysed by fear have voluntarily given up. We need also to bear in mind that musicians may lie about whether they get Music Performance Anxiety or not, and may not regard their level of judgement, applied to themselves and others, as being problematic anyway. If a musician has become habituated to the way the system operates he may believe that the 'toughening up' process that can be inflicted on younger players is perfectly appropriate.

5.5.4 Usefulness or otherwise of Music Performance Anxiety

Some writers highlight the benefits of Music Performance Anxiety. Lee (2002, p.38), for example, states: 'Clearly some anxiety is helpful for successful performance. Psychologists have labelled a type of heightened state of arousal as a biologically based, motivating force'. Sakakeeny and Scott (2002, p.26) agree: 'Some people experience a mildly heightened tension that can actually enhance their performance'. Kaslow (1994, p.19), while stating: 'Whatever its basis, fear is unnecessary', goes onto argue, paradoxically, that short-lived fear can be useful if, for example, 'out of fear of technical shortcomings we are moved to practice'. Roland (1997, p.6) also argues that 'research in psychology supports the idea that some anxiety is helpful for a performing artist'. He offers a diagram that shows a lift in performance level at a certain point in the anxiety scale reaching a point where increasing anxiety creates optimum performance, just before panic sets in and the performance deteriorates rapidly (p.6).

There is sometimes thought to be a connection between excitement and anxiety, as though the latter can be turned directly into the former. Roland (1997) suggests this type of mental trick but it is not clear that the 'arousal' associated with excitement is identical to that associated with anxiety. It is also suggested that 'state anxiety can enhance or facilitate performance where participants possess high level of training or ability' (Kokotsaki & Davidson 2003, p.47). Kemp (1996), for

example, suggests that there may be a facilitative role for musicians who ‘may have learned to control the more debilitating effects of anxiety’ (p.107).

While there seems ample reason to suggest that Music Performance Anxiety can grow out of our approaches to music education, it has also been suggested that young children may be free from such anxiety and that it develops almost as a natural part of growth. For example:

This scenario is an example of a fearless, gifted young child, who goes through a narcissistic stage when he is confident, self-absorbed and even grandiose. Public exhibition is natural to a child *at this phase* [my italics]. As he or she approaches adolescent years, peer acceptance and criticism become more important than self-acceptance. Thus, the conflict between the self and the other, one of the core sources of stage fright, begins as a developmental process (Lee 2002, p.37).

Some writers certainly question the value of the stress for children at least even while most (Lee 2002) see it as perfectly normal for performing musicians. One writer argues that while

the piano recital is...a long standing tradition...many students find the prospect of performing alone, on stage, before a crowd filled with unfamiliar faces, intimidating...sadly one bad experience frequently is enough to deter many children from further piano study, thus robbing them and others of musical enjoyment (Burnham 2003, p.30).

This writer also shows us, once more, the inherent contradictions in the system. He quotes another writer, Zopler, who:

...likenes public performance to driving down a narrow, winding road. “The process of publicly navigating a musical roadway places enormous pressure on students...The event often becomes a trauma rather than a celebration of achievement.”

We note, again, with this last quote, that the opposite of trauma is a celebration of ‘achievement’ as though such a celebration is the highest point we can aspire to in music-making. There are other curious or disturbing features contained in some of the attitudes to Music Performance Anxiety quoted above. Kaslow’s suggestion that some anxiety is productive seems to be saying that fear is not such a bad thing if it functions as a self-administered whip to make us do the practice we do not want to do. Roland’s diagram offers the comfort that just before one

collapses in terror there is a better performance to be had. The assumption is that the job for all players, professional or otherwise, is to find that point and ‘bottle it’ so that one neither underperforms due to lack of nervousness, nor ends up a panic stricken mess: not exactly a cheerful proposition for a young player.

The most interesting feature of the literature is that it is very difficult to find any writer that questions whether Music Performance Anxiety is a necessary component of human music-making at all; or one who suggests that the system itself could be altered to reduce this anxiety. The anxiety is normal. As Pherigo (1998) puts it: ‘as long as we continue to present live performance, nerves will be a factor’. In a general sense, one must agree that this statement is true, although one is tempted to add, after ‘live performance’ the rider ‘in the competitive, achievement-driven traditional paradigm’.

5.5.5 Types of solutions suggested

So if Music Performance Anxiety is expected and considered normal, what does the literature suggest we do about it? One suggested cure is: practice. Nesmith (2000, p.79) in an article entitled ‘Ease performance anxiety naturally’ says:

We all know that preparing well for a performance means practising in a way that will eliminate all doubts about its technical and musical aspects. As one teacher said, ‘A doubt in the practice room can become a disaster on stage! ... Practising is the key. Before a big performance, expose yourself periodically to performance-like stress. Find someone to listen to you.

Another writer (Haid 1999, p.40) makes a similar point:

Thorough study of the score and preparation of the music are essential for any successful performance. Although more musical mishaps occur through lack of readiness than performance anxiety, it is often difficult for a performer to admit that he or she may have had the power to avoid an unpleasant moment in the spotlight.

Another suggestion is to put oneself in the way of ‘practicing’ the performance. One writer combines the idea of ‘talent’ with the problem of Music Performance Anxiety: ‘One of the first

things to realize about performance anxiety is that some musicians are simply not natural performers...The natural performers are simply more comfortable in front of an audience' (Hersch 1998, p.114). At the same time, he believes that 'this does not mean [the others] can't improve; it's just that they have to work harder at it'.

The more you can play with other musicians and put yourself in friendly, non-judgmental playing situations, the more confidence you'll gain. It's a great privilege to share your music with people. With some work, observation and experience, it should be a great joy. Don't let performance anxiety drag you down. You can tame it (p.116).

The Australian psychologist David Roland, quoted previously, who developed a system of dealing with Music Performance Anxiety while at Wollongong Conservatorium and the Canberra School of Music, focuses on the idea that anxiety can be positive, if correctly focussed. He recommends a process leading from Music Performance Anxiety, where the primary focus is on 'self', up to Csikszentmihaly's 'flow' experience (see Diagram, Roland 1997, p.78). The process starts with focus on self, then moves to focus on audience, then on performance and finally a primary focus on the 'big picture' and not on any one thing. Roland also writes:

Creating the flow experience for yourself is likely to be the most challenging mental skill you will learn in performing and something that will take time and experience...An artist who is in flow is giving a performance of personal excellence.

Sakakeeny and Scott (2002, p.29) show some recognition that the judgement perception is a real one but suggests that this can be overcome through an alternative fantasy:

In the competitive world of music, you're only as good as others say you are – or at least that's how you might interpret the situation. We're brought up to meet the standards of our teachers, conductors, contractors and other players. Because so much of our sense of self is tied up with how we play, and that measurement is always subjective and decided by others, we are very much victims of other people's opinions. This is a hell of a way to live your life. What if you invented a new reason to play music? Not to make money, or to be well thought of, or to achieve some adolescent fantasy of fame. What if music were about serving something bigger than yourself? For instance, if your purpose in playing was to serve an aesthetic ideal of beauty, then your major concern would be giving yourself and the audience an arresting experience of timeless wonder and awe. Your preparation and performance would be organized around providing that and any thought of yourself would

be completely missing. It's not about you. Ergo, no survival threat and no performance anxiety.

In one sense, the intention of these writers is admirable: to remind the player that there is something beyond the somewhat trivial aspects of music-making they seem to spend much of their lives focussing on. Sakeeny and Scott also indicate an awareness of the systemic impetus to encourage anxiety, rather than help overcome it. Most of these writers fail to question a system that champions feats of technical wizardry that can drive performers to select repertoire that might encourage anxiety and invoke mistakes, be they ever so assiduous practicers, in order to try to 'win' or be judged favourably in a performance situation.

The advice offered by writers is also often contradictory. One writer above recommends emulating performance-like situations which include some stress – part of the 'toughening up' paradigm that often is at work in music institutions. Another believes stress-free playing will help develop confidence. Yet another says, not necessarily with any justification, that the problem is more likely to be inadequate preparation (i.e. not enough practice) rather than performance anxiety. And the examples of Casals and other icons of the music world notwithstanding, yet another writer dooms some individuals to higher levels of anxiety because they are simply not 'naturals'. If the degree of nervousness is as great as suggested by our cardiologist, above, the literature and its advice on overcoming the problem would not offer a great deal of hope.

Finally, if none of this advice works, desperate musicians can resort to drugs. Most writers suggest this idea with caution and, since as Rosenthal (2000) says, many musicians do not get anxiety-reducing drugs on prescription, we have no real idea of how many relieve symptoms in a variety of ways from alcohol to Inderal.

Imagine a 'recital' where students chose pieces from their previous year's repertoire; works they had played and performed before, that no longer appeared difficult in comparison to current pieces. Or imagine that they were able to play just the parts of the piece that felt easy; or had a piece adjusted by their teacher to leave out or modify the 'hard bit'. Realistically, of course, most

students couldn't play last year's pieces because they would have stopped playing them as soon as the recital or exam was over. But they could play simplified examples of current pieces, thus removing a large potential stressor. The problem is that even such a simple suggestion clashes with the basic paradigm. If children believe that they can modify the difficulties why would they bother trying to overcome them? Isn't the discipline involved part of the point?

Some writers support a view that Music Performance Anxiety is a normal part of musical performance, that it may be less obvious in young performers but will generally develop, particularly around adolescence, and that the only question is how to treat the problem, not question the actual problem itself. Interestingly, the suggestion of treatment tends to be addressed to the more 'serious' mature performer. While some writers, as we have seen, deplore the fact that young players do get nervous and sometimes attribute this nervousness to the system, few have suggestions to offer at this lower level. Music Performance Anxiety at 'junior' levels is either ignored or blamed on the system with no practical suggestions for how to handle it. Music Performance Anxiety at the more advanced level is considered 'normal' and the only point of discussion is whether treatment should involve the psychological or the physiological.

On these grounds alone it's no wonder that most adults do not make music or those that do are only prepared to do so en masse, in a choir for example. Why create a situation that may cause such trauma if it is unnecessary, particularly when even the great may derive minimal pleasure from the experience.

5.6 Conclusion

In this chapter and the two preceding it, we have taken a critical tour through some of the literature on music and music in education in order to develop a conceptual framework of the current paradigm. That paradigm has been investigated and critiqued in terms of the 'three Ps' that dominant how the paradigm functions: Perfection, Practice and Performance.

I am not alone in suggesting that there are problems in the current paradigm, however it is conceptualised. What we can also see from the literature is that often even those who recognise the problem do not have different or convincing answers to solve those problems. While individuals may be more or less successful at encouraging engagement in their students, overall success is minimal and levels of concern over this minimal engagement are variable.

In the following section, I present a different conceptual framework based on the development of the Music Education Program, with its focus on social music-making.

Section Three: A NEW PARADIGM

The Virtuosoic Mountain has been conceptualised in terms of three Ps: Perfection, Practice and Performance. This mountainous model with its emphasis on achievement does not match with the driving aims behind Music Education Program model, which is reconceptualised here in terms of three Is: Identity, Involvement and Intent.

The idea of Intent is of central importance to the Music Education Program and subsumes identity and involvement. The social/altruistic intent of the Program calls for a reconsideration of the individual's will to engage, thus evoking the idea of individual musical identity and putting on-going involvement centre stage. While moving away from a focus on one's musical achievements or failings, towards a sharing of music with others, the individual's personal choice is not discounted, since this choice is deemed important in maintaining engagement. The Music Education Program model is more focussed on the holistic development of the individual through music, rather than the musical development of the individual through achievement. The central idea of Intent both encourages individualised engagement yet prevents the self-focussed judgements about ability and skills that can discourage engagement and promote anxiety.

Whether one would describe the standard music education paradigm in terms of the Virtuosoic Mountain as I have done; whether one accepts the importance of the trio of Perfection, Practice and Performance, the Music Education Program explicitly rejects the centrality of the achievement agenda that characterizes traditional music education. This rejection is a matter of both principle, and practice.

Likewise, whether or not the teacher attempts to engage students in community music-making such as *Hand-in-Hand* advocates is not of central concern. A teacher adopting the philosophy of the Program is already engaged in 'outreach' to her students. She sings or plays with them in order that they will sing and/or play, *not* in order that they will sing and/or play *better*. The 'better' is not

the primary intent. Indeed, any improvement that compromises engagement can be immediately discarded. There is no knowledge acquisition that is prioritized over engagement. The popular image of children being drilled in practice or force-fed ‘theory’ can be discarded.

Various forms of research, both within the context of music education and in the broader educational field contain elements of the ‘Three Is’ paradigm, although the idea of ‘Intent’ as applied here, does not find a strong resonance in the music education arena.

Fleischer (2005), in an article about the development of what he calls ‘authentic identity’ quotes Elbot who writes that: ‘Schools are constantly involved in shaping character – whether they are aware of it or not – and the challenge is to become more intentional about that process’ (p.1). We have seen that, with more or less conscious intent, much music education is focused on skill development. In the MEP model, the intent of social engagement, realized through shared music making, is offered as a means of helping teachers to construct a model of music in the education system that is primarily social and holistic. While learning goals are not eschewed, the intent to prioritize engagement for both self and others is used as a means of organizing musical and educational practice. Central to this model is the notion of each individual’s musical identity expressed through personal choice.

While there is not a vast amount of literature on musical identity, one seminal text edited by Macdonald, Hargreaves and Miell (2002) has these authors suggesting that ‘one of the primary social functions of music lies in establishing and developing an individual’s sense of identity’ (p.5). Lamont, in the same work, quotes research stating that ‘children’s music identities develop at school between the ages of 5 and 14’ and, furthermore, that ‘children in school contexts where there are less ‘exclusive’ and more ‘inclusive’ musical activities are more likely to develop positive musical identities’ (p.46). Similarly, Davidson (p.99) quotes her own research on the importance of unthreatening environments in the development of music and performance skills, and, while Lamont, above focuses on the development of musical identity per se, Davidson writes of the

general ‘potential identity-serving function of affiliation with music.’ Humans can both develop a musical identity and use music as a means of defining identity. The MEP is designed to offer an inclusive musical environment that is unthreatening and offers social interactions with music making that could be seen as relating to the development of identity from both of these perspectives.

Nancy Dawe (2006) quotes Bowman who:

calls on music educators to recognize that education is identity development and that through music education, we should be providing our students with opportunities to engage in the development of self (p.15).

Bowman, as discussed by Dawe, makes a distinction between ‘education in or about music’ which develops technical proficiency as musicians and ‘education through music’ which ‘may change “who we are and what we expect from life”’ (p.15). While this distinction helps to articulate the way in which the MEP model approaches music, it can also create the type of dichotomy discussed by writers like Peggie, in Section Two, above. That is, the idea of community music with little in the way of standards or achievement, compared to more serious musical pursuits that have excellence at the top of the mountain as their final goal. The different model provided by the MEP is not designed to prevent or marginalize achievement for the sake of short-term ‘fun’ or to place self-development through music in opposition to technical achievement. The critical incidents in this section offer ample evidence for the ways in which a student-directed, identity-sensitive approach can aid in the development of skills.

Joan Russell (2003) brings Wenger’s social theory of learning to her argument in exploring ‘Singing “Practice” and the Importance of Community.’ She writes that ‘Meaning, practice, community and identity are central concepts in Wenger’s theory’ and that ‘Identity has to do with the ways in which learning creates personal histories for us in our communities’ (p.15). She also argues that ‘participation is recognizable as competence’ (p.15). Russell brings together the themes

of identity and involvement as a means of creating both competence and personal engagement with the community, themes which have echoes in the MEP model.

Outside of the specific literature discussing music and identity, I have already considered a range of literature, above, that relates motivation, or the will to engage in music, with ideas of self-efficacy, perceptions of success and the operation of an internal locus of control or, put more simply, the ability to make individual choices. I have suggested that music education does not often offer opportunities for the student to control her own musical development and that this may, in turn, effect the extent to which the student engages and continues to engage with music.

There are also writers in the field of general education who specifically discuss the importance of identity and the relationship between identity and choice. Jackson (2003), for example, discusses what he describes as ‘identity-sensitive’ education with its focus on ‘student agency’ or ‘the attitudes and beliefs of students about their own learning’ (p.585). His approach owes something to the work of Robert Marzano who developed a theory of self and identity in education that consisted of ‘four elements of thought: 1) knowledge, 2) cognition, 3) metacognition, and 4) the self-system’ (p.588).

Jackson states that most school-based efforts are concentrated on the first two of these elements and that educators in general may be uncomfortable with the idea of ‘self and student agency at the centre of the education process’ (p.589). Yet, Jackson argues, both personal relevance and perceptions of success will influence the degree to which a student invests in a subject, even where the student, unlike an adult, is unable to ‘vote with their feet.’

When a student at the self-system level evaluates a given academic task as low in personal relevance or probability of success, the result is that effort and commitment are withdrawn and invested elsewhere, in a wide variety of compensatory activities (p.588).

The literature quoted in Section Two, above, suggests that there is a mismatch between school music and students’ perception of relevance, which may produce exactly the problem Jackson is describing.

Marzano and McCombs (1990) discusses the fourth element quoted by Jackson in terms of the ‘self as agent...integrating will and skill’ (p.51). They argues that ‘although a skill component can enhance selfregulation, it is not sufficient. Students will or desire to engage in self-regulation is not only necessary, but primary’ (p.51). This argument harks back both to Dawe and her interpretation of Bowman. The ‘ skill’ described by Marzano and McCombs relates to the technical musical proficiency discussed by Bowman and the ‘will’ relates to the ides that music can change who and what we are. Davidson & Scutt’s suggestion, quoted in section 4.4.2 above, is also relevant here, concerning the need for extrinsic motivation to move to intrinsic motivation if involvement with music is to be sustained.

Marzano and McCombs definition of ‘will’ relates to the notion of Identity as developed in the ‘Three Is’ model. They combine the idea of will, which they define as ‘self-actualized motivation’ and the idea of skill, defined as ‘acquired cognitive and metacognitive competency that develops as the result of training’ (p.52). The concept of will, in this model, includes ‘the focus...on the developing students’... understanding that they are creative agents with the power of choice (will)’ (p.63) which will lead to the development of skill. This description fits the model developed in the Music Education Program, where skill develops as the result of the focus on the development of each students’ individual musical life through an interaction with others and the exercise of individual choices. Marzano and McCombs argue that ‘our sense of being, agency, and will...may not be scientifically observable, measurable, or predictable [but] it does, however consciously or unconsciously define who we are, what we think, and what we do’ (p.66).

In discussing what he calls the ‘integrative’ nature of identity, Grotevant (Kroger, 1993) uses musical metaphor and starts by suggesting the ‘musicians should have a lot to say about identity’ (p.121). He argues that the orchestration of personal identity is not dissimilar to the cohesion needed amongst groups of musician playing together. Given the argument made in this dissertation about the lack of choice and self-actualization apparent in much music education, it may be only a outside, lay person, who could develop such a metaphor! He argues for an interpretive narrative

approach to the development of identity where individuals may orchestrate their identity at various times around leading themes or organizing principles. One key problem for many in continued involvement in music making could be described as the on-going narrative that positions the individual as one of the many 'non-musical' rather than one of the few 'musical.' The aim of the 'three Is' model could be described as using the concept of Intent to orchestrate the musical life around a different theme which is both musical and non-musical at the same time.

Alexander and Potter (2005) argue for a Holist approach to education, as opposed to the Traditionalist, which focuses on 'good discipline [and] high academic standards' or Functionalist, which emphasizes 'skills and employability' (p.7). Their Holist approach is not only concerned with the whole person and the whole of their learning environment but recognizes 'learning as a collective process as well as an intensely personal one, in which individual potential is realized as a member of society' (p.7). In such a model it is recognized the 'children and young people want to be involved. They want to tell us what they think; they want to be part of the process of creating, building and improving their school' (p.169). The practical examples of transformational education in their book make links between the individual's control of self and influence on others. The 'Three Is' model also seeks to link these two concepts at the level of both teacher and student.

Alexander and Potter quote the education researcher Jean Rudduck, who has spent many years listening to the opinions of young people about their schools. Rudduck (2002) writes about the 'endearingly comfortable assumption that has shaped policy and practice in many aspects of life' which is that 'childhood is about dependency' (p.124). Nowhere is this more true than in music education where the idea of choice, which could, without serious damage to the child overall education, be central, is sidelined if not totally ignored. Rudduck champions the idea of student consultation making a difference in their learning and points to the 'critical moments' during schooling when commitment can drift. While she is talking about education in general, we can draw a relationship between this 'drift' in commitment and the problems of maintaining involvement and motivation in musical learning, which is so much the subject of the research.

Significantly, as we have seen, the research in music education, relates strongly to the association between achievement and commitment or motivation, that is the ‘skill’ mentioned by Marzano and McCombs, above, rather than to the development of personal identity through the ‘will.’ Yet Rudduck suggests that listening to ‘the voices of young people in schools’ (p.127) may be valuable for both the improvement agenda and the empowerment agenda. In her research she contends that having your experiences and opinions taken seriously, has a range of benefits for students that are linked to sense of self and the progress of one’s learning. These include the organisation dimension (a stronger sense of membership); the personal dimension (a stronger sense of respect and self-worth); the pedagogic dimension (a stronger sense of self-as-learner) and the political dimension (a stronger sense of agency). Benefits can also extend to teachers and schools in such a model. At the same time Rudduck, like Jackson above, makes mention of the discomfort educators may feel in allowing students a real voice in their education.

...While these tensions and anxieties are understandable, Ben Levein (1999) has pointed out that the fear of students as ‘revolutionaries’ bent on undermining the system, is mostly unfounded...They do not seek to overthrow the system, or even to control it. They do, however, want to understand why things are done as they are (p.132).

Rudduck’s position, and several other writers above, offers support for the MEP model in which the development of individual identity through choice is seen as being important for maintaining engagement, regardless of the development of skills. Skill development is seen as emerging from an approach that has a social intent which includes a serious consideration of student ideas and needs. The critical incidents that follow provide evidence for this idea that students wish to understand and have a voice in decision on their musical education while being perfectly willing to listen to the voices of others, both peers and teachers.

The idea of ‘student’, however, includes teachers learning within the MEP, as well as their students. The MEP seeks to encourage the teacher to revisit their conception of their own musical identity and reframe it in a social context that relies principally on will, not skill. As we shall see, there is no doubt that such a focus has been very successful in re-engaging teachers who thereby

promote music engagement in their schools. It is not yet clear whether such engagement for their students will translate into involvement past the school age years. However, if Rudduck's idea or the transformative power of consulting students has validity, then helping teachers approach their students in this way, through their own experiences of redefining their own musical lives, may well have a positive, long-term effect.

Through a series of critical incidents described below, we will explore the three Is. It will be seen that, while all are important, the principal I of Intent impacts upon all interactions in the program. That intent is social and focussed on on-going and joyful engagement for all.

CHAPTER 6: INTENT – SOCIAL MUSIC-MAKING FOR AND WITH OTHERS

6.1 Intent in Outreach

The concept of outreach is central to the Music Education Program intent because it makes the idea of altruistic music-making concrete. It is chosen by teachers and offered to children for their individual choice. Children's own interpretations of the outreach experience are solicited both as part of on-going research and to ensure that any problems are addressed. This regularly collected evaluative data has been harnessed for this thesis but will continue as an integral part of the program. The examples below describe and discuss the nature of intent from various perspectives to show how individuals of various ages relate to this social model.

6.1.1 General attitudes to outreach from the student perspective

The Salem cohort in particular has been given many opportunities to express their own views on the intent behind outreach. Film taken in their second year of participation in outreach, when the children were in Year 3, shows two different interpretations of the concept, both expressed in the children's own words, the second more surprisingly original.

Question: "Why are we trying to get them [the nursing home residents] to sing with us?"

Sandra: "Because they haven't sung for such a long time and they're like really sad and they said that not many people take very much notice of them because they're old and they can't really walk very far, most of them.

Jo (gesturing as he spoke): "When we go and sing to them, from the 'not singing side' we sing to them, and from the 'not singing side' they go to the 'singing side'" (Video 1).

Two views from the Kent cohort, from a long-term participant from Salem School and a new volunteer, point to the importance that these adolescents place on the use of music and reaching out to help others. Deborah, a Year 8 student, says:

I was very nervous about going to [the retired veterans' home] because I was thinking I don't know what the old people are going to do...I was with a lady who couldn't hear very well...and I realized it was like I'm helping her and it was *really* nice, I *loved* that, I felt helpful, I felt I was helping them...They were joining in and she got up and she danced and...she got a bit teary and it was really nice and it's amazing how a song can do that to people and bring back all those memories... what I like about outreach...it helps other people, it's not just for me, it's helps other people...(Tape 1)

Fred, a long-term participant in outreach says: 'I really enjoyed going outreach singing because...just singing to old people and seeing how happy they are is lots of fun and something different from what we usually do and just lots and lots of fun' (Tape 2).

The teacher at one school involved in the program, Mount Kisco School, asked her students to write their own summary of the outreach experience. Some selected examples are given below (Feedback 1).

Peter: All in all I think I really make a difference to the eldearly [sic] people's lives.

Eleanor: Outreach is one of the best things I have been doing for ages. It doesn't just make me happy or sad, there are feelings about and for it I can't explain. Seeing a person's face light up, crack into a smile, or become tearful is one of the most precious things I have/will ever see.

Grace: ...most of all was to give something back to people – young and old; that's what made outreach so rewarding.

James: I don't think I've ever had a lot of fun going to nursing homes and singing to the oldies, but THEY had lots of fun and sometimes the song evoked something in them and helped them get momentarily out of their grey nursing home lives. That's what makes outreach singing worthwhile.

Susan: Outreach singing is hard to explain, sometimes it almost seems to stop being music and becomes happiness and not just for the singers but the listeners too.

The responses from this Year 6 class were couched in individual, uncoached language. Some common themes include the ability to make a difference, and the extra-musical dimension of the experience came through in many responses. Some students in this particular group, as we shall see (Intent in Performance below), made a particular distinction between the outreach visits and the ‘outreach’ performance, which many found ‘fun’ but less rewarding and less imbued with intent.

6.1.2 Thinking of ‘the other’

The students choose the outreach experience and also choose other aspects of their music-making. These choices can reveal something of how they view the outreach intent itself. For example, I had a discussion with a Year 5 class who were regular outreachers about their repertoire likes and dislikes (Journal 1). *Along the Road to Gundagai* was mentioned as one they were ‘sick of’, having sung it since Kindergarten and helped teach it to younger classes. Since exercising student choice is important in the MEP model, I agreed with the students that we would take *Gundagai* off their regular singing list.

We then began discussing the repertoire for the next outreach visit. I said that obviously we wouldn’t include *Gundagai* on the list. One girl put up her hand and said “But should *Gundagai* be off the list when the old people are going to enjoy hearing it?” While the comment came from just one child, the rest of the class did a lot of nodding and murmuring when she asked her question. I then asked for more student feedback and finally took a vote where the majority of the class agreed that they would be happy to sing *Gundagai* on outreach visits but would like to avoid it at school. All of the impetus for this discussion came from the students, both in terms of removing *Gundagai* from the standard class repertoire but then keeping it on the outreach list. While I was thinking of the children’s wants and needs, at least one of the children was thinking of the needs of the elderly they visit and her view was supported by the class as a whole. This thinking out is the essence of the intent behind the Music Education Program model.

6.2 Intent in Performance

In the Music Education Program model, the idea of ‘performance’ is transformed. Students and adult participants are not expected to ‘exhibit’ skills for formal or informal approbation. They are asked to offer their music to the ‘audience’ in the same way as they would at a specific outreach venue. Of course, the aim of reaching out to the audience is an understood part of performance in the traditional paradigm as well. However, the context of most formal performance situations may make this ‘reaching out’ more theoretical than practical. The intent in the Music Education Program is to place the ‘reaching out’ at the centre of the experience, wherever it occurs. The teacher is the instigator of this process. His central concern is willing (not forced) engagement (not consumption) that has an outward (not inward) directed purpose. With outreach, one is not thinking or looking primarily at oneself, as is most often the case in the traditional concert paradigm. The incidents below are example of how the outreach intent affects performance in this model.

6.2.1 *Joshua: “you can feel their spirit”*

In her 2004 case study of the Music Education Program, Garber discussed ‘performances’ of students from Salem School, which is part of the Music Education Program.

There are three important characteristics of the performances. First, the highly regarded musical skill demonstrated by the children. Second, the absence of any type of nervousness or performance anxiety. This seems to stem from the fact that the teachers and the children do not regard the performance as a performance in the sense that it is commonly understood. Lastly and most importantly, the performances illustrate the same strong intent the children have to give out the music to the audience in the same spirit as in an outreach situation...One student from Salem, now thirteen, was interviewed on the radio in regard to his performance in local [theatre]. The interviewer asked: ‘Are you nervous acting in a courtyard with the audience so close to you?’ The student replied very confidently: ‘No, I like it better than a proper stage. I like being up close to the audience, you can feel their spirit’ (Garber 2004).

Joshua’s wording may have come from his family but did not come from the Music Education Program teachers since words like ‘spirit’ are considered unsuitable in a public school setting, rather like teachers offering political opinions that might influence students. Joshua is not alone in

describing an attitude that, as Garber suggests, shows an absence of any sense of anxiety; indeed, quite the reverse. Similarly, after one large concert presentation at Salem, a visiting adult asked a young boy why they were doing the concert. The answer was ‘it’s a present to the audience’ (Journal 2). This description had not been used by the teachers involved up until that time although now, as with ‘the singing side’ above, it has become a standard way of talking about concerts with the students.

While the giving of the music to the audience seems important, one parent commented that the singing also seems to be important in and of itself. She witnessed lines of students waiting for an entry during a Salem concert who, knowing all the songs, stood outside the Hall in the dark dancing and joining in, ‘...acting out the bits and doing it for themselves and the joy of it – there was no one there but they were having a ball...’ (Feedback 2).

6.2.2 Transferral: thinking of the ‘other’ during performance

One ‘performance’ exemplified some of the Salem children’s empathetic responses and how music can be incorporated into their thinking about how they influence the world even in a more traditional performance setting. A group of students from Salem in Year 3-6 were singing at an awards ceremony both for and with the audience (Video 2, Journal 2). One award recipient was a young girl of about 7 who was extremely ill. Her ‘equipment’ included a pram that she wheeled around containing her oxygen cylinder, to which she was connected at all times.

The Salem singers were sitting on the floor with a clear view of the girl, who was sitting in the front row. Many showed concern for her and asking what was wrong. Their degree of concern appeared greater than one normally saw at outreach for the elderly, and may have to do with the children being able to identify with someone closer to their own age. I suggested, as per the Music Education Program model, that our music-making was for people like this young girl and perhaps they could all sing with her in mind.

While we cannot ‘prove’ that this idea had any therapeutic effect, it was clear that some students did focus their attention on the young girl and it is clear that their singing had an emotional impact on the audience. The presenter of the awards came to the podium after the singing in tears and needed a moment to compose herself. Other members of the audience reported the same response.

I am not suggesting that it is only the intervention by the Music Education Program that created this response in the children. On the contrary, I would suggest children are naturally primed to respond in this way, if the process is not subverted by the actual training. What the Music Education Program does is two-fold. First, it provides a means whereby this type of response can be expressed regularly and in safety. Secondly, it provides a means whereby children can release these feelings through an artistic pursuit. Most importantly, this particular interaction showed the extent to which children were able to focus not on their own performance or how nerve-wracking it might be, but on the state of one of the audience.

6.2.3 Anxiety and language

The anxiety-producing effect of the very language we use in music is rarely considered. I taught some classes to groups of Year 4 students in the USA some years ago (Journal 3). In the first class, the usual class teacher, who was adopting the Music Education Program model, was attempting to avoid judgmental situations. Nevertheless, the students showed reluctance to sing alone and became uncooperative, giggling nervously, when the word ‘solo’ was mentioned. In the next class we tried changing the language. After singing the song together I asked if there were four people who like to sing a bit each. The concept of ‘alone’ wasn’t even mentioned. The children ‘shared’ the song but each sang, in effect, ‘solo’. Eventually every child volunteered. It may be that the word ‘solo’ invited images of performance or raised memories of past ‘solo’ singing that produced anxiety. Changing the words, as well as varying the activity seemed to impact upon the self-consciousness of the students. Having children sing individually but ‘share’ a song is one approach

that the Music Education Program uses to provide individual opportunity within a group environment.

6.2.4 Attitudes towards a different social intent

The students at Mount Kisco School exhibited a slightly different view of the outreach performance situation, as opposed to outreach at a nursing home (Feedback 1). One student expressed herself very strongly when discussing the outreach concert, writing ‘since one of the first things we learnt about Outreach was its not a performance I find this [the outreach concert] rather pointless’. Various students wrote that they preferred outreach ‘because there is no pressure’ and ‘you get to know the people before you start singing to them; you don’t have an audience so you don’t get stage fright’. Another girl summed up the comparison between outreach and performance saying it was:

...a lot different – 1. You get to meet people so you don’t feel intimidated 2. People don’t tend to judge the thing on the outside so much if they know you on the inside a bit 3. It’s just more FUN.

On the other hand, another student ‘particularly liked the concert; it was fun’ and an instrumentalist, wrote that ‘[the concert] was very different to the [nursing home] experience; it was a concert, but I (being a born performer) enjoyed it thoroughly’.

It is noteworthy that these students have performed in concerts at their school for at least five years prior to joining the Music Education Program. Their answers may reflect the two approaches they have experienced: the more traditional performance paradigm and the Music Education Program paradigm. Certainly the school involved had a long-running music program that, as we shall see, did not run comfortably with the MEP. One girl tried very hard to explain her feelings:

I suppose the concerts are great as well. But they’re just not as special. They’re heaps of fun but there’s something missing. That’s what I thought after the concert in class 6. But after this year’s concert [in class 7] I think differently. I don’t know why, but still singing to the old folks is more special. What can I say (obviously a lot) but outreach is really special...it’s really a precious experience.

6.3 Intent with Other Students

The outreach intent is not confined to visits to the sick and elderly. It can also include student peers in other schools new to the Music Education Program paradigm. The Music Education Program works on the principle that the students are not miniature musical helpers in training but are closer to the prioritized intent of musical sharing and can therefore communicate ‘permission’ to other children to sing in a way that may be problematic for their teachers. For example, rather than the children ‘learning’ to sing softly by a nervous teacher’s singing the children can communicate their own strong, confident singing to a teacher and help her overcome her fear. If we can argue that some aspects of music education can have a negative impact on the individual, then young children, having had less exposure to formal modes of instruction, may be less likely to have had such negative experiences. If it is normal, human behaviour to sing unselfconsciously then children who sing in a program that encourages just that sort of singing can act as powerful models to their peers.

6.3.1 *Alysha and taking the intent seriously*

Alysha, from Salem, provided an early example of the power of one child’s input, especially a child who would not normally be considered a ‘good’ singer because her pitch, in her early years, was somewhat unreliable (Journal 4). Alysha sang with great gusto but with varying degrees of accuracy, a fact that was not commented on and had no impact on the power or enthusiasm of her singing. I took Alysha’s class to another school to ‘help’ the singing in that school. This idea is now a common feature of the MEP where an experienced class visits a ‘new’ class with the explicit purpose of helping the singing of the other children, thereby helping the teacher.

Alysha understood the message that she was there to help the other class and took it to heart. When the two classes got together and started singing, initially Alysha’s voice could be heard above everyone else. She didn’t shout but she did sing very loudly and, as usual, with intermittent accuracy but with great authority and seriousness.

The initial reaction to her singing was gaping looks from children and teachers at the school we were visiting, not to mention some giggles, a fact which bothered Alysha not at all, and which, notably, did not come from her classmates. Alysha's loud singing was not designed to 'show off' but to encourage, as she'd been asked to do. Since her singing was not quashed by any comment from any adult present, it didn't take very long before Alysha's singing could no longer be heard because everyone else was singing just as loudly. There was no need to discuss volume or ask children to sing more; Alysha's singing did the job without words and in no time at all. The importance of such an incident in realising the power of the child to help other children was instrumental in the development of this particular approach in the MEP.

6.3.2 *Mentoring younger students*

An additional way in which the older, experienced students help the younger is through mentoring younger students through the outreach process, rather than just relying on teachers. Students from Salem now attending Kent High School instigated this mentoring program, asking if they could help the younger children in other schools. One long-term outreach, Frida (Tape 3), found her level of interest was flamed by working with the younger students and responded to the idea of helping others to help others: 'when I go with the kids...I try and get them to do it...I'm concentrating more on helping them to do it instead of just doing it with us.' Fred (Tape 2), another experienced older student made a similar comment.

Teaching younger children...yes...because that's helping people learn as well 'cause when we go with the elderly people it's to help them remember and...having lots of good times and that's sort of thing we're doing with the younger children as well – helping them have a good time through singing...

While new volunteers at Kent also enjoyed the joint visits with younger children to nursing homes, the newness of the outreach experience for them seems to make it more challenging for them to focus on helping others. The same phenomenon is observable at Mount Kisco (Feedback 1) where there were mixed reactions from students regarding mentoring a younger class. James, for

example wrote that ‘taking the year two’s was a bit annoying they were to (sic) shy and you had to pay as much attention to them as you did to the people we were there to sing to.’ For James, this sharing of attention was an annoying part of the process rather than, like Frida, a way to further help.

Eleanor was more positive and felt:

...taking the class 2’s to outreach was a bit strange...I had to include Colin and Helen as much as possible without neglecting the person I was singing to...It was hard to sing, smile, include Helen and encourage Colin at the same time.

Eleanor saw definite differences between Colin who ‘wanted to sing to the ‘old folks’’ and Helen who ‘stood way back, didn’t sing and rolled her eyes like it was the lamest thing ever.’ Eleanor goes to the trouble of putting a footnote to her comments to add her further thoughts on Colin, from Year 2:

I felt kind of proud of Colin. Strange. But he took the ‘old folks’ hand and he did the best he could, and I was proud of him. If this paper was to go to another kid who wanted to start outreach (or an adult) I think they should.

