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The Bologna Papers
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(Editors)

Refereeing Process

The full papers contained in these Proceedings were accepted after each paper was blind reviewed by members of the Commission and Associate Professor David Forrest who formed the editorial board.

Contents

Contemporary Music Education and Local Musics: Policy and Practice

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The International Society for Music Education's Commission on Music Policy: Cultural, Educational and Mass Media was established prior to the first seminar in Montreux in 1976. The aim of the Commission was to:

- examine and explore issues concerning cultural, education and media policy development and implementation;

- provide an international forum for debate, exchange of information, communication, critical analysis and expansion of knowledge regarding policy development;

- recognize the dynamic nature of policy development and music education by responding to issues identified in meetings of the Commission;

- promote international collaboration through developing joint research projects across different geographic regions;

- to disseminate the proceedings of seminars internationally; and

- to ensure the broadest possible geographic representation at Commission seminars, including new and experienced researchers.

To this end, the Policy Commission goes from strength to strength with each meeting. The 2000 Seminar at the University of British Columbia in Vancouver saw a special edition of the *Music and Society E-journal* and the 2002 Seminar at the Sibelius Academy in Helsinki resulted in a special edition of the *Finnish Journal of Music Education*. Tadahiko Imada, Chi Cheung Leong and Rita Lai Chi Yip are to be congratulated for producing the book entitled *Music Education Policy and Implementation: International Perspectives* as a result of The Hong Kong Seminar in 2006. Research relationships and continuing dialogues between presenters have been forged and it is hoped that these relationships will strengthen even more in the coming years.

The 2008 Policy Commission met at the Hotel Europa in Bologna from 15 to 18 July 2008. The focus of the Seminar was the outcome of emerging themes in from previous seminars and sought to examine and explore issues relating to *Contemporary Music Education and Local Musics: Policy and Practice.* Presenters represented North America, South Africa, Japan, China, Australia, Hong Kong. The papers covered a wide range of issues including an examination of the *Mother Music Education Project* in Bejing, a consideration of the cultural differences in concepts of music and how these might or might not be addressed in music education policy, and the use of indigenous and contemporary music pedagogies in South Africa. A particular feature of the seminar was the exploration of common themes emerging from the discussions and the investigation of possible research partnerships between the participants, observers included, that might examine some of these issues more closely. Another feature of the seminar was the Emerging Research Dialogue providing an opportunity for postgraduate students to share their research and works in progress. The abstracts from this presentation are also included in the Proceedings and we encourage postgraduate students to attend future seminars.

I was unable to be present at the Commission and I am deeply indebted to Associate Professor David Forrest from RMIT University, and postgraduate students, Pip Robinson and Gillian Howell from the Melbourne Graduate School of Education for ensuring smooth operations in preparation and in Bologna. I wish to also acknowledge the Dean of the Melbourne Graduate School of Education, Professor Field Rickards, for so generously supporting the Commission, especially in providing travel funds for Pip and Gillian.

I look forward to the next Seminar in Kaifeng, China in 2010 with more of the valuable exchanges and discussions that make these seminars so interesting.

Discourses of creativity and performativity: Appropriating a new professionalism in music education through creative mediation

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ABSTRACT

The New Labour government in the UK has introduced several initiatives designed to raise educational achievement and to enhance education in areas of disadvantage. This paper explores the policy trajectories of 'creativity' (less easily measurable and more often working outside mainstream curriculum) and 'performativity' (easily measurable and working inside mainstream curriculum) in relation to the overall provision of music education across the country. Arguments are rooted in both empirical studies and theories of social capital. The presentation will begin with an introduction to the broad discursive contexts within which educational policy and practice has developed in the UK, followed by how music teachers appropriate reforms and adapt them in practice. This will draw on a study of 'Pupil and teacher perceptions of the nature of Artist Pedagogy and its impact on School Change' which followed up a partnership project in a secondary comprehensive school involving composers and professional musicians equipping young people with composing skills over a period of a year. I will conclude by examining how we can bring together current policy emphases and counter music being marginal to the mainstream curriculum and limited as a change strategy through creative mediation.