Petra felt that ‘it was, in a way, a challenge to guide the year 2s. I know some were a bit scared but once they relised (sic) how simple it was they got right into it’.

6.4 Intent with and for ‘At Risk’ and Special Education Students

The Music Education Program shows evidence of having a positive effect on the behaviours and attitudes of students normally regarded as ‘at-risk’. A student from the Salem cohort, Luke, is an example of observably altered behaviour both in the outreach visits and afterwards, which gave rise to further research by Garber for her 2004 dissertation.

6.4.1 Luke

Luke was one of the first ‘at-risk’ students that became involved in the outreach program (Journal 5). In the early days of the Music Education Program outreach experiment we were

concerned about involving children who had problems at school, particularly those with violent tendencies. Luke was one such child. His behaviour was extremely variable and he often needed to be physically restrained from hurting himself or others. Once a decision was made to take him to an outreach session, with his agreement, we engaged in some careful preparation and went with extra teacher help and much trepidation.

Luke walked into the room where the elderly residents were seated and stood at the door with a look of amazement on his face which quickly changed to one of glee. Towards the end of the session, he was observed standing in front of a group of ladies in wheelchairs. He had his arms wide apart over his head and he was singing at the top of his voice with a blissful look on his face, occasionally closing his eyes and throwing his head back rather as if he was floating in the sea.

Luke's behaviour was not miraculously altered by this event or subsequent visits but clearly they had a strong effect on him and contributed to the Music Education Program approach, which no longer discriminates against children with perceived difficulties. Both Luke and his teachers were able to see him in a different light. This idea of changing the adult perception of the difficult child also seems instrumental in changing the school experience for such children, as we shall see below.

6.4.2 Garber and John from Brindabella special school

In a joint paper, Garber and West (2005) summarise some of the behaviours of a violent Year 7 boy at Brindabella special school on his first outreach visit.

John's behavior towards the residents and to teachers and assistants was uniformly positive, gentle and polite. He alone notices a resident has dropped her walking stick and runs over to pick it up for her, making more than one effort to see that it is placed in the best position for her to reach. He spends several minutes tying the shoelaces of a doll belonging to one of the residents and then presents it to her. He is seen in conversation with residents between songs, asking and answering questions. He shows great interest in a resident who is a dwarf but, nonetheless, behaves with perfect manners. He relates to other members of his class, drawing in one of the other more difficult boys, with an arm around his shoulder, indicating that the boy should sing with the nearby resident. In short, there is

no evidence at all in the tape recording of the nursing home visit that this child can behave in extremely anti-social ways.

If John's behavior mirrored that of mainstream children his empathetic response to the residents was significantly magnified. It is not unusual for some mainstream children to show some shyness at first with residents they don't know. John exhibited no such reaction, even though he is seen as being 'shy' by his class teacher. He, quite literally, reached out strongly, enthusiastically and repeatedly, to take residents' hands, to hug and stroke them while smiling broadly and making eye contact. He was noticeably gentle and showed an ability to adjust his contact to suit what he perceived to be the level of disability of each resident. For example, on one occasion he is seen moving a woman's arms gently and then with increasing strength until he has his and her arms linked over their heads. On another occasion he picks up one hand of a woman and begins moving it with the music. After a few moments, he reaches for the other hand that appears to have been affected by a stroke. The woman responds slowly and John carefully picks up this somewhat paralysed hand and begins to move it as well but more gently than he is moving the other hand and arm. He adjusted the movement he made which each of the woman's hands to reflect what she appeared able to do, and his movements were less vigorous than with the previous woman. He consistently showed attentiveness and awareness of the individual needs of each resident and receives an equally attentive response in return...

Six weeks later the class room teacher commented:

I thought that the nursing home visit was nothing short of a miracle...It was successful because it wasn't a public performance...I was particularly surprised at John...He finds it difficult to be in a group at all...John overcame his shyness...They were given a different sense of who they are.

These few statements convey a number of important points. The notion of the visit being 'a miracle' suggests that the music and the outreach were able to bring out a different side of the children and the teacher was indeed surprised and delighted by the outcome. The second statement referring to the lack of performance is also an important point and indicates how the teachers have understood the different nature of the interaction. Since the students were not performing, they were able to engage in the outreach visit after minimal preparation and with no stage fright or anxiety. This fact did not cause the residents or the students any concern because all the adults involved were unconcerned about issues of 'musical quality'. They were making music with and

for the residents. The idea of the children being given a ‘different sense of who they are’ is also seen as being important by the teacher.

The teacher added, ‘When we go out now [to any destination], we hop on the bus, they sing, they don’t argue’. Since this interview was recorded weeks after the nursing home visit, clearly some effect was on-going.

6.5 Teacher Intent

A teacher choosing the Music Education Program paradigm has clear and simple answers to age-old problems. The teacher approaches her students in the spirit of outreach as she will ask those students to approach others. This intent can operate as effectively in the classroom and in individual lessons, as demonstrated in the incidents below. There is no question of coercion or force, or of prioritizing outcomes that may affect interest and engagement. The teacher’s role is to offer her knowledge and experience to the student as a resource for the student to take on his own musical journey. She gives him vistas to explore; she does not control his direction. The issue of intent for the teacher is highlighted in the incidents below.

6.5.1 Approaching young students differently

It is common in music education programs like the so-called Kodaly Method to focus on individual and group singing with the intent of improving pitch accuracy. One activity used is the ‘name game’. The teacher sings, “What is your name?” to the children on a two-note pattern which research has found is common in children’s invented chants. The children reply, “My name is....” echoing my melody. In this way, the teacher can ascertain individual pitch matching accuracy and work to correct it. There is little place to incorporate feeling or expression since the exercise does not allow for much of either. While the teacher is in a position to make a ‘diagnosis’ about the child’s accuracy on the basis of this type of ‘test’, it is a moot point whether such diagnoses are truly valid and result in more accurate singing more quickly than simply singing songs.

As the new paradigm for the Music Education Program was put into action, I decided to approach a new Kindergarten class from a different perspective (Journal 6) in which I consciously attempted not to label students, particularly with regard to how long it would take for the singing voice to appear, or improve in accuracy. I made no attempt to engage in musical activities designed to promote in-tune singing or point out out-of-tune singing. One of my early experiences with this experiment was to witness a child ‘suddenly’ begin to sing, having sung in a monotone with no discernible tune up to that point. This experience has been often repeated since. The change from a non-singing child to a singing child can appear overnight, rather than as part of a developmental process. I have found it useful to characterise children’s singing differently so as to avoid the usual paradigm of judgment and labelling. I think now in terms of children choosing how and when they will ‘sing’, in the same way I think of children choosing what instrument or piece of music they will play next. Such an approach is important for less confident teachers who may question their ability to pass musical judgment on pitch accuracy. Such passing of judgment on talent or skill level is not a part of the MEP paradigm for either teacher or student.

6.5.2 Beth: transforming herself and then her community

The concept of outreach and thinking about something other than just skills and mistakes affects everyone in the Music Education Program at all levels. The extent to which program teachers are successful in acting according to the model is the extent to which others will be able to do the same, as shown by one teacher, Beth. Beth lost her confidence in music-making at a very young age due to her experiences at school and at home. Beth’s embodiment of the Music Education Program’s intent is obvious in what she writes:

Through studying the School Singing Program at ANU I have learned to let go of the baggage that I have picked up from being judged and found wanting in both my kindergarten experience and under my father’s influence, and returned to being the person I was at the beginning of kindergarten. I sing my heart out again, and invite all of the children to sing with me. Singing is naturally a non-judgemental community experience. We use the word “Outreach” to describe this phenomenon. Since I have learned that key

concept, the character of the Ford Community has begun a major change (Huehn et al, 2005).

At the beginning of this year we held a Grandparents' Day Outreach session at school with 75 students from Kindergarten to Year Two singing with their grandparents all in a large classroom. The children were making eye contact, holding hands with and at times dancing with not only their own grandparents but moving about the room and meeting new people and then engaging in the same behaviour. Recently we have begun Outreach singing visits to ___ Nursing home, which is very close to our school. The residents have greatly enjoyed this opportunity to sing with children and hold hands with them.

Through my involvement in the School Singing Program our school has embraced music education as an essential part of everyday school life. Every school assembly begins with whole school singing as the students enter the hall and at a number of points during each assembly. This year, there are five staff members at Ford Primary School studying in the MIPSS School Singing Program at the ANU. Now as a whole school, we come together at the beginning of each week with the sole intention of feeling good about ourselves as a community of singers.

The Music Education Program approach transformed Beth's relationship with music and, through this experience, she transformed her entire school community, as fact recognised by her Principal and by many parents.

6.5.3 Angela and approaching difficulties

In individual lessons, the same intent can be exercised by the teacher as in group lessons. The 'outreach' may be just to one or two students but the aim is the same: to encourage individual engagement and reaching out to others. Angela attended a Music Education Program Primary School and her experience with instrumental lessons has always been with me and, therefore, developed as part of the same philosophy as in the Music Education Program (Journal 7). Experiences with Angela have demonstrated some of the issues surrounding the Music Education Program paradigm shift.

Angela chose to learn flute herself. As always, I discussed the musical 'contract' with her parents, Betty and Sam. Betty says herself that she saw the results of a 'normal approach' with her

older son, who had subsequently opted out of playing, and so was willing to try something different.

Angela made a terrific start both in terms of enthusiasm and progress. She was proactive in her playing both at home and with me, often suggesting pieces or coming to lessons with tunes she had ‘figured out’ by ear. After a few months, however, lessons started to become difficult and progress and enjoyment seemed to disappear. I tried various ways of trying to find out what the problem was for Angela as her enthusiastic and rapid progress slowed to a standstill. Eventually it became clear.

Angela had requested a particular piece and started it with great enthusiasm, only to find it didn’t come to her as quickly as previous pieces had done. For whatever reason, perhaps my anxiety or perhaps her own feelings of inadequacy – she had chosen the piece after all – it had taken her some time to own up that she really was finding it hard and didn’t want to play it anymore. Having uncovered the problem, it was an easy matter to solve in the MEP model: if you do not want to play the piece any more, then do not. Having sorted out this problem Angela began playing again, although it took a while for her confidence to return.

There would be music educators, possibly supported by parents, who may find the solution – stop playing the piece – unacceptable or problematic. For example, if the student is always allowed to ‘give up’ a piece willy-nilly when she feels like it, where is the commitment? Where is the tenacity? Where is the work that we all know is required to master something as difficult as playing an instrument? As we have noted, the idea of music learning as ‘work’ is well entrenched in systemic thinking.

Yet if Angela wants to play easy pieces that she can manage at sight for the rest of her life, so what? Do we really need pieces to get harder and harder? Why does it need to feel like work and why are we so convinced that only if ‘practice’ is regarded seriously as ‘work’ will it actually get us anywhere in terms of achievement? Do we really know that children who regard their music

lessons as purely fun, who can abandon a piece anytime they want to, actually develop fewer skills or give up more quickly?

6.5.4 *Jessica and Peer Gynt: making the difficult easy*

There are occasions, of course, when a student may want to play a piece that really isn't easy. If the teacher intent to encourage engagement is clear, ways can be found around such an issue. One student named Jessica came to one of her first flute lessons with a recording of Grieg's *Peer Gynt* suite (Journal 8). She wanted to play *The Hall of the Mountain King*. The principal melody of this piece is quite fast and not what one would normally consider suitable for a beginner flute player, although it is possible to make it easier in various ways (for example, through changing the key and changing the tempo). I let Jessica know that it could take a little while to learn and suggested either putting it off for a while or learning it at the same time as doing some simpler pieces so that she would feel that there were some 'whole' pieces she could play more quickly. She chose the latter option.

Over six months Jessica learned a lot of pieces, but she kept playing Grieg; first just a few notes very slowly then a few more; then all the notes, then a little faster, then with tonguing and so on. Jessica wanted to play *The Hall of the Mountain King* when she started the flute – and she did.

6.6 Parental Intent

While the literature will often suggest that it is parents who drive the system, requiring music teachers to push their children in competition with other families, it is just as easy to suggest that the system may drive the attitudes of both parents and children. Parents may clearly see problems with the system but not necessarily have a clear idea how to approach the subject differently, particularly if they are unable to find anyone voicing a different opinion. At the same time, both children and parents with experience in the 'normal' system may want to try another approach but find it hard to adjust to a different paradigm.

6.6.1 *Different beginnings*

As discussed, my flute student Angela and her sister Leanne, who plays the piano, both started instrumental playing with me, growing out of my relationship with them at Salem School. It is sometimes the case, however, that a student might come to me having already had lessons elsewhere. It may be that the parent will bring a child to me precisely because there has been a problem with lessons previously or that on-going lessons are productive of tension and stress between child and parent. A different instrument can help to re-establish a different type of relationship with music.

Georgina's parents, for example, brought her to me when she chose to stop playing the piano (Journal 9). Her parents had already made the decision that the stress and unhappiness being caused as a result of lessons was unnecessary and allowed Georgina to discontinue the lessons. Georgina was offered the choice of playing an instrument with me and decided to 'try' the trumpet, with no expectation that she 'had to' continue. She did not initially exhibit the same degree of enthusiasm as Angela and Leanne, which is often the case where an earlier experience has not been felt to be positive. Georgina played intermittently and sometimes not-at-all for weeks but was never expected to 'practice' regularly or produce proof of progress. Gradually she began to play more regularly and started to show interest in her repertoire, eventually bringing along a book of pieces and making her own choices as to which ones she would play. She became keen to perform at a concert at her school and continues to play the trumpet when and if she wants to.

It is sometimes surprising that parents will persevere with lessons that clearly cause much stress because they believe that they are doing 'the right' thing by their child. One mother, Marilyn, described to me how she had entered her daughter in an eisteddfod at the behest of the teacher and supported the teacher in expecting the nine-year-old to play from memory although this clearly added to her daughter's stress (Journal 10). On the day of the eisteddfod the child froze at the keyboard after the first few bars and was unable to continue, leaving the stage in disarray, never to play the piano again. Over fifteen years later the child, now a young woman, still does not and will

not play an instrument, although she is gradually ‘finding her voice’ through singing as part a community extension to the Music Education Program that encourages adult engagement. Marilyn still expresses her anguish at what she ‘helped’ the teacher do, believing, at the time, that it was ‘the right thing’.

6.6.2 *Family music*

Part of the problem in the ‘normal’ model of instrumental learning, as we have seen, is the individual lesson, followed up with individual or supervised practice. Contrast this picture of the solitary young child, or supervised young child, with the Davis family. The Davises are helping to pioneer a new ‘family music’ approach that has grown out of the Music Education Program model. This approach is designed to show families how music enculturation possibly used to work before recorded music encourage more passive forms of musical engagement like listening to and watching others. The following extract is from a short description of musical involvement that Lucy and Miles Davis wrote for a government report:

Our contact and singing engagements with the Salem Primary Music Education Program fuelled our family’s desire to expand our musical skills. We approached Susan West to give us ‘family piano lessons’ in our home. We don’t have the problem other parents describe about getting their children to practice – we do it together! And we’re developing a tolerance of each other as we learn the instrument! Susan is also teaching us some great songs and to sing in ‘rounds’. We expect that eventually Miles will learn not to sing over the top of the rest of us! Maria has discovered an absolute love of music and an innate ability with rhythm. She sings and dances and works out tunes on the piano all by herself. We were all really impressed when she worked out the tune for ‘Fly me to the Moon’. To some, gathering around the piano at night to sing songs may be anachronistic but for us it builds love and joy in our house and lifts all our hearts.

There are several important distinctions between ‘usual’ music lessons and engagement via the family music-making concept. Firstly, there are no set pieces or practice routines and no-one is playing alone in a room. The piano is in the lounge room, admittedly often the case, but the doors are not closed when it is played. Lessons are intermittent, and occur when the family decides they’d like another ‘jam session’ with me. Each lesson involves new pieces and a range of things

that can be done with singing and playing that accommodate the skill level and interests of everyone in the family. The aim is to make sure that everyone has something that they can do with the music in an engaging way while providing ideas to be going on with that provide different levels of challenge. Having adults and children playing together is a good idea precisely because they bring different skills to the piano. Adults can often theoretically comprehend what to do more quickly than children but children can often physically master skills more quickly than adults. It's often possible to set up activities where the adult remembers what the activity is and the child can demonstrate how to do it. With willing adults who are making a musical journey with their children, the only point of dissension is whose turn it is to play, or how many people can play on the piano all at once. Music lessons with the Davises are noisy, chaotic, and lots of fun for me as well as the family.

Angela and Leanne's parents do not play themselves but have adopted a similar sort of model. Betty will often ask the girls to play pieces she likes and they will willingly learn them for her, even if it isn't really 'their sort of music' (Feedback 3). She sits and listens, or sings along when they play and sing. Their music-making does not happen alone in a room – it happens around the piano in a busy thoroughfare and it is *listened* to and supported in a range of ways that do not include a regular, enforced practice time.

6.7 Critical Concerns with Exercising Social Intent

Over the years that the Music Education Program has been encouraging interaction between classes of school children and various social institutions there have been two basic concerns raised, particularly with regard to visits to nursing homes and other high-care facilities. First, how does one protect the children from unpleasant experiences and ensure the elderly are not upset or, more worrying, injured by a child with social difficulties? Secondly, given the focus on choice in the Music Education Program, how does one ensure that the outreach experience is voluntary from the child's point of view? These issues are considered below.

6.7.1 *The child in the nursing home*

In general, students on nursing home visits do not seem to be particularly fazed by situations and incidents that may give adults pause. Incidents that occur on visits are often discussed in debriefings and ‘stories’ from other visits are used to explain and reinforce the outreach concept to new or younger students.

One example shows the difference in perspective between children and adults. During the first year that the program operated at Salem School, a Year 3 class visited a high-care facility for the disabled and demented (11). One particular woman in the facility had late-stage dementia and tended to immediately transfer objects to her mouth. A child came to me with a puzzled look on his face saying that this resident had licked his hand when he went to take her hand. I explained that the woman had dementia, a condition known and discussed with the children, and that she had no conscious control over her behaviour, rather like a young baby. I suggested he wash his hand and he simply nodded and moved on. After some minutes I noticed a group forming around the same woman with each child taking it in turns to take the woman’s hand to see what she would do. The information about this particular resident had passed around the children and some appeared to be engaging in their own action research to see what the result would be.

A similar response occurred at a nursing home that had the rarest of women: someone who did not like the children near her (Journal 12). She would sit beside me as I played the piano and wave her stick threateningly at any child who approached. In order to avoid any distress I made it a habit to warn children about this woman before visits, explaining that this behaviour was a result of her dementia.⁶ It was often noted that, once the woman had been identified by the children, they would, again, make active forays towards her to observe her behaviour. Rather than be distressed if she waved them away, some children looked positively disappointed if she didn’t.

⁶ The teachers used to joke that the woman must have been a teacher!

Children show an honest curiosity towards residents with particular disabilities and difficulties that seem to be in no way resented by the residents, even those without dementia. A child with Asperger's syndrome, Emmanuel, was occasionally violent at school but showed particular interest in and tenderness for the disabled elderly (Journal 13). He was observed on one visit lifting the blanket on the feet of a woman in a reclining chair. While his behaviour was monitored he was not approached to 'leave her alone'. He studied the woman's feet for some minutes before carefully replacing the blanket and moving on.

One demented resident would often make very overt sexual 'passes' at the women in an adult singing group who came within his orbit (Journal 14). He had not exhibited such behaviour with children until an adolescent cohort visited. A student quickly came to tell me that he was talking to them in inappropriate ways, although she was clearly unperturbed and rather amused by this behaviour. With the help of the staff I moved the resident a little away from the main room and made sure that I or another adult woman kept him entertained and parried his sexual innuendos. Later, on the bus back to school, I raised the issue with the whole class, asking if anyone had been particularly upset by the resident. The girls all seemed to regard the situation with varying degrees of amusement. I made sure they were aware of the difference between a demented old man speaking as he had, and an adult male that they might encounter in more 'normal' social situations, where such behaviour would be totally unacceptable. I also reported the incident to the school in case any family was concerned.

The types of concerns children have are different from what we might expect and two examples highlight this fact.

In many schools, outreach visits occur with the help of parents who drive the children to the facility to save on transport costs for the school. One mother volunteered for the first time to transport a group, including her son who had been on previous visits (Journal 15). The child walked into the nursing home and, for the first time, burst into tears and had to be escorted from

the room to recover. This sort of incident is of concern because it would obviously not be wise or politic to continue taking children on visits if distress was a normal part of the experience; having the mother witness the event was also of concern. However, rather than criticising the experience, the mother was rueful and apologetic, believing that her presence had caused the problem. She felt somewhat uncomfortable in the room and believed her son would have been fine without her as, indeed, he was on a subsequent visit.

Parents are regular observers and participants of outreach visits. There has never been any complaint or concern voiced by a parent about the outreach program at any involved school even in the rare event that some sort of problem arises for a child. On the contrary, parents not only seem to value the program highly and participate enthusiastically; they also appear to recognise the value in social and musical terms for their children. Observed ‘problems’ are usually met with empathetic support from volunteer parent helpers.

One last example shows the type of concern that might be misinterpreted by an adult if it were not for regular discussion with the children. One highly gifted boy, Walter, went to his first outreach and behaved in quite an unusual way (Journal 16). He entered the room, looked worried and spent a large part of the visit on the other side of the room from the residents either sitting on the floor or twirling around in a kind of dervish dance. At the debriefing I began by asking the children how they had felt on the visit. Walter replied: ‘Terrible, I didn’t like it at all’. I asked Walter why, expecting an answer that incorporated the sort of concerns adults express: discomfort with illness or dementia, for example. Walter’s response was: ‘Because I didn’t know anybody’. Over the history of the program, with two exceptions described above, there have been no incidents of children expressing distaste or discomfort because of physical or mental disabilities they witness in the outreach situation.

6.7.2 *The voluntary nature of outreach*

In The Music Education Program, steps are taken to ensure that involvement is voluntary. For a start, the teacher/s must be voluntarily involved and is/are trained via a professional development program that emphasises the voluntary nature of the program for all involved. A teacher undertakes training in her own time but the training does not prescribe community visits as part of its brief. As we have already seen, a teacher trained via the Music Education Program is already considering her interactions with children from a different perspective. She is already doing 'outreach' within the school grounds.

Garber (2004), in her case study of The Music Education Program, comments on various factors that suggest that children in general are willing to participate. There is a high rate of return of permission notes over shorter periods of time than for many other activities. The day of the outreach sees children rushing to the office to ring a parent for verbal permission despite repeated assurances that they can go to another class or stay with the class teacher if they do not want to attend. Children have been known to become quite upset if something prevents them attending. This reaction could, of course, be to do with simply wanting to be where their peers are. At the same time, most children not only attend, but also participate willingly and, if the first visit may have an element of curiosity about it, there is usually a willingness to continue to engage. The pre- and post-visit briefings are designed to ensure that children have the environment in which to make their feelings known. These sessions are discussions where the teacher is simply one participant, rather than regulating the conversation. Interestingly, few children choose not to engage, once arriving at the venue, although there are no repercussions for non-involvement. There is also little in the way of 'domino-effect' where the disengagement of one child encourages the disengagement of others.

Post visit briefings in particular can elicit a range of comments that give insight into how the children feel. Given the efforts made to ensure comfort, security and freedom for the child, it's hard to imagine that the positive feelings expressed consistently and predominantly in these

briefings are all the result of adult wishful thinking. The children do seem to have a good time. Attending parents comment on the mature behaviour of the children. There is never any need for 'behaviour management'.

It may be that younger children have no reluctance to engage in outreach activity because they view it differently from adults. Certainly, the first observed case of a student having problems with the actual situation of residents occurred with a Year 8 boy, Allan (Journal 17). This boy was part of the original cohort who were introduced to The Music Education Program in Year 2. The program was piloted at its first high school, Kent High School, when Allan was in Year 8. An early outreach visit took the Year 7/8 students to a nursing home that Allan and his Year 8 peers had last visited in year 6. At a certain point in the proceedings, Allan left the room and went outside. There was no attempt made to get him to come back in but, after some minutes, I went out to check that he was OK. I asked him if he was alright and he replied: "Yes but I can't stand it."

"Can't stand what?"

"The suffering."

Usually a boisterous and cheeky boy, he remained quiet on the bus ride home but was eventually cheered by some empathetic interaction with his peers. This incident didn't stop Allan participating and, indeed, another male peer who had been coming to music class but not to outreach came on several subsequent visits, whether in support of Allan or otherwise is unclear. Perhaps younger children feel more removed from the outreach situation and do not identify with it in the way that Allan did as he moved into adolescence.

There has been just one occasion in the eight years that the Hand-in-Hand outreach program has been operating that involved an entire class of Year 1 children reporting feelings of fear and anxiety on an outreach visit (Feedback 4). The teacher leading the visit contacted me in great concern after this visit, which, unsurprisingly, had appeared unsuccessful even before the de-

briefing. It transpired that the school involved had a policy of each class teacher taking her own class in rotation. Not only were the teachers in general not exercising free choice but the particular teacher on this class was new to the school and had had almost no time to familiarize herself with the program. The facilitator had observed the signs of anxiety in the new, young teacher which was confirmed by her comments. A nervous teacher will not necessarily affect the attitudes of the children, particularly if they are experienced at outreach visits. The Year 1 class in this case was on a first visit with their new class teacher who was not only inexperienced but insufficiently briefed by her school.

The Music Education Program team met to discuss the issue and it was agreed that the class should be invited to attend another outreach as soon as possible (Journal 18). Much to the relief of all concerned a) the children all volunteered to go again and b) the visit was a great success with completely different feedback from the class.

6.7.3 Conclusion

The critical incidents reported in this chapter demonstrate aspects of the Intent which underlies the MEP. In the next chapter, the issue of Identity will be explained in a similar way, through discussion of critical incidents.

CHAPTER 7: IDENTITY – PERSONAL MUSIC DEVELOPMENT AND CHOICE

A social model of music-making focused on giving out to others cannot be accomplished without encompassing the personal musical development of each individual involved. The development of an individual musical persona requires input from that individual: he needs to assist in directing his own development through his own personal choice. Personal choice and the development of each unique musical identity go hand in hand with social, altruistic engagement. This model provides a different response to the talent debate in music: we do not need to ‘take sides’ in the talent argument, as exemplified in the work of Sloboda et al and Gagné. Each unique musical voice is equally valued and nourished according to the interests and needs of its owner. The teacher makes every effort to engage the interest and enthusiasm of each student as a means of showing each individual the musical pathways they may wish to tread. A teacher does not have to be capable of offering a complete range of musical pathways, nor exhibit the sort of catalogue of skills we saw in the literature analysis above. The teacher’s attitude and approach supports the right of each individual to choose and, therefore, to also find their own pathways. In discussing identity below through a range of incidents, the issue of choice is central to the discussion.

7.1 Identity and Adults

In Part Two we considered the possibility that adult attitudes towards music-making are affected by childhood experiences. Research shows that in various ways, not just in music, children may develop opinions that they carry into adulthood about their skills and talents that involve intractable internal or external components. This idea may explain why an adult who identifies himself as unmusical can be hard to convince otherwise. There are various forms of what may be described as ‘elective, selective muteness’ where individuals do not or won’t engage in musical activity because they are firmly convinced of their inability to do so, or simply do not like the result. Types of selective muteness encountered through the Music Education Program teacher’s

professional development include: a) can not or won't sing at all; b) may attempt to sing but no sound comes out or dissolves into tears; c) sings but on an enforced monotone or is monotonal due to lack of use; d) sings a recognizable tune but believes that the result is monotonal; e) sings but does not like aspects of the result. We consider some aspects of adult engagement with the Music Education Program paradigm below, particularly with regard to each individual's perception of their own music identity.

7.1.1 Rania overcoming musical paralysis

Rania enrolled in the Music Education Program teacher training program and initially was unable to sing on her own at all (Journal 19). Her degree of fear was so great that, when she attempted to sing, no sound would come out. Rania participated in the one-semester basic Music Education Program training twice. By the end of the first period of training, Rania was able to sing both in the group and on her own. Her solo singing was soft but tuneful and usually accompanied by a wide grin.

During her second training period Rania was still subject to anxiety which no longer affected her voice but did affect her ability to remember lyrics.⁷ This 'failing' sometimes caused her distress and she would stop singing. In common with many children and adults, Rania reacted as though a forgotten word or two was worth the sacrifice of the entire musical interaction. Thus it is often the reaction to the 'error' rather than the error itself which ends up disfiguring the music. I, with the assistance of her fellow classmates, helped Rania realize that a forgotten word was not a reason to abandon the song and we assisted her by ensuring that the song continued even when the words did not. Over time Rania's memory for lyrics has improved but, more importantly, she now continues singing even when she forgets words and finishes songs, with her wide grin intact.

Rania read what I wrote about her and replied that she thought I could:

⁷ Rania was not a native English speaker which may also have contributed to this problem

...add some comments about the confidence I gained working with kids. I feel I took the whole program on board working and encouraging students. I am able to get them going and I fearlessly stand and move before them and belt out the songs. I still rely on my lyrics to help me. I think it is easier for me to except (sic) that need, than to struggle with some thing I can't change presently. When I first heard my own voice belting out in your class I felt incredibly liberated (Feedback 5).

Rania now has a different view of her voice and, therefore, of herself in musical situations.

7.1.2 Maintaining negative beliefs

The intractable nature of an individual's self-perception can be both puzzling and amusing. One particular example serves to illustrate this problem, but there are many variations on the theme. A teacher came to the first session of a course I was running (Journal 20). She walked up to me as soon as she arrived to say that she couldn't hold a tune at all and was this course for her? I said absolutely it was. In the first session she, like everyone, sang on her own. Her degree of accuracy in singing a typical Music Education Program song was well within the bounds of the acceptable, even though the song was new to her. Given the teacher's opening question to me, I initiated a discussion in the group about personal vocal perception to illustrate how wide the discrepancy can be between our own perceptions and those of others. Children, on the other hand, seem to be the opposite if they do not encounter a judgemental environment too early. They sing automatically and do not question their accuracy. They do not even seem to contemplate the question of whether or not they have a fine singing voice. It would appear to be like considering whether one's speaking voice is 'good' or 'not' rather than a tool to allow for communication.

Discussion of our internal attitudes is one common aspect of the MEP that is designed to help overcome our entrenched beliefs. In this case it was less than successful. At the end of the session, the woman came to thank me. I commented on how great it was to hear her sing and how lovely it had sounded. She said no, she knew that she couldn't sing but it had been wonderful to hear everyone else and how they improved in sound and confidence throughout the day. It took several

more sessions in the course to reach a point where she was able to see that her own singing was just as tuneful as everyone else's.

This type of belief, contrary to all evidence and even the opinion of someone who might be regarded as having a high degree of expertise, can be difficult to shake. An interesting aspect of the problem is that such an individual may make great efforts to undeceive another individual with a similar problem. When it is suggested that the two are, in fact, similar in the degree to which they are both denying their own vocal skill, each may argue equally vehemently that they are very different because 'I really have a problem but she clearly can sing'.

The Music Education Program, while helping to overcome this problem over time, also provides a different avenue to encourage on-going singing even in the face of a belief that the singing is untuneful. Since we are not singing primarily to prove that we have beautiful voice, the quality or even accuracy of our voice is not the issue. Singing regardless of, and without reference to accuracy or quality is, in the Music Education Program model, the best way of ensuring that our students will do the same. It is also the best way of ensuring an improvement in singing, which is seen as a by-product of our central intent.

7.1.3 Beth: not singing because she believed she wasn't 'musical'

We have already met Beth, who spent many years not singing because she believed that she couldn't. She writes:

I had been teaching for six years before I came to Flynn Primary School. I was one of those teachers who loved music in my heart, taught the odd recorder lesson, pushed play on the CD player occasionally and ticked my little boxes to report that the children were going along just fine in music. I certainly didn't want to do what had been done to me, so I basically didn't do anything. This attitude was the direct result of being told from very early in life that I wasn't talented, I didn't understand music and that music was a realm that belonged to "musical people" a group that didn't include me. By choosing to do nothing in this way I was actually passing on the belief that there is a divide between "musical people" and the rest of us to my own students. They would see quite clearly on a

daily basis that I was afraid to sing out loud, and that this is “normal” behaviour. Thus I was adding to the problem in my own way (2005).

Beth, who is a general classroom teacher and is certainly not *au fait* with the literature on music education, expresses a view that aligns with that literature, particularly with regard to the divide between the ‘musical’ and everyone else. This non-singer, Beth, has, in 2006, just finished presenting a concert at her school for which she wrote the story and was musical and artistic director. She is also now a support teacher for new colleagues training in the Music Education Program.

Of course, many teachers put on concerts; Beth, however, would never have dreamed of doing such a thing some years ago and certainly would not have dreamed of getting the musical result she achieved. Her school is a good example of the Music Education Program model, where the emphasis is strongly and clearly placed on the intent, whether at outreach or in performance. The children do not sing ‘prettily’- they sing with great volume, power and passion just like Beth. Beth has not only changed her own view of herself: she has changed the identity of her school community and had a positive impact on not only the musical identities of her students, but their level of skill development.

7.1.4 Pamela: reinforcement from the internal judge

One middle aged teacher, Pamela, who participated in several courses in the Music Education Program, provides a good case study of the way in which our internal judge can take responsibility for maintaining our perception of our musical self (Journal 21). Pamela often sang very softly and would repeat notes and screw up her face in obvious displeasure as she sang. She clearly felt, and said, that there was a problem with her singing. When asked about this, she said that some of the notes weren’t right, that her singing was so inaccurate it really bothered her.

In the first place, the degree to which her singing was inaccurate was an arguable point. If some notes were not 100% accurate, the whole was certainly accurate enough for the tune to be easily

recognised. What she was hearing was not notes that were coming out as completely different notes, but notes that were, sometimes, a little out of tune. This perception meant that she had no confidence in her musicality. She acted and thought herself unmusical. I pointed out to her that the degree of variation she was hearing in the pitch of notes suggested that she had quite acute hearing, which was not consistent with the idea of her unmusicality. She remained unconvinced with this 'expert' opinion and it took some years before she was able to sing songs without repeating notes or screwing up her face. It never seemed to occur to her that, for the listener, the repetition and screwed up face was far more of a distraction in her singing than the occasional, ever-so-slightly 'bent' notes. At the same time the soft singing gave her a lot less control over her singing and therefore added to the 'bent' notes. It seems quite natural for children to sing full voice with gusto and it may well be that this type of singing is important in developing vocal accuracy.

For Pamela, it seemed that making it clear to the listener that she knows it wasn't very good was more important than how the song went. Since music education at all levels consists largely of pointing out mistakes to be corrected, Pamela's attitude is not surprising, nor uncommon. We are programmed to find, recognize, and make sure others *know* we have recognized, where the mistakes are. In music the commandment often appears to be 'judge before ye *are* judged'.

Helping Pamela by teaching her ways of making the notes she didn't like sound 'better' to her would simply buy into the paradigm that caused the problem in the first place. She would be justified in her belief that there was a problem as she had identified and as may have been identified for her in the past. Here, again, the intent explicit in the Music Education Program can be of assistance, providing a different focus for singing that is not self-directed. Pamela does not have to think about the accuracy of her singing and, by singing often and for an altruistic purpose, she has a chance to re-develop her identity as a music-maker, give something positive to others and improve her musical skills simply through the act of doing. It is, of course, still possible to subvert the process – if Pamela is more interested in the perceived 'improvement' in her singing than she is

in the intent behind her singing, we haven't necessarily made much impact on her music identity at all.

Through singing with her class of children, Pamela gradually learned to focus on the music from their point of view, which did not involve judging the accuracy of her or each other's singing. She became far less concerned about her own accuracy as she saw the enjoyment and confidence of her children increase. Needless to say, their accuracy increased as well and so did hers. In a course evaluation, Pamela wrote:

By focussing on how to allow the children to maintain their own joyful, unrestrained relationship with music, I 'forgot' about worrying about my own singing. Now I find my own singing is quite OK. I'm not sure if the singing has changed or my attitude, or maybe both!

7.1.5 *David: finding one's voice*

David seemed, when he arrived, to be the archetypal erratic singer, not exactly a monotone, but with no ability to control where his voice went and, unlike Pamela, no obvious awareness of his lack of control (Journal 22). When singing with someone who had reliable pitch and confidence, he would often pitch match whole songs. On the other hand, if he sang with someone lacking in confidence, the pitch of the other singer would often start to wander like David's. But unlike Pamela, described above, David always appeared to love to sing and didn't seem to suffer from a lack of confidence. No-one in this singing group was about to get in the way of David's confidence by trying to 'fix' his tuning.

It is sometimes hard to imagine the David of today is the same as the David of yesterday. He has a strong, rich baritone, with usually excellent intonation. He came to class putting his heart into his singing and he still does. In class, he has done a lot of work on how to give the music to others with enthusiasm and empathy; how to sing so that others will overcome their socially acquired reticence and feel compelled to sing with him. When his mother died he sang, alone, *Try to Remember* at her funeral, a last gift to her, and he was clearly glad that he could do this and receive

approbation and even gratitude from his father. David's singing improved simply by singing in a way that didn't focus on technique but on the intent behind the singing, through which his own voice gradually developed, still very much in his own way.

7.2 Identity and the Child

The teacher's role with regard to the musical identity of children is different than with adults since young children are generally not afraid to sing. The teacher is acting as a guide, not a guru, and is empathetic towards the needs of each individual in a group situation. A model that enshrines the notion of individual development through music will automatically take into account the needs of each individual, wherever they are in terms of skills and 'talent', however defined. Most importantly, it offers a different landscape in which to operate: there is no need to place students on the mountain, in positions of relative ascendancy, thereby colouring their perceptions of themselves and each other. The following examples illustrate aspects of the development of musical identity in children. We once more see the importance of choice in the MEP model as a means of allowing each individual to develop their own musical identity.

7.2.1 Angela: growing into her voice

We have already met Angela in relation to her instrumental lessons. Angela was part of the Salem cohort who helped develop the Music Education Program approach. She is now in Year 8 and engages in a vibrant musical life playing several instruments as well as singing and participating in activities at home and at school. Angela sang at the top of her voice with great gusto and enthusiasm from her Kindergarten year and probably before, but often with very little in the way of a recognisable tune. Angela remained a very confident singer because no-one ever gave her any reason not to be. She never received the message, as she may have done in many other situations that her singing was inaccurate and her confidence never wavered.

Angela often put her hand up to volunteer to sing alone in class and for performances including a very big and detailed production we did in 2001 (Journal 23). At that time she was in Year 2, her

third year in the Music Education Program where she was receiving two to three hours of singing a week – yet she still didn't show a great deal of accuracy.

The particular part she most wanted to sing was at the beginning of a section for over 200 children, singing canons in five parts while walking around and out of the school Hall. Here was an occasion when the idea of 'walking the walk' of the Music Education Program philosophy became very important. There was concern from some colleagues that perhaps her singing would affect the item or that she herself would recognise a problem and have her confidence affected. In line with the MEP approach though, how could her confidence suffer if no-one gave her the impression that there was any problem? Angela sang the part she wanted to sing, with a cheek-splitting smile, at top volume and with varying degrees of accuracy and the rest of the item followed smoothly after. Now, five years later Angela still loves to sing and spends a large part of her flute lessons with me singing.

Angela's accuracy did improve, very slowly and over eight years. If it took time for her singing voice to settle, what does this say about Angela's talent? When she sings, she moves the listeners, sometimes to tears, as, indeed, do many of the children, both individually and in groups. Her voice is distinctive and unusual. Her singing is heartfelt and moving now, but it always has been; indeed as, I would argue, is the case with all children. Through Angela's continued singing, she has developed her own unique, strong musical identity.

7.3 Identity and the Individual/Studio Lesson

It is obvious that the Music Education Program model does not support the idea of adults prescribing instruments or music lessons for children. The Music Education Program also does not support an attitude that says that choice having been made, whether by student or parent, the student must 'commit' to that instrument. The 'commitment' is to music-making which is inbuilt. If there is a problem with the commitment to the instrument or a particular way of making music in general, there is an issue to be dealt with which will not respond to force.

While it seems obvious that individual or small group studio lessons are the perfect opportunity for students of any age to exercise not only free choice in what instrument they play but also in what they actually do in a lesson, the reverse is often the case. The examples below illustrate ways in which the Music Education Program model operates in studio lessons combining the idea of identity with the student's free choice of instrument and lesson content.

7.3.1 Angela: playing the dilettante

If a child is to be allowed to exercise her choices, the appropriate contract must be established with the parent and the teacher must be willing to be adaptable. I have some students who may be principally coming to learn flute but who may walk in and say, 'I feel like singing today'. In that case, we sing which often ends up being singing and playing. Once my flute student, Angela, walked in and said: 'Actually I feel like learning the violin' (Journal 24). This statement was something of a problem since I do not play the violin. I was therefore unable to provide for her need at that moment. However, next lesson I had a violin teacher there and the student played the violin.

After the violin lesson, which was given by a teacher who is familiar with the Music Education Program approach and, therefore, focused on fun and ease of playing, Angela expressed no further need to try it again. This was despite the fact that she has parents who would have been happy to add violin to her list of instruments, which now includes clarinet and saxophone and piano, beside flute and singing. However after the one violin lesson her interest in flute playing intensified and she moved ahead significantly in a short space of time. Possibly, having been allowed to explore her fantasy of being a violinist she realized it did not do for her what she thought and found flute did more than she had imagined. Perhaps she simply prefers something about using her own breath to make sounds.

This development in Angela's flute playing may seem all the more surprising given that a lot of each lesson was and is spent singing which she still claims is her first love. In fact, her singing

seems to help her flute playing, as one would expect, given the similarity of breath control required. Without the correct contract with the parent, however, it is possible that ‘just’ singing would not be considered an acceptable use of the parental resources. We have already seen, above, that the economic motive can be a powerful one for parents.

More recently Angela came into her lesson and calmly announced that she had been learning a piece on the piano (Journal 25). Since I had never given her a piano lesson, this news was interesting. Leanne, her sister, plays the piano and Angela had been around enough piano lessons to obviously pick up some ideas because she had learned to play the chords to a song she liked singing and proceeded to sing and play it. All, it might be added, with quite some style and a relaxed and appropriately pianistic hand position.

One could argue that allowing this sort of ‘messing about’ may encourage children not to commit. Given that most give up anyway one is moved to repeat that long-term commitment does not seem to be encouraged by current methods. Much is made in the literature of the importance of this commitment. In the case of Angela, above, some level of playing the dilettante seemed to have a positive effect on her commitment to *music-making*. If we return to our leitmotif, we may well say ‘So what?’ to Angela’s playing the dilettante. If she is enjoying her music-making and expressing herself, as well as sharing that playing with those around her, what of it?

7.3.2 Angela and expressing her own opinions

If we are focussing on the development of individual identity students need to exercise their own choice, yet this idea can be problematic when viewed from the traditional paradigm. While one can not generalise on the basis of small numbers of students, my experience with students like Angela suggests that allowing the student full rein in their musical choices can have several important benefits for teachers and parents. Angela has never been afraid to voice her opinions to me. I am able, in return, to voice my opinions to her. Betty, her mother, has admitted to me that she and her husband have often castigated Angela at home for the way she has spoken to me in lessons,

although I personally had had no fault to find with Angela's forthright presentation of her ideas (Feedback 6). Rather, I thought she was to be applauded.

Her parents' concern seems to be part of the more 'normal' music education paradigm: Sam in particular has been known to suggest to Angela that since Susan was the expert, she should perhaps consider my opinion. In fact I always feel that Angela does consider my opinion. At the same time, she and I are both clear that I am not going to try and make her do anything she does not want to do and so she can listen and consider my opinions freely, as well as express her own. Angela is clear that her musical life is hers to command and such control does not imply either laziness or lack of progress although, in the Music Education Program model, it would not matter if it did.

7.3.3 *Georgina: refusing to choose*

Georgina, as discussed above, was another piano student who 'gave' up piano and with whom I began remedial work. Piano had been discarded but Georgina wanted to play something so she thought she would try trumpet. Several times in her first couple of lessons I asked her about her preferences: listen to this piece and see if you like it; do you have a favourite song you'd like to play?; would you like to play this one again or is that enough? And so on. Each question was answered either with a shrug or "I don't care!" – the comment and attitude was unusually negative particularly since the instrument and lessons were new (Journal 26). Often, even when the child has little choice in the instrument or lesson, there will be a level of excitement and interest at the beginning.

One explanation for Georgina's reaction is that perhaps she didn't believe me. If a choice is given to a child in music how often is the choice a 'Clayton's' choice i.e. not really a choice at all? Georgina appeared to have no expectation, despite my questions, that I really wanted her opinion or that she could possibly formulate an opinion in any case. Georgina didn't have any desire to find out what I wanted because she seemed to be assuming she would be told anyway. When her

response of ‘I don’t care’ was met with ‘Well, it’s your lesson so you decide’ she looked genuinely startled and confused.

Of course, Georgina had never had to choose a piece before and would have no idea about how to go about it. The teacher will often need to be more or less proactive in order to help the student find music that she might like to play, particularly if the student, unlike Music Education Program students, does not have a good repertoire of songs ‘on tap’ that can be immediately accessed. As we have suggested, the attempts to standardize the system have a laudable motive but do not necessarily produce pro-active students nor, necessarily, a larger pool of active, adult music makers. My experience, and the small number of examples above, suggests that this type of model often works most effectively with students and their families who have had no previous exposure to ‘normal’ instrumental lessons.

Georgina has become far more vocal about her likes and dislikes as time has progressed and has occasionally expressed a wish to play the piano. Returning to the rejected instrument can be an important part of the remedial work in the Music Education Program model. The child can begin to see that neither the instrument, nor music in general, is the problem.

7.4 Identity and School Classroom Music

It may well be argued that choice in instrumental lessons is all very well since there are usually only one or two students present. The situation may be more complicated in the class situation. Negotiating class groups with reference to individual identity, which includes the right to choice, does require thought from the teacher. If the teacher is clear in her intent then students will also develop an empathetic intent towards each other, allowing both individual and group identity to develop. The group as a whole makes choices as do the individuals within the group. Each individual has his or her own inclinations but working as a group also implies considering the inclinations of others, including the teacher. No one person present has the right to impose his or

her views on anyone else, teacher or student. The examples below examine aspects of class music-making from this perspective.

7.4.1 Student opinion on repertoire

One area where student choice can be regularly included is in the repertoire through which the music is made. Here, in particular, individuality can be expressed even in group situations. Since songs do not fall into two categories of ‘love it’ or ‘hate it’ there is not only room for a range of opinions without conflict but there is also room for students to experiment with their individual identity through the music they choose.

The Music Education Program solicits student opinions on repertoire at all levels in various ways that are compatible with the age of the group. Repertoire is offered by the teacher in the first instance but students are given opportunities to decide what they do and do not like and what they would like to continue singing. These choices may vary from class to class. Over a period of years, the Music Education Program has developed a ‘standard’ repertoire based on the opinions of children across classes from Kinder to Year 6. The ‘standard’ repertoire is used as a starting point for new schools and for mass singing because it is generally found that this repertoire is liked by most students. At the same time, more choices are offered to students and students are also encouraged to bring in their own choices.

7.4.2 Student reaction to one child’s choices

When a student brings in music, it is an opportunity for discussion with students about individual choice and the nature of the repertoire. For example, in one Year 6 class at Salem there were several boys who wanted to include some music that they particularly liked (Journal 27). In the Music Education Program paradigm, students are encouraged to not only discuss their likes and dislikes but supply actual examples if they want a song to be sung in the group. Expecting the student to be proactive in this regard is not a great challenge in these electronic days but can help to indicate the degree of commitment or interest the student has in their own suggestion.

Brian had picked two songs that were on the hit parade but also certainly ‘singable’ by the group as a whole. The only problem was that a proportion of the rest of the group were very vocal in expressing their disapproval of the songs. This incident prompted much discussion. We were able to discuss not only the idea of respecting another’s musical choice, regardless of your own opinion (‘of course you can say you don’t like it as long as it is clear that in doing so you are not passing a judgment on a fellow student’) but also the notion that bringing in ‘pop music’ off the radio was not necessarily going to make for a united group. Students can understand that the development of individual identity might not always mean just singing songs that any particular ‘I’ likes best. Having the opportunity to sing a wide range of repertoire and make decisions about individual likes, while respecting the likes of others, may be an important part of the development of musical identity.

Of course, peer pressure can work in the music class as well but the MEP model allows a safe place for discussion of this issue. It is important to make surveys of material anonymous as far as possible and encourage students to be strong in their own, individual opinions rather than filling in a survey with friends. A show of hands or a class discussion can be useful but a written response may give a clearer indication of what students are thinking. Over a period of years, the Music Education Program is developing an on-going set of surveys that give insight into the likes and dislikes of students at all year levels.

7.4.3 Students exercising opinion

The same class demonstrated a different aspect of the exercise of opinion that illustrates how students interact with teacher opinions in this model. We were preparing for an end-of-year extravaganza of epic proportions – 400 children in the school delivering a history of song from 3000BC to 2000AD (Journal 28). Different classes had different pieces from different periods. This class, then in year 5, was performing the earliest piece, a work purported to be the first known example of harmony.

After a few sessions learning the piece, a small deputation came to me and said they had a problem with two of their six or so selections – the early work and an extract by Stravinsky from *Reynard, the Fox*. I explained to them why I thought these pieces were significant and asked that they keep them in and they agreed. Since the students often were given their own choices, there was no particular grumbling about my decision on this issue.

A week or so later I sat at the back of the room while they sang the ancient piece of music with great accuracy and a lot of effort. I couldn't fault them – they were still trying to make it sound worth listening to. When they finished I said “it's really boring, isn't it”. Nodding their heads vigorously they replied, “That's what we've been trying to tell you.” The students respectfully accepted my opinion when I overruled theirs but maintained their own united opinion even while trying to do what I asked of them. In a situation of mutual respect it is no great matter for the teacher to admit that the students were right just as it is no great matter for an inexperienced music teacher to joyfully make music with her students while being completely open about her lack of experience with her students.

The ancient piece did not make the cut into the concert. On the other hand, I held sway on the matter of Stravinsky. It seems clear, however, that certain types of music are attractive to certain age groups and Stravinsky certainly does not seem to be an upper primary favourite in general. Thus, with the help of this early cohort, certain types of classical music, like Beethoven and Wagner, have become 'standard' in the upper primary while Stravinsky is heard less regularly.

7.4.4 Adolescents: maintaining and extending the group

When the Music Education Program established a pilot secondary program in 2004, it began with a group of volunteers who had participated in the program at primary school. Of the 20 students eligible to participate 16 volunteered to be part of the group. The three boys in the group stayed despite feeling a negative impact from their peers in a school culture that was decidedly unsupportive of this musical engagement at the time (Journal 29).

While the students were perfectly happy to do outreach visits and performances off-campus, getting them to sing at school outside the classroom (and sometimes even inside the classroom if a few male peers were lurking in the corridors) was difficult. Coercion was obviously not an option. After some frank discussion about the nature of the school culture and their possible internal role as ‘outreach’ ambassadors to their own peers, I suggested a plan to which they agreed (Journal 30). We would do an item for the year 10 graduation, thus exempting them from performing in front of their own peers (the students involved were Years 7 and 8). Their job would be to find volunteers from amongst their peers to sing with them as trial involvement in the program to help spread the idea through the school. If we involved more students, perhaps we could have more of an impact on the overall school culture. We agreed on three songs that combined singability with some degree of ‘coolness’.

On the day appointed for the first rehearsal I was astonished, as were some of the high school teaching staff, when the original group of 16 students turned up with around another 30 of their peers. A small group of boys were there, it soon became apparent, to skip regular class but most were quite genuine and I gave them all until the end of the session to ‘try before you buy’ but then a firm commitment was required for what would be an extra-curricular evening performance.

There was a small dropout rate, including one of the social leaders, a girl who politely told me that this sort of music really did not fit with her image. I did suggest to her that, as a leader in her particular social group, she had the opportunity to influence the entire school culture but the prospect of a possible (metaphorical) pie in the face was a little much for her and she left with good grace and no hard feelings on either side. The vast majority not only stayed but, most surprisingly, turned up on the night and their item was enthusiastically received. We had concentrated, as is normal in the Music Education Program, on what we wanted them to give to the audience in emotional terms rather than technical aspects of how it needed to sound. The entire line of boys – 10 in all – took the front row for Irving Berlin’s *Empty Pockets* (*‘but a heart full of love’*), replete

with top hats and flowers to give the girls. For some of the boys this presentation was not much of a stretch but that certainly was not the case for all of them.

It is important to reiterate the voluntary nature of the program. At the primary level music classes are usually compulsory although repertoire is still mediated with students and outreach excursions are completely voluntary. At the secondary level attendance at all sessions, whether on or off-campus, is voluntary and runs as a ‘withdrawal’ program from regular lessons. The fact that boys participated as they did does not necessarily mean that the program will work *en masse* in any school environment. It is, however, giving some guidelines into how to introduce singing and socially directed music-making as a part of adolescent culture.

7.4.5 Individual songs choices: ‘Yesterday’

Surveying students, a regular part of the MEP paradigm, to ascertain group opinions on songs can give a good idea about majority opinion but, as the next incident suggests, majority opinion is just that: majority opinion. One year 3 class at Salem included a boy, Greg, who, unlike many of his peers, tended to like slow songs (Journal 31). Over a period of several months he kept asking if the class could learn *Yesterday* by Lennon and McCartney. He asked me privately more than once and I said I would consider it but that I felt the rest of the class wouldn’t like it. One day he asked me in front of the whole class and I made the same answer. Some class members asked to hear it, which, at the very least, showed respect for Greg and his opinion.

After learning the song in brief, a show of hands suggested that at least three-quarters of the class liked it and wanted to keep it in the repertoire. It was hard to know, of course, whether reverse psychology was at work: I had said to the class that I didn’t think they would like it. *Yesterday* is considered quite an important song in the pop pantheon with a whole book dedicated to it and for some weeks I shared the best stories about *Yesterday* with the kids. The song stayed on the requested list for some months and, surprisingly, the children seemed to remember much of the detail about the song. It faded as a choice reasonably quickly which suggests that at least part of the

reason the children wanted to learn it was to prove me wrong. Nonetheless honour was satisfied on all counts and the children not only learned an important song but some pop music history along the way. Incidents like this have helped mould the direction of the MEP which considers both majority and minority opinion important. It is individual opinion, after all, that indicates individual musical identity.

7.4.6 *The teacher as adjudicator*

As suggested above, students who are given choices do not always overlook the opinion of the teachers. One class I have worked with substantially often expected and wanted me to adjudicate. After one session with strong discussion about preferences for activities one boy said that they were all just disagreeing for the sake of it so why didn't I make an executive decision (Journal 32). I thanked him profusely for passing the buck back to me (then who'll get the blame?) and there followed a good deal of good-natured ribbing along the lines of what did I think I got paid for anyway. On occasion, of course, I have made decisions for the class that have then been subject to further argument. I now make sure I have agreement that when I am asked to adjudicate there will be no further argument. One aspect of the training program for teachers involves discussion about discussion with children so that teachers can feel comfortable 'letting go' of control while trusting that the children indeed want and need teachers to exercise their mature function at various times.

7.4.7 *Responsibility: the other side of choice*

In the Music Education Program the most important manifestation of success is not musical but social and emotional. Results can be seen and felt by anyone and do not need interpretation through an 'expert'. Evaluation occurs as a group process rather than as a judgement about musical detail by the musical expert. While the type of feeling response aimed at in the Music Education Program may be hard to describe, it isn't necessarily hard to recognize, as evinced by the following story.

When the first cohort of the Music Education Program students, now in Year 9, was in Year 6, I noted an occasional phenomenon that had not previously been observed. The type of intense,

passionate and uplifting singing that was and is a feature of the Music Education Program classes degenerated at times into something that felt rather like a musical brawl. The singing may have been just as 'correct' in terms of musical criteria; everyone was together, as in tune as normal, all singing and so on, but it felt uncomfortable (Journal 33).

After several such experiences, I stopped the class one day and tried to tell them what I was feeling. The best I could come up with was: 'It feels off. Does anyone else feel it?' Some of the class looked scornful, as they were wont to do when I state the painfully obvious and nodded. I asked why they thought this might be so, and got back a range of answers: it was a hot day; they had been playing sport in the sun at lunch; they were tired. While the approach I used to discuss the issue with the students was a highly subjective and vague one, many understood what I was talking about. In the Music Education Program model, if everyone had looked at me blankly and declared that they did not know what I was talking about, there would have been little more that I could do other than suggest that they think about it.

Given that at least a reasonable proportion of the group appeared to know and seemed to indicate that I was stating the obvious, my response was: a) if they (or at least some of them) knew they were doing it, would they please stop; and b) did it have to be me that pointed it out? Why did I have to be the big, bad teacher since the content and intent in the lesson was at least as much their responsibility as mine? We began again and the singing had altered. Next time the same problem occurred, I didn't have to wait very long before a few hands went up and one student commented that we were doing 'that thing' again. None of us really had the language to describe it but many of us knew it was happening.

The message to the students in the Music Education Program is that they are acting, in class and in outreach, as powerful individuals influencing their environment. The flipside of having such empowerment is to be responsible in its use. It is not acceptable, as we have seen, for students to object to the teacher's musical choices without giving reasons and/or making alternative

suggestions, which includes supplying recordings, written music and so on. A social approach to music-making involves the teacher respecting the students' opinions but also the students respecting both teacher and each other and taking responsibility for the musical outcomes in the class.

7.5 Critical Concerns in Identity

7.5.1 Introduction

In focussing on the social import of music-making, the Music Education Program prioritises intent and identity in order to promote involvement. Some questions and concerns have arisen from this focus and these concerns are discussed below under four topics.

First, while the Music Education Program focuses on ensuring stress-free and joyful engagement for children, it has become clear that some adults may face challenges in overcoming some of their long-held beliefs or attitudes to music and their own music-making. This issue is discussed in relation to the issue of singing alone.

Secondly, the question is sometimes asked, 'Is the Music Education Program "just" about singing?' The implications of this question are discussed.

Thirdly it is not uncommon for observers, especially music educators, to be concerned at the lack of focus on achievement. As we have shown in the literature analysis, even those commentators who perceive problems with the achievement paradigm have difficulty with the idea of 'demoting' the idea of achievement. For this reason, the issue of achievement is covered in some detail over three subsections. Examples of some 'typical' musical skill development are described, as well as skills that appear to derive from the program's social model. The issue of reframing thoughts and language in a non-judgmental paradigm is also explored.

Fourthly, a concern raised by the most enthusiastic teachers in the Music Education Program revolves around the issue of reporting. How do we reconcile a program that eschews the idea of

passing individual judgment on children, never mind comparative judgment, with a system that is, if anything, becoming more prescriptive in this regard?

7.5.2 Adults and challenge

I have made the point previously that there is no place in the Music Education Program for enforced activity that involves any stress for the child. However, I do not make exactly the same claim for adults. We may need to take a slightly different approach with adults who have already been ‘educated’ in the current system. Certainly there is still no place for enforced activity. Yet some of the teachers trained in the Music Education Program would argue that some of what they are asked to do is not particularly ‘enjoyable’. For example, we have already met Rania who became so frightened initially she could not sing at all. As we shall see in Section 4, some teachers question the focus on individual singing and see it as being in contradiction of the basic MEP approach.

There are important reasons for singing alone in this program to do with the empathetic ‘tuning in’ of the group, a necessary part of the outreach approach and a way of developing both personal musical identity and group musical identity. Through ‘giving out’ one’s own voice and ‘taking in’ the voices of all others in the group each member ‘tunes in’ to the others in the group and musically ‘negotiates’ his own place in the group. No group is directed by one person and each voice contributes equally to the overall musical result. Every group, in this model, will sound different – each will have its own musical identity.

At the same time, the Music Education Program is working on the basis that if there is any problem with the singing it will affect the musical identity of the individual and how she relates musically to others, especially the children she teaches. A teacher with a strong musical identity will not impede the musical identity of her students. That music identity must necessarily include a happy relationship with one’s own voice.

Individual singing in the Music Education Program can give rise to strong feelings although the aim is not to bring up such feelings, or to cause distress. Indeed, it is a sign of the deep nature of the damage that some individuals have sustained in their musical lives that the simple act of singing even a bit of a song alone can give rise to powerfully negative feelings at all. It is simply what happens as part of the process. Interestingly, it is sometimes when a teacher really ‘reveals’ their own, powerful singing voice that a reaction can occur. The teacher may be both delighted and overwhelmed at the same time.

While my experiences suggests that this process is a useful one and generally positive eventually for most individuals it also serves as a useful reminder to those involved of what we are trying to avoid for the students we teach. Children rarely if ever display the same sort of fear and reluctance to sing alone if we begin at a very young age before the negative cultural or musical messages can be instilled. The Music Education Program is not causing this ‘suffering’ it is simply revealing it.

It should also be noted that, challenge notwithstanding, teachers also show interest in developing their musical skills and the ability to do so with minimal ‘expert’ input. Beth is a good example of this phenomenon. After finishing the initial one-semester course with the program, she continued to participate in extra, more advanced courses and intensive training when offered. As part of this training, she learned basic piano skills and after approximately 12 hours of piano lessons over two years, she is able to learn songs on the piano and sing and play with her students. Recently in an intensive week-long course she played and sang a new song (Journal 34). It emerged that she had worked this song out by herself at the piano. Yet, as far as I was aware, Beth did not read music and had, in previous courses, shown some apprehension when the subject of reading musical notation was raised. I asked Beth how she had learned this new song and she said that she had learned it from ‘the dots’. When I asked her how that could be when she didn’t read ‘the dots’ she replied that she had had a couple of lessons when she was at school.

Clearly Beth had some knowledge of how ‘the dots’ went and had made use of that knowledge with no further help from me or any other expert. There are two points to note about this development for Beth. Firstly, when her confidence in her own musicianship had reached a certain point, she was keen to learn further and did not doubt her ability to do so. In fact she looked surprised at *my* surprise at what she had achieved and what it meant for her musical independence. The idea that such feats are easy, an important notion in the Music Education Program, had been truly taken in by Beth. Secondly, it may be that her very relaxation and confidence allowed her to access her store of musical knowledge and use it to her best advantage. It could be argued that many individuals are like Beth in having a store of musical knowledge which simply needs a more fertile environment in which to flower.

7.5.3 Is it ‘just’ about singing?

This focus on individual and group singing has given rise to criticism that the Music Education Program is ‘just’ about singing. This criticism can imply a number of different things: for example, that there is not enough concentration on instruments; or that there is not enough ‘achievement’. One answer to this criticism is that there is no ‘just’ about singing, a fact attested to by the millions of adults who do not do it. Singing is a normal human activity that feels anything but normal to many of us. The Music Education Program goal of social engagement includes the idea is that every child involved in the program will leave primary school (in the first instance) willing and able to sing over fifty songs in a group or on his own, and, moreover, to see that behaviour as normal. In other words, at the most basic of levels, the Music Education Program does not inhibit natural musical engagement through our inbuilt instrument.

The Music Education Program also does not inhibit musical learning but continues to develop ways in which learning can occur in a way that is non-stressful and enjoyable for all concerned (see below). At the same time, the Music Education Program is not attempting to be a ‘complete’ answer to music education because its basic philosophy does not include the idea of a ‘complete’

answer. Such a position implies the development of another ‘list’ of ‘necessary’ learning which must be completed over a certain period. The goal of the Music Education Program is simple, joyous, shared, on-going engagement with other learning seen as a peripheral benefit. Regardless of how or where it operates, students will have other musical experiences in the home and possibly in other types of lessons. It is perfectly possible to include various instruments in Music Education Program lessons, including instruments learned by students in private lessons. The Program will manifest itself differently depending on the environment, the skill, confidence and experience of the teacher, and the input of the students. It is understood, however, that the basic goal is not to be sacrificed for any other learning, particularly if there are clear signs that it is not enjoyable or actually distressing and, therefore, likely to lead to disengagement.

Still, the Music Education Program does fit in an educational environment and needs conceptualising in ways that will marry with that environment, as well as helping teachers provide answers to questions relating to achievement and outcomes. This point will be considered in more detail in Chapter 11, below.

7.5.4 Achievement A: the development of empathetic skills first

While more ‘normal’ skills can certainly be developed in the Music Education Program, one observation that has been made is that it develops those skills that are more commonly seen at the higher reaches of the virtuosic mountain. It could be argued that rather than the ‘once more with feeling’ model that seems to apply in traditional music education, the Music Education Program is operating from a ‘once more with added skill’ perspective. The ‘feeling’ develops first, followed by the skills. The development of empathetic musical responses appears to be a result of the social focus of the program. As we have already noted, above, the idea of ‘tuning in’ to each other by ‘giving out’ one’s own unique voice and ‘taking in’ the voices of all others creates individual and group music identity that can have a strong effect on musical outcomes.

For example, the Music Education Program has become well known for its large-scale ‘events’ numbering upwards of 600 children at any given time. These events are staged with generally minimal combined rehearsal and sometimes none at all. Sometimes 600 children will be singing spread around an auditorium holding over 1400 people, with one piano for accompaniment. In some places in the hall the piano is barely audible and there are often time delays to take into account. Yet almost without exception, and with no means of unification other than (on occasion) a piano, the children sing together, sometimes in several parts. The ability to sing together in this way is honed through the outreach visits where children are singing individually to residents but together as a group across a distance, often in spaces that are not designed for good acoustic contact or results.

Each group in the MEP model is considered to have an identity of its own whatever its size. It is not appropriate for a ‘music director’ to fashion the sound of the group in his own image. The group comprises individuals who each have their own music identity and contribute that identity to create a group identity. The sound is mediated through the process of singing. When accompanying such groups a teacher on piano or a small group of instrumentalists are not in a position to control the movement of the music. If there is a problem with ensemble, it is usually a simple matter to remind children of both sides of the singing interaction: give out and take in.

An early example of this approach occurred in the second mass ‘event’ the Music Education Program staged (Journal 35, Video 3). There was one full rehearsal. At one stage, children from Salem were singing songs in three different locations in the auditorium. There was a group on the stage and a group on either side of a balcony which was a second story starting halfway down the main auditorium. One song was *Fugue for Tin Horns* from Frank Loesser’s *Guys and Dolls*, sung in three part canon from the three different locations with different lyrics from the original. The other song was *On A Clear Day* from the musical of the same name. We started with the Loesser canon. I was on the side of the stage since the piano that was to be used, in the orchestral pit in front of the group on stage, was not available. There was no conductor, just me playing the piano.

On the first attempt, the canon was a disaster. The children (Years 3-6) were ‘all over the place’. I stopped and just reminded them that this situation was pretty difficult to sing in and they would really need to tune in to each other. In effect I was giving both responsibility and power to the children. We started again. There was absolutely no further problem with being ‘together’ either then or in the concerts, regardless of parts or difficulty. The children negotiated the distance and the sound delays. It was simply incumbent upon me at the piano not to lead them but to play *with* them since they were the ones in the different positions around the Hall and were more aware of where the sound was, from their perspective, than I was.

Another example involves the outreach concert ‘event’ of 2005 (Journal 36, Video 4). I conceived an idea to ensure that every senior child from Years 3-6 (roughly 250 in all at each concert) would be seen individually on stage by their parents. This feat was achieved while singing a song called *Be Kind To Your Parents*. Two lines of students started at opposite ends of the auditorium and progressed in opposite directions across the stage while singing and looking at the audience, finishing on the other side of the 1500 seat auditorium from where they began. There was one rehearsal for this number. Even experienced Music Education Program teachers were somewhat sceptical of this opening number and I was only able to secure support for the idea by promising that if it was a complete mess in rehearsal, we’d abandon it.

One has to consider the difficulties involved. The 250 children included those who had not been in the concert the previous year and did not know the venue as well as students from the previous concert. The students had to negotiate a pathway that was not straightforward, involving steps and moving around through the audience while singing and looking at that very audience who were often within easy touching distance. While on stage, they were asked to basically walk without looking where they were going so that their faces, and therefore their voices, were facing the audience. They had to stay together across the entire distance of the auditorium while accompanied by one piano which couldn’t be heard from the back of the Hall when all 250 children were singing. Coupled with all this, the junior children in the concert – another approximately 250 were

on the stage sitting on risers. Many of these younger students had heard the song as it was learned by the older students and, if they knew the song, however roughly, automatically joined in with varying degrees of accuracy.

At the rehearsal the only problem on the first run through was that the leaders of the two lines, two 'reliable' high school students, got muddled up and went down the wrong aisles, ending up with students not finishing where they needed to. Despite this muddle, the singing continued without any problem. An added complication was that it was not entirely clear how many rounds of the song were going to be necessary since the walking speed varied. I told the assembled students that they would just have to take the piano as their signal for when we were finished. This idea would be difficult for some children since they would not be able to hear the piano. Yet when I slowed down to finish, everyone got the message and followed the change in tempo.

I am not actually sure how the children achieve this type of feat. It is this ability that suggests to me that the social intent behind the program allows for different types of achievement which are arguably at least as significant, if not more so, than 'standard' achievements. We are not trying to get children to 'achieve' in this way. It has just been noted that this type of what I can only regard as empathetic communication occurs in this type of program and we make use of it in both outreach and 'performance' situations.

7.5.5 Achievement B: developing skills in a choice model

One question often asked by those who have not seen the Music Education Program in action is: how do skills develop in the classroom situation using a 'choice' model where the students share power? Let us consider the development of music literacy in the MEP model to see how learning might be accomplished within a choice model using an activity I conducted with a Year 6 class (Journal 37).

This class was the initial 'outreach' group who had begun nursing home visits in Year 2. They were approximately 50 students in 2 Year 6 groups who were often combined for music, especially

when experimenting with new ideas. The students were given a sheet of music featuring a four-part arrangement of a song they had previously learned (the arrangement as used by the students is reproduced below at the end of the section).

The song is a Negro Spiritual which had already been learned by rote and sung and discussed by the class. There is little rhythmic representation of the song because the aim was to keep the representation of the piece as fluid as possible, not limiting it to one rhythmic representation.

There are many ways of approaching such a piece with a group of students who have worked with elements of literacy before and had varying levels of competence and interest. On this occasion I suggested simply that they work out how it goes in four parts. I acted as a facilitator, helping out when asked. Since everyone knew the melody already, the students decided to divide into three groups and each learn one of the harmony parts, which were quite simple. The difficulty in this type of piece is not so much learning how the parts go but putting them all together.

The three groups went to different corners of the school hall, in which we were working, occasionally coming to the piano to check their starting note or otherwise asking me for assistance. One group wanted me to check if their notes were 'right'. Another group asked to go outside because they couldn't hear their part clearly. Eventually they seemed to be finished and I called them all together again and asked what was to happen next.

A small group was 'volunteered' to sing the melody while the others sang the harmony. The first attempt was completely chaotic because each group was so busy concentrating on their own line that no thought had been given about how it was going to be sung together. Some discussion ensued. True to the Music Program model, no-one suggested 'counting in' or conducting and no-one was perturbed by the lack of rhythmic direction on the sheet. It was clear to everyone that they simply had to tune in to the melody and change where indicated. The only further hiccup was on the second line after 'name' where the middle harmony part has to go on before the others do.

Putting the piece together took around 30 minutes for this particular Year 6 group. I helped in various places as required and stepped in now and again to help with a part if it seemed to waver in confidence, rather than if something went obviously 'wrong'. Indeed sometimes having the piece fall apart is an effective way for the students to consider how to overcome the problem, which they were quite capable of doing without my help.

Such an activity has a range of 'built-in' levels of engagement in both musical and social terms. No-one within the group completely disengaged, whether through peer pressure or interest. Even newer students at the school were able to pick up what to do relatively quickly and the 'helping' atmosphere generated by the outreach principle ensured that students who needed help received it. Students were 'helped' if they had a problem working out what to sing or just if seemed insecure. 'Help' in this context does not imply those who 'can' showing those who 'can not'.

On the one hand, the simplicity of the parts allows for maximum engagement and maximum success. On the other hand putting it all together is not straightforward and there is a range of ways of adding interest for more advanced students. The parts can be supported, for example, with instruments. The chords can be played on the piano, either from the score as given or from an additional chord chart. The melody could also be played on instrument instead of or with singing. Individuals can take over the parts or one person can sing the melody accompanied by a 'choir' of pretend organ pipes. This song can then be used, as indicated below, for other empathetic activities that make use of musical skills.

There's A Man Goin' Round

The image displays a musical score for the song "There's A Man Goin' Round". It consists of two systems of music. Each system includes a vocal line and three piano accompaniment staves. The key signature has one flat (Bb), and the time signature is 4/4. The lyrics are: "There's a man go - in' round, ta - king names, There's a man go - in' round, ta - king names, m d s, He has ta - ken my bro - ther's name, And has left my heart in pain, There's a man go - in' round, ta - king names." The piano accompaniment features a steady bass line and chords that support the vocal melody.

FIGURE 4: *Man Goin' Round* as given to students

7.5.6 Achievement C: refinement and discernment

Rather than passing judgment on self or others, the MEP focuses on the idea of discerning differences and voicing personal opinions about what they hear, do and feel. Refinement in the singing of repertoire occurs through discussion of how individuals feel songs should 'go'. Students of different ages can have very strong feelings about such issues. The teacher's role is to encourage suggestions and make some of her own, not to control outcomes but to get student feedback on her suggestions. The expertise of the teacher, at whatever level, is at the service of the children's responses. We again see the idea of trust: the teacher trusts that the individual and group musical identity of the class will give rise to musical suggestions that are appropriate, even if not those chosen by the teacher.

One example involved the Year 6 cohort as described above after they had learned, or more correctly, taught themselves, the four-part arrangement of *There's a Man Goin' Round*. While there was no need to conduct the group in singing this arrangement the students were invited to try 'conducting' the group (Video 5). The aim, as explained to the students, was two-fold. First, to allow each individual to develop his own idea of how the song could go and, second, to see if he could transmit that idea to the others in some way so that the end result matched what he heard in his head. If not, what could he do differently to get the match?

There was no compulsion for everyone to 'have a go' but every one did. Results varied from hilarious to deeply moving. Some students were more interested in their ability to 'control' their classmates, moving the song in ways that musically might be regarded as less-than-appropriate but, therefore, requiring quite strong leadership. One student, for example, was interested in how fast he could get the song to go. Another wanted to vary the tempo dramatically and see if he could get everyone to follow him. Yet another wanted a very slow, soft example. Students exercised discernment in discussing the differences between interpretations and what they felt about each. Such an exercise was interesting even with students who obviously felt less-than-comfortable

trying to 'conduct'. Since the group was very 'tuned in' to each other, a slight movement of the hand of the 'conductor' met with an immediate response from the students which often seemed to surprise the 'conductor'. Some students seemed to suddenly become aware of the 'power' they had and began more actively to try and indicate what they wanted.

The Year 6 students spent an hour lesson working on the piece in this way with no signs of mass disinterest or boredom. At the end of the session I suggested they now sing a 'group' version without me to see where all the various examples had led them. They gave a beautiful rendition of the piece, so beautiful that I, having stayed 'out' in order to avoid influencing the result, had to ask if they would do it again so that I could sing with them. My 'job' in this repeat was to go 'into' the singing of the students and experience the song from their perspective rather than influence it from mine.