Keywords

creativity, performativity, pedagogy, professionalism, music education

INTRODUCTION

Teachers are integral to making a difference in 'an emerging knowledge-based economy wherein creativity is at a premium' (Hartley, 2003, p. 81). How teachers balance the conflicting discourses of performativity (associated with improving standards) and creativity (associated with the empowerment of teachers and learners as creative thinkers), remain an imperative and a dilemma. Teachers presently face uncertainty and ambiguity in negotiating the gap between the rhetoric of policy and realities of practice.

Political imperatives on the need for a 'new balance in education' (NACCCE, 1999), with a reset of national priorities, organisation of the curriculum and relationships between schools and other agencies, have led to attempts to mobilise the arts involving teachers and pupils in 'exciting activities which are structured differently from their mainstream lessons, [where] pupils will gain a different perspective on subjects, and their knowledge and understanding will increase' (Creative Partnerships website). But within these parameters, the activities, although enjoyable and motivating to both pupils and teachers, remain outside of the formal curriculum, 'as supporting formal learning' which should 'which will stimulate pupils' imagination, promoting creativity, innovation in teaching, and raise standards of attainment across the curriculum (Creative Partnerships website, 2004).

In the grips of the early twenty-first century, if the aim is to 'give school children aged 5-18 and their teachers the opportunity to explore their creativity by working on sustained projects with creative professionals [i.e., visiting artists]' (Creative Partnerships website, 2004), then we need to contemplate ways in countering policies that emphasis enjoyment and inclusion rather than undermine music teachers' professionalism and self-worth, to boost teacher confidence and solicit commitment to pedagogic and curriculum change.

What follows is an introduction to the broad discursive contexts within which educational policy and practice has developed in the UK. This will be followed by how music teachers appropriate reforms and adapt them in practice drawing upon findings from insights drawn from a visiting artist-school partnership project, positioned outside the mainstream of schooling, locating the teacher as a fellow learner and where the emphasis was on practical activity. The follow-up study reports on 'Pupil and teacher perceptions of the nature of *Artist Pedagogy* and its impact on *School Change'* from within a secondary comprehensive school where visiting composers and professional musicians were brought in to equip young people with composing skills over a period of a year.

The paper concludes by examining how we can apply social capital theory to analyse educational policy and provision, to bring together current policy emphases and counter music being marginal to the mainstream curriculum and limited as a change strategy through creative mediation[1].

THE DISCOURSE OF CREATIVITY

Economic and political imperatives have led to the appeal for and politicization of creativity. One such appeal was issued by the Director-General of UNESCO in 2006:

> At a time when family and social structures are changing, with often adverse effects on children and adolescents, the school of the twenty first century must be able to anticipate the new needs by according a special

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[1] Creative mediation is a term coined by Osborn (1996) who identified four forms in operation: protective, innovative, collaborative and conspiratorial (Osbord et al., 2000).

place to the teaching of artistic values and subjects in order to encourage *creativity*, which is a distinctive attribute of the human species. *Creativity is our hope.* (emphases added)

The global educational challenge is to enable people, successfully and effectively, to adapt new knowledge and cope with new situations (UNESCO, 1992; Darling-Hammond & Sclan, 1996). Many countries have initiated educational reforms that emphasize the 'role of knowledge, technology and learning in economic performance' in a global knowledge economy (Organisation for Economic Co-operation and Development, OECD, 1999, p. 1).

In the UK, the Robinson Report, *All Our Futures: Creativity, Culture and Education* (National Advisory Committee on Creative and Cultural Education, NACCCE, 1999) elucidated some key recommendations as: (a) The importance of creative and cultural education should be explicitly recognized and provided for in schools' policies for the whole curriculum and in Government policy; (b) Teachers and other professionals should be trained to use methods and materials that facilitate the development of young people's creative abilities and cultural understanding; and (c) There should be partnerships between schools and outside agencies to provide the kinds of creative and cultural education that young people need and deserve.