7.5.7 Reporting skills in the Music Education Program model

One concern raised by teachers in the Music Education Program model is the disparity between the aims and 'goals' of the Music Education Program compared with what the teacher might feel she *has* to do in order to meet the requirements placed upon her by state and federal legislation. We are currently moving towards a more restrictive system where the federal government has mandated A-E reporting and ranking of students in the primary school in relation to their classmates. With an emphasis on outcomes and the judging of children as young as five, how can the Music Education Program model be adopted?

There are two basic comments that can be made about this problem. First, the lack of mandated outcomes in the Music Education Program does not preclude outcomes. On the contrary, it is possible to be quite specific, after a number of years observing results in children, about types of outcomes that are likely to occur, types of repertoire the children are going to enjoy singing and types of activities they will tend to choose. There will be school and class variation, but that is in the nature of education. It is perfectly possible to set up a curriculum and program indicating a

range of possible outcomes, even though the Music Education Program model does not support the using of those outcomes to judge or rank children.

Secondly, one radical idea that could be explored by the music education community is to try a different ‘tack’ with regard to justifying music’s place in school and learning in general. We have walked a path which relates the importance of music to other ‘hard’ subjects, arguing that it has both value in and of itself and also contributes to the development of children in those subjects that are seen as more important. We have fought to protect music’s time in the curriculum. Yet if music was not seen as a core subject that required equal time and equal weight, there may be less emphasis on judging it like ‘hard’ subjects.

The Music Education Program model suggests that small amounts of regular music as part of a child’s day can lead not only to the development of musical skills but also enthusiastic engagement, perhaps particularly *because* music is not seen by the child as part of the ‘work’ of school. By disassociating itself from this ‘work’ model, the music education system might find it is able to develop a model that has great value for children while avoiding some of the negative aspects of the formal education system that bedevils our attempts to develop on-going engagement.

7.6 Conclusion

In this chapter we have considered how the musical identity of individuals can be developed and enhanced. I have also given some concrete examples that show that a choice-driven model for music in education does not imply lack of achievement, even though improvement of skills is not our principal aim. In the next chapter we consider how the passing of judgment on all aspects of music-making affects involvement and look at how the MEP can alter that traditional paradigm in ways that may encourage on-going engagement or re-engagement with music-making.

CHAPTER 8: INVOLVEMENT – RETHINKING A PARADIGM BASED ON PASSING JUDGMENT

The intent behind the Music Education Program includes assisting each individual to exercise personal musical identity as a way of maximising continued, enthusiastic involvement in music-making. This continuing, voluntarily and personally rewarding musical engagement is seen as fundamental to our basic intent to share music with others in a way that encourages *their* engagement. In children this process is relatively straight forward since musical engagement of all types is enthusiastically welcomed if no prior engagement has had a negative effect. For adults, involvement has to be mediated to undo any previous damage that inhibits the musical identity of the individual and affects their ability to fully support their own musical engagement, never mind the engagement of children in their care. Often the ‘damage’ has been caused by the judgmental nature of the traditional paradigm and we need to consider this issue in order to realize our basic intent and allow personal musical development through individual choice. We need to take an unequivocal stand that does not give any achievement, however judged, a higher status than ongoing enthusiastic involvement. Moving away from a judgmental paradigm again involves prioritising the individual choices of those involved.

8.1 Involvement and the Effect of Judgment

The implicit or explicit agenda of judging musical output is a key element in influencing the individual’s perception of their own musical identity and, therefore, their level of involvement. Those who firmly believe that they are ‘no good’ at music have no day-to-day incentive to engage. Unlike some other areas of the curriculum which have parallels beyond the school gates (reading is a skill we use daily at some level of another, for example) it is possible to completely disengage from musical involvement with no obvious side effects.

Being judged in terms of achievement or standards can, of course, can affect individuals in different ways. Some may be spurred on to greater achievement. At the same time, we have no

experience of a mass model for music education that does not prioritise achievement, judgment, competition and comparison of results between individuals. The examples below show various aspects of the ‘judgment’ paradigm as well as how the MEP provides a different paradigm through which passing of judgments that might limit enthusiastic engagement can be overcome.

8.1.1 Beth: the end of involvement

We have already met Beth, who rediscovered musical involvement through the Music Education Program as an adult. Beth vividly recalled when her musical involvement was prescribed. She writes:

I don’t remember much from Kindergarten, but my strongest memory is of standing in a line in a sunny classroom singing my heart out while one teacher played the piano. Another teacher walked along the line with her ear next to each mouth. We were told to stand on one side of the room or another. I loved singing and knew I was good at it (our family always sang in the car on road trips!) until I found out I had been put in the group of non-singers. My group didn’t learn many songs after that. After that I knew quite clearly that I couldn’t and shouldn’t sing.

I did try a few times over the ensuing years, but every time I tried to sing with my dad (widely acknowledged by friends and family to be a great natural musician) he would tell me to stop singing; I was in the wrong key. After being told very clearly that I was not OK to sing by my teachers and my father (people I respected and admired very much) I had no other part of my life in which it was safe for me to sing, so I stopped trying and just didn’t sing.

It may well be that Beth’s father had no such intention to stop his daughter making music. The effect of the school-based incident clearly did include the agenda of limiting musical engagement for those who were deemed ‘non-singers’. Children like Beth are not only given the message that there is something wrong with their singing but are often then given less opportunity to engage which compounds their perceived inability to make music. Given the degree of musical skill of many primary level teachers, and taking into account the research on judgment in areas like music competition, we cannot even be sure that the judgement passed on Beth was a reasonable one. Her

later experiences in the Music Education Program suggest that the judgment of her musicality was, at best, seriously flawed.

8.1.2 Jo: the negatives reinforced

The power of the negative judgements placed on us in music can be hard to overturn, both for the givers and the receivers. Jo came to the Music Education Program course and after some sessions singing quite strongly and tunefully broke down in tears one day when we sang a Peter, Paul and Mary song (Journal 38). She described how she had come to stop singing many years ago. The song we were singing was her favourite song when she was around 9 or 10. She used to sing it constantly until, one day, her mother asked her to stop. It is quite possible that her mother just meant ‘stop at the moment’ but Jo interpreted the request literally and never sang again until coming to the Music Education Program course. Her will to sing was very strong and she took little encouragement to sing out confidently, returning enthusiastically to her school to try out the songs with her class. Some weeks later she returned visibly upset. There had been comments from some of her colleagues about her singing. As with Jo’s mother, we cannot be sure what the intent was of the teachers at her school: perhaps it was what they regarded as good natured ribbing rather than criticism. However Jo certainly regarded it as criticism and took some weeks to regain her confidence and begin to sing with her students again. She did overcome the problem, however, and became confident and enthusiastic with her students once more (Video 6).

8.1.3 Deidre: the effect of ‘expert’ judgment

Deidre had similar experiences at her school. Deidre is one of the more ‘advanced’ teachers in the MEP, having engaged in three semester workshops and transforming herself from someone who always loved to sing into someone who confidently helps others sing, both children and adult. Deidre, like Jo, found it hard to ‘trust’ her knowledge when faced with a musical ‘expert’. On one occasion she had a young piano player volunteer to help her by accompanying the children’s singing (Journal 39). Deidre came to me in some distress because she felt the piano playing was

not, in fact, helping the singing and the piano player was, very kindly, giving Deidre a great deal of advice on musical matters that was contrary to what she was learning in the Music Education Program and, she found, somewhat intimidating. Musical advice about matters to do with, for example, beat and intonation can be intimidating for a teacher who does not regard herself as a musical expert. Such advice is often also completely unnecessary.

In both Jo's and Deidre's case, one of the interesting features is the ease with which musical expertise can upset their growing confidence. Both teachers were unwilling or unable in their respective situations to have confidence in their own expertise, developed through working with the Music Education Program. Over time, this confidence can be reinforced so that teachers can maintain the sense of their own identity and 'parry' advice that they believe does not help them or their children.

8.1.4 Instantaneous judgements about musicality

It is not difficult to come up with multiple examples of the actual moment at which a judgment is made and to see its effect. I was invited to see some footage by an Australian film maker, David MacDougall (2001), who has developed an interest in documenting aspects of the Indian education system. He had heard through a mutual colleague about my area of research interest and wanted to show me a small segment from his latest documentary, which he was in the process of editing. The portion of the film showed a group of boys brought together to find a choir for an event. The teacher went along the line of boys with one ear cocked right at the level of each mouth. At one point he stops in front of a child strongly and enthusiastically singing the given song. He holds up his hand to the child in a gesture which clearly says 'stop'. The child hesitated for a moment, looks puzzled and stops singing. The camera lingers on his face as the teacher moves on. We see the child's face change from puzzlement to something else: embarrassment, understanding and/or disappointment.

The film-maker has caught the archetypal story, the same one that is described by Beth above and one of a set of variations on the same theme that is told by many individuals around the world. In a single moment, the singer is judged and found wanting and asked to cease and desist. The particular child asked to stop in the scene above was certainly not a monotone – he was singing a recognizable tune. There is nothing to indicate what exactly the teacher was judging and what expertise he brought to making the judgment. Since passing ‘expert’ judgment in music competitions is, as we have seen, so unreliable, the person so judged may never come to understand what was ‘wrong’ with his effort.

8.1.5 Gay and on-going judgment

The effect of the Music Education Program in helping to overcome the results of a judgmental attitude is illustrated by Gay’s story (Feedback 7). At the end of the Semester-length course Gay, a teacher in her mid 40s, came to me and said that she was grateful to me because she could now walk into the School of Music without feeling ill and wanting to leave. She explained how, many years prior, she was an Education student at another university who was doing some music units at the School of Music as part of her degree. Her teacher, long since moved on or dead, created such a horror in her that she had avoided all contact with the building until entering it to do the Music Education Program course. She remembered both strongly negative comments coming from the teacher about her lack of ability, since she was an Education student and not a Music student, coupled with observing completely different behaviour from the teacher when the next student, who was a Music student, walked in. Indeed, she felt that the teacher deliberately highlighted the difference in the relative importance to her of the students by her behaviour in order to make Gay feel even worse. As a young adult just about to enter the profession, the teacher was given an experience that was still strong in her memory years later. She was not a child but the extent of the damage was still obvious. I was sorry that I had not heard this story from the teacher at the beginning of the course because it may have helped me understand some of her reactions to incidents in the class. Sometimes it takes some time for these memories to be voiced, possibly

because of the level of stress they cause. Certainly Gay's relating of her history appeared to still carry much emotional weight.

8.1.6 Stopping a musical judgment as it happens

Rather than undertaking remedial work with adults, it is much more effective to, first, avoid assisting in the development of such memories and, secondly, catch the moment a judgement is made, if one occurs. Clearly the Music Education Program tries to operate with the former intent. Indeed, the Program takes as its catchcry the Hippocratic Oath: first, do no harm. One incident, serves to illustrate how the different attitudes developed in the MEP can help teachers and students stop a judgment being passed on a singer as it occurs.

A teacher in the Music Education Program was working with her class of students and several other classes in preparation for an outreach event (Feedback 8, Journal 40). One class had a relief teacher. The children were in Year 1 and 2 and often sung out with such gusto that some of what I would describe as more-than-singing occurred: some children sometimes shouted.⁸ The relief teacher was sitting near a group of boys with one boy in particular doing 'more-than-singing'. She looked over at the Music Education Program teacher running the session, made a wry face, and held up her hand to the child, like the music teacher in the Indian documentary, in a 'stop' gesture. There was no suggestion that she was asking him to stop completely but rather tone down what he was doing. The child did stop, look puzzled, again rather like the boy described in the documentary above, and looked towards his own teacher. At the same moment, the volume of the entire class seemed to decrease as other children looked puzzled and faltered for a moment. The Music Education Program teacher immediately, and unthinkingly, called out to the relief teacher, 'No, don't do that!' The hesitating child's face cleared and he resumed singing at top volume, as did those who had hesitated with him. The Music Education Program teacher, in relating the story to

⁸ See Critical Concerns, below, for more discussion of this issue.

me, was clear that she had ‘done the right thing’ by the singers but was concerned that her quick response might have upset the visiting teacher.

Since no-one asked either child what he thought of the interaction, we can only surmise what might go on in a child’s head at these times, or use reflections like Beth’s, from years distant, to get some idea of the end result. The look of puzzlement suggests that initially the child does not know what the problem is. He is not deliberately trying to be ‘out of tune’ or unpleasant in his singing, if that should be a reason to ask him to desist. With Beth and the Indian boy caught on film above, the puzzlement seems to turn to a realization that there is something wrong with the singing. In both cases the negative judgment on the singing was reinforced by being left out of the singing group.

The boy in the Music Education Program teacher’s class was saved from possibly a similar impression by the quick thinking, or un-thinking response of the responsible teacher, who got over the situation quickly and allowed the child to begin again. This response to protect the child is an example of the thinking promoted in the MEP that translates into action as appropriate in the classroom.

If the visiting teacher felt offended or upset by being overruled, she is an adult with whom one can discuss what occurred. The ‘damage’ to the teacher, if any, is of a lesser order than the potential damage to the child in terms of his life-long relationship with music. In my experience, such an incident would not always be noticed in ‘normal’ music situations: it actually requires training for teachers to be sensitive to such incidents which are seen as very important in the Music Education Program.

8.2 Involvement and Self Judgment

Once an individual has become used to accepting judgments passed on his musicianship it is easy to support it internally, thus continuing the problem even if it is not supported by outside

influences. Even teachers trained in the Music Education Program can have trouble letting go of the propensity to judge themselves and their students. Indeed, while a teacher may feel her students are musically superior to her, she may pass judgment on her own efforts to teach them in a way that may reflect back on those students. If the teacher feels that the student results are a reflection of her musicianship, and her musicianship is flawed, then she will also see her students as flawed musically, a judgment that is difficult to entirely keep to oneself. The following examples look at this aspect of the 'judgment' paradigm and ways of thinking differently.

8.2.1 Angela and Leanne: highlighting the underlying judgment of self in adults

It can be difficult for adults reared in and imbued with the current judgment paradigm to view situations from a different perspective. For example, I asked my student, Angela, and her sister, Leanne, if they would come and play and sing for a group of teachers, all of whom were involved in the Music Education Program professional development (Journal 41). These two girls, who had grown up in the Program and had had no previous instrumental lessons, were good models of the results of the program, in terms of lack of self-conscious and performance anxiety, the power of their musical delivery, and their active interest and involvement in the learning process. Angela was a particularly good example because, in a different paradigm, she might not still be making music at all.

One of the reasons I wanted Angela and Leanne to help me with this particular group of teachers is because a range of comments had emanated from them about their own musicianship and that of their students. The teachers had shown great commitment to helping their students but also varying degrees of confidence and often showed exactly the type of thinking that indicated that the paradigm shift was still not complete. They had understood from me that intent or 'heart' was more important than skill level in singing, but would often make comments that were judgemental of themselves and the students.

This conflict in some of these teachers was particularly obvious before a large-scale concert involving students from various schools (Journal 42). They were in a room with students from other schools who were rehearsing part of their number. One school had a different group sound which was a little less obviously ‘heartfelt’ at this point in time but more ‘in tune’ and choir-like. The sound of this school had an immediate effect on the group of teachers concerned, who looked crestfallen and, glancing at each other, made the predictable comment, ‘Oh well, our kids have heart if nothing else.’ There was the suggestion that they were failing in some way, rather than being extremely successful in the way that is prioritised in the MEP.⁹

On the appointed day, Angela and Leanne came to the class of teachers and played and sang, then went away so that I could talk about their development without affecting that development. Angela’s progress supports the intent of the Music Education Program, which takes the position that a child allowed to sing often and enthusiastically without judgments being made about her musical standard will become more accurate over time. The degree of time and the degree of accuracy do not have to be specified because accuracy is not our main concern. On the other hand, while singing over many years and many hours, Angela has had many opportunities to discuss the how and whys of her interpretation of songs. Her singing can be skilful as well as moving and enthusiastic, which was the point I was making to the class of teachers.

Before I told them anything about the students I asked for comments. The first comment, made with the suggestion of humour, was along the lines of: ‘What are you trying to do, make us feel even worse?’ The teachers reacted as they had to the concert situation described above. Whatever they might be doing with and for their own children did not rate against what were perceived to be higher order musical skills.

⁹ One of the teachers, on reading what I had written said that his concern was actually for his students who he believed had immediately considered themselves inferior in quality to the other school. He may well be correct, which suggests that the same problem can occur for older students (in Years 5 and 6) as for teachers. At the same time, the group of teachers as a whole certainly have difficulty with their own confidence, a fact that they acknowledge.

After I had explained a little more about Angela and her initial lack of obvious singing ability, one teacher in the group further demonstrated the difficulty of changing perceptions. She related how her own insecurity with singing was helped by several children in the class who, like the young Angela I had described, gave out the song with great enthusiasm even though it sounded ‘awful’, thereby encouraging her, the teacher, to sing as well, even though she thought her singing was ‘awful’. Such comments show the intractability of attitudes and the need for those working in a different paradigm to constantly monitor ‘throw-away’ comments that not only indicate attitudes but help to reinforce them in the teacher and pass them on to her students. Angela, on the other hand, has never and would never refer to her own singing as ‘awful’ because it seems highly unlikely that she even thinks in such terms about her singing.

8.3 Involvement and ‘Expert’ Judgment of Ability

The Music Education Program has an agenda to encourage engagement. Inevitably, such engagement will bring individuals into contact with elements of the traditional music education paradigm, including various types of judgment. The MEP model both offers some possible protection from judgmental situations while providing concrete opportunities to discuss and redefine the paradigm wherein such situations arise.

Judgment of musical skills and talents is not a consideration in the Music Education Program model. What we are interested in is our effectiveness at achieving our goal of encouraging others to engage with music. Since the ‘others’ are, in this philosophy, already ‘primed’ to be so engaged, the amount of encouragement needed is minimal and our chance of success always high. Despite the assumed assurance of success we can still consider how to be more effective at achieving our aim, but becoming more effective also does not need to result in looking at where one is ‘going wrong’. If, for example, we find an elderly resident at a nursing home who is reluctant to engage or distrustful of the students, our question is not ‘Where are we going wrong?’ but ‘In what ways are we most likely to be helpful to this individual in the musical context we are developing?’ As

suggested, we can review our musical behaviour in an effort to discern how we might be more effective or to refine the result without passing judgment on that effort.

8.3.1 Competitions

The situation described above by Beth and documented in the film by MacDougall is often brought about because a school is assembling a choir for an eisteddfod or other performance event. In competition, it is considered particularly important that the choir all sing ‘in tune’, whatever that may mean to the ‘expert’ at the school or in the judging seat.

Salem School, where the Music Education Program has developed over the last twenty or so years, was a strong presence in the local eisteddfod competitions particularly over the first ten years and even as the Program developed into the social/altruistic model it has today. The school was a less than well-to-do public school, often competing against private schools. Our change in philosophy meant that we had to reconsider how we ‘built’ the choirs that performed. Leaving out children on the basis of some judgment on the inadequacy of their singing was no longer appropriate. Even so, the choirs tended to sound extremely tuneful and held their own with the ‘competition’ as generally judged.

On two occasions two different judges commented that they felt unable to separate the top two choirs, of which Salem was one, and invoked another criterion. In the first instance (Journal 43), neatness was invoked. Since our school was a local neighbourhood state primary school with a uniform code but no compulsory element and the other was a private school where uniform was *de rigueur*, it is not hard to see which way the decision went. In the second instance (Journal 44), the criterion invoked was watching the conductor. Salem was implementing the Hand-in-Hand outreach program at this time. The children were used to making close eye-to-eye contact with individuals or audience alike. They looked at the audiences as they sang and only used the person at the front (who did not conduct) for security purposes. This approach is quite unusual for a choir. But where is the rule that says all choir members must look at the conductor at all times? (I have

been in symphony orchestras where, often by spoken mutual agreement, players have agreed not to look at the conductor for sake of better cohesion in the orchestra). Needless to say, Salem choir did not win because they did not look at the conductor.

In both cases the judges admitted that, on purely musical grounds, they felt unable to separate the two groups. Both groups of children were told they were equally excellent yet one group won and one group did not. How can this logic be explained to children? They had entered a music competition and were placed second on the basis of non-musical criteria. Perhaps a different judge would have awarded two first prizes. But how can we be sure the judges were ‘right’ even about these two choirs? They cannot even really be criticised because eisteddfods of this type generally have few guidelines to help adjudication. It is not considered important enough because, from the adult perspective, it is the performance opportunity that matters. As we have seen, there is often a different level of seriousness and scrutiny applied to the judging of ‘high-level’ music competitions. Yet presumably candidates at this exalted level are used to the system and have developed some ability to handle its anomalies. The judging of lower level competition indicates a real lack of concern for the perceptions of the students, many of whom are left with the idea that they are not satisfactory as musicians.

Salem does not compete in eisteddfods anymore. The Music Education Program eschews such competitive situations and, instead, opts for what we call ‘Gala Outreach’ events that give opportunities for mass school and audience participation in a new model of the traditional ‘performance’ situations.

8.3.2 *Maxine: learning scales*

Technical development traditionally relies on the playing of scales. Scales are considered important for instrumentalists to understand key signatures and therefore read music correctly and also as preparation for difficult passages in the actual music.

The MEP model requires a re-evaluation of technical work like scales. If the student does not want to play them, then the student does not. Unsurprisingly, given the attitude expressed about technical work in the literature critique above, most students are not interested in ‘practising’ technical work *per se*. However the student’s own interests in playing may involve the need to engage with technical work in a more traditional way.

One student, Maxine, decided at one point that she wanted to join a group that required an audition (Journal 45). For the audition, she needed to know scales up to 4 flats and 4 sharps, so one lesson we went through them. Maxine had been playing for a few years so when she started playing the scales she did not start off at beginner pace. Indeed, the speed at which she could play most of the scales after one or two ‘reconnaissance’ efforts was roughly the speed for the grade level at which that particular level of technique was required. Her technique had become faster presumably because of the pieces she had played. Maxine passed the audition.

8.3.3 *Helen: ignoring judgments about performance*

Adopting a viewpoint that does not take correctness and skill development as its principal purpose can be a challenge, even for a musician like me who has seen the efficacy of the approach over and over again. I do not teach my flute students with reference to right notes as a fundamental aim. I know they will find the right notes and ask for help when they want it. Sometimes, however, they are asked, or volunteer, to play for events that bring them and me up against some of the problems of the ‘normal’ paradigm.

Helen, aged 9 at the time, was asked to play in the local church Christmas pageant (Journal 46). She brought to me a whole selection of music – carols and the like, that had been selected for the pageant, some in keys that were difficult or unfamiliar to her. She was impatient to play through the pieces with me because, as far as she was concerned, she had already learnt them, having had several rehearsals together with other players, independently organised and ferried by parents. Since she already knew the songs, a helpful but often overlooked idea for beginning players, her

playing was certainly accurate enough for the songs to be recognisable. I had convinced her to ignore wrong notes while she played pieces and not worry too much about exactly how the rhythm went as long as it sounded like the song and someone could sing with her. She did not stop and start, she did not count in or tap her foot - she just played each tune in a way that others could certainly play with them.

But there was a lot that could be 'fixed' and this playing was going to be in public with someone else directing them. Professional pride raised its head. I started to 'fix' the music. While some of my students might well take me to task for this lack of consistency Helen, having had 'normal' piano lessons, took it all on the chin and blithely ignored me. For example, Helen knew when it was *supposed* to be F sharp, even though sometimes she played F natural. She did as I had always suggested to her: she kept going regardless and noted it for next time.

Given the unequal nature of the power relationship, it would have been perfectly possible for me to overrule Helen and make her play the piece until she remembered the F sharp every time. I could certainly have had an immediate impact on the accuracy of the playing but possibly at the expense of my relationship with the student who was taking me at my word and responding, quite appropriately, to my many statements on the matter. The 'where' of the playing didn't make any difference to her; it only made a difference to me because I was concerned someone else would hear my students and judge me according to what they did or did not do. Instead of insisting that she attend to her accuracy, I thought for a moment about what I was doing, took another moment to admire Helen's strength of will in ignoring her teacher's sudden attack of professional pride and went ahead with a different attitude.

She and I just played the pieces instead. Sometimes at the end of a piece she asked why a note did not sound 'right' and I explained what note was required. If it was a new note I counselled patience, suggesting that it would take a while to 'work', a statement that was ignored as had been my previous attempt at 'fixing' things. Sometimes, since I was reading the dots 'accurately' Helen

had to ‘correct’ me because that was not how the song was being sung by the choir. The music on the page didn’t accurately represent how it was being sung. In the end I thought she would muddle through it well enough, but resolved to go along and join in and see for myself.

I arrived at the gig on Christmas Eve to be greeted by four children, Helen and three others who were not all my students. There was, first of all, a problem with tuning to overcome since, I was told, the musical director was concerned that the children were not in tune with each other or the electronic piano. Intonation is a common preoccupation in early instrumental ensembles but one that cannot always be adequately dealt with by passing the preoccupation on to the young students. Children in the early stages of learning the flute, for example, have as much control over the pitch of the notes as young children when they start to sing – that is, not very much. The technical control necessary to respond to a command like ‘make it a bit sharper’ does not come without having done quite a bit of playing. Giving the student a ‘tuning position’ is one way of helping the child with intonation, based on one’s knowledge of how the student usually plays. That is, telling the student in advance roughly where the flute head joint should be positioned in order to be more-or-less in tune. This method will work as well as any other for a nine-year-old of two years experience playing outdoors with an amateur choir accompanied by an electronic keyboard and 3 other children who have as much idea of tuning as she does. In fact the flute was accurate when checked against the keyboard being used.

Finally the gig began and I stood behind and just played along. This type of situation represents the nearest thing we have to an enculturation process for learning instrument – experienced older player with younger ones who join in as they can. The older player can give a strong pitch centre for the others to follow and help everyone know where they are up to. In fact the children did not need much help with the latter since they knew all the songs well. Helen breathed in odd places, still played F natural for F sharp at times and when she got tired she simply stopped and had a bit of a break – all not unreasonable for a nine-year-old flute player. My playing had a stabilising effect on her pitch control in the same way that my singing has with a group of young children. She

and the other children playing were reasonably reliable and amongst the general outdoor sound the effect was welcomed by the audience who were also participants in many of the carols.

The principal point about this whole episode for me was the amount of time I spent being concerned about the outcome and considering how I might make my student sound ‘better’ to an amateur music director of a Christmas pageant, held outdoors in summer with an audience composed mainly of family and friends. The time was not huge that I spent contemplating this issue but the fact that I took time to contemplate it at all gave me an indication of the extent to which I am still ensnared by the conventions of training in which I was raised. Helen seemed to have far less of a problem in this regard and, for her age, was already well ahead of me in terms both of confidence in her playing and ability to play just about anything that is thrown at her. Helen’s playing continues to improve and she, like Angela and other flute students of mine, now shows a well developed ear and ability to recognise intonation problems and adjust her pitch accurately and quickly. The lack of focus on ‘mistakes’ in her beginning stages has not noticeably affected her development of skills but may well have affected her confidence and enthusiasm, which are both considerable.

8.4 Involvement and Everyday ‘Magic’

Rather than rely on a type of mystique that is limiting of participation, the Music Education Program offers a different sort of ‘magic’ in terms of what children create with those in the community and what ‘liberated’ teachers are able to do. The ‘magic’ encourages others to engage, rather than stresses the special skills necessary for engagement. It involves everyone having access to the emotional and ‘magical’ experiences that music has to offer.

8.4.1 *Social music-making and ‘magic’*

We have noted in the literature analysis that the idea of magic is used to invoke the power of the musical elite and what they are able to do. In the Music Education Program, magical moments are transformed: they do not belong to those ‘touched by the Hand of God’ but to everyone. Indeed,

some of the most magical moments may also be seen as the most mundane. For example, the idea of the ‘contracting circle’, where groups of children de-briefing after an outreach visit, sit closer together, talk more quietly and calmly than before the visit. Or the contrast in a group of special education students with behavioural difficulties who are filmed swearing and knocking over chairs before an outreach and enthusiastically and respectfully discussing how much they like the residents after an outreach visit. In the musical sense, magical moments can also include individuals demonstrating their ability to not only inspire but also teach skills that might not be expected, as discussed below.

8.4.2 *Chantelle and ‘magic’*

One example of ‘magic’ at work involves a teacher who enrolled in the MEP program at its inception. At this time, I had a foot in the old world and one in the new and admit to a high degree of patronizing feelings for Chantelle who was a very nervous and not-very-competent singer. Two incidents served to change my attitude towards her but also towards the non-specialist music teacher in general.

Firstly, after Chantelle had been in the training program about 6 weeks, I went to visit her at her school to help her with the classes she was teaching (Journal 47). Chantelle could barely sing any of the songs we were learning (like *Red Red Robin*) accurately and was still very nervous although clearly giving it her all. While Chantelle was obviously a very experienced *classroom* teacher I didn’t have high expectations of the *musical* outcomes. What I got was a revelation. The children all sang with great gusto and enthusiasm with the proverbial angelic faces beaming, although the singing was anything but angelic in the accepted sense of the word. This singing was passionate, full blooded and drowning out the teacher. Most surprisingly, the children were singing a tune that was not the actual *Red Robin* tune, but was certainly close to the original; indeed, much closer than

Chantelle's tune.¹⁰ Chantelle, whatever her timidity and lack of musical experience, had avoided transmitting either to her students and their singing was magical.

This incident was useful in my re-visiting my opinion of Chantelle's ability and the magic of the underlying approach, but the next one really gave me pause. As part of her training, Chantelle came to our principal demonstration school to work with the junior choir of over 100 Year 2 and 3 children (Journal 48). The chosen new song was *Catch a Falling Star*. My colleague, Julie, and I, listened in some consternation as Chantelle muddled her way through the song, managing a barely coherent, and variable, version of the tune and rhythm. Julie and I refrained from interfering (as is certainly my impulse still when I believe someone is 'going wrong') more out of horrified fascination than any adherence to philosophical principles. Within ten minutes, the students were singing the song in a version much more closely resembling the original than anything Chantelle had produced.

Where did the 'right' tune come from? One can argue that this group of children were highly experienced for their age, having a repertoire of at least 100 similar songs. The group as a whole, on the basis of experience, had extrapolated the melody and agreed, unconsciously, on how they would sing it. Does this argument imply that Chantelle was not responsible for the result and it happened in spite of her? The observation from her class would suggest that this could not completely be the case. Amongst other things, Chantelle's accuracy in singing the song increased with the children's. She was able to suspend the usual power model, which may have allowed the children to do what they did. Her attitude fits with the philosophical model that suggests that we do not need to **teach** children to sing, we just need to **let** them.

Having read my description above, Chantelle commented (Journal 49) that: 'I didn't realise that I was so far away from the written melody.' She was obviously surprised by this, showing signs, like young Angela, that she perhaps heard her own voice internally differently and would not

¹⁰ We now have multiple versions of Red Robin in the ACT and when groups get together to sing it's interesting to hear and observe the process by which the versions transform into a coherent whole.

necessarily have been helped if we had pointed out the inaccuracies to her at that time. Indeed she said that she felt: 'I could always hear my voice in my head but needed the Program to find it.' She also described her degree of fear in working with groups of children when she first started teaching music but realised that she needed to overcome that fear to 'get where I wanted to be. I wanted to be able to communicate music with children confidently and happily in the long term.' Significantly, Chantelle does not mention anything about developing musical skills since she has strongly adopted the philosophy of the Program and believes that the skills will develop anyway.

This type of situation has been observed more than once in the Music Education Program. Another support teacher rang me to report on a visit to a new school, where the teacher had just begun singing the Music Education Program songs with the children (Feedback 7). The support teacher, new to the Program explained, in some puzzlement, how the teacher seemed to be rather nervous and not particularly reliable with the melody. The children, on the other hand, seemed to have a much stronger grasp of the melody. These days, unlike when Chantelle started, we have a tape recording with some of the standard Music Education Program songs that is used not to replace the teacher singing with the children but as a support; it is possible that the teacher had been playing that tape to the children in-between singing with them herself. Even if that were the case, it indicates that the children may be able to build a much closer conception of the song from the various help they receive than the teacher can. This possibility gives the lie to the idea that the individual making music with the children must be highly specialized and capable of singing well 'in-tune'. On the other hand, the use of recordings to *replace* a real, live teacher in music-making is not necessarily going to get the same strong, enthusiastic response as the teacher because the often unspoken message is that the recording must replace the teacher, who is incompetent. If the teacher is incompetent, it is a small leap for some of the children to believe that they are too, particularly if that message comes from others around them.

I am not advocating an approach which eschews training or musical skill. My point is that in a social model of music-making, the 'normal' rules of traditional music education do not apply. And,

further, that if they truly do not apply, other elements come into play. Of course, Chantelle's skills improved through her training because she made a lot of music with adults and with her students. But the skills didn't replace or undermine her basic intent which was simply to share enthusiastic singing with her students. Chantelle is now a confident, enthusiastic and well regarded 'music teacher' and continues to maintain the same enthusiasm that she had initially, coupled with a strong sense of the Music Program philosophy.

An interesting aspect of Chantelle's story is her experience when her enthusiasm made her thirsty for more music in her life and she interacted with traditional aspects of music education in order to gain basic knowledge of music theory (Journal 50). Within three weeks her whole demeanour changed. She lost her enthusiasm and became stressed and withdrawn. Finally, she broke down in tears and described how she was feeling as she struggled to learn 'theory' that felt like an impossible foreign language. As soon as she stopped the class, she regained her previous demeanour and she and her students went from strength to strength. One of the on-going experiments in the Music Education Program is to develop better ways of allowing teachers to access the knowledge about music that they become keen to acquire as their confidence grows, but in a way that does not affect that confidence. As with the children, the Music Education Program philosophy does not encompass a trade-off in which increased knowledge is worth the sacrifice of enthusiastic engagement.

8.5 Critical Concerns in Involvement

In this section, we consider some of the issues that may arise when avoiding passing judgment on aspects of musical engagement. First, one aspect of avoiding passing judgement is considered: how to remove a 'guess what the teacher is thinking' approach to music which can occur with both experienced and 'lay' music teachers. Secondly, one criticism occasionally levelled at the Music Education Program is that it 'teaches' children to shout. Thirdly we discuss the notion of removing 'practice' from the paradigm. Fourthly we consider the argument regarding general and specialist

teachers in music and how it applies to the Music Education Program. Lastly, we look at a particular case where the Music Education Program caused division within a school torn between the ‘normal’ paradigm and the social model proposed here.

8.5.1 Avoiding passing judgement: what question is the child answering?

One way of lessening both the amount and the effect of passing judgment is to become more aware of its invasive presence in all aspects of musical engagement. Teachers can unwittingly play the ‘What am I thinking?’ game with children in music as in other subjects. For example, the idea of song identification is one that can be engaging and educational in the Music Education Program context but also give rise to the ‘What am I thinking?’ game.

The teacher may clap, tap or write down the notation of a song for students to identify. If the teacher only gives a portion of the song there is every possibility that the excerpt may match more than one song that the children know. Sometimes they will come up with songs that match that haven’t even been taught in class. It is easy for a teacher, fixated on the answer that *he* knows is ‘right’ to simply say ‘no’ to anything that does not match the pre-determined answer. Having seen this situation with a teacher-student in the Music Education Program professional development program, it’s interesting to watch the face of the child told he is wrong when, clearly he is correct. It is necessary for a teacher to: a) check, with the help of the children if he likes, songs that are suggested to make sure that he is clear that the song suggested really does not match exactly (as a matter of interest rather than correctness); and b) check how a song goes if it isn’t one he knows rather than assume the answer is ‘wrong’.

Children may also often answer a slightly different question to the one asked, make a very educated guess based on current information, or have something to add to the conversation that does not move exactly in the direction of the teacher’s questioning, particularly if the teacher’s questioning has a pre-determined outcome. A child may, for example, listen to the first few beats of a clapped example and match it correctly to a known song, then stop listening. The child’s

answer is, in fact, correct up until a certain beat number and this correctness can be affirmed. It can be an interesting experience for both children and teacher-students to see how many songs start with the same basic pattern as a way of indicating to both that this phenomenon occurs. On the other hand, a certain pattern in the middle of the song may suddenly trigger a memory of another song and match up quite coherently at that point. It is important for the teacher to think through the child's answer before automatically saying 'no'.

8.5.2 From shouting to singing

In the early days of the Program, observers were impressed by the energy and enthusiasm of the singing but sometimes expressed concerns that the Program was teaching children to shout. It took some confidence on my part to persist, particularly when there were muttered warnings about damaging voices. I intervened in the children's singing far more often than I would now deem to be necessary not because I thought damage was being done, but to adjust the singing so that the comments would go away. Like performers the world over, I was not thinking about those 'out there' except in terms of how those 'out there' were judging me by the results I was getting from the children.

In fact the Music Education Program does not attempt to 'teach' singing at all, but simply allows children to sing. The Music Education Program philosophy emphasises using the voice, not training the voice. Children who feel free to sing will often want to sing loudly. Some take a while to find their voices, especially in the Kindergarten year, but also in the first year of regular singing, whatever school level that may be. There are various ways that teachers can indicate to the children the difference between singing and shouting without affecting the child's enthusiasm for singing, or by stopping them from singing altogether as we have seen in some of the critical incidents described above.

I was not insisting that children sang loudly all the time. Indeed, part of helping each individual musical persona develop involves a great deal of individual singing and the acknowledgement that

everyone's voice and persona is different. Children whose singing is not limited by my criteria are free to explore the limits of their own singing, from loud to soft, and everything in between. Eventually it became clear to me and everyone else that allowing each child to experiment with his own voice, as a group and individually, in a non-judgmental environment, led to singing, not on-going shouting. Indeed, the degree of control over the singing, the ability each group seems to develop to sing songs as befits the mood and style of the song is another common feature of the Music Education Program approach. The concepts of discernment and refinement, mentioned above, are important in this context as well. Children, in the experience of this Program, exhibit high degrees of concentration and subtle musical thinking when experimenting with their music-making.

8.5.3 *Highlighting 'fun' and removing practice*

I have made more than one reference to the idea that the Music Education Program paradigm does not support any level of coercion from teacher or parent to student. Student choice is not an added extra but central to the model. For children in particular, the basic rule of 'if it does not feel good do not do it' applies. Our basic premise is that the individual musical journey, not its destination, must be *at the very least* fun if it is to ever be anything *more* than fun.

The question may well be asked: How does the concept practice fit into such a model? The answer is that it does not. As Diamond puts it: don't practice, just play.

Such a pronouncement gives rise to further questions in the traditional achievement model. If we just 'play' how do we get better at playing? Clearly the 'getting better' is not prioritised in the Music Education Program paradigm. No-one *must* get better at all. The choice of what to do is up to the child, with the teacher as willing accomplice. In effect, what the teacher does is trust in the child's natural willingness to learn and to put energy into learning that which he believes is valuable to him.

As I have also argued, children engaged in the Music Education Program model do not seem inclined to use the idea of free choice and ‘no practice’ as a way of ignoring teacher opinion and expertise. On the contrary, they will request teacher intervention in disputes over music and musical content. They will show high levels of discernment regarding repertoire choice and the nature of their ‘performance’. I have, for example, mentioned a student like Jessica who ‘worked’ for six months on *The Hall of the Mountain King* because she chose to play it. Angela will have pieces in her repertoire for months, asking repeatedly to play them and refine how she plays them while others disappear in a short period of time. While citing these examples, it is important to be clear again that the aim of the Program is not to encourage these particular types of achievement-oriented outcomes. They simply occur in the Music Education Program model. Levels of engagement will vary. Our basic premise is that willing engagement is more likely to encourage on-going engagement and on-going engagement always holds the potential for skill development as well as, and more importantly, all the other social, emotional benefits that we like to believe music can convey.

8.5.4 *The expertise of the teacher*

There is on-going discussion and debate amongst music educators about the importance of specialist music teachers, particularly at the primary school level, up to most recent times in the National Review of School Music Education released in 2005. This debate revolves around the idea that music requires specialist knowledge if children are to learn at the required level. Despite the call, many years ago, for some formal registration of instrumental music teachers (Hyde, 1970), there is still no widespread concern about the lack of necessary teaching qualifications for those teaching instruments at all educational levels.

There is no doubt that the level of teacher skill will affect what the teacher teaches. A teacher who cannot read music cannot teach others to read music. However, in the Music Education Program, the priority is not with *what* a teacher can teach but why and how she teaches it: we are

again back to our basic idea of intent. A teacher's level of skill is not as important as her enthusiasm and ability to share and support that same enthusiasm in her students. As I have suggested, there are teachers with very minimal musical skills who, firstly, would not be teaching music at all without the help of the Music Education Program philosophy in overcoming their fears and insecurities; and furthermore, these teachers show a marked ability to both impart their own knowledge to students and help the students develop skills in advance of the teacher's own. The Music Education Program does not differentiate between teachers with more or less skills but simply assists each teacher to utilise those skills in a way that encourages on-going and maximal involvement of all. In so doing, the MEP also seems to create a climate in which enthused teachers can pursue their own musical development and attain the very skills that the 'normal' paradigm sees as more critical.

8.5.5 'Expert' judgment passed on one teacher's efforts: the case of Bettye

The Music Education Program is developmental. Its philosophy has not emerged fully formed but has developed as a response to its basic practice which required a rethinking of crucial elements of the standard paradigm. It is designed neither to replace nor to challenge existing programs. As we have seen, the program can, however, offer challenges to individual teachers. In the case of Bettye, the program offered a challenge to an entire school community (Tape 4).

Bettye was a highly regarded teacher at her school. Her own musical background including 'normal' piano and horn lessons and she writes: 'I had to be reminded, bribed and forced to practise all the time. There were fights and of course, tears.' She talks about the pressure of music achievement and finally gave up both instruments. Certainly singing no longer featured in her life:

... there was no way I would comfortably sing in front of anyone, especially on my own. It was neither through laziness nor lack of opportunity that music became so diminished for me. It was fear; the fear associated with the pressure of doing it right, of living up to the potential I was always told I had, of playing the instrument often enough, of keeping up with the practise and the musical knowledge to be able to perform.

Bettye then adds that:

Music finally came back into my life in a strong and positive way when I joined the Music in Primary Schools team (as a relief teacher) at the ANU SoM and now I love singing again (even standing by myself) and I have begun confronting the piano again, though that is a slow and daunting process as I realise I hold so much guilt and pain about the years of music in my youth...My class has experienced the MIPPS approach for over a year now and their confidence joy and plain engagement in singing has dramatically improved.

Bettye began an outreach program with her Year 6 class and I was often invited to the school to work with the children. Bettye came to me some time later in great distress because a problem had developed within the school over her 'music' as opposed to other 'music' within the school. The particular complaint, as related by Bettye, was that the music teachers said the students found 'her' music more fun and it was making it difficult for the music teachers to teach them any 'real' music. There was also a complaint that the singing at outreach was 'out-of-tune' and that the program did not seem to be helping the students' skill development. It could be suggested that, since the students had engaged with the in-school music program for six years and with the Music Education Program for (at this time) less than one year, the MEP could hardly be blamed for any out-of-tune singing or lack of skill development.

While the school did not prevent Bettye taking her students on outreach and singing in class, she was called to a range of meetings to justify what she was doing and often came to class distressed and confused about the attitude within the school. From her point of view, her students were not only benefiting from what they were doing, they were also enjoying it immensely, yet she felt that this very enjoyment was somehow suspect.

In the two years that Bettye was at the school several other teachers enrolled in the Music Education Program professional development, despite the lack of support from the music teacher in the school and the confused attitude of the staff. However, at the end of the two years, when Bettye left, the school agreed that no 'outside' music teachers would be 'allowed' on the campus. In other words the musical support that Betty had been accessing, as per the Music Education Program

model, could no longer continue. The other teachers still at the school could not be offered any further support and gradually dropped out of Music Education Program activities.

This situation is one of two occasions where the application of the Music Education Program approach has caused conflict with a teacher or teachers operating within a more 'normal' paradigm. It must be stressed again, however, that the Program was not designed with the intention of offering challenges. As we shall see, below, one long-term issue for the program is the extent to which it can be integrated into environments with an existing music program based on the traditional paradigm.

8.6 Conclusion

This chapter has discussed how the passing of judgments about musical ability and skill can impact on involvement. Along with the previous two chapters it presents an alternate paradigm to the 'normal' 3P paradigm. Critical concerns about this alternate paradigm have been raised and considered.

We have considered a range of critical incidents that are the best qualitative evidence of the efficacy of this new approach. In the next section of the thesis, however, some approaches to assessing the new paradigm are presented. While they, too, have their limitations, the combination of the critical incidents and the data to be presented attest to the usefulness of this new approach to music education.

Section Four: THE WAY FORWARD

In this final section we consider the way forward for the Music Education Program.

Firstly, I present some of the evaluative data collected regarding the program in order to consider the extent to which it can be said to be successful, especially given the short time it has been operating.

I then look at the ways in which research needs to develop around the MEP in order to identify its strengths and weaknesses and consider the extent to which it can offer a real alternative in music education that overcomes current problems.

The final brief chapter considers how the MEP might develop in the future and brings this study to a close.

CHAPTER 9: ATTITUDES TO THE MUSIC EDUCATION PROGRAM

9.1 Introduction

It has been stressed that one of the long-term aims of the Music Education Program is to influence on-going involvement of students as they enter adult life. Given that the Program has only been operating in its current form since 1998, it is not yet possible to make claims about this on-going involvement. The oldest cohort of students who have been part of the new model of the Music Education Program graduated from Year 10 in 2006. Some were still involved with the MEP in Year 10 and others were continuing their music-making elsewhere, but actual numbers engaged at this level has not been ascertained.

However, there are various signs that the Program is having a positive effect on engagement and, perhaps more obviously, re-engagement. These effects can be observed in forms that are both quantitative and qualitative. In quantitative terms, it can be demonstrated that the numbers of teachers engaging in Music Education Program professional development has consistently increased and the development of a range of courses to experiment with ways of extending training for teachers who have asked for further extension. In qualitative terms, it can be shown that attitudes towards Music Education Program courses and its impact on school communities have been overwhelmingly positive.

9.2 Numerical Data on Participation in the MEP

Table 1 below gives a summary of some of the figures relating to the development of the Music Education Program courses and numbers of teachers involved. There are several features of these figures that are significant in terms of weighing up the efficacy of the Music Education Program approach.

TABLE 1: Summary of participants in courses

Year	No of participants in semester courses	Non completions	Week intensive (comm. '06)	One-day course (comm. in Aus. '05)	Short workshop (comm. '06)	No of new teachers involved	Total course completions	Evaluations
2000	11		N/A	N/A	N/A	11	11	10
2001	10		N/A	N/A	N/A	10	10	6
2002	19* (2 repeats)	4	N/A	N/A	N/A	17	14	9
2002 US				9	N/A	9	9	9
2003	13	1	N/A	N/A	N/A	13	13	6
2004	31 (16 – 2*8 advanced, and 1 repeat)	2	N/A	N/A	N/A	22	40	10 (9 + 1 letter)
2005	31 (2 repeats)		N/A	19	N/A	48	50	25 (6 + 16)
2006	35 (1 repeat)		4	23	32 (Victoria)	68	126	53 (29+22)
Total						198	273	

*There will be occasional differences in numbers of participants in courses, compared to numbers of new teachers affected in any given year due to teachers enrolling in the course for a second time or undertaken different levels of the Program.

- The first course offered, a semester-length non-award unit, was designed for a small group of teachers. Contractually, the local Government expected 8 teachers to complete the unit in any school year. It can be seen that this figure has consistently been exceeded and, in 2005 and 2006, figures given represent two complete basic courses that were offered to cope with demand.
- The Music Education Program semester-long professional development courses involve a) workshops in the teacher's own time, b) observation sessions requiring school release and c) support visits as requested in school time at supporting schools. It can be seen that a) involves the teacher volunteering their own leisure time and that b) involves a commitment from participating schools. A two hour per week, semester-long course is a substantial commitment for a teacher to make and suggests that the course is seen as valuable, given the increase in numbers as indicated in the table.
- While the numbers in the early years varied, a substantial increase can be seen from 2004 onwards, including the introduction of more advanced levels of the course to cope with demand from teachers whose interest in further musical learning had been encouraged by the Program. To date, the advanced semester-long units have only been offered in 2004 due to increased demand at the basic level. However in 2006 weekly intensive courses were offered for individual teachers with a total of 21 hours individual tuition compared to the 32 hours of group tuition contained in the Semester course.
- A consistent issue for the Music Education Program has been information dissemination: teachers are often overwhelmed with professional development opportunities and distinguishing between programs can be difficult. It is significant that much information dissemination about the Music Education Program has been through word-of-mouth. This fact accounts for the difference between numbers of teachers participating and numbers of schools that have been affected over the period. It is often the case that more teachers from a school

that already has a Music Education Program teacher are likely to enrol. Two prominent examples are a school which had one participant in 2004 followed by another five in 2005, and, in 2006, the enrolment of an entire school staff who participated in a one-day workshop and then the entire Semester unit.

- Interest in the Program is further evidenced by the level of interest in shorter courses often as a ‘preview’ of the longer semester course. Aside from interest from the US in 2002, it will be noted that in 2006 a large number of professionals in Victoria including teachers and others involved in a range of music-related professions were involved in short workshops. This development, and the request for more workshops, has led to the development of a fee-paying strand in the Music Education Program for teachers outside of the ACT Government funded region. In general it can be noted that those who are exposed to the Program often access the Music Education Program professional development units more than once or continue to want to expand their engagement with music. While, as we have noted, long-term engagement cannot be proven at this point, re-engagement by adults who have not sung or made music extensively for many years can be seen as part of the goal of on-going adult involvement.
- Over the life of the Music Education Program professional development courses to the end of 2006, 60 primary and pre-schools and 1 high school have been influenced by the Program. The number of schools operating ‘versions’ of the Music Education Program varies since teachers leave the system for various reasons or continue to apply their training without asking for further input from the Program.
- In order to ascertain actual engagement with the Program in a school year, the School of Music undertook a survey of all public primary school music tuition in 2006. This survey was conducted with the cooperation of the Department of Education and showed that the Music Education Program was affecting 24 schools (33%) in the region and reaching 2217 students (12%). Thus, 24 of 60 schools, or 40%, have ensured continuation, regardless of staff changes.

The only other Government-sponsored systemic Music Education Program in the ACT is the Instrumental Band Program that reaches 45 schools (63%) encompassing 1759 students (9%). Two significant differences between the two programs are, first, that the Music Education Program can engage everyone in the school community and is not limited by size of band, number of instruments, and so on; and second, teachers develop independent skills that can be used in a variety of ways, without necessarily needing or accessing on-going help. This latter point means that the Music Education Program has the capacity to assist more schools without an increase in resources, unlike the Instrumental Music Education Program, where resources may limit participation.

- It will be noted that there have been 7 teachers starting the Program who did not complete, 4 in 2002, 1 in 2004 and 2 in 2004. In most cases, these non-completions involved timetabling difficulties for participants after the teacher had been involved for a portion of the course. Of those that left there is one known case of a student leaving because she felt stressed by the content of the course. This feedback is discussed in more detail in the section below.
- It is difficult to give an accurate estimate of the number of students engaged in the Program at any given time, or the numbers of students affected over a period of years because of teacher movement and individual school management. An estimate for 2006 is that 3000-4000 children were engaged in the program, of which 1200 participated in the Program's Gala Outreach Concert in that year.

These data show a continued growth in demand for the Program's courses and interest in different forms of course offerings, as well as more advanced course offerings. The relatively small number of teachers each year should not be regarded as indicative of lack of success. Numbers are limited by the resources to teach more teachers and, for the last three years, there has been a waiting list of participants and increased demand for semester-length courses to be run twice yearly.

9.3 Feedback from Participants

9.3.1 *Types of teacher feedback*

Feedback from course participants comes in several forms.

1. Regular course evaluations

Since 2000 when the professional development of teachers in the approaches of the MEP began, teachers have been asked to evaluate the Program on completion of a course. The evaluation form is included below. The numbers of completed evaluations is included in the table above.

There are no complete sets of evaluations. This lack of comprehensive cover is due to the fact that evaluations were undertaken on the last session of the Semester course which often coincided with other activities at end-of-term in the participating schools. The numbers generally reflect the number of teachers present on the last session, plus those who later handed in a completed form. On occasion numbers of completions were affected by failure to hand out evaluations in the last session. In general, if the form is not completed in the last session it is unlikely to be completed later. However those from 2006 had the highest return rate due to improved procedures for follow-up for teachers who are not present when feedback is collected.

Of the 127 participants of the Basic Semester length course, 77 evaluations were completed. This represents a completion rate of 60%. Evaluation data for one-day courses have a higher completion rate and lack of completions represents just those teachers who were unable to stay for the full-day. Completions rates equal 47 of 51 teachers or 92%.

2. Survey of all teachers

In order to provide more data on attitudes to the Music Education Program over time, the Music Education Program undertook a detailed survey of all teachers who have been involved in the Semester course to the end of 2005. This survey was designed to include those who did not

complete in order to ensure that any unmentioned problems that influenced the decision to leave the Program came to light.

3. Advanced teacher writing

The small group of teachers, eight in all, who completed two advanced semester-length units, each contributed to a symposium on the arts held at the Australian National University in 2005 through a jointly written paper entitled 'Exploring the benefits of a social focus in music education'. This, and various other pieces of writing by this group, provides an insight into how more advanced proponents of the Program see its usefulness and how they relate its social agenda to their previous musical experiences.

4. Unsolicited feedback.

Aside from the feedback, above, which is solicited from teachers, there are often communications from teachers describing their experiences that are unsolicited. These different types of feedback are discussed in more detail below and then summarised.

9.3.2 Course evaluations

We will consider here two sets of evaluative data: the set of evaluations for the Semester-length course from 2006 and three sets of one-day course evaluations from 2002, 2005 and 2006. The one-day course evaluations include a full-set of 9 completed for a course run in the US in 2002, 16 of 19 (84%) for a course for teachers from various schools from September 2005, and 22 of 23 (95%) for a full-staff workshop for Stewart Primary School in January 2006. The Semester-length course evaluations include both groups who undertook this course in 2006, which includes the Stewart staff group who completed the one-day workshop as an introduction to the Program in January of that year. For the Semester-length unit there are 16 of 23 (69%) evaluations from the Stewart group and 7 of 12 (58%) for the School of Music group which comprised teachers from

different schools across the ACT. These evaluations were made anonymously although in some cases teachers put their names on the forms.

In terms of degree of satisfaction with the course, four rankings were offered: Very Satisfied, Moderately Satisfied, Moderately Dissatisfied or Dissatisfied. Responses to this ranking scheme are listed in the figure below.

	Participants	Very Satisfied (VS)	Other	% of evaluations VS	VS evaluations as % of participants
One-day Workshop					
USA	9	9	0	100%	100%
2005 mixed group	19	16	0	100%	84%
2006 Stewart	23	22	0	100%	95%
Total				100%	92%*
Semester-length course					
2006 Stewart	23	15 ¹¹	1	93%	68%
2006 SoM	12	7	0	100%	58%
Total				96%	65%*

TABLE 2: Evaluation data from one-day participants

*Weighted means.

¹¹ Two of the Stewart staff: teacher nos. 4 and 7 and 1 of the SoM group: teacher no. 1 marked Very Dissatisfied. Given the nature of the accompanying comments, this ranking has been judged to be an error.

FACULTY OF ARTS
 SCHOOL OF MUSIC
 BUILDING 100

Canberra ACT 0200 Australia
 Telephone: +61 2 6125 5700
 Facsimile: +61 2 6125 9775
 Email: Susan.West@anu.edu.au
www.anu.edu.au/ITA

2006 “Singing Program” Evaluation

The *School of Music* would appreciate you completing this evaluation form.
 Feedback received from course participants is very important for future planning.

- **Indicate your level of music competency at the commencement of the course. (Please circle)**

Beginner (basic singing)	Moderate (basic reading on instrument)	Competent (advanced instrument)	Extremely Competent (sight-sing, long-term training)
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- **Indicate your experience as a music teacher at the commencement of this course. (Please circle)**

Beginner (no previous experience)	Moderately Experienced (some music with own class)	Experienced (music with a range of classes over several years)	Very Experienced (running school music programs long-term,)
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- **Has this Professional Development program improved your ability to teach music? (Please give details)**

- **Has your participation in this program improved your student’s learning outcomes in music? (Please give details)**

- **What improvements would you make to the current arrangements of this program?**

- **What are your future Professional Development needs in music?**

- **Any further comments?**

Overall, how satisfied are you with this Professional Development program? (Please circle)

Very satisfied	Moderately satisfied	Moderately dissatisfied	Very dissatisfied
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Thank you very much for completing this evaluation

The high degree of ranking 'Very Satisfied' is consistent with results across all evaluations from all years. This positive result must be taken with some caution, given that the evaluations are not completed by all participants. On the other hand, lack of completion does not necessarily imply a refusal to complete on the grounds of lack of positive response to the course.

Currently, there have only been 3 full-day workshops offered and evaluation respondents (92% of total participants) ranked the course as high as possible. For the Semester course in 2006 22 of 23 respondents, or 95%, gave the highest ranking, representing 62% of the total participants, which may be regarded as positive even if there were 100% return of evaluations. For the Semester-length courses overall, 75 of 77 respondents, or 97% ranked themselves Very Satisfied with the course, or 59% of total participants.

In both one-day evaluations and semester course evaluations, there is a high preponderance of certain words. Teachers speak of increased confidence in particular. Some teachers recognise the value of the Program from the point of view of personal development (eg. Stewart Semester Course, Teachers 2 and 8, for example), highlighting the emphasis that the Program places on social outcomes. Others point to another aim of the Program: to increase involvement, in this case often through re-engagement. For example Stewart Semester Course Teacher 14 writes: 'I never would have attempted any singing activities with them...' One teacher in the Stewart One-Day Course (Teacher no. 6) who rated him/herself as 'competent' musically wrote: 'I have had a lot more fun in enjoying something I generally don't choose to do.' This comment points to both a re-engagement in musical activity as well as focussing on the enjoyment aspect which is central to the MEP philosophy.

Some teachers mention another important point about the MEP: that is the degree to which it can help overcome the stress and fear associated with singing. For example, Stewart Semester Course Teacher 2 says he/she 'enjoy[s] singing more loudly and not worrying about being

technically accurate'. In the same course Teacher 14 comments on being 'enthusiastic (not scared) to have a go'. A different Stewart teacher in the one day workshop (Teacher 5) says he/she is 'not really as hopeless' and Teacher 8 also writes that 'singing is not so daunting as first thought'.

The themes of confidence and fear or lack of feelings of competence are, therefore, common to many teachers, regardless of musical level. Some teachers also comment on the increase on music-making in the school (Stewart Semester Course Teachers 5 and 8, for example) and the Stewart Principal (Stewart Semester Course Teacher 1) particularly commented on the 'bonding experience' for staff. The social importance placed on music as what one writer in the literature calls 'social glue' is therefore noted by some staff and relates to the discussed idea that thinking of music as an 'outreach' to others can start within the school, even where outreach is not occurring.

There are two interesting differences between the one-day workshop evaluations and the semester course evaluations. The first is the focus on 'fun' and lack of threat in the one-day responses, and the second is the appearance of some criticism in the semester course responses, compared to virtually none in the one-day responses.

For example the Stewart one-day responses include two teachers (teachers 17 and 18) who specifically mention lack of threat (question 8). A similar theme appears in the September one-day workshop responses with Teacher 10 remarking that 'the "singing on your own – in front of everyone" activity definitely helped break the fear barrier...very liberating' while Teacher 3 also comments on the 'freedom you gave me today.' There is possibly an association in these teacher's minds between the fear of singing and the idea that the MEP approach 'liberates' them to sing as they perhaps really want to do.

At the same time, Teacher 10, above, who found the singing alone liberating has also brought up the very issue that teachers in the semester course seem to find challenging. For example, Teacher No. 3 from the Stewart Semester course says: 'you said many times that singing is about

community...not about “performing” so I would like less emphasis on solo singing...I found the comments made about “shy” people somewhat derisive at times and could actually make people feel very threatened.’ While these comments are not common, they have occurred before on occasion. Two teachers responding to the all-teacher survey below made similar comments and it is, of course, impossible to know whether non-respondents would offer similar feelings.

Since the course is designed specifically to overcome such feelings it is important to consider them seriously. On the one hand, the lack of such comments in the one-day course supports my contention made above in Critical Concerns, that challenge is part of what might be expected in the longer course. While individual singing occurs in both one-day and semester courses there is more opportunity to in the semester course to help teachers, both individually and as a group, develop their own relationship with music. There is, of course, also more opportunities for challenging situations to arise. On the other hand, it is clearly not helpful if the level of challenge has a negative impact on engagement, since avoiding that outcome is precisely what the MEP is designed to do. One of the difficulties, as we shall discuss below, is training more individual to train teachers, and developing a high degree of sensitivity to each individual’s needs is part of the difficulty.

At the same time, not every teacher who mentions singing alone has a negative view of it. Teacher 7 from the SoM Semester course found: ‘after the initial adrenalin rush when singing in front of the group – I felt a sense of achievement and calmness.’ It is hard to tell from this comment, however, whether the ‘adrenalin rush’ related to fear of the singing alone.

Questions 5 and 6 in the evaluation asked about other things that could be included in the course and future needs. It is noteworthy that many respondents have further needs, which, particularly in the case of those indicating that they want to do more music, represents further evidence that the course inspires engagement and a sense of confidence that engagement will be profitable. An interesting point about the suggestions for future help is that support for instrumental learning features strongly. This need may be the result of increasing confidence (‘If I can sing, perhaps I

really could also play an instrument’) or possibly relate to the idea that instrumental playing truly represents musicianship in a way that singing may not.

The idea that teachers feel able and willing to learn more is matched by one teacher who feels that her class also achieves more. Stewart Semester Course Teacher 16 specifically comments that even though ‘the focus is on participation and enthusiasm instead of ability’ that ‘I have now raised my expectations about what they are capable of and they meet my expectations!’ This comment provides a possible answer to the concern that a lack of focus on achievement might result in no achievement or no interest in achievement from teachers. Teacher 8 in the same course makes a related comment suggesting that ‘the school community has grown as a whole through singing’. While it is not clear how the school community may have ‘grown’ the fact that he/she thinks it has is significant to this teacher.

Lacking from the Semester course evaluations are comments that relate more specifically to the ‘reaching out’ nature of the Program content and the outreach itself. Such issues are less likely to make a mark in the one-day course due to lack of time. However teachers engage both with outreach and the intent behind it on a regular basis in the Semester course. Some comments clearly indicate that a teacher has absorbed this aspect of the Program. Interestingly the two most pertinent comments in this respect come from teachers in the SoM multi-school group. This may simply indicate the way the two courses ran. Given that all Stewart staff were involved, it was difficult to arrange release for these teachers to see outreach in action, unlike the School of Music (SoM) group. From the SoM group, Teacher 2 mentions that she ‘will attempt an outreach later this year’ and she did very successfully. Teacher 4 highlights the ‘outreach’ nature of the Program in several comments. She makes reference to the fact that the course ‘has given me a different way of looking at music. It is not performance but a mutual sharing of music – singing to others to initiate a response from them.’ She goes on to write about ‘singing a) for enjoyment and b) to give as a gift

to others' and, finally writes: 'Thank-you for enabling me to see music through different eyes and giving it a different purpose.'

This teacher is alone in having made comments that clearly reflect the intent of the Program as I have outlined above. While the level of satisfaction in the Program is a positive reflection on its success, a higher preponderance of respondents who stress this important intent could be looked for. The aim of the teacher training the teachers is, first, to give those teachers the type of experience that the Music Program philosophy suggests should be at the basis of all musical engagement. Secondly, however, the training teachers need to understand the philosophical basis of the course if they are to successfully transfer it on an on-going basis. It is possible that a one-semester course is not long enough to develop this view in all participants; but if teachers are clearly engaging more with music, the 'basic' course may be said to have a 'basic' success.

The set of nine responses from a one-day course run in the USA in 2002 are of a different order altogether. Most of this group were much more experienced as teachers, music educators or both, but also had had previous exposure to the philosophical underpinnings of the program, often through work with Dr. John Diamond who, as described in Section One, has had a seminal influence on the development of the Music Education Program. This influence has been felt in particular in two ways that might be construed as different from more traditional approaches to music education. First, his work fits within the alternative medical paradigm, rather than specifically within music and/or music education. Looking outside the standard approaches to music education proved valuable in defining different approaches to the field. Second, a chief component of Diamond's approach involves the use of music in a general therapeutic way, rather than specifically as music therapy. This idea is not generally placed at the forefront of music education program. The USA participants, having familiarity with these concepts already were, therefore, predisposed to view the content of the course in a favourable light. Nonetheless, these comments show that, while some experienced musicians may find some of the approaches and

theory behind the Program challenging or problematic, others do not and can incorporate its philosophy into their day-to-day teaching practices relatively easily.

Two questions that cannot be answered from these evaluations is the extent to which teachers continue to engage their students in music at the completion of the course, and whether the course has any effect on the teacher's own engagement with music away from school. Gathering answers to these questions was part of the focus of the all-teacher survey discussed below.

9.3.3 Survey of all teachers

In 2006 the Music Education Program sought to track and ask for feedback from all local (not international) teachers who had participated in a training course, whether semester-long or one-day, up until the end of 2005. The questions asked follow below.

2005 "Singing Program" Follow Up

1. Indicate your level of music background at the commencement of the first SSP course you attended.
(Please circle)

NONE	SOME	LOTS
------	------	------

2. Did you finish the SSP course?

YES	NO
-----	----

3. If NO: Why not?

4. In what year were you enrolled in the course for the first time? _____

5. How much do you think you have used what you have learned?

NONE	SOME	LOTS
------	------	------

6. In what sort of situations (circle whatever is applicable)

OWN CLASS	ACROSS CLASSES	FOR OWN PRIVATE BENEFIT
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7. Did the course affect how you see yourself in relation to music?

YES	NO
-----	----

8. If YES: How?

9. Did the course change how much you 'do' music?

YES	NO
-----	----

10. If Yes: where?

AT SCHOOL WITH KIDS	PRIVATELY
---------------------	-----------

11. Have you taken children on outreach visits?

YES	NO
-----	----

12. Approximately how many? _____

13. How many other 'performance' or 'singing' events have you undertaken or were influenced by your participation in this program?

14. Would you like further help or on-going information?

YES	NO
-----	----

15. If YES: what sort of help?

16. Would you be willing to be interviewed in more detail for research purposes?

YES	NO
-----	----

17. If YES: Please add name below:

Check reliable email contact.

This eligible group included 114 teachers, including those who had not completed the course in 2002 and 2004. It is seen as important to track teachers to help test the efficacy of the Program. At the same time, it is difficult to keep current with the movement of teachers in the system and, while only meeting with one direct refusal to complete, teachers do not necessarily prioritise returning survey data. Of course, lack of return could indicate tacit refusal so on-going follow-ups have also been conducted with a view to getting feedback where possible and ascertaining whether teachers are happy to continue to be tracked and approached with support or for further research.

To date, of the 114 eligible teachers, 16 are not active in the system and therefore difficult to find due to retirement, moving interstate, maternity leave, and so on. An attempt is still being made to locate these individuals, in particular to see whether the MEP has any impact on musical engagement away from teaching. Of the 98 remaining teachers, 48 2005 All-Teacher Follow-Up Surveys have been completed and returned, or filled in by a phone interviewer.

It will be noted that the Follow-Up survey, reproduced above, asks two questions (Nos. 6 and 10) that seek to ascertain the extent to which the Program might affect private music-making as well as professional music-making with students.

Since this research is on-going and less than half the evaluations have been completed there is no consolidated data yet available. However, preliminary results show that most teacher feedback fits the positive nature of the feedback received through surveys discussed above with two notable exceptions which are considered here.

Two teachers, one from 2005 and one from 2003, gave strongly negative feedback. The 2005 teacher completed her semester length course while the 2003 teacher did not. At the time the 2003 teacher, while clearly showing some nervousness and concern about singing alone, discontinued due to the serious illness and subsequent death from cancer of her sister for whom she was caring. The 2005 teacher was clear that while she felt her experience had been negative, she knew of many

teachers who had a different view. The 2003 teacher was unequivocal in feeling that she had had ‘issues’ with me personally as a teacher of the course.

A strong negative reaction to a teacher training program that is explicitly designed to help re-enfranchise individuals and encourage them to encourage others to make music is clearly problematic. However small the number of such complaints, they must be viewed seriously.

The 2003 teacher, as recorded by the telephone interviewer, related that she had:

...issues with Susan. Uncomfortable experience that wasn't handled very well, not given confidence, out of depth, wanted to do something uplifting but it was disastrous, felt crushed. Not inclusive. Delivery not suitable for me, advertised as for beginners, better w. beginners.

This teacher did not feel that the course had affected how she saw herself in relation to music but did indicate that the course had changed how much she ‘did’ music both at school with the children and privately.

The 2005 teacher was reluctant to give negative feedback, she said, because ‘I do believe the program is a force for good, essentially...but...I guess negative feedback is just as important as positive.’ In answer to the question ‘Did the course affect how you see yourself in relation to music’ this teacher answered ‘Yes’ and went on to write:

Before the course I was an enthusiastic (if entirely untrained) participant in music, attending folk festivals, singing with friends etc. When I joined the [MEP] program I was quickly told my voice was “wrong” because I sing too softly. I repeatedly had attention drawn to me because of this, which made me deeply uncomfortable. People tried to “fix” the way I was singing: it was really my first experience of consistent, negative feedback about something that felt natural and joyful. For a while, it made me much more self conscious and uncomfortable about singing.

I realise this was not the point of the program – I fully support the principles, and have seen wonderful things from various groups of children who have been exposed to [the MEP]. I know teachers for whom it has been a revelation. I am sad that my own experience of [the MEP] was so painful.

It could be argued that this comment has the same sense of sadness about it that I argued was the case in the quotes from Mithen's book, discussed in the literature analysis. It is clearly problematic if a program purporting to overcome exactly the sort of problem described above has, in fact, caused such a problem. How can such a gross anomaly be accounted for?

It would be fair to point out that, as we have seen, above, there are many more examples of feedback that point to the 'inspirational' nature of my teaching than suggest that I have a negative impact on individuals. That is not to say that such compliments are themselves necessarily any indication of the efficacy of the Program. First, I would argue that other teachers described as 'inspirational' may well inhabit a traditional, judgmental paradigm and, indeed, often seem lauded for that very judgmental approach. Second, as noted above, a model based solely on me and my teaching, 'inspirational' or otherwise, cannot be said to have long-term viability.

One interesting difference between these two teachers is that in the former case of the teacher from 2003, I knew that she was having some 'issues' and was attempting to help with these. In the case of the teacher from 2005 I had absolutely no idea that there was any problem at the time.

There are two main lessons I personally draw from these responses, one to do with my own teaching and one to do with the Program *per se*. For me, this type of feedback gives an indication of the degree of sensitivity and individual responsiveness that is required when dealing with individuals and music in any situation, especially one like the MEP that is trying to help overcome past experiences that may be affecting current behaviour. While I am often complimented for my ability to 'tune in' to individuals and their needs, I clearly am not always successful. As we have noted in the literature review, music teachers can be inclined to view students as in need of 'toughening up' which is clearly and explicitly not the point of the MEP. While the 2005 teacher obviously did not avail herself of opportunities always given to comment on reaction to the course as it progresses, the degree of negativity suggests that both I and other teachers who may run the course, need to be every alert to individual reactions. Since the 2005 class was the largest we have

taught, indeed often divided into two groups, it is possible that the large numbers made it harder for her to indicate her feelings. This larger group was not deemed successful from a number of points of view and has not been repeated. Smaller groups allow for more monitoring of individual reactions and shorter time frames between establishing that there is a problem and dealing with it.

For the Program I would argue that the degree of negativity expressed by these two participants is a strong *raison d'être* for the Program because it gives an indication of the degree of emotion that surrounds the issue of singing, particularly singing alone. The 2005 teacher writes that she was 'quickly told my voice was "wrong", putting her own quotation marks around the word 'wrong.' This mode of expression is instructive first because there is no doubt that she would not at any time have been told that her singing was 'wrong' and she herself may be signalling that she realises that fact by putting the word in quotation marks. At the same time, she believes that she was being given the message that she was 'wrong', showing her association with the traditional, judgmental paradigm.

Neither teacher suggests that the reaction to the Program was affected by their previous history or circumstances at the time of participating. For the 2005 teacher one could argue that it was the singing alone that caused her distress, not the course itself. As we noted when discussing the issue of individual singing in a critical concerns section, above, most individuals seem to overcome their often extreme fear of 'solo' singing and recognise the value of the approach. For others, it is important to reiterate that the Music Education Program has not **caused** the original suffering but is **revealing** it. It may be that there are occasions, these two teachers prime among them, where the issues like fear of individual singing are mishandled. This type of feedback is instructive in improving such situations.

For the 2003 teacher, there is no obvious indication that she believes her extremely difficult personal circumstances at the time may have contributed to her reaction to the Program. Notably, there was another, elderly teacher in the course that year. This older teacher, Pat, missed one of the

weekly sessions. When she appeared the following week I asked her where she had been. ‘Oh,’ she replied cheerfully ‘I’ve died two times since I last saw you.’ In the past week her heart had stopped and she was fitted with a pacemaker. She was still on sick leave and would be for some time but she was adamant that she was not going to miss another MEP session because, she said, she knew that it did her so much good.

It would be unreasonable to argue that all negative reactions to the MEP are the result of past experiences and that all positive reaction can be attributed to the Program. Yet clearly everyone brings their history with them. However, while it is incumbent on a program extolling a non-judgmental, inclusive, socially-directed approach to regard negative feedback seriously and seek to overcome it, it is still true to say that the majority of feedback shows a high level of positive support. This support suggests that the Program is generally achieving its aims in the short term at least.

9.3.4 Advanced teacher discussion

To date, the number of teachers returning for more advanced training in the Program, rather than just on-going school support is minimal – eight in all. However, this number does not necessarily represent the number of interested teachers. Resourcing has ensured that the two advanced levels of the course have only been offered once each in 2004 when the number of eligible teachers was considerably smaller than is currently the case. Importantly, there was a 100% re-enrolment of these teachers from Extension Unit 1 to Extension Unit 2. In 2006, the course structure was altered to include just one extension unit, followed by individual intensive weeks for interested teachers because it was felt that in this way teachers would be able to extend their skills while offering support to other colleagues. During an intensive week, a teacher acts as an intern for the Program, receiving individual guidance, workshopping, and the opportunity to support other teachers and their students. The model allows for different levels of training to occur in the one situation. A specialist teacher like me, for example, may be working with one or two

teachers who are offering support to a less advanced teacher and her class. Such a model not only makes best use of all available skills but also presents an attitude of shared on-going learning to both teachers and their students. This approach removes the 'expert' label that often afflicts music education: there are just a range of teachers and students all with different skills and knowledge which they are sharing with each other. Being a 'student' in this model, whether adult or child does not convey any discrimination on the basis of 'talent'. Just as I have argued that teacher attitude towards her own singing is an important influence on children, so this model of leadership and development is designed to pass on a different message and different levels of knowledge and skills in music.