The UK government has since introduced several initiatives designed to raise educational achievement and to enhance education in areas of disadvantage. Two such initiatives, the *Education Action Zones* (EAZ) and the *Creative Partnerships* (2004a, 2004b, 2007) policies (New Labour's 'flagship programme in the cultural education field') were supported by the National College for School Leadership (National College for School Leadership, NCSL, 2005) and the Qualifications and Curriculum Authority (QCA, 2005a, 2005b). Similarly, the *Music Manifesto* (2007) was the result of a government initiative with collaboration between the Department for Education and Skills (DfES, 2003, 2004) and the Department of Culture, Media and Sport (DCMS, 2004) and developed by the then School Standards Minister, David Milliband MP. At the heart of the Music Manifesto was a desire to see 'more opportunities in music for more people'.

Framed within a number of debates in relation to efforts to improve schools (Roberts, 2006), creativity is seen as having the potential to raise standards and contribute to the core goals of excellence and enjoyment (Burnard, Craft, Cremin, & Chappell, 2006; Craft, 2005, 2002. 2001). Yet, creativity is more often located outside mainstream school structures, in 'creative' projects artists are contracted (bought-in) to schools to enable teachers to support, implement and enhance the development of creativity. On the one hand, teachers are caught in the bind of wanting to pass more control to students, provide more space and time to enable risk-taking and pupil agency, whilst adhering to the performance agenda and its standards of measured achievement. On the other hand, the creativity agenda has promoted new support for the arts.

Whilst we have seen a proliferation of well-funded artist-led project-based activities, the arts, more often, remain outside the curriculum; seen as a means to an end. What is worse, is the perceptions of the transformative potential of music as inclusive arts practice, reaching the young people who are turned off by more academically based approaches, means music remains marginal to the mainstream curriculum and limited as a change strategy (Hall & Thomson, 2007).

THE DISCOURSE OF PERFORMATIVITY

Where the trajectories of educational policies sharply diverge, is between the agenda of 'creativity' and 'performativity'. Underpinning the standards, accountability and school improvement, is the meeting of performance-related indicators. The development of an *audit and surveillance culture* has led school leaders to make greater demands on teachers. The focus on performance targets, delivering better results, raising standards, benchmarks and accountability is indicative of the discourse of performativity. How teachers manage change, meet targest, and develop creative teaching strategies in, what has been described as, a 'Ofsted-endorsed traditional pedagogy'; the cause of great tension and job stress (Hartley, 2003; Craft, Twining & Chappell, 2007; Twining *et al.*, 2006).

In the UK, the dominant model of schooling is a 'high performance' one – for the most part, students are valued in terms of the extent that their own attainments contribute to the school's organizational performance. The pressure under which both pupils and teachers seek to improve performance and raise standards are immense and can, it has been argued, undermine the purpose, aspirations and justification of the school (Fielding, 2007).

As Hargreaves (2001) has noted, the educational outcomes and standards movement, as it applies to teacher effectiveness, appears to be overreaching itself, leading to teacher shortages together with a loss of creativity and inspiration in the classroom. Descriptors like **'**good', 'best' or 'effective'[2] pedagogy**,** particularly in the light of national and international league tables of *educational performance*, foreground how work environments and job stress operate within the *audit and surveillance cultures* in the education contexts of the UK (Goddard, *et al.*, 2006).

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[2] Alexander (1984, pp. 114-33) provides arguments for how each of these bears on the teacher's planning and action and defines good classroom practice as not merely a technical matter; it requires the reconciliation of empirical, pragmatic, political, conceptual and ethical imperatives, and in any given context this resolution may not be straightforward.