The advanced group of teachers produced a joint paper for presentation at a symposium at the School of Music in 2005 (Huehn et al, 2005). In this paper the teachers discuss their own relationship with music and the ways in which they feel the Music Education Program has positively influenced them and their students, as well as ways in which they have witnessed the Program benefiting other teachers and students. The aim of this paper was to highlight positive aspects of the Program by teachers who were obviously committed to the approach. The very fact that eight 'normal' generalist teachers were prepared to make the effort to write a joint paper for a university symposium shows the extent of the commitment of these teachers to the work they are doing and may suggest that they regard that work as valuable. Teachers, in general, do not always relate so positively to the academic environment. The comments they make align with the attitudes and ideas already expressed: that they have been 'damaged' through engagement with the traditional paradigm and/or have witnessed such damage being done to children; that they see other possibilities for themselves through the MEP; and that they feel able to pass those other possibilities onto the children they teach. Significantly, these teachers express more of the philosophical position of the MEP than teachers in the Basic course evaluations. This difference

may be the result of more training but also of the more structured and thought-out nature of the writing.

The teachers reflect on their own backgrounds but also on each other's words and consider what they mean for them *as* teachers. For example, Huehn quotes an excerpt from Soeters and follows it with her own comment:

I'd like to begin by re-reading a short excerpt from Caz's story:

I don't remember much from Kindergarten, but my strongest memory is of standing in a line in a sunny classroom singing my heart out while one teacher played the piano. Another teacher walked along the line with her ear next to each mouth. We were told to stand on one side of the room or another. I loved singing and knew I was good at it (our family always sang in the car on road trips!) until I found out I had been put in the group of non-singers. My group didn't learn many songs after that.

After that I knew quite clearly that I couldn't and shouldn't sing.

As a music educator, the thought that I have the power to have such a negative influence over a person who clearly loves music is extremely daunting. I am sure that the above-mentioned teacher had no intention of destroying a five-year old child's confidence and enthusiasm towards music involvement. Sadly something as simple as a selected choir can send the message that some children can do music and others can't, so shouldn't ever try.

She concludes the paper thus:

I believe it is obvious how this program differs from many existing approaches to music education. It is inclusive, encourages active involvement and provides opportunities for the children to engage in rewarding social opportunities encouraging the **sharing** of music-making with other people within their community. I believe through this approach children have the potential to achieve a strong personal musical identity where they become confident in their unique capabilities and therefore approach music with willingness, enthusiasm and resilience rather than with fear and restraint.

Ison makes the point that 'fun' is important but that having another goal, which was also seen as enjoyable by the children, created a different level for her and her students.

One big draw card for me [to the program] was being able to use the idea of an Outreach on which to base everything that I taught in Music. I wasn't playing games and singing

songs just for the fun of it, which can definitely be a reason to do things, but I had an outreach goal in my mind. My music lessons all had that underlying focus and I had a vision for my school to be a school where the kids sing because they enjoy it and they enjoy it because they sing to help others and not just for themselves.

McKenzie-Kay talks about her own musical experiences but then goes on to discuss the adolescents she teaches. She writes:

We have been involved in the program now for twelve months and the children in my class have changed so much in their outlook and in their tolerance and understanding of others, they have become much more loving and caring and show new social awareness. What better way to understand differences in others than to spend time with others and experience a little of their lives, be it through music or anything else? Some of their own comments have been along the lines of:

- *It's easier to be myself and sing out more when I don't have to worry about what people are thinking of me, like in a performance.*
- *When I perform at a concert or something, everyone's expecting all this stuff, but when I sing at a nursing home everyone's happy.*

McKenzie-Kay then goes on to question the idea that adolescents 'give up' singing.

There should not be any reason that children don't sing; it is normal and natural. The all too common phrase, "When children get to this age (early adolescence), they just stop singing," is just an unreasonable excuse that I have seen disqualified in the young teenagers I teach.

Her belief was that her students 'came back' to singing through the Program. Her students were instrumental in showing to us how willing such students were to engage with the elderly and infirm, even if not having had the experience in primary school.

Hurley described her early, joyful experiences making music and then goes on to write:

It was a huge blow to me when I failed Music in the Higher School Certificate. I was devastated! I went on and studied to be a Primary School teacher. I did music at college and enjoyed it and kept singing and playing the guitar for fun. However I never considered myself clever enough to teach music in school or thought it one of my strengths and left that to the experts.

Hurley certainly took some years to be convinced that she, in fact, made an excellent music teacher. Near the end of her section of the paper she writes:

I think differently about my ability to teach music because I think of myself as a music teacher now. I have gained confidence and enthusiasm from my successful experiences. In the past I assisted the experts. Now people look to me to lead the singing. I see myself as a musical person with something to offer the students and the other teachers. I like to spread the joy. Other teachers even ask for my advice and help.

Hurley sounds somewhat surprised that anyone is asking for her advice. This quote gives an idea of how teachers' musical identity can be transformed by engaging with the Program with its explicit agenda to remove judgment. Hurley's attitude and confidence in her ability to help others can be compared with the comments by less experienced teachers above, who write about their increased willingness to 'have a go' but show signs of still lacking confidence with comments like 'I can do it – not really as hopeless, just not confident, as I thought'.

Another example from Hurley shows the thinking of this more experienced group and how they understand the MEP concept. The advanced group was engaged in helping develop 'outcomes' for the MEP – that is, behaviours and results in the social, musical and literacy domains that one could reasonably expect to occur in the Program over time. They were then asked to offer some observable behaviours that might indicate that outcome was being achieved. One of the reasons for making this suggestion was to give the teachers 'practice' in explaining how the Program worked and demonstrating its efficacy to others. Hurley sent the following list.

How might the one specific outcome, ongoing involvement or engagement in singing, be manifested? How do you know you are being successful?

- Children don't want to stop singing at the end of a session.
- Children make song requests.
- Children sing beautifully.
- Non singers have started singing and request songs.
- Children clap other singers.

- Parents come in and say their children sing at home all the time.
- Thank you letters from parents because their children sing.
- Regrets from parents that siblings will not have the same experience when I left Sydney.
- The principal thanks you for the good work and comes and joins in and says how good singing makes you feel. "Doesn't it put you on a real high?"
- When children encourage others to sing.
- Children ask to go back to the nursing home because they have loved it so much.

This list shows Hurley's grasp of many of the basic concepts of the Music Education Program with a focus not on technical-musical outcomes but on the social effects of the music-making. Only one item on the list refers to the 'quality' of the singing. Again it must be stressed that a lack of focus on such outcomes does not mean that they do not occur or that they are discouraged in the MEP. Such outcomes are just not prioritised over the type of social outcomes that Hurley is prioritising. Hurley would consider, in any case, that she is unable to 'judge' technical-musical outcomes since she is not a musician. In this model, she does not need to. By focussing on the outcomes she mentions, Hurley is, first, *allowing herself* to make music with her students, rather than rely on an expert, and, second, improving the quality of their singing. Hurley, like other teachers in the Program, is also enthusiastic about improving her own musical skills, including piano playing, in this paradigm so that her ability to help the students with more technical goals is progressing in any case.

9.3.5 *Unsolicited feedback*

Unsolicited feedback of the Program is universally positive. Many comments are prompted by the 'performance events' that the Music Education Program holds. It is difficult to find the terminology to describe these events although use of a word like 'performance' clearly has an effect on some individuals who sometimes make comments that suggest that the Program is somewhat disingenuous in its non-performance focus. For example, Teacher 4 from the Stewart Semester course quoted above suggests that if I am truly attempting to produce a non-performance

model there should be less focus on individual singing. I would contend that such an attitude says as much about this particular teacher as about the Program model. If she feels as though she is performing when she sings alone, that feeling is not just the result of what happens in the MEP workshop.

As far as the ‘Gala Outreach Concerts’ are concerned, two themes that emerge from unsolicited feedback are the enjoyment of all concerned but also the standard of the results. Comments include (West, 2005):

...the performances were wonderful...I think that is definitely the great achievement of the night, the enjoyment on the faces of the children as they made music. *Support teacher from participating school.*

It is just so rejuvenating and uplifting to see those children enjoying singing those songs and fully entering into the spirit of them...Very impressive part singing I might say as well. How on earth you manage to get the whole concert rolling over so effectively with no rehearsal is just amazing.

The singing was not only impressive but frequently very moving. Musicality aside, however, the confidence and ‘in ya face’ joie de vivre was an unexpected delight that illuminated the performers from within. *(Visitor coming to Salem especially for concert.)*

...I was extremely impressed with the range of material present and the quality of performance given the age and range of participants. *(President, Jigsaw Theatre Company).*

Of all the school concerts I have seen over the past 30 years, your whole school participation concert has been by far the most professional production I have attended in any ACT school from Kinda to College. Your school is now the standard by which, as you know, I always ‘informally mark’ all school activities Narelle and I attend during the year. *(Husband of Director of Schools, Northside).*

One teacher passed on a comment from the teaching staff at her school who particularly noticed the participation of boys: ‘The older boys singing was inspirational...I’d love our boys to do that’. Other comments from teachers involved the way that multiple schools worked together and the importance of involving teachers (as well as parents) in the singing. As one teacher expressed it ‘I still can’t believe you actually had me up right next to the piano singing in public when I had

planned to hide away in the background...’ Another teacher unites the ideas of increased community cohesion with more interest to have music in the school and the development of her own role, which she otherwise would not have envisaged:

On a school level, it has brought our community closer together and there is a renewed enthusiasm for upping the profile of music across the year levels. On a personal note, I have offered to do the release role at school next year doing an [MEP]/Outreach-type program, among other things. I wouldn’t have even considered doing this before.

One teacher sent in comments from her students including:

- ...this has been the best thing in my life so far.
- I never thought I’d be up on stage performing.
- That was mad fun!
- I wasn’t even nervous.

As well as receiving feedback regarding performance, teachers sometimes send comments on their progress. We have already seen, for example, some comments from Beth about her experiences with her family over a Christmas period. The following feedback comes from Phillip and is not entirely unsolicited. The teachers in his group doing the semester course were asked for a small bit of writing for homework on the nature of the singing we had done in class. It has been included here because it indicates an ‘unsolicited’ type of thinking which, as I have suggested, does not always occur at the ‘basic’ level of the course but is part of what the MEP is designed to do: encourage thinking about the nature of the musical interaction and what it means.

I found the intensive singing session very helpful last Wednesday. You seem to be able to push each individual in an area where we need to develop. It was great to have the opportunity to sing a number of times & have feedback between each time – the initial nerves vanished and I didn’t feel rushed. I was encouraged to sing a song with some emotive component (in this case “Oh what a beautiful morning”) and to really use my “man’s voice” as opposed to my “boy’s voice”. At first I felt fairly self-conscious about this – won’t it be too loud – but I now appreciate it can also be done without necessarily being very loud. I think it’s taking me a little while to really “own” my “man’s” voice – to

acknowledge “yes that is *my* voice, it’s not “put on”, nor is it somebody else – it’s me.” I suppose not using it all the time means at first it’s perhaps a little “foreign” and to a large extent “unknown” to me. The reactions of those present came across to me as “this is good – that’s what we want to hear” so that did have a positive effect & I was encouraged to give out more. I found that as I became more comfortable singing in that voice, my body movements became more natural and relaxed, I was more focused & able to “let the song do the talking”, than with the first song when I felt nervous, shuffled a lot, and any movements felt contrived. I could really feel the difference between my “boy’s voice” and “man’s voice”. It’s hard to explain in words. The boy’s voice feels very broad, soft and gentle. The man’s voice feels channelled, rich and powerful. I’d like to develop my “man’s” voice more. It’s encouraging to learn that children can sing in this channelled, rich, powerful way too and that by realising that I can sing this way I can help the children sing that way too – the “toolbox” is definitely being enhanced.

I also found it wonderful to try the blues singing & see how you enabled Deidre to gain the confidence to improvise and to really enjoy singing in a style which she found difficult and did not appear to like. It was great to hear how much Deidre enjoyed it, in contrast to how much she did not want to sing that way initially. She then had the confidence to sing the song in class with the children, so Deidre’s “toolbox” has also been added to - & it would be interesting to find out the children’s reactions to that type of singing. I would also like to develop in / experience more of this type of singing.

Phillip is not only considering his own singing but relating it to how he can help the children he teaches. He is also aware of the effect of different types of activities on his classmates. Phillip also shows the ‘other side’ of the individual singing, which is problematic for some participants some of the time. Being able to ‘sing a number of times’ allowed him to make progress with his singing and was able to overcome his initial nerves, especially with the support of the group.

Finally, for unsolicited feedback, it is hard to improve upon the poem written by a student at Salem about the outreach experience. This poem is from Leanne (email correspondence, 2005), the sister of Angela, both of whom have been mentioned above. It requires little comment and provides a fitting conclusion to this chapter.

Dear Susan,

Mum told me that you would like a copy of my outreach poem. Here is the poem:

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...

There you go. My Outreach Poem.

Hope you liked it!!!

From

Leanne!!!

CHAPTER 10: FUTURE DIRECTIONS

10.1 Introduction

In discussing the future of the Music Education Program and its possible effect on the traditional paradigm, it is first important to consider two factors which may limit the effectiveness of the Program as well as looking at the possibility of longer-term research.

First, we have noted, above, that there are occasions where the Music Education Program does not comfortably integrate into a school environment and has been abandoned or removed when the teacher who is the driving force moves on. Second, we noted in the evaluation section that some of the feedback regarding the courses offered by the MEP, or about concerts, reflects on me, as Convener and Senior Lecturer in the Program. This fact has given rise to the suggestion by some observers that the Program is ‘personality driven’ and, therefore, not sustainable in the long-term. Both these issues will be considered in more detail.

Finally, after considering these possible limitations, we consider further research on the Program, especially from the point of view of developing on-going evaluations of its long-term efficacy.

10.2 Sharing the Ground

The Music Education Program does not aspire to offer a wholesale replacement of traditional modes of teaching music. Indeed, one criticism that has been put forward by music specialists is that the Program, since it does not focus on skill development primarily, is not likely to develop skills and certainly not the high level skills we associate with professional musicians. While there is no practical reason why the Program cannot produce professional musicians, it currently does not operate to specifically achieve that aim.

In the meantime, from the point of view of those operating as specialists in the system, there are two issues we need to consider. First, there is the lack of involvement by more advanced music professionals within the primary, secondary and tertiary systems of education. Second, there is the issue of integration of the Program into environments with already strongly-developed music programs based on the traditional paradigm.

For the first, it is still somewhat difficult at this point to ascertain to what extent music professionals may find the Program useful. Its current contractual obligations expressly do not include offering the Program at the undergraduate level so that current music students, or, indeed, education and music education students, can access its training. While it is possible to study the Program at the graduate level, the practical courses offered to in-service teachers are not available as graduate units. Although the Program is not offered at the undergraduate level, there have been trainee teachers who have participated in the Program voluntarily while studying for their undergraduate degree even though they receive no official credit. To date, one undergraduate music student has also participated.

The ‘clientele’ of the Music Education Program are generally primary school teachers, most of whom do not have a high level of music competency. As we have seen, this ‘market’ has embraced the Program and found its attitudes liberating in terms of individual musical development. Some teachers with more advanced musical skills have also responded positively to the Program as well – the Program evaluations previously discussed include teachers who consider themselves musically competent. Interest from further afield in fee-paying units has been shown by professionals in music and health related fields and this interest may provide some clues as to whether the specialist music education system will find the Program’s philosophy and practice useful.

We have noted one case, above, of a school that has discontinued the Program largely due to the lack of support of the existing music teachers who complained both about the ‘fun’ the children

had in the Program, which made them reluctant to engage with ‘serious’ music education, and what the music teachers felt was a lack of skill development. Since teachers move from school to school, it is not always possible to ascertain whether the Program’s continuance or otherwise has to do with attitudes within the school or just lack of another suitable candidate to teach the Program. A more careful tracking of teachers and attitudes within existing schools, as well as information on which schools actively seek new Music Education Program teachers may help to clarify whether the Program can only be said to be a good ‘fit’ in certain types of schools.

Obviously at the school discussed above there was seen to be a direct clash between philosophical positions that resulted in the students ‘choosing’ one type of musical engagement over another. While, as I have maintained, the Program was not in any way designed as a challenge to existing orthodoxy, there are clearly situations where its approaches can be seen as problematic. It may be hypothesised, on the basis of experience to-date, that the Program will be regarded as problematic when: a) it creates unfavourable comparisons with an existing program in the eyes of the participants; and b) when existing programs are seen to be providing a higher level of outcomes than that provided by the Music Education Program. A third possibility is that there may be perceived to be a direct challenge of standards made by the Program: that is, that existing skills are ‘damaged’ by involvement. While this criticism has not been directly made, some comments reported by Bettye, above, suggest that this perception may have been part of the problem for the music teachers.

In 2007 the Music Education Program will enter a new phase with the development of award units that can be accessed by tertiary under-graduate and graduate students. This development will allow easier and more appropriate access for music professionals, or intending professionals. A larger cohort of high-level music specialists may help clarify how the Program can relate to these individuals and whether it requires adaptation to do so. At the same time, if the ‘problem’ for the specialists rests with the focus on enjoyment and lack of prioritising of achievement, although not

necessarily lack of achievement, it may be that the Program is not able to bridge this gap and has to be seen as providing a different perspective particularly for those for whom other avenues of musical engagement appear to be closed.

10.3 A ‘Personality Driven’ Approach

One occasionally expressed concern about the Music Education Program is that its approach is ‘personality-driven’ – that is, reliant on me as its developer and chief teacher and without that influence the Program will not only fail to develop further, but will lose all momentum. The development of the Program is certainly based on the unusual trajectory that I have traversed. Many comments in the evaluations concern my personal teaching style and ability to offer inspiration, particularly those who may have felt ‘disenfranchised’ from musical involvement.

However, I am certainly not alone amongst the teachers I have trained in being able to inspire others through the *philosophy* of the Program. If I am able to excite and inspire, this ability is, at least in part, due to the excitement and inspiration I find in the idea that music can be easily returned to people’s lives and can easily transform those lives. That excitement and enthusiasm is passed onto others through the very way the Program operates.

At the same time, the journey that has given rise to the MEP does not mean that the knowledge gained is not transferable. Indeed, transferring that knowledge is the entire point of the teacher training program. The ability to maintain the Program in the long-term is important in this regard so that it can overcome changes in personnel, be it myself or others.

There are two issues to consider with regard to my personal involvement and the long-term viability of the MEP approach. First is the dissemination of the Program from teacher to student. Second is the dissemination of the Program from teacher to teacher.

10.3.1 From teacher to student

As far as dissemination of the Program is concerned from teacher to student, one of its principal aims is to develop confidence and independence in participating teachers with support offered as requested. This model involving (usually) general teachers supported by more highly qualified professionals has been adopted before in music education, one notable example being the original development of the Kodaly Method in NSW through the efforts of Deanna Hoermann. While the original program did not survive it is certainly true that Hoermann's efforts to establish the approach in Australia have met with great and on-going success.

The degree of support accessed by teachers trained in the MEP varies considerably. The four-level structure to describe schools participating in the Program was developed to mirror the types of involvement that seem to occur depending on individual teachers and their school environments. There is little doubt that some manifestations of the Program develop a life of their own, as befits a model that is not attempting to mandate 'steps' or outcomes. Even if teacher training were discontinued, through financial, educational, political or simply personnel changes, it is reasonable to suggest that those teachers and their students will continue to benefit from the training already received.

Large-scale events like the Gala Outreach Concerts also point to the focus of the Program on the development of individual initiative and identity. Teachers already access different levels of support in preparing for events like this; they have varying degrees of individual input into how items are performed; they can access opportunities to enhance their involvement as their confidence and skills develop. For example at the concert series in 2006, teachers from each school were given items that they designed and prepared at the school base with minimal support from MEP teachers. During the concert, there was a stream of teachers to the two pianos at the front of the stage, joining in and playing with their students' items. Many of these teachers would have considered themselves 'non-pianists' at the beginning of 2006. Teachers felt able not only to play

with their students but saw this playing from the point of view of supporting students, rather than ‘performing.’ It was part of the teacher’s outreach to the students. As we have seen, teachers talk regularly about the confidence gained through the MEP and this is manifested through, as more than one teacher puts it, ‘having a go’. This attitude is exactly what the MEP aspires to encourage.

10.3.2 From teacher to teacher

More important is to ensure continuity and, indeed, development of the teacher training program. For the ‘lay’ musician, the most important ‘skills’ to develop are, firstly, confidence and, secondly, musical knowledge. For the professional musician, the most important ‘skills’ include the willingness to reconsider one’s own musical paradigm and, in some cases, the development of teaching skills which may have been subordinated to the development of musical ones.

This development can conceivably be forwarded either through current methods, which work as part of teacher professional development rather than award courses, and/or through the development of award courses at the graduate and under-graduate levels.

While there are currently no teachers with the skills and/or confidence to facilitate the training workshops, some teachers have been involved in the support visits to schools that form part of the Program. Teachers ‘seconded’ to the School of Music have acted as support trainers while forwarding their own training. Such teachers visit colleagues in their school environments and assist them personally, as well as their school communities, in the development of an on-going program. These support teachers are acting as trainers in their own right and have proved so successful that an on-going advanced training program has been established to continue to both employ these teachers and further their training simultaneously. Teachers come and ‘work’ for the School of Music, while still maintaining their status as Department of Education Teachers, for one to two years before returning to the system to use their skills at the school base. As explained above, the intensive week of study now offered in the Program follows an ‘intern’ model where the

teacher both learns and passes on learning to other teachers and their students. The teacher, therefore, becomes more confident her ability to support others.

Training teachers to run the professional development workshops for other teachers requires a more long-term development and some strategic thinking about the types of individuals that might be willing and able to act in this role. It is at this juncture that the importance of finding a route between professional development training and award degrees becomes apparent. On the one hand, teachers in the system may not have the confidence or inclination to develop the types of musical skills necessary to train other teachers. On the other hand, those with a professional level of music skill may be less-than-sympathetic to the approach. We have suggested that it is possible to ‘feedback’ traditional attitudes into the alternative paradigm offered by the MEP. Where professional musicians and music educators are willing to engage with the Program, it is possible that it will take time to develop the sort of attitudes upon which the Program is based. It can be seen that, on both sides of the music/education divide, there is particular learning necessary in the Music Education Program.

Further work in the area of teacher training will continue to extend the Program beyond the personality of the instigator. On-going evaluation will continue to be useful in providing data on the degree of success the MEP has in generating a sustainable model that meets the needs of its client base.

10.4 Future Research

The basic aim of the Music Education Program is to encourage on-going musical engagement through a social approach to music-making that moves away from the traditional virtuosic mountain with its emphasis on the triad of perfection, practice and performance. The social intent leads to a focus not primarily on achievement but on enjoyable engagement, individual choice and the development of the individual musical identity. I have already argued that existing data suggest

that the Program has the ability to re-engage adults, particularly teachers, who might otherwise have continued to avoid musical engagement. The re-engagement of teachers has a positive effect on student engagement, particularly where the teacher previously made little or no attempt to include music as part of her regular classroom activities. Feedback from teachers certainly indicates that there is an increase in engagement for both the teacher and her students.

As far as on-going involvement is concerned, the collection of data is more problematic. Teachers are smaller in number and easier to track than students, particularly given that the Program has already established a model that allows for on-going communication with teachers involved in the Program. Currently, information collected from teachers is primarily concerned with the effect the Program has on those teachers engagement with music with and for their students. To this point evidence regarding the impact of teacher engagement on their students is emerging while the effect of participation on the teacher's non-school-based engagement is not yet clear. In the long-term, it would be instructive to analyse current data and collect additional data on the degree to which teacher re-engagement affects their extra-curricular and retirement participation in musical activity.

Collecting long-term data on student engagement is problematic at this point since the Music Education Program has not had the resources to track the many students who have been touched by the Program. Even estimating numbers of students who have been involved at some period of their schooling is difficult, given the movement of both teachers and students in the system. Numbers of involved students in 2006 was, as already indicated, over 2000. Over the course of the ten years of the Program, a conservative estimate of student involvement might be 4000-5000. While the numbers are not huge, it must be borne in mind that we are talking about on-going engagement over a period of time, not a one-off course or concert opportunity. While not all of these students will have engaged in outreach, a significant number have and some of those repeatedly. Numbers

are also increasing as a result of increased numbers of new teachers and increased participation by experienced teachers as they develop further confidence and skills.

One way of tracking long-term engagement would be to follow a specific group of students and teachers over an extended period, and/or revisit them at regular intervals over the long-term. An ‘extended period’, however, would need to be at least 15 years in order to follow students from commencement at pre-school or kindergarten and continuing after they leave compulsory schooling. Teacher data could conceivably be collected in a shorter time frame. With appropriate resources, it would also be possible to track former students and consider the nature and extent of their involvement post-schooling, given that the first cohort in the ‘new’ model of the Program is in Year 11 in 2007 and conceivably easier to contact while still part of the school system.

I have argued that the MEP prioritises the development of individual identity by focusing on choice and enjoyment. These types of attitudes can be subject to data collection in the shorter term and, indeed, have been both as part of research and part of the Program operation. The focus on individual choice and enjoyment can help us ascertain whether these values make a difference to participation in both the short and long term.

It can also be argued that day-by-day enjoyment and engagement is of value and less stressful for teachers and families than enforced practice that focuses on achievement. Short term evaluations that seek to understand student and teacher attitudes to music in general, as experienced in the Program, or individual events, like an outreach, can give us some clues as to how students’ attitudes are affected. As we have seen, the Program recommends regular evaluations of student attitudes to outreach and there is already a range of collected data on this topic.

While the Program clearly prioritises enjoyment and engagement over achievement, it is certainly possible to track achievement in the shorter term. As well as asking the question: ‘What

achievement occurs in the MEP at what stages?’ we may also ask whether it is possible to train professional musicians via the philosophy espoused in the MEP. In other words, if students are encouraged to develop their own musical directions will any develop in directions that lead to a professional career without ‘support’ or coercion? Despite suggestions by Sloboda discussed in the literature analysis regarding the need for ‘support’, which may become coercion, it is clearly not beyond the bounds of possibility that the traditional paradigm can allow for the completely voluntary development of high level skills. But given the lack of focus on achievement *per se* in this new paradigm, and the expressed concern at times with that lack of focus, it would be interesting to study levels of achievement in general as well as those that may be considered advanced for different age groups. Given, also, what I have argued about the nature of the skills developed, it would be interesting to develop a more precise way of categorising skill development without limiting it and therefore consider the types of skills that seem most naturally to develop in the Program. One example relates to the nature of the singing in the Program, which is often commented on. Rather than focus on accuracy of singing, teachers focus on maintaining a full-bodied and joyous sound that many recognise as a hallmark of the Program but that could be considered difficult to categorise. Considering how to study such outcomes is one way forward. Such research would need to be considered carefully, however, in order not to prioritise achievement over the other aims of the Program.

Aside from the purely music education focus, the Program has social aims that can also be considered from the research perspective. Garber, for example, focussed on the ways in which the Program may be of benefit to the at-risk child, and students from the ANU Medical School have collaborated with the School of Music to consider the benefits of the Program from the point of view of the senior citizens that are the main ‘clientele’ of the Hand-in-Hand outreach program. This research involved developing an evaluation procedure for use in the nursing home context to collect data on the effect of the Program on the senior citizens who participated. Garber also points

to the ability of the Program to encourage participation by boys, an area of concern in the literature. Research to date at the secondary school level also suggests that there are important considerations there as well. Much of the literature on adolescents focuses on how adults can help adolescents transcend the often difficult years to maturity. Qualitative data from the MEP to day shows that adolescents show great interest in helping others, not just accepting help from others. More work in this area could be valuable in providing opportunities for adolescent involvement in music and social activities that mitigate the sort of anti-social behaviour that can develop in this age group.

There is the related issue of the involvement of entire families through the school communities and through private extensions offered by myself and other teachers. Developments like ‘family nights’, ‘grandparents day’ and parent singing groups at some schools show that the Program is capable of multiple manifestations which allow for connections on both sides of the school gate, an idea that, as we saw, Jellison regards as important to allow for ‘transfer’ of musical behaviours into adult life.

As we have noted, the focus of the research and development in the Music Education Program has been in the area of practical strategies that can be directly delivered to teachers. This on-going practical, action-based research has helped in the development of activities that align with the Program’s basic social intent as well as in materials development. The MEP has trialled a significant amount of musical material and collecting student feedback on this material, as well as considering its efficacy in social and musical terms. The Program has developed ‘standard’ repertoire that has proven to be both musically valuable and popular with the students as well as helping establish criteria for the types of repertoire that can be sung musically by groups of young children.

While this type of research and development may be regarded as less significant in terms of establishing the long-term efficacy of the Program, it offers opportunities for both the production

of useful materials for teachers and further research into musical literature and the attitudes of students of different ages.

Further work in all these areas will occur as the Program continues and establishes an on-going research paradigm that makes results and, indeed, the Program itself available for scrutiny and on-going research. Perhaps the most important point about the Program at this juncture is that it demonstrates that there are ways of conceptualising music in education and in life that reach beyond the problems inherent in the current, traditional paradigm.

CHAPTER 11: CONCLUSION

11.1 The Future for the Music Education Program

I have suggested that the MEP has proved successful with the majority of teachers it has trained. I have also shown that some teachers have had negative experiences with the Program and some school environments do not seem able to run the MEP in conjunction with more traditional approaches. While the Program has found a niche in the ACT, particularly with teachers who perceive themselves to have low levels of competency, it is not clear at this point the extent to which the more competent musician may embrace the Program or find it useful in teaching practice or what level of competency can be developed through the Program.

Theoretically, there is no reason why the MEP cannot develop high-level musical and technical skills in participants, particularly if it is systematically applied from a young age. While the goal of the Program is not to produce professional musicians, it is conceivable that it can and in so doing would provide a model that bridges the divide currently perceived by some commentators between community-directed music-making and the professional sphere. By not occupying a position on either side of this debate; while not accepting or implicitly rejecting the notion of achievement but rather the way in which achievement occurs, the MEP can develop in either or both directions. Indeed, one could argue for the development of a different kind of ‘expert’ musician through the MEP, one who develops technical skills in equal partnership with socially directed music-making and all that that implies.

At the moment, the majority of work in the MEP occurs in the school system, specifically in the ACT. As indicated both here and in Garber’s 2004 case study of the Program, it also functions in a range of other venues and amongst different groups. While it began its life as a music education program, this title should not be deemed to limit the Program to formal, school environments and, indeed, it has not been so limited. The philosophy espoused can be seen to have a wide range of

applications, of which formal education is just one. As I have noted in the section above, there is also a range of non-educational possibilities inherent in the MEP. In short, the model of the Program allows for its development in all the possible ways in which music can function in our lives.

There are several questions, then, for the MEP paradigm.

1. To what extent can it develop in the education system in a way that supports general musical involvement?
2. Does it have a role in the development of the expert musician?
3. How might the MEP contribute to the larger picture of music and its benefits in our lives across multiple domains including the social, the educational, the musical and the therapeutic?
4. How might it best be developed to provide the most benefit for the greatest number of individuals, whether during school years or afterwards?

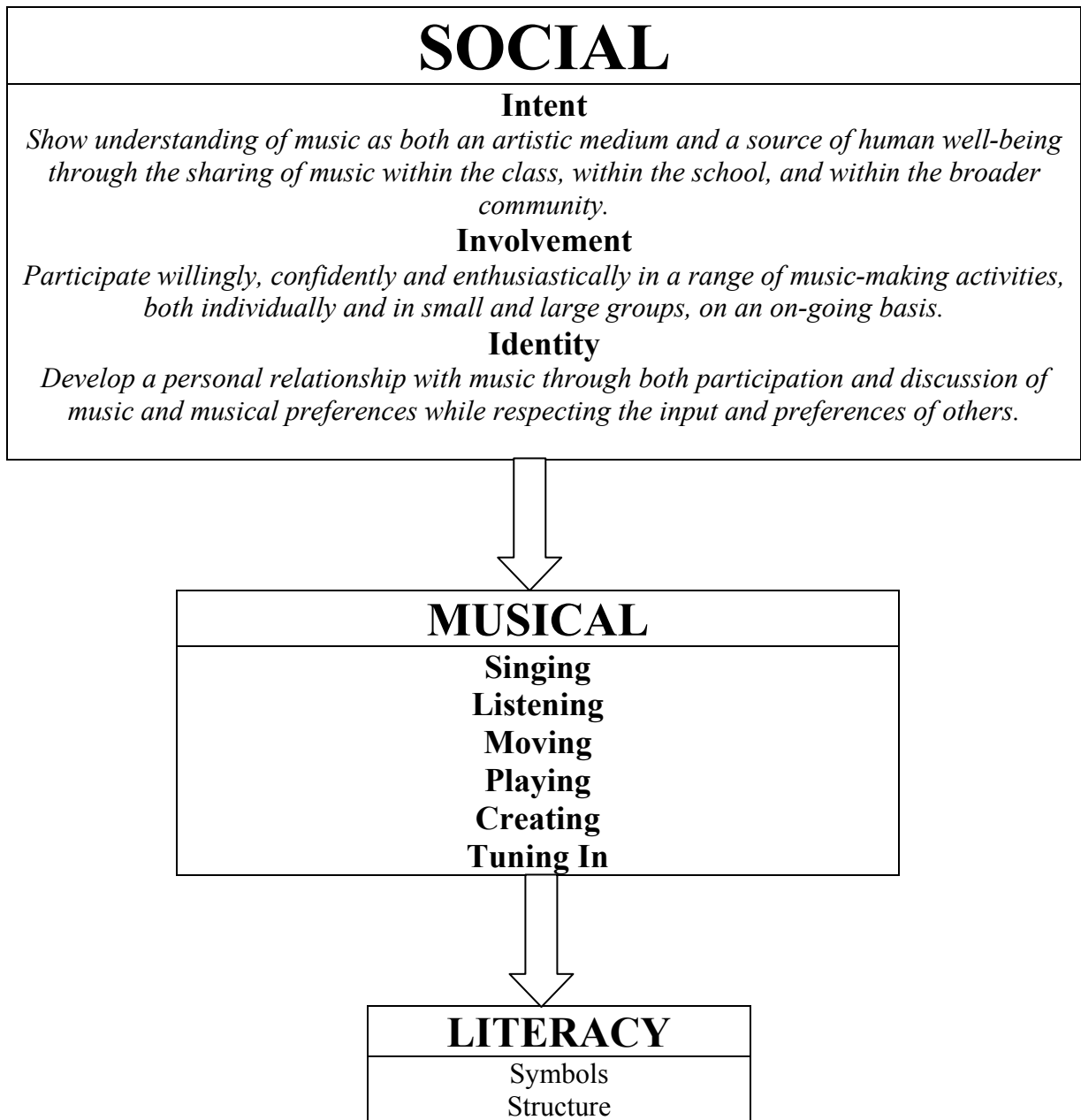
The MEP is already on the way to providing answers to the first two questions through the development of a central curriculum that can be used by teachers in the public system. This curriculum is being developed by the MEP team in consultation with the many teachers who work with the Program. The MEP curriculum is being designed to flexibly respond to federal and local Government Education Departments while at the same time maintaining its philosophical position. The curriculum is in the process of development and is not finalised, but it is based on the model presented in this thesis and is being trialled by teachers who have trained in the Program.

In keeping with its emphasis on the Social and the ‘Three Is’, the curriculum prioritises this component. The most important and most basic level is the Social, which contains the ‘Three Is’ of Intent, Identity and Involvement as organising strands. The second level is the Musical, which develop most easily from Social engagement, including Singing, Playing, Listening, Creating,

Moving and, particular to the MEP, the concept of Tuning In. The third level is Literacy, which includes Symbols and Structure: that is, the elements that relate to the visual representation of the musical sound. The design is reproduced below, with the basic statements for the three strands of the Social level. The basic levels of the Program are currently represented in a shape that represents a type of inversion of the virtuosic mountain. This representation is designed to indicate to teachers the relative importance of the different levels in the Program. The aim of this representation is to help particularly those teachers who lack high levels of skill development by giving them the confidence to focus on those elements that, in the MEP model, are considered most likely to maintain the desired engagement.

Following the diagram of the curriculum model are some samples of outcome statements for the four different levels of the program that constitute the primary years. These outcomes are not all significantly different from what one would expect in a more traditional paradigm. The outcomes are not designed to ‘test’ results from students or teachers but rather are a summary of the types of behaviours observably in the MEP model over a period of years. The ‘higher level’ skills represented in upper levels of the musical or literacy are by no means compulsory but serve to illustrate to specialists how the model can achieve similar types of results to other programs through a different pathway and mechanism. As I have suggested above, the musical results obtainable via the MEP approach can often be far in advance of skill development in other programs for children of similar ages due to the focus on the social aspects. These social aspects include, as indicated below, the idea of ‘tuning in’ to others, which results in the heightened ability to sing and play with others without strong leadership from a musical specialist. Indeed, those with specialist training often find it challenging to ‘let go’ of the sort of control that is normally felt to be needed in musical situations with children.

THE MEP CURRICULUM MODEL



EXAMPLES OF OUTCOME STATEMENTS FOR LEVELS ONE-THREE

LEVEL ONE (K, 1, 2)

SOCIAL

- Sings strongly and confidently as part of large group, small group and alone.
- Engages in music-making in the community for the benefit of others.
- Discusses aspects of outreach and ways in which they can help others make music.
- ‘Performs’ without anxiety
- Exercise choices about musical preferences.

MUSICAL

- Recognises songs from melody and/or rhythm using whole song or just a segment.
- Plays rhythms of complex songs.
- Performs in small and large groups up to two-part pieces and three-part canons.
- Demonstrates ability to ‘hear’ songs or rhythms internally

LITERACY

- Picks out songs on xylophone or piano.
- Recognizes number of sounds that individual words make (syllables.)
- Places words on beat squares.
- Recognizes pitch direction in simple songs.

LEVEL TWO (3, 4)

SOCIAL

- All of the above.
- Shows on-going willingness to participate in musical activities, both instrumentally and vocally.
- Understands and applies specific skills to encourage musical participation by others.
- Discusses musical preferences and volunteers song material.

MUSICAL

- Holds a part individually in two-part partner songs or canons.
- Recognizes themes from major works through melody and rhythm.
- Learns simple techniques of drum playing.
- Shows development of inner hearing through more complex ‘passing’ of the song.

LITERACY

- Uses time names to say rhythms of songs.
- Learns a new song or game from its rhythm.
- Becomes familiar with note names on the piano.
- Becomes familiar with solfa names for simple songs and sing using these names

LEVEL THREE (5,6)

SOCIAL

- All of the above.
- Comments on and self-monitors as a group regarding the effect of intent of singers on audience.
- Helps organize and run outreach visits.
- Demonstrates outreach musical and social skills to others.
- Shows developing maturity in ability to comment and discuss individual musical preferences within the group.

MUSICAL

- ‘Performs’ up to four parts in groups and individually without conductor or teacher leading.
- ‘Conducts’ a group of singers or players, indicating tempo and style.
- Recognizes major themes by well-known composers.
- Analyzes rhyming structures in popular songs and creates own examples.

LITERACY

- Sings songs using solfa syllables.
- Learns new parts to songs using solfa and time names.
- Analyzes the rhythmic or melodic elements of more complex repertoire.
- Sight-sings simple songs in solfa.

11.2 And finally...

The impact of the MEP has been made more significant by its location in a relatively small but major city of 365,000 inhabitants. It is not inconceivable that this impact could be felt in an ever-expanding way in the Australian Capital Territory, if not further afield where interest has been already growing. On the one hand, the ACT is in a position to act as a model to show how music-making through the MEP model can be expanded in a way that connects the community through shared repertoire, a shared social outlook, but individualistic development. On the other hand, the small size of the ACT does not necessarily preclude it from acting as a model that can be replicated elsewhere, providing sustainable links between music-making and its larger role in our lives.

As I was finishing this thesis, I saw part of an interview with Hugh Jackman and Kate Winslet about an upcoming movie they had made (*Behind the Scenes*, 2007). In 2007, these two actors are major 'Hollywood players' whose opinions on a range of topics are eagerly sought. During the course of the interview, Jackman was asked about his famous portrayal of Peter Allen in the musical *The Boy From Oz*. The interviewer suggested that he was so active in the role he must have lost a lot of weight. Jackman replied that singing in public was always a good way to lose weight. The two interviewers and two interviewees laughed and one of the quartet added, in clarification, 'through fear'. Just as tone deafness is a subject for pride and humour so singing, particularly in public, maintains its reputation as a source of terror.

This thesis has presented an alternative paradigm for music education, one that does not accept that fear and singing must go together, whatever the situation. This alternative has been considered in relation to the literature on music education and has been evidenced by critical incidents and some limited evaluative data. The need for further research in a range of domains has been raised.

While all these aspects are critical for this thesis to be perceived as academic work, more important has been the impact of the Program in the lives of the children, parents, teachers, and

school communities as a whole, and the many recipients of outreach visits. As Diamond would argue, it is the life enhancing way in which music can impact upon us all that is of central importance. In the end, that is what the Music Education Program aspires to do.

APPENDIX I: MUSIC-MAKING AND THE ADULT POPULATION

I.I Introduction

It is impossible to make definitive statements about the numbers of adults who actually engage in music-making in Australia or in two of the other larger Western democracies: the USA, and the UK. Different studies, even from what might be seen as reputable agencies, give different pictures. There are, however, a few statements that can be made with some certainty. Numbers of adult music-makers are not large and where we can make loose comparisons between childhood and adult music-making, there is a significant decrease in participation from the former to the latter. In general, large-scale government studies show less optimistic trends than studies commissioned from independent agencies or for business organisations and, rather than seeing improvement over the last decade or so, the figures would suggest the opposite.

In this chapter we consider, first, the differences between making music and consuming music and why we should consider making music as important for all humans. We then look at four sources for Australian figures of musical engagement before briefly considering figures for two other large Western democracies whose music education systems share parallels with Australia and, indeed, from whom we have borrowed: the USA and the UK.

I.II Music-Makers versus Music-Consumers

The basic premise of this thesis is that most adults in Western democracies do not engage in music-making, that there may be elements of the music education system that contribute to this disengagement, and that there may be alternative ways to maintain engagement in children and re-engage adults, especially adults who are influencing children. Is it really possible to argue that few adults engage with music in a practical way, over and above listening or ‘consuming’? There is certainly no simple, clear-cut answer to this question. As we will see, many commentators believe

it to be true. Many in the music education industry grapple with the issue of maintaining engagement. There are figures that seem to support the contention that both interest and actual engagement wane and there are figures that give the lie to this contention. Data sets from the same source in the same country cannot always be reliably compared because of different methodologies used in collection or analysis. Problems of comparison can be compounded when attempting to look at data from different sources. The differences may have to do with collection methods and possibly the underlying intent of those commissioning the studies, as we shall see. Still, studying the range of figures, we must conclude that it is not possible to make definitive statements about levels of musical engagement in Australia. This fact does not mean that looking at data sets has no value. Numerical data, combined with a range of sources considered in the literature review can give us some ideas about engagement, if not an absolute answer.

We need first to make a distinction that is not always made in the literature and data: that is, between actual engagement in music-making and more passive forms of music consumption. Some studies are inclined to make no distinctions between doing and seeing or hearing others do. Both are often regarded as a suitable reward for student years spent learning music. Others are inclined to make a distinction not only between doing and listening but define differences between listening and passively consuming music. It seems valid, first, to suggest that a distinction should be made between making music and watching/hearing others make music if only for the simple reason that it seems unlikely that music educators spend years training students to ‘do’ music, often to an advanced level, in order only to make an army of listeners. This result would seem to be a bad trade, be the listeners ever so sensitive and educated. Indeed, we could argue that playing or singing is not necessarily good training for listening since many approaches limit the type or amount of music learned. Certainly, learning a musical instrument will restrict a student often to learning music for that instrument, or arrangements that hardly run the gamut of even Western music-making. If we are interested in turning out good listeners, active engagement may not be the

best way to do it, a thought supported by the long tradition of ‘music appreciation’ in its various forms (Campbell, 1998).

One oft-quoted pioneer of the view that music-making, as opposed to listening, is normal human behaviour is John Blacking. As Campbell writes,

John Blacking (1973) posited that music is not an optional relish for life but a phenomenon that lies at the foundation of society. He maintained that ‘music-making is an inherited biological pre-disposition which is unique to the human species’ (p.5).

It is perhaps a sign of our technological times that we are able, even while talking about listening, to make a division between ‘listening’ and ‘watching’ music. The absolute necessity to sell popular music through video clips is reflected in the propensity of classical music promoters to add lights, fireworks and other eye candy to what is essentially a standard concert model with symphony orchestra. The juxtaposition of things to look at with a symphony orchestra who may still all be dressed in regulation black rarely seems to be regarded as ironic and few critics point out the underlying messages that might be connected with such events: for example: ‘These people are boring, look boring, not to mention bored, the music is boring even though it is classics greatest hits, so here’s a few laser lights and fireworks to give you something else to think about.’

Campbell’s quote of Blacking specifically mention ‘music-making’, not just music listening as ‘an inherited biological pre-disposition’. The current social trend of increased listening to or, more accurately, consumption of, music cannot be said to be an adequate substitute for the ‘biological pre-disposition’ towards engagement. To suggest that listening to and making music are synonymous is analogous to claiming that watching someone walk is the same as walking oneself.

Another difficulty is in defining what is meant by music-making. Some surveys make distinctions between music-making as work, paid or unpaid, and music-making as a hobby; others see music-making in terms of performance, whether amateur or professional, thereby precluding the singer who may see music-making as about his/her life while never actually giving what he/she

would call a 'performance'. Sometimes, a survey will distinguish between different types of music-making, with singing only appearing in relation to formal choir membership, while instrumental playing is not limited to any particular type of group membership. Asking a question about musical performance is, in itself, an identification within a particular paradigm that limits and frames responses from individuals who would not see themselves as 'performers' in the same light as either a Madonna or a Pavarotti. Performance implies that that is what all music is about. Some writers (Ross, 1995, 1998) make distinctions between types of music, suggesting that disengagement may occur with school music or classical music while popular music is alive and well. Some figures may offer support for this contention while others do not.

I have used four sources to attempt to create a picture of actual musical engagement in Australia. The two major surveys undertaken in Australia that we may consider highly reputable and objective are both part of the regular survey schedule undertaken by the Australian Bureau of Statistics (ABS). The 'Children's Participation in Cultural and Leisure Activities' (ABS, 2004a) study covers children aged 5-14, or through the years of compulsory schooling. The 'Work in Selected Cultural and Leisure Activities' (ABS, 2004b) study covers individuals aged 15+. Further information has been elicited from the Government sponsored 'Australians and the Arts' and the 'Market Research Report' undertaken for the Australian Music Association, a commercial support body. All these reports have different questions and slightly different focuses but it is possible to reveal some information, as well as point to some anomalies.

I.III Children's Participation in Cultural and Leisure Activities (ABS 2004a)

This ABS survey, the latest released in 2004, looks at children's participation in a range of activities outside of school hours. Information in the survey is collected as part of the ABS Monthly Population Survey (MPS). The sample for the MPS is selected using multistage sampling

techniques. In April 2003, there were approximately 2,647,500 children in the age range covered by the survey – 5-14 inclusive, or the years of compulsory schooling, although not necessarily the end of schooling for many children. Overall data was collected for 8,900 children.

As far as music is concerned, the fact that activities are only those occurring outside of school hours is likely to make the figures lower than actual engagement with music-making since some children may only engage in music activity as part of their school day. At the same time, the figures give us a useful starting point because we are considering the issue of life-long or on-going engagement with music. If a child only participates in music during compulsory or organised school activities, but never during their own ‘free’ time, it could be suggested that the chances of the activity translating into on-going involvement is slim. At the same time the concept of ‘leisure’ activities has parallels in the adult survey we are going to be discussing even though ‘leisure’ time musical engagement for children may not always be entirely voluntary. We can assume that engagement figures for children are higher than given in this survey when school participation is considered.

The survey reports that 16.8% of children played an instrument in the previous 12 months and 4.6% of children were engaged in singing activities; both activities, it must be remembered, being extra-curricular. These figures represent a slight drop from previously collected data in 2000, where the figures were 17.9% and 4.7% respectively. More importantly, between 2000 and 2003, there was a slight increase in female participation, making the overall decrease attributable to male involvement. For instrumental engagement, the percentages of males participating dropped from 15.8% of all males within the age range to 13.2%. For singing, the drop was from 2.9% to 2.3% of all males in the age range. These figures contrast with those for females: instrumental participation remained fairly static from 20.2% in 2000 to 20.7% of females in the age range in 2003; singing went from 6.7% to 7% of all females in the age range. Clearly, there is some difference between numbers of females playing and singing and numbers of males; numbers of males have not

increased in recent years and there is a more significant difference in the willingness of males and females to voluntarily sing for recreation.

The number of singers combined, at 4.6% of all children in the age range, is hardly cause for celebration. The great difference between numbers of children playing instruments (16.8%) and numbers of children singing (4.6%) may well be due to the fact that singing is something that may happen more at school, while even school-based instrumental playing does not imply no private instrumental lessons or extra-curricular groups.

We cannot determine an overall figure for musical engagement from this survey because total figures for engagement are given for four activities: playing, singing, dance and drama. Specifically ‘music-making’ activities may be considered, for the purposes of this discussion, playing and singing. It is clear from the table (see below) that some individuals may engage in more than one activity so that, while we have a total number and percentage of participants for all four activities, we cannot determine the exact number and percentages for playing and singing combined, without dance and drama included. This fact means that, while we have a theoretical maximum for musical engagement of over 21% in this survey, we cannot be sure that this figure is correct.

	2000 Number '000	2000 Participation rate %	2003 Number '000	2003 Participation rate %
..... PERSONS				
Organised cultural activities(a)				
Playing a musical instrument	473.9	17.9	445.5	16.8
Singing	124.6	4.7	122.5	4.6
Dancing	274.1	10.4	329.3	12.4
Drama	121.8	4.6	112.6	4.3
Total	777.7	29.4	780.4	29.5

Table AI.1: Children Involved in Selected Activities, 2000 & 2003 (ABS, 2004a, p. 12)

The figure for instrumental playing is not appallingly low, but neither are these figures particularly encouraging. After all, the years of education are supposed to be when individuals gain skills for later life. All popular prejudice, as well as academic literature, suggests that music is not only a normal childhood activity but also that early childhood is the most important time to start making music. Indeed, some might argue that it is difficult to prevent children engaging in musical activity. Since the figures above do not include school-based involvement we cannot know what the full figure of childhood musical engagement may be.

A comparison with other activities in the same survey is instructive. The study gives figures for involvement of the same age ranges in organised, extra-curricular sport and 'leisure' activities. Organised sport is accessed by 61.6% of children 5-14, compared to a figure of 29.5% for all four cultural activities (singing, playing, dancing and drama). This figure is clearly substantially higher than for music activities, or even for all cultural activities surveyed. It is perhaps, a little unreasonable to make a comparison between the two musical activities listed and the long list of sports included in the sport section of the survey. One could suggest that cultural activities as a whole looks quite strong against the sporting figures, given that there are four cultural activities and 13 sporting activities listed. On the other hand, computer activities are limited to two categories and 95.1% of the respondents indicated involvement. The fact is: a far smaller percentage of children engage in extra-curricular cultural activities, particularly singing, than engage in sporting activities, leisure activities or computer activities of one sort or another.

I.IV Work in Selected Cultural and Leisure Activities (ABS, 2004b)

The figures for adult participation are starker. The main source of data in Australia is the ABS survey 'Work in Selected Cultural and Leisure Activities'. Information was collected as a sub-sample of the Monthly Population Survey, like the survey of children's participation described above. The ABS notes, in addition: 'information relating to work in selected culture and leisure

activities was collected from seven-eighths of the private dwellings selected for the MPS' (ABS, 2004b, p.24).

While the word 'work' in the title may give us pause, in point of fact the survey asks questions regarding both paid and unpaid 'work' and musical involvement as a 'hobby'. The categories about which individuals were asked questions with regard to paid or unpaid musical works were:

- Music, as a live performer;
- Music, with no involvement as a live performer;
- Performing arts, opera and music theatre; and
- Teacher of music or performing arts.

'Work' in music-related fields was distinguished from 'music' as a 'hobby', although no categories were given for music as a hobby. A hobby was defined as 'those [activities] where all participation...was either for the person's own use or for the benefit of their family' (p. 37). School activities were again excluded although some proportion of those engaged in music from 15 years upwards would undoubtedly still be at school.

Due to the way information was collected for this survey, and the possible overlap between different categories (a 'live performer' may also be a teacher of music or performing arts, for example) we are able to determine only broad results. For the purposes of the exercise, calculations have been made assuming no overlap between categories, since this assumption will give us the highest figures possible. In fact, the ABS clarified that 'if they happened to also be involved in a performing role, they would have been classified as performers' (Giddings, email correspondence, 2006), avoiding overlap between live performer and non-performer in each category but not necessarily between categories (someone who performed live music can conceivably also be in music theatre).

The relevant numbers of individuals are listed in Table 2 below.

	Men	Women	Total
Music			
• live performer	54500	25600	80200
• not performer	26200	11000	37200
Performing arts			
• opera/music theatre performer	32200	33800	66000
• non performer in opera/musicals ¹	18300	28900	47200
Teacher of music or performing arts	28900	14400	29200
Hobby only			158700
Total			418400

Table AI.2: Numbers of Individuals Engaged in Selected Activities

The ‘music’ category:

...comprises involvement in any music capacity including playing, singing, music arranging, composing, song writing, sound engineering, recording or publishing music and in support roles for musicians or ensembles. Performing on stage in music theatre was excluded from this category and included as performing arts performances. Booking agency operation was also excluded. Music as a live performer includes playing musical instruments, conducting or singing in front of an audience (p.35).

Non-performers in the relevant areas have been included because while these include, as clarified by the ABS in correspondence (Giddings, email, 2006), ‘people in support roles’ it also includes ‘composers, songwriters and music teachers’. The inclusion in the non-performer category of activities that can arguably be considered ‘active’ musical engagement, like arranging and composing, compared to support activities, like publishing music, or acting as ‘roadie’ for a performer, creates further difficulties in establishing figures for engagement. Since absolute accuracy is not our concern here, the non-performer category has been included in its totality.

The 'performing arts' category made it even more difficult to define those engaged in musical activity. 'Opera performer' is fairly straightforward, and the question encompassed music theatre as well. However the performing arts category included other areas, such as dance and straight theatre performance. While a breakdown of these different areas was given for performers, there was no breakdown of the non-performer category, which meant that the large number of non-performers may not have had anything to do with opera or music theatre at all. By acquiring extra raw figures from ABS it was possible to get closer to correct figures, at least the figure representing non-performers in the opera/music theatre area.

The 'teacher' category is, again, bigger than just those engaged in music-making. There is no distinction made between teacher of music and teacher of performing arts, so all have been included.

Finally, the 'hobby' category for music makes no distinctions between any categories and simply asks about any 'involvement in music.' We cannot, therefore, get a clear idea about overall instrumental engagement as compared to vocal engagement, as we can with some of the other surveys below.

These figures then are first, extremely rough and, second, more than likely to include too many people, both in terms of categories, and in terms of overlap between categories. We undoubtedly have here a very inflated figure of actual music involvement, as collected by this survey. Even so, the numbers do not give us a strong sense of the vibrancy and ubiquitous nature of musical involvement in Australia. The figures above represent a total of 522400 individuals or roughly 3.3% of Australians age 15 years or over.

This figure, albeit generous, does not compare favourably with involvement as measured in the children's survey which may be approaching 20%. As we have also mentioned, the adult survey of those 15 years and over does not just include individuals who have finished school. This rough

figure of 3.5% includes individuals still at school, although not their school involvement. The survey indicates that involvement is greater at the lower age groups, which is what we might expect but it is clear that on-going engagement is not happening in either an amateur or professional capacity according to the ABS figures.

It is possible that the survey does not completely capture all those engaged in music. There may be, for example, individuals who do not really see themselves as ‘live performer’ but do see themselves as doing more than making music as described in ‘hobby’. Still, the initial question asked about these activities in the survey was very broad before turning to more specific types of involvement:

Q130

Since this time last year was _____ involved in:

Opera or musicals

Music

Theatre

Dance

Other performing arts

Subsequently, distinction was made between performing and hobby, and so on.

It seems likely, therefore, that all those involved in ‘music’ in some ways, other than at school, would have said so. School-based figures, while possibly making a significant difference to the children’s participation survey, is unlikely to have made the same sort of difference to the adult survey since a large part of the target population would not have been continuing any type of schooling.

In simple, broad terms, then, the picture that emerges from the ABS surveys supports my contention that involvement in music is not part of most Australian’s lives, particularly after they

leave school. A total of no more than 21% of children aged 5-14 engage in extra-musical activity, falling to a total of no more than 3.5% of adults 15 years and over so engaged, including all professionals. While there is no ABS data on school involvement in cultural or leisure pursuits, it seems that any transference from school to after-school life, either for adults or school-age children is minimal and drops substantially once compulsory schools ends. Further, we could suggest that it's no accident that the numbers drop so substantially at the end of compulsory schooling because this point is about the time when children may be starting to make their own decisions about what they do or do not give their time to.

We can make a general comparison at the adult level between music and sport engagement. Year Book Australia (2003) quotes two sets of figures from the ABS on sporting involvement. One study from 2001 estimates that 27.1% of people aged 15 years and over 'were involved in sport and physical activity that was organised by a club, association or other organisation', either as player, supporter (i.e. coach etc) or both. Another survey from 2000, which looked at both organised and non-organised sport 'found the 54.7% of the population aged 18 years and over participated as a player or participant (rather than in a support role) in one or more sports or physical activities'.

While the comparison would look healthier if we consider sport activities compared to cultural activities, it is reasonable to suggest that such comparisons are inaccurate. Over 50% of the adult population are *engaged* in some sporting or physical activity which compares to *engagement* in cultural activities, rather than just watching or listening, which is comparable to attending a sporting event as a spectator or watching it on TV. We may suggest that it would be fair, for example, to include other active cultural pursuits like Drama and Dance but our figure would still be below sporting activity.

Certainly, these figures are very different from those for music. Significantly, Year Book Australia report describes Masters sport and says: 'Many people who were involved in sport when

young are keen to continue or renew their active involvement by competing with and against their age peers rather than retiring from sport once they reach a certain age or feel they are less competitive in open competition than they used to be.’ This keenness to continue involvement is not something we see in the music area, judging by the available figures for participation, or possibly it reflects both the lack of opportunity and the attitudes of arts experts, as revealed in the next study.

I.V Australians and the Arts (Costantoura et al, 2001)

The ABS, while being the largest and most reputable statistical body in Australia, is not the only organisation collecting data on the subject of cultural engagement. In 2001, the Australia Council for the Arts commissioned a report from Saatchi and Saatchi which resulted in a publication by Paul Costantoura (2001a) entitled *Australians and the Arts*. The population for this study equates with the ABS adult study discussed above: individuals 15 years and over. The methodology included the selection of 16 discussion groups ‘selected to ensure coverage’; an initial national survey of 1200 people; a major national survey of 1200 people; and consultations with industry.

Respondents were asked not what they had engaged in doing in the last 12 months, as asked in the ABS survey, but what they had engaged in during the previous two week period:

Q16: I would like you to think about which of these things you personally have done at some time, if at all in the past two weeks (p. 353).

The questions then had three parts (p.353). Respondents were asked:

Q16a Have you practiced, created or written things just for your own enjoyment? (If yes):
What did you do? Anything else?

Q16b Have you performed, created or written things for others to enjoy? (If yes): What did you do?
Anything else?

Q16c Have you supported family or friends who do them? (If yes): What did you do? Anything else?

Q16 a and 16b roughly equate to the questions in the ABS survey regarding involvement as a hobby (for family or self) or for work (paid or unpaid) respectively. Unlike the ABS survey, there was no attempt to make suggestions as to what people might have done. It was up to the respondent to come up with the categories for themselves. It is also perfectly possible that someone may have answered 'yes' to all three parts of the question. It isn't possible for us simply to add percentages for each area and assume that this is accurate.

This survey cites much larger figures than the ABS survey. According to the AATA survey (pp. 119-124), 7% of respondents had engaged in musical activity for their own enjoyment (Q16a) and 5% had engaged in musical activity for the benefit of others (Q16b). We do not know what this might mean in terms of overall engagement, since it is likely that some of those answering 'yes' to Q16a (engagement for own enjoyment) might also have answered 'yes' to Q16b (for others to enjoy). Even so, the percentages are higher than those cited in the ABS survey. Indeed, the questions asked make it more than likely that some percentage answering 'yes' to 16a would also answer 'yes' to 16b. The former mentions 'practice' where the latter says 'performance.' Since performance is often preceded by practice, there is likely to be an overlap in answering. On the other hand, the 'for your own enjoyment' might have affected the answer given that anyone engaged in 'work' in music might reasonably have answered 'no.' The 'enjoyment' confounds the issue too, since professionals may well enjoy the practice but not be doing it solely for their own personal gain. Since the questions were asked as part of a phone survey, the respondent would presumably not know what was coming next, which also may have affected responses. In any case, the best we can ascertain is that somewhere between 7% and 12% of respondents made music through playing or singing or composed music in the two weeks prior to being interviewed, a substantially different figure to the ABS survey.

While one needs to compare such surveys with caution, it is difficult to see how the questions asked in the ABS survey and the AATA survey could have yielded such completely different

results. The initial questions relating to musical engagement are somewhat similar in their general nature. If anything, the categories gleaned from respondents in the AATA survey, which do not include categories like 'sound engineers' for example, would suggest that percentages would be smaller not larger.

The AATA also provides a range of qualitative evidence of Australian attitudes towards the arts which highlights some of the problems discussed in this thesis. It is important to realise that this particular study from the Australia Council is discussing the arts in general and not music in particular, but some of the issues raised are certainly pertinent when talking about music. The report found that perceptions of the value of the arts are affected most by parents and extra-curricular activities rather than by friends and school. While 'many Australians can and do enjoy the arts...many Australians do not feel welcome to enjoy the arts...[and] impediments...can be seen broadly as either practical or social' (Costantoura, 2001b, p.29). Negative or disinterested attitudes towards the arts 'are associated with a sense of exclusion...many people cannot see the entry point to an appropriate experience of the arts for themselves or their families' (p.29).

While personal experience of the arts was a good indicator of interest in them, the report mentions more than once that those in the arts sector desire to maintain the 'excellence' and 'elite performance' of the arts and have a fear 'that efforts to make the arts more open or accessible to all Australians would lead to a 'dumbing down' of the arts. (p.34). It's hardly surprising, then, that the report also notes that 'about half the population associates the arts with elitist and pretentious people and practices... Elitism is felt even by those who place a high value on the arts.' As mentioned above, this attitude may account for the lack of involvement in adults in arts activities.

The report makes a comparison with sport, suggesting that there is a closer relationship between spectator and participant in sports activities because 'many understand what it takes to achieve sporting success from their own personal experience' (p.37). It appears that the elitism associated with high-level cultural activities does not equate with the development and promotion of sporting

activities. 'Having a go' in sport is a broadly accepted concept, a fact noted also in an American report, *American Canvas*, discussed in the literature analysis below.

I.VI Australian Attitudes towards Music (2001)

The final Australian survey we are considering is 'Australian Attitudes To Music' (AATM) which was commissioned as a market research report by the body representing commercial music businesses: The Australian Music Association (AMA). The report was designed to emulate a yearly report for the American retailers association, The National Association of Music Merchants (NAMM). The AMA report is the only one of the four discussed here that looks at both the 5-14¹² and the 15+ age ranges. Its data are remarkably different from both the ABS and the Australia Council. As the document says 'the results are based on 1000 interviews with households randomly selected across Australia' (p.1).

The AATM report found that 36% of Australian households have at least one person who plays an instrument, equating to around 4 million people. Even an optimistic and admittedly questionable addition of the number of players and the number of singers from both ABS surveys only gives a total of 25% of people aged 5 and over. And this figure includes 'singers' who were not included in the AATM survey since it isn't relevant to retailers of musical instruments.

Equally interesting is the claims on range of involvement across the age groups. The ABS figures show that the majority of involvement is in the 5-14 years age range. The AATM report suggests that 2/3rds of those who engage are between 5 and 34 years with a relatively even distribution: 5-17 is given as 35% of the total while 18-34 is given as 28% of those who engage. So, while only surveying for instrumental engagement and not singing as well, the figure overall is significantly higher and there is no sign of the cliff-like fall between the ages of 14 and 15, or even slightly older.

¹² Most survey data does not include information about younger children with regard to music-making, even though music educators believe that starting early is important both in terms of achievement and for general social development.

It is hard to explain these figures. A similar discrepancy can be seen in American figures, between those studies commissioned by arms of Government, compared to those commissioned by the aforementioned National Association of Music Merchants in the USA. In the next section, one reputable source suggests that one US poll giving stronger figures may be considered less reliable than those emanating from government-sponsored or independent agencies. Organisations like the AMA may ask questions in a way that encourages the sort of responses that suit their commercial interests, whether intended or not. In the next section, we look at some American figures in brief and then consider some data from the UK.

I.VII The USA

It must be borne in mind that comparisons between even the same survey in different years can be problematic, as we can see below with large-scale USA data. Obviously comparing different data in the same country is more so. Comparisons across countries can be only vague indicators at best. In the USA we can compare a government sponsored survey of music participation with a private industry study and we find the same sorts of anomalies we have seen, above, in relation to Australia. These two surveys are, in the first instance, data from the Cultural Policy & the Arts National Data Archive (CPANDA) and, in the second instance, a Gallup Poll commissioned by the National Association of Music Merchants (NAMM) of America.

First, the National Endowment for the Arts (2004) published data comparing figures of participation in 1992 and 2002 which were drawn from the Surveys of Public Participation in the Arts (SPPA), a large-scale survey undertaken every 7 years by CPANDA.

The 2002 SPPA was collected in conjunction with the U.S. Bureau of the Census 'Current Population Survey' (CPS). The Bureau of the Census surveys approximately 60,000 households per month with a view to accurately representing the socioeconomic characteristics of the US population. The SPPA data review in the NEA report was collected as a supplement to the August

2002 CPS and involved 17,135 adults weighted to match the characteristics of the total U.S. adult population. (In March 2002, the total population of those 18 and over was 209,454,000¹³). The response rate was 70%.

These figures show similar numbers to the Australian Bureau of Statistics figures for adult participation:

U.S. ADULTS PERFORMING OR CREATING ART AT LEAST ONCE IN A 12-MONTH PERIOD: 1992 AND 2002				
	Percent of Adults Personally Performing or Creating		Millions of Adults Personally Performing or Creating	
	1992	2002	1992	2002
PERFORMING ARTS				
<i>MUSIC</i>				
Jazz	1.7 %	1.3 %	3.2	2.7
Classical music	4.2	1.8	7.8	3.7
Opera	1.1	0.7	2.0	1.4
Choir/chorale ¹	6.3	4.8	11.7	9.8
Composing music	2.1	2.3	3.9	4.7
<i>PLAYS</i>				
Musical plays	3.8	2.4	7.1	4.9
Non-musical plays	1.6	1.4	3.0	2.9

Table AI.3: US Adults Performing and Creating in the Arts (NEA, 2004, p. 33)

It is notable that there is in some cases quite significant decline in the ten year period from 1992-2002. It should be noted that figures for the intervening survey between those reported by the NEA – that is, for 1997, create a ‘blip’ in the data for the 1997 survey showing substantially higher figures for participation in some categories. The category of ‘classical music’, for example, quotes

¹³ <http://www.census.gov/population/socdemo/foreign/ppl-162/tab01-01.xls>

a figure of engagement of 11% in 197 compared to 4.2% in 1992 and 1.8% in 2002. It may be for this reason that the NEA compares the 1992 and 2002 figures without reference to the 1997 data. Additionally, a report produced by the RAND Corporation (McCarthy et al, 1999) in the USA comments that while the NEA data 'are generally regarded as the most comprehensive and reliable'(p. 4) the 1997 figures are considered less so possibly due to 'changes in survey methods and a much higher refusal rate' (p. 4). The RAND report which makes comparisons with other data also supports the idea of some decline in participation, rather than the opposite.

Interestingly, the US reverses trends in the UK in having a higher participation rate for singing activities than for instrumental playing, although the figures can hardly attest to a large percentage of involvement. As with the Australian surveys, the question asked may possibly affect the number of those who respond positively. The phrase 'performing or creating' suggests a particular level of skill or ability to engage that might not reflect how the majority of the population sees itself. It would be interesting to conduct a survey that specifically seeks maximal figures through including any and all engagement from singing in the shower upwards.

A further point of interest is that figures for singing involve only those who have performed in public. The table below summarises the percentages of adults engaging in public performance of their art form and shows more clearly the difference in participation of singers. We can assume that the percentage of singers overall, including those who sing but do not perform publicly, is higher still. Given the 'normality' of singing as a human behaviour, these figures are encouraging but not overwhelmingly so.

**U.S ADULTS PERFORMING IN
PUBLIC OR CREATING ART THAT
WAS PUBLICLY DISPLAYED IN A
12-MONTH PERIOD: 1992 AND 2002**

	Percent of Adults Publicly Performing or Displaying	
	1992	2002
PERFORMING ARTS		
<i>MUSIC</i>		
Play jazz	0.7%	0.7%
Play classical music	0.9	0.9
Sing opera	0.2	0.2
Sing musicals	0.7	0.6
Sing chorale	6.3	4.8
Compose music	0.7	0.9

Table AI.4: US Adults in Public Performance (NEA, 2004, p. 34)

An earlier NEA report (Bergonzi and Smith, 1996, p.5) pointed out the following, which is relevant to our inquiry:

For almost every type of arts participation, the more one received of both school- and community-based arts education, the more one participated in the arts as an adult, either through consumption or creation. The exception was once again in arts performance where having received community-based arts education as a child or youth did *nothing* to predict arts performance, and receiving school-based education actually *decreased* the likelihood somewhat that individuals would continue to perform as adults [my italics].

Despite the best efforts of music educators and despite, as we shall see, research linking motivation, continuation and achievement, figures for all forms of music participation in the US declined in the decade to 2002, and the best that the NEA report can say about arts education is that it appears to do nothing to predict arts performance. In the case of school-based education, any effect was negative. Certainly this finding applies to ‘the arts’ not just to music, which is perhaps cause for concern for more than just the music educators.

The figures reported by the NEA from the SPPA are in marked contrast to those represented in our second principal source for the US: the Gallup Poll (Gallup 2003) commissioned by the National Association of Music Merchants (NAMM) in the USA. This study involved ‘a random sample of consumers, 12 years of age or older, in U.S. households.’ The survey completed 1005 interviews in 2003¹⁴.

A press release from this organisation in 2003 states that:

Slightly more than one in two, or 54 percent of households surveyed, have a member who plays a musical instrument. In 48 percent of households, where at least one person played an instrument, there were two or more additional members who also played an instrument according to the survey.

While the CPANDA figures are 4.2% participation in instrumental playing in 1992 and 1.8% in 2002, NAMM figures are given at 48% participation in 2003. It is difficult to find independent comment on these latter figures which, in itself, is comment. However the RAND Report quoted above makes mention of a Harris Poll undertaken by the advocacy group Americans for the Arts. This poll, like the Gallup Poll conducted for NAMM, showed a higher rate of participation, although that rate is not specified in the report. The RAND report (McCarthy et al, 1999) comments:

The wording of the SPPA questions on participation is generally more precise than that of the Harris survey questions and thus is likely to produce more reliable data. Participation estimates based on the SPPA data are consistently lower than those based on the Harris data, and they appear to be more reliable than the Harris estimates (Robinson et al., 1989)

It may well be that differences in questions and the more precise nature of the CPANDA data contributes to its reliability. In any case, we see the same types of difference in figures in the US as in Australia with the private enterprise data showing much stronger levels of participation. We shall see in the literature analysis that other large, reputable organisation in the US support the idea of much lower levels of participation than indicated by the NAMM survey. Given what one can

¹⁴ Information was not available on refusal rates.

assume to be a more objective approach from the government-sponsored survey, it seems reasonable to suggest that the level of participation is quite comparable with Australia¹⁵.

I.VIII The UK

In the UK in 2001, The Arts Council of England undertook data collected on attendance, participation and attitudes to the arts as part of the Office for National Statistics Omnibus Survey.

The report (Skelton et al, 2002) summarises the survey methodology thus:

Face-to-face interviews were achieved with a random probability sample of 6,042 adults aged 16 and over living in private households in England. Interviews took place in respondents' homes using computer-assisted interviewing, and the Arts Council of England module (one of several unrelated modules) lasted approximately 15 minutes. The response rate was 64% (p. 14).

Table 5, below, lists numbers for participation in musical activities in 2002 in the UK.

Music:	%
Play a musical instrument for own pleasure	9
Sing to an audience (or rehearse)	4
Play a musical instrument to an audience (or rehearse)	3
Write or compose a piece of music	2
Perform in opera or operetta	*

Table AI.5: Adult Participation in Music Activities in the UK (p. 31)

These figures give a slightly different picture. While singing is similar to the USA, there is a higher rate for playing a musical instrument for pleasure, even when compared against a similar category ('hobby') in the ABS statistics. Again it is impossible to make direct comparisons since

¹⁵ While Canada is not included in this survey, figures collected from Canada Statistics in 2003 suggest a higher rate of participation in that country with over 17% listed as engaging in playing a musical instrument and over 8% engaged in singing. The higher rate for instrumental engagement is particularly interesting and, it seems, unusual.

we do not know how slightly different questions might be interpreted by different audiences and, in the case of the UK figures, we do not even know what the questions were. The implicit idea of performance attached to some of the categories will also influence how the questions are answered. Given that it is easier to sing than play an instrument one could assume that these figures would be higher but then the questions limit the number of positive responses by only asking about singing that has some sort of formal function. There is no category in the UK figures for ‘singing for pleasure’ to match the ‘play for pleasure’. In any case, the UK Government figures are the second highest and substantially larger than figures for Australia or the US.

I.IX Conclusion

In this Chapter we have considered four sets of data from Australia and also looked briefly at data sets from two other large Western democracies. While some sets of data give an optimistic and rosy picture of engagement, those figures that we can suggest are more reliable do not agree with that rosy picture. Allowing for difficulties in comparison and putting the most rosy glow we can on the data, we can conclude that the degree of engagement in the countries discussed is not high. In the literature analysis conducted in Section Two we will see that this numerical view is supported by a range of opinions by writers of various disciplines and professions across a significant period of time.

APPENDIX II: THE ACT PRE-TERTIARY SCHOOL SYSTEM

	No. of Levels	Age Range
Pre-School		
	First year	3-4
	Second year	4-5
Primary School		
	Kindergarten	5-6
	Year 1	6-7
	Year 2	7-8
	Year 3	8-9
	Year 4	9-10
	Year 5	10-11
	Year 6	11-12
Secondary (High) School		
	Year 7	12-13
	Year 8	13-14
	Year 9	14-15
	Year 10	15-16
College		
	Year 11	16-17
	Year 12	17-18

APPENDIX III: ETHICS INFORMATION

Dear

I am a full-time member of staff at the Australian National University working in the field of music education. This research is part of a PhD dissertation. I am interested in collecting information from adults and children about aspects of their learning experiences in the arts, specifically music.

I am asking you and/or your child/ren to agree to be interviewed regarding these experiences or I would like to describe events that have occurred during lessons or discussions with you. Information obtained from the discussion may be published in my PhD thesis and may be used in one or more journal articles.

Any discussion/interview will be approximately one hour in length and may be audio or video-recorded, as well as noted by hand. However, names of participants will not be used. All notes and tapes from interviews will be securely stored in a locked cupboard, which only I will access, so far as the law allows. Any notes recorded on computer will not include names or contact details and will be password protected. Any video or audio record obtained from interview will not form part of the dissertation and every effort will be made to ensure that no identifying features are used. You are free to withdraw from the project at any time.

If your child/ren is/are involved, I will discuss with you how I would like to set up the interview with you and him/her/them. This may include a joint interview or individual time with you and your child/ren. Regardless of agreed format, you are always at liberty to be present when your child/ren is/are being interviewed.

For your interest, published materials resulting from this research will be available to participants.

This project has been approved by the ANU Human Research Ethics Committee. For further information on the project please contact me (see below.) For further information on ethical matters, please contact:

Sylvia Deutsch
Human Ethics Officer
Research Services Office
The Australian National University, ACT 0220
Tel: 02 61252900
Fax: 02 61254807
Email: Human.Ethics.Officer@anu.edu.au

With thanks,

Susan West
Tel: 02 61255757
Email: Susan.West@anu.edu.au

ADULT CONSENT FORM

(one copy to be signed and returned to researcher, one copy to be retained by participant)

I,.....agree to be interviewed by Susan West regarding my experiences in the arts, specifically music, or to have my experiences described, and to complete a questionnaire including basic demographic information. I have read and understand the information:

1. The interview/description of participation will contribute to research about the nature of arts participation, particularly music, in the education system and the effect of this participation on on-going involvement.
2. Participation is voluntary and participants are free to withdraw at any time.
3. The research will contribute to a PhD thesis and potentially several journal articles.
4. All raw data and video documentation will be securely stored in a locked cupboard to which only Susan West has access.
5. Data transferred to computer will not include names or phone numbers and will be password protected.
6. Further questions about the research may be directed to:
Susan West
School of Music
Building 100
ANU, ACT 0200
Tel: 02 61255776
Email: Susan.West@anu.edu.au
7. Concerns about the research may be directed to the Human Research Ethics Committee, care of:
Sylvia Deutsch
Human Ethics Officer
Research Services Office
The Australian National University, ACT 0220
Tel: 02 61252900
Fax: 02 61254807
Email: Human.Ethics.Officer@anu.edu.au
8. Would you like to receive copies of published materials? (Please circle one) YES NO
(If 'Yes' please include your phone number below so that you may be contacted for mailing details.)

Signed _____ Date _____

Phone No (see 8. above) _____

CONSENT FORM (CHILD)

(one copy to be signed and returned to researcher, one copy to be retained by participant)

My child/ren.....and I, agree that he/she/they may be interviewed by Susan West or be included in descriptions regarding their experiences in the arts, specifically music, or to have those experiences described and that I will complete a questionnaire including basic demographic information. I have read and understand the information:

1. The interview/description of participation will contribute to research about the nature of arts participation, particularly music, in the education system and the effect of this participation on on-going involvement.
2. Participation is voluntary and participants (both adult and child) are free to withdraw at any time.
3. The research will contribute to a PhD thesis and potentially several journal articles.
4. All raw data and video documentation will be securely stored in a locked cupboard to which only Susan West has access.
5. Data transferred to computer will not include names or phone numbers and will be password protected.

6. Further questions about the research may be directed to:

Susan West
School of Music
Building 100
ANU, ACT 0200
Tel: 02 61255776
Email: Susan.West@anu.edu.au

7. Concerns about the research may be directed to the Human Research Ethics Committee, care of:
Sylvia Deutsch

Human Ethics Officer
Research Services Office
The Australian National University, ACT 0220
Tel: 02 61252900
Fax: 02 61254807
Email: Human.Ethics.Officer@anu.edu.au

8. Would you like to receive copies of published materials? (Please circle one) YES NO

(If 'Yes' please include your phone number below so that you may be contacted for mailing details.)

Signed _____ Date _____

Phone No (see 8. above) _____

APPENDIX IV: EVALUATIONS

Stewart One Day Workshop January 2006								
TEACHER NO	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8
	Indicate your level of music competency (Please circle)	Indicate your experience as a music teacher (please circle)	What effect has this workshop had on your feelings about YOU and music?	What effect has this workshop had on your feelings about your ability to TEACH music?	Is there any specific help that you believe would have been beneficial for you today?	What are your future Professional Development needs in music?	Any further comments?	Overall, how satisfied are you with this workshop? (Pls circle)
1	Competent (advanced instrument)	Moderately experienced (some music with own class)	Positive. Solos have shown me the difficulties of performing in front of others.	Given me some great ideas and resource material to try and techniques.	No answer	List of suitable songs for Years 3 and 4 with tape.	Would love to incorporate segments of singing into classroom activities but I am in a larger shared unit and this would be logistically problematic.	Very satisfied
2	Moderate (basic reading on instrument)	Moderately experienced (some music with own class)	That maybe I can learn to sing confidently one day – it's possible?	More confident to have a go at teaching singing too, not just instruments.	No answer	Try this first – then more singing ideas/activities.	It was great. I'm absolutely amazed that I did what I did today – it was well structured to build confidence.	Very satisfied
3	Beginner (basic singing)	Moderately experienced (some music with own class)	This wonderful workshop has developed my self-confidence and dispelled the notion that singing was for others.	I felt less self-consciousness and would be comfortable teaching singing in the classroom.	No answer	I would like to continue in further singing and music instruction.	Loads of fun!!	Very satisfied
4	Moderate (basic reading on instrument)	Beginner (no previous experience)	Enrichment, enjoyment helped me see the potential.	I can see the possibility if I had a more confident nature overall without that I would struggle even though personally love music.	It was easier to sing in a group rather than individually	More of the same	Thank you – it was a great way to start the year.	Very satisfied
5	Beginner (basic singing)	Beginner (no previous experience)	I can do it - not really as hopeless, just not confident, as I thought.	Encouraged me to have more of a go. That it is important to sing without judgement of self or others.	All was - the opportunity to get more help is good - especially with the staff involved in the course being run - as they will be able to continue to work with us	Further support with music/songs appropriate for whole school/class group singing.	Thanks - a great start to 2006	Very satisfied

TEACHER NO	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8
6	Competent (advanced instrument)	Moderately experienced (some music with own class)	I have had a lot more fun in enjoying something I generally don't choose to do.	Greatly improved my confidence in leading a class with singing.	No answer	Maybe finding a greater variety of ways to include all kids in music, e.g. rhythm instruments, keyboards etc	No comment	Very satisfied
7	Beginner (basic singing)	Beginner (no previous experience)	Be less self conscious and just feel it.	Still nervous about singing in front of other adults but know I can do it with the students.	No answer	Another list of suitable songs to get started with for further in the year.	Great day, enjoyed it!!	Very satisfied
8	Beginner (basic singing)	Beginner (no previous experience)	I have definitely improved my confidence and it has made me aware that singing is not so daunting as first thought.	Once again, it has helped me improve my confidence and provided some great ideas/activities to use in the classroom.	No answer		More workshops like this and learning a wider variety of songs	Very satisfied
9	Moderate (basic reading on instrument)	Moderately experienced (some music with own class)	Given me more confidence to sing with a group - prefer to have a strong leader.	More confidence, liked the bit about "my interpretation is OK"	A greater range of songs may be made available.	To try things and then to evaluate with a person who knows more than I do.	Thanks for the great day. I have been given a lot of great ideas.	Very satisfied
10	Moderate (basic reading on instrument)	Beginner (no previous experience)	It was enjoyable and has inspired me to use more singing in the classroom this year!	As for question 3	No answer	Attending the PD starting Week 3	It was fantastic! Thank you	Very satisfied
11	Moderate (basic reading on instrument)	Moderately experienced (some music with own class)	I actually enjoyed singing!!	I feel more confident about teaching music to a class. I also feel that I have a greater range of ideas about how to teach it.	No	?	I am looking forward to doing the semester long course and gaining even more confidence.	Very satisfied
12	Beginner (basic singing)	Experienced (music with a range of classes over several years)	Being more confident to sing in front of and with peers.	It's a great start. I feel confident but would like ongoing support	No answer	Voice training. Ideas to use musical instruments with the songs.	I would like any ideas on short songs for kindergarten for when packing up, days of the week, good morning song, etc	Very satisfied
13	Moderate (basic reading on instrument)	Moderately experienced (some music with own class)	It has given me more confidence in singing when others are around.	Given me the confidence to incorporate more music into the program.	No answer	To be able to successfully choose music and songs to teach the children.	Fantastic workshop!!!	Very satisfied
14	Beginner (basic singing)	Moderately experienced (some music with own class)	Just do it!! I do anyway but it's great to know I can't get it wrong or do any harm making music.	We all can but it's more important to MAKE music.	We got it.	I will see you in week 3	What a wonderful way to start the year as a staff. We all came together through music.	Very satisfied
15	Moderate (basic reading on instrument)	Moderately experienced (some music with own class)	I have new ideas which I would like to use in the classroom for different effects.	Given more ideas and clarified ideas already using.	More info on how you select songs and what makes a song work.	I would like to do more with singing and start a singing group using these techniques however I fell I need more development in this area.	This has left me wanting to know more about singing.	Very satisfied

TEACHER NO	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8
16	Competent (advanced instrument)	Experienced (music with a range of classes over several years)	It has made me "believe" I can now sing	That it is not as scary. There are simple songs out there - and I now know how to go about teaching it.	No	To do the 16 week course and implement more singing in the classroom.	Fantastic	Very satisfied
17	Beginner (basic singing)	Moderately experienced (some music with own class)	Feel more comfortable about singing in front of a group.	Some more ideas - I've always been happy to teach music.	No - that was great.	Continue with same sort of stuff - in more depth	Thanks for a fun day - that wasn't too threatening!!	Very satisfied
18	Beginner (basic singing)	Beginner (no previous experience)	I had fun! Still feel uncomfortable alone but more confident in a group.	That we should just have a go! "It's only a song"! And to pretend to be confident (for their sakes as well as our own!)	an outline on how to introduce new songs to a class, I.e. play a tape first or speak the words or sing the words or do lead then echo ...	a wider range of songs and a chance to put things into practice.	Thank you - friendly, non-threatening environment and lots of positive comments and useful ideas!	Very satisfied
19	Beginner (basic singing)	Moderately experienced (some music with own class)	I feel more motivated and equipped to incorporate singing into my teaching.	As for 3	Perhaps a bit more talk about high and low notes to match what we were singing.	I'd like to relearn how to play the recorder and teach it to my class	No comment	Very satisfied
20	Beginner (basic singing)	Beginner (no previous experience)	More confident to attempt the unfamiliar.	Offered great strategies to use in classroom.	No	A follow-up workshop to reinforce/ remind and extend what was learnt today. Preparation strategies for concerts etc.	Presenter was excellent - she was well prepared, clear in presentation and built confidence. Thank you!!	Very satisfied
21	Beginner (basic singing)	Moderately experienced (some music with own class)	Reinforced that I love singing	Reinforced that it's fun to teach	No comment	Perhaps to build a larger repertoire of songs (kid friendly). Songs incorporating dance/movement for use in PE lessons.	Thank you very much!! A fun day!!	Very satisfied
22	Beginner (basic singing)	Experienced (music with a range of classes over several years)	A great motivator to drive the arts esp music at MPS. Tremendous value	Supported	A second day	Help with the staff choir!	Thanks Susan for an inspirational day. I am sure that the impetus that you have given us will have a lasting effect.	Very satisfied

Mixed one-day workshop September 2005

TEACHER NO	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8
	Indicate your level of music competency (Please circle)	Indicate your experience as a music teacher (please circle)	What effect has this workshop had on your feelings about YOU and music?	What effect has this workshop had on your feelings about your ability to TEACH music?	Is there any specific help that you believe would have been beneficial for you today?	What are your future Professional Development needs in music?	Any further comments?	Overall, how satisfied are you with this workshop? (Pls circle)
1	Beginner (basic singing)	Moderately experienced (some music with own class)	I already loved singing in a group but I thoroughly enjoyed today. Singing is such a great release!	Has given me more confidence in my ability to teach children. And the fact that you can't go wrong with singing is great. No one right way.	No answer	More songs for my repertoire, anything that's going. I like to get ideas.	No	Very satisfied
2	Beginner (basic singing)	Moderately experienced (some music with own class)	I know I have it in so "in giving out I'll be getting in"	Much more confident I loved that not once were notes or technical language used.	I think we all got it.	Anything else like this. What fun!!	What a wonderful way to spend the first day of the holidays. Very uplifting!!	Very satisfied
3	Beginner (basic singing)	Moderately experienced (some music with own class)	I am working well and am on the right track. My thoughts seem to be current regardless of my inexperience. I have proven that my natural ability is OK	I am doing well and my kids are obviously responding. I want more.	Including basic percussion	More of the same	Thanks so much for the freedom you gave me today	Very satisfied
4	Competent (advanced instrument)	Experienced (music with a range of classes over several years)	Really enjoyed singing.	Given me ideas and pointers to encourage kids to get into their singing and really enjoy themselves. Also now know several new songs well to teach.	Few more discussion points for teaching groups of kids; although some were given.	More songs, ways of teaching simple part songs to choirs	Great day, very enjoyable and inspiring - thanks!	Very satisfied
5	Beginner (basic singing)	Moderately experienced (some music with own class)	I want to do the course now!	Would love to do the course!!	(page missing)	(page missing)	(page missing)	(page missing)
6	Competent (advanced instrument)	Experienced (music with a range of classes over several years)	I now feel I can sing with my kids confidently and don't necessarily need music	I'm looking forward to it! I'll try it without tapes and CDs	A copy of the piano music to take back to use as intro music	I'd like to do more like this!	It was fantastic!	Very satisfied
7	Moderate (basic reading on instrument)	Beginner (no previous experience)	What fun!! Now I just need a class!	Still not confident about teaching MUSIC but feeling great about singing.	Having a tape with the songs would be helpful for remembering the tunes.	Would love to do the MIPS course! Move into music would be my next step.	Great day! What a way to start the holidays!!	Very satisfied

TEACHER NO	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8
8	Moderate (basic reading on instrument)	Beginner (no previous experience)	Much more confident about my singing!	Some songs to teach my class	More songs/games to use	Bigger bunch of reliable songs, more confidence.	No comment	Very satisfied
9	Moderate (basic reading on instrument)	Moderately experienced (some music with own class)	More confidence and direction	Confidence to continue with my philosophy and strengthen - music enjoyment and sharing (not perfection).	All was good	Would like to do the further training in the basic program	Excellent day. Lots of fun and confidence building.	Very satisfied
10	Competent (advanced instrument)	Beginner (no previous experience)	It has helped me gain confidence as a singer and musician - taken me back to enjoying music with a group of adults (!!)	It has given practical strategies to use in the classroom and highlighted the importance of "not judging" in the class.	Any references to good music books/tapes/CDs for teacher resources would be helpful.	I would like to have more PD to develop teaching skills in music	The "singing on your own - in front of everyone" activity definitely helped break the fear barrier - it was great! Very liberating. Thank you so much for this, it's been very helpful.	Very satisfied
11	Beginner (basic singing)	Moderately experienced (some music with own class)	This was fun - but I've always been positive about music	I teach a lot of music but always with someone who can teach the tune properly - and this is still the same!	Some more musical games perhaps?	No comment	Thanks Susan. It was a pleasure hearing you and being part of the group.	Very satisfied
12	Moderate (basic reading on instrument)	Moderately experienced (some music with own class)	Great - just got totally lost in the enjoyment of singing - pushing the "boundaries" and having a go.	Given me ideas on how to "conduct"/organise class and great ideas of songs/types of songs and reasons behind songs etc.	Some more song ideas - resource lists etc. Ideas on how to teach kids - we did get ideas, just reaffirming what we do.	Anything - more singing, choir conducting, basic percussion, etc.	Really enjoyed it. Will teach some tunes early Term 4 and will sing all the home! Thanks - good fun. Very motivating and enjoyable!	Very satisfied
13	Moderate (basic reading on instrument)	Moderately experienced (some music with own class)	Encouragement to introduce more songs	Very positive	Tape of the music so that I don't forget it.	More of the same. List of songs that can be sung in the junior school.	Great PD Very much enjoyed.	Very satisfied
14	Beginner (basic singing)	Beginner (no previous experience)	Very positive - I really enjoyed it.	Slightly more positive . Still have trouble with rhythm (eg the clapping in Let it Shine)	No comment	No comment	It's been fun. I'd like to do more.	Very satisfied
15	Beginner (basic singing)	Moderately experienced (some music with own class)	Am feeling more confident about enjoying music, for the enjoyment without worrying about correct time etc.	Has given me incentive to try and see how it goes!	No - but would like to see the program "in action" in a class.	Need to wait and see how this improves things. Nearing retirement so...	No comment	No selection
16	Moderate (basic reading on instrument)	Moderately experienced (some music with own class)	It has made me feel positive about my singing and has certainly increased my confidence. Thank you, it has been wonderful.	It has shown me an easy way to break down the songs and to pick songs that are easy to teach and learn to sing.	Everything covered today has been fantastic.	No comment	No comment	Very satisfied

USA One-day Workshop January 2002

TEACHER NO	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8
	Indicate your level of music competency (Please circle)	Indicate your experience as a music teacher (please circle)	What effect has this workshop had on your feelings about YOU and music?	What effect has this workshop had on your feelings about your ability to TEACH music?	Is there any specific help that you believe would have been beneficial for you today?	What are your future Professional Development needs in music?	Any further comments?	Overall, how satisfied are you with this workshop? (Pls circle)
1	Extremely competent (advanced instrument)	Experienced (music with a range of classes over several years)	Clarified the purpose of music, opened up my ideas and possibilities of teaching	Enabled me to be more flexible in my approach to teaching so students have a greater diversity of material and the lessons are much more fun and student-directed	No improvements needed	More of this type of work on an ongoing basis	Excellent program	Very satisfied
2	Extremely competent (sight-sing, long-term training)	Very experienced (running school music programs long-term)	It has considerably deepened my understanding of basic issues in music pedagogy such as repertoire, importance of intent in music-making, as well as given me a great deal of assistance in the actual technique of teaching.	Yes. As a result of what I have learnt, I have encouraged students to think more altruistically and this has aided all their music-making as well as their individual instruments.	No improvements needed	I would like to expand my training using the particular approach adopted by the program	A remarkable program that has greatly enhanced my teaching skills.	Very satisfied
3	Extremely competent (sight-sing, long-term training)	Experienced (music with a range of classes over several years)	It has given me a wealth of new ideas and approaches which I have been able to integrate easily into the work I am already doing. It has also helped me to refine my basic philosophy with regard to teaching music. The sections which focussed on music as outreach, and on the intent of the teacher, were particularly helpful. The concepts that I learned have been extremely effective; they have allowed me to achieve many of my aims as a teacher which have been a struggle in the past.	Since I have been implementing the material I learnt on the course, I have seen some dramatic improvements in student performance. Many students who were reluctant to sing alone, now do so with relative ease and enthusiasm. Furthermore, the quality of group performance, whether singing or instrumental, has also improved enormously. Most importantly, the students are having more fun, whilst at the same time learning more effectively.	None. Susan west presented this material with confidence and authority. She was able to demonstrate her techniques effectively and was able to show others how to use them.	I would like to pursue the techniques and concepts outlined in this course.	I believe that the material presented in this course is of great value to music teachers. It represents an approach to music education which is more fulfilling for the teacher and more effective for the student than most conventional forms of music teaching. I would like to see it form the basis of a full time music education program.	Very satisfied
4	Extremely competent (sight-sing, long-term training)	Experienced (music with a range of classes over several years)	Given me confidence to proceed at the pace of the student rather than imposing my own 'agenda'	Yes it has. For instance I worked with several classes 'Passing the Bal' to teach them a new song. They learnt quicker and were able to help each other to learn.	Only that it would last longer and have booster sessions later on.	More courses like this one		Very satisfied

TEACHER NO	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8
5	Extremely competent (sight-sing, long-term training)	Experienced (music with a range of classes over several years)	I am much less reliant on a textbook – I work instead with the student directly. I experience much more fun in teaching, am more relaxed, able to respond to student and student's needs	Definitely! Students gained in self confidence, is much freer in his musical expression both singing and instrumental. Student's interest and initiative drastically increased	It needs to be known on a wider level. More publicity and public awareness is needed	Masters Degree	This is a fantastic program which enriches both the student's and the teacher's musical ability and enjoyment. It is very important to the social development of the student. It encourages community awareness.	Very satisfied
6	Extremely competent (sight-sing, long-term training)	Moderately experienced (some music with own class)	This program has encouraged me to consider aspects of my own music-making which I am passing on to my students – and it has helped me to overcome many of my difficulties. As I work on my own music in this way I am made aware of more effective ways to approach my students' music-making.	Students very quickly become comfortable with singing for their peers and others. There is almost no stage fright. They sing on pitch and accurately (although this is not a major focus of the program). Students are also able to view music in a new light, and very much enjoy the idea that they are able to help those less fortunate than themselves through music.	None. Susan West has put together a program which appeals to and is helpful to teachers with a wide range of musical abilities and experience. The atmosphere in her lectures/classes is friendly and supportive. Comments, participation and discussion are strongly encouraged, and we covered a large amount of useful and interesting material	I hope to stay in touch with Susan and improve my own music-making. I would welcome the opportunity to attend further lectures/classes given by Susan in the US	This is an excellent program which I have found to be of great benefit, both to me personally and to my students.	Very satisfied
7	Extremely competent (sight-sing, long-term training)	Very experienced (running school music programs long-term)	Extremely helpful. Totally new and revolutionary approach. It helps me enormously to teach music from a more holistic, healthier perspective and I'm sure it has made my teaching much more effective.	It has greatly improved the students' learning outcomes. Using singing in instrumental tuition improves their instrumental achievements tremendously and takes out the stress of 'getting the notes right'. In general, with Prof West's approach the children are able to learn more songs faster and more importantly they seem to like it a lot better.	None	I would like to take more follow-up courses with prof. West. I don't know of anybody else who teaches what she does, and I think it's tremendously powerful and may well revolutionize music education in the next decades.		Very satisfied
8	Extremely competent (sight-sing, long-term training)	Moderately experienced (some music with own class)	It brought together some extremely valuable ideas regarding music making – both with young people and in general		None	I need greater experience taking inexperienced musicians into senior homes, hospitals etc.	An excellent course – this work is remarkable	Very satisfied

Stewart Semester Course 2006								
TEACHER NO	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8
	Indicate your level of music competency (Pease circle)	Indicate your experience as a music teacher (please circle)	What effect has this workshop had on your feelings about YOU and music?	What effect has this workshop had on your feelings about your ability to TEACH music?	Is there any specific help that you believe would have been beneficial for you today?	What are your future Professional Development needs in music?	Any further comments?	Overall, how satisfied are you with this workshop? (Pls circle)
1	Beginner (basic singing)	Moderately experienced (some music with own class)	.Confidence . Competence .Attitude	N/A	The structure was very sound, starting with a full day was great. Another full day intensive half way through may have been beneficial.	Regular opportunity to touch base with you - 2 hour session or half day.	Thanks for this opportunity. The program provided outstanding PD and a bonding experience for all staff. You modelled such outstanding teaching practice that I suspect staff took much of that on board as well.	Very satisfied
2	Moderate (basic reading on instrument)	Beginner (no previous experience)	More confident and enthusiastic, enjoy singing more loudly and not worrying about being technically accurate.	Even though the songs they like differ to the repertoire given to us, my attitude helps them to be more enthusiastic and give it a go.	Perhaps more opportunities for performances in front of school/community, more involvement in teaching music in classes.	no comment	This, I think, was a great program for personal development and for community-building.	Very satisfied
3	Moderate (basic reading on instrument)	Beginner (no previous experience)	More ideas of things you can do with classroom singing, e.g. singing in groups, interspersed solos, backing groups, games etc.	N/A	You said many times that singing is about community and how people used to sing around a piano, etc, not about "performing", so I would like less emphasis on solo singing and more on group and part singing.	Nil	I found the comments made about "shy" people somewhat derisive at times and could actually make people feel very threatened.	Moderately satisfied/Moderately dissatisfied
4	Beginner (basic singing)	Beginner (no previous experience)	Yes - much more confident in my own ability and therefore more willing to get involved with the kids and try out new songs and new ideas.	We have definitely been involved in much more singing since the start of this program and I believe my involvement has been beneficial to the kids I teach - no fear and have a go.	?	I would like to continue with singing as a staff choir and maybe learn an instrument one day!	Well done Susan - You were a fabulous teacher/leader!	(Very dissatisfied)A mistake I think MP
5	Competent (advanced instrument)	Moderately experienced (some music with own class)	Yes - confidence in demonstrating singing to the class - enjoyment of singing with class has greatly increased.	Kids now sing spontaneously at desks, in hall, etc - it's not an embarrassing thing to do.	Not much - maybe more class sessions would be helpful.	Using a variety of different instruments with kids and the variety of ways to use them.	Had a great time - did not dread Thursday afternoons at all.	Very satisfied

TEACHER NO	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8
6	Beginner (basic singing)	Beginner (no previous experience)	Yes - more confident singing in front of the class, more able to sing without the CD or tape.	Haven't been back on class long enough to know.	No comment	Learn to read music possibly play an instrument.	Had a ball - loved most weeks (except when out of depth) Enjoyed working with Susan.	Very satisfied
7	Competent (advanced instrument)	Moderately experienced NB(with individual students, not with class)	Yes. I see it as more simple and less fussy - no need for hours learning words, photocopying sheets...	More confident and less inhibited - most very happy to join in - Year 3	A bit of a heavy commitment - fortnightly?	Not many - near retirement	Good fun, enjoyed lessons. Still don't feel I can organise part singing.	Very dissatisfied (???)
8	Beginner (basic singing)	Beginner (no previous experience)	I feel much more confident in myself and am no longer reticent to sing in front of the children.	All the children throughout the school enjoy participating in music. The school community has grown as a whole through singing.	No comment	Further singing	Thank you for giving me the opportunity to achieve such personal growth and confidence.	Very satisfied (indicates by arrow "More than very satisfied")
9	Beginner (basic singing)	Not indicated, but probably Beginner	Yes I now have a range of different strategies to teach and enjoy songs.	Yes They now sing more and have a different attitude towards music and singing	Sessions run fortnightly rather than weekly so I have more time to implement what I have learnt	I need to learn how to read the dots. I would love to be able to play the piano so I can make even more noise.	Thank you It has been a great six months.	Very satisfied
10	Beginner (basic singing)	Beginner (no previous experience)	More confidence/willing to have a go/more resources appropriate to classroom.	Sort of - more prepared to have a go/show enjoyment/ it's OK to sing.	No comment	Copy of 70 in 10 songs and CD to help with unfamiliar songs.	Thanks heaps!!!	Very satisfied
11	Competent (advanced instrument)	Moderately experienced (some music with own class)	Yes, it's helped - particularly with singing! More confident with class to sing in front of.	They were really enjoying it at the beginning - but not so much this term.	It was a lot every week, maybe 2 on and 1 off? More ideas as to where to get songs e.g. resources.	I want to do the drumming/piano lessons! More singing!	It was fantastic!!	Very satisfied
12	Moderate (basic reading on instrument)	Between moderately Experienced and Experienced - Band teacher	Yes! I have gained confidence and have some ideas on how to go about things.	unfortunately I'm not attached to a class so don't get a lot of opportunity to try things out.	It was very long and I felt a bit tired towards the end. Otherwise it was great!	Being involved with the band gives me an opportunity to gain ongoing PD I'd like some more basic instrumental training that we could use with the kids.	Thank you! I have definitely gained confidence and faith in my own abilities!	Very satisfied
13	Beginner (basic singing)	Beginner (no previous experience)	Lots of strategies to use to make my and kids' singing stronger. More confident to teach.	Singing is now more about singing rather than words accompanying a taped song. I'm more confident to sing with kids unaccompanied.	Less stress on singing solo - I know this is probably more a personal choice rather than groups	A refresher course next year would be great - just to remind me of strategies I may have forgotten	Really enjoyed community singing - great fun	Very satisfied

TEACHER NO	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8
14	Moderate (basic reading on instrument)	Beginner (no previous experience)	Yes I'm happy to sing with the class/on my own in order to teach kids. Enthusiastic and (not scared) to have a go at teaching it.	Yes. They have some. I never would have attempted any singing activities with them and was unsure how to teach music to them	Nil. Possibly more time with one teacher and class group to help try new ideas	I'd like to do more singing and variety of songs to gain more confidence. I need to try more varied ideas with my kids instead of just teaching them new songs (e.g. games, etc)	Excellent. Achieved a lot more than would ever have been possible at one or two day workshop. Great that the whole staff were involved.	Very satisfied
15	Beginner (basic singing)	Beginner (no previous experience)	Yes - I am more confident singing with the group.	Yes, as I am enjoying singing more I join in with the students and students see me singing in the corridors, my office etc, and they have a positive outlook.	I found this really empowering and would not make any major changes.	Exposure to more songs	Thank you - this has been a most rewarding experience.	Very satisfied
16	Between Beginner (basic singing) and Moderate	Between Beginner and Moderately Experienced	I am much more confident now as a result I enjoy teaching my class to sing. Therefore we sing more regularly	Now the focus is on participation and enthusiasm instead of ability. However I have now raised my expectations about what they are capable of and they meet my expectations!	More time with Susan etc helping with class - demonstrating techniques within the classroom	Regular singing for me to maintain my confidence. More workshops to increase repertoire	Is it possible to have some piano playing workshops? I loved it! You did a wonderful job in converting me!	Very satisfied

School of Music Semester course 2006								
TEACHER NO	Q1 Indicate your level of music competency (Please circle)	Q2 Indicate your experience as a music teacher (please circle)	Q3 What effect has this workshop had on your feelings about YOU and music?	Q4 What effect has this workshop had on your feelings about your ability to TEACH music?	Q5 Is there any specific help that you believe would have been beneficial for you today?	Q6 What are your future Professional Development needs in music?	Q7 Any further comments?	Q8 Overall, how satisfied are you with this workshop? (Pls circle)
1	Beginner (basic singing)	Beginner (no previous experience)	Absolutely... How important it is to role model with confidence	It has been very beneficial to learn strategies to help children sing in a safe environment. I mean by that to include all students in participating to sing and to role model confidence.	Actually I can't think of any. I thought the course covered (everything?) from the one to one intensive sessions to the singing in parts and together to learning constructive instruction to teach kids.	More of the above (I.e. as for previous question)	It has been very beneficial to participate in this singing program 2006 not only on a professional but also on a personal level.	Very dissatisfied (???)
2	Competent (advanced instrument)	Experienced (music with a range of classes over several years)	Yes. It has given me more confidence singing in front of an audience. I now teach a song at assemblies in front of many classes and teachers.	Yes. It has given me a great repertoire of songs to use. I also feel the non-judgmental inclusivity is important	I found attending the school observations quite difficult as my children had to be split up into many classes. Not sure how to get around this. (Funding?)	Improving my improvisation on keyboard and singing and getting over nerves in front of my peers. Thank you for creating a wonderful, friendly atmosphere that made singing fun.	I will attempt an Outreach later this year - after the concert. Having the concert is a good focus and keeps the momentum going. It will be wonderful for the children to experience singing "en masse"	Very satisfied
3	Beginner (basic singing)	Beginner (no previous experience)	It has helped me to be more self confident in my delivery and put more of myself into the lyrics.	As I work in early childhood it has helped me to encourage my children's participation and enjoyment of music	Perhaps more whole day sessions	Probably to learn to play an instrument so I can accompany children in singing (piano, drums, guitar etc.)	I have enjoyed this very much despite missing a number of sessions. I especially enjoyed the full day session - found that feeling of "immersion" really helped my anxiety and boosted my sense of belonging to the group.	Very satisfied
4	Moderate (basic reading on instrument)	Moderately experienced (some music with own class)	Yes. Greater confidence. It has given me a different way of looking at music. It is not a performance but a mutual sharing of music - singing to others to initiate a response from them.	Yes Singing for a) enjoyment and b) to give as a gift to others.	I think it's great. Perhaps more work with instruments would be good.	Learning a little more using the solfa method. Perhaps learning to sight read a bit better (although I find the "dots" a bit frustrating) Using the piano to accompany more.	Thank you for enabling me to see music through different eyes and giving it a different purpose.	Very satisfied

TEACHER NO	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8
5	Competent (advanced instrument)	Moderately experienced (some music with own class)	More confidence in my singing. Observation sessions at schools were an excellent way of learning how to teach/do activities with the songs learnt during the PD session.	Yes - the philosophy of this program improves the students learning outcomes as it focuses on developing enjoyment of music which in turn develops other musical skills.	No comment	More classroom observation sessions in schools to see how music lessons work. Extension to this program - more songs, how to extend older children, more activity ideas etc.	No comment	Very satisfied
6	Beginner (basic singing)	Moderately experienced (some music with own class)	I can now see how to move students confidently through concepts in music. I feel more confident singing in front of my students	My students are engaged in music and this is now transferred into other aspects of the curriculum, I.e. writing songs in integrated studies, increased drama and performing arts.	Some more longer sessions to help consolidate concepts. A little more instrumental involvement in all-day sessions	Possibly the inclusion of different percussion instruments and how to play and how to accompany students.	I have enjoyed this program. Not only ALL of the singing but I have been able to meet new people and form links between schools. Thanks Susan.	Very satisfied
7	Beginner (basic singing)	Moderately experienced (some music with own class)	Yes it has given me ideas in the initial teaching especially with longer songs. Also - ideas for continued enthusiasm for a well-known piece	The students are singing well in the classroom. I'm not sure whether it is because of me or their usual (release slot) time of singing with a professional.	More get-to-know-you sessions at the beginning of the program. The all-day session was a good get-to-know you. I thought everyone felt more relaxed with each other after that.	A bit more work with percussion and movement.	I have enjoyed the program. Not only for my students benefit but also for myself. Because after the initial adrenalin rush when singing in front of the group - I felt a sense of achievement and calmness	Very satisfied

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PRIMARY SOURCE MATERIAL

Video

1. Sandra and Jo, June 16, 1998 (G. Kildea)
2. Children's Week Award Ceremony, 17 August, 2002 (S. Garber)
3. Concert performance by Salem School, December 5, 2002 (A. Pike)
4. Concert performance by multiple schools, September 7 & 8 2005 (A. Pike)
5. Class learning and conducting *There's a Man Goin' Round*, June 20, 2002
6. Jo with students at Palmerston, May 24, 2001 (G. Kildea)

Tape (all recorded by S. West)

1. Deborah, Kent High School, July 28, 2005
2. Fred, Kent High School, July 28, 2005
3. Frida, Kent High School, August 1, 2005
4. Bettye, December 10, 2005

Feedback (oral and email)

1. Bettye feedback on students reaction to outreach and performance, December 10, 2005
2. Parent email, December 15, 2001
3. Betty discussing music at home, July 7, 2005
4. Year 1 class at Ainslie and fear of outreach, October 17, 2005
5. Feedback from Rania, December 12, 2006
6. Betty discussing Angela, March 5, 2006
7. Gay and the music school, November 14, 2006
8. Teacher reporting school music lesson, June 1, 2006

Journal entries include observational data and interviews, discussions with participants other than unsolicited feedback (above).

1. Choosing songs for nursing homes, May 25, 2005
2. Children's Week Award Ceremony, August 17, 2002 (S. Garber)
3. USA class, January 11, 2002
4. Alysha and intent, April 6, 2000
5. Luke's first nursing home visit, March 10, 1999
6. Term 1, 1999, Salem School
7. Term 2, 2003, Salem School
8. Term 1, 1999, Salem School
9. Georgina, Term 1, 2003
10. Marilyn and her daughter, September 14, 2000
11. Nursing home visit, October 13, 2000
12. The nursing home resident who does not like children, Term 3-4 2006
13. Emmanuel, July 2, 2001
14. Nursing home residents with female students, April 10, 2006
15. Mother and crying child, March 29, 2000
16. Walter at outreach, October 4, 2002
17. Allan at outreach, December 8, 2004
18. Year 1 class at Ainslie and fear of OR, Term 4, 2005
19. Rania's progression Semester 1 2005 and Semester 1, 2006
20. Teacher in course, Semester 1, 2005
21. Patricia, September 15, 2003
22. David's progression, 2004
23. Angela and concert performance, Term 4, 2001
24. Angela and violin, June 26, 2004

25. Angela and piano, September 24, 2006
26. Georgina and passivity, February 19, 2005 (and following)
27. Musical choices of students, July 29, 2003
28. Class objecting to song choices, July 31, 2001
29. High school boys staying despite peer pressure, Term 1, 2004
30. High School volunteers for Year 10 graduation, November 5, 2004
31. Student and *Yesterday*, October 31, 2002
32. Students asking for adjudication, July 25, 2002
33. Taking responsibility, November 28, 2002
34. Beth can read music, November 7, 2006
35. Concert performance by Salem School, December 5, 2002
36. Concert performance by multiple schools, September 7 & 8 2005
37. Learning *Man Goin' Round*, June 20, 2002
38. Jo and expert opinion, February 27 and June 19, 2001
39. Deidre and expert opinion, October 29, 2002
40. Teacher reporting school music lesson, June 1, 2006
41. Angela and Leanne play for teachers, June 13, 2006
42. Teachers judge themselves and students, September 6, 2006
43. Salem and competition 1, 1995
44. Salem and competition 2, 1996
45. Maxine and auditions, September 11, 2001
46. Christmas pageant, December 18, 2005
47. Chantelle teaching her children, May 16, 2000
48. Chantelle and teaching the choir, August 10, 2000
49. Chantelle comments on content, April 11, 2007
50. Chantelle and learning theory, August 28, 2000