PERFORMATIVITY: BACKDROP TO RE-FORMING PROFESSIONALISM IN MUSIC EDUCATION

The term *performativity* may be related to a performance (Moore, 2004, p. 104) where, for example, a play or piece of music is publicly shown and shared. Literature on solo musical performance situations and musical identity (Davidson, 2002) introduces the *performance* 'mask' theory, where a projected self is presented to the world, emerging from beliefs and backgrounds but also external factors which trigger behaviours and responses which are deemed appropriate to individuals. On the one hand, the conflict between the self-defined 'public' image (as, for example, good teachers engage, entertain, show off in a number of different ways as part of the performance of teaching) and the more private and 'vulnerable' aspects of an individual (or teacher who experiences disillusionment, disempowerment, self-doubts and extreme professional pressure), provides a further point of conflict. On the other hand, a *performance-oriented* teacher (or school where the staff encourage and support performance opportunities for all students to create and present outcomes of learning in school assembly), may choose the level of risk and difficulty in teaching particular lessons, sometimes working in performance mode (i.e., to develop a sense of themselves as being 'performers') (Woods, 1990, 1995; Woods & Jeffrey, 1996; Jeffrey & Woods, 2003; White, 2006).

Francois Lyotard (1984), the French philosopher, uses '*performativity*' to represent political and bureaucratic mechanisms of control. Performativity can refer to the drive for the achievement of goals in increasingly efficient and instrumental ways, which goes someway to supporting understanding of performativity within both the arts and educational contexts.

In contrast, performativity is synonymous with what Judyth Sachs (2005) calls an 'audit society' where 'Surveillance and inspection go hand in hand. Regulation, enforcement and sanctions are required to ensure its compliance. Of its professionals it requires self-ordering, based not on individual or moral judgement, but rather upon meeting externally applied edicts and commands' (p. 2).

The emerging thesis is that music needs to be re-positioned inside the mainstream of schooling. A re-forming professionalism is needed (Sachs, 2005; Schome, 2007). The music teaching profession is staring tragedy in the face because many music teachers are retiring early because of the stress, burnout or disillusionment with the impact of years of mandated and marginalised reform on their lives and work. Added to the climate of naming and shaming - particularly in the UK (Furlong, *et al.*, 2000) - music teaching is perceived as unattractive to newcomers and the basis of a teacher recruitment problem. This can be seen in the decisions by more and more schools to run on the increasingly casualized labour of visiting artists (e.g., composers) and/or professional musicians in partnership with music teachers who value creative teaching.

Having so far explored some of the elements of policy discourses in the UK, I now turn an empirical study which foregrounds these conflicting agendas (i.e., creativity and performativity) as realised in a school whose partnerships with visiting artists enabled risk-taking and pupil agency, and support for teachers in raising standards. At the other extreme, as the project was located outside the mainstream curriculum, and in the wake of raising achievement and promoting creativity, it contributed to the further marginalisation of the arts, and music, in particular, with the 'mainstream' curriculum and teachers left largely unaffected by the initial set of funded arts activities.

COUNTERING POLICY THROUGH CREATIVE MEDIATION PLAYED OUT IN ONE SCHOOL

In the light of recent policy initiatives, there has been an extraordinary growth in opportunities for visiting artists to work across discipline boundaries in schools. Whilst there is no lack of anecdotal evidence of the capacity of some professional artists to motivate pupils and to impact on teacher practice, there has been no systematic documentation of the impacts on learning and teaching. One such project will be drawn upon which feature artist-led school initiatives where composers and performers (i.e., visiting artists) have had a profound impact on the learning and teaching of music.

In the presentation, findings will be summarised around the central themes concerning how artists' pedagogy affects conceptions of teaching composition, on teachers' professional self, and through critical dialogues with pupils, how the processes and outcomes of artist pedagogy may have led to raising standards.

These themes will be theorised in the light of what constitutes a re-forming professionalism through creative mediations in music education.

In certain respects, how classroom music teachers balance the issues underpinning the performativity and creativity agendas goes far beyond classroom strategy or activity. It reaches into the core of who the teacher is and what the teacher values (Lingard, *et al.*, 2003). It involves thinking how the work of teaching will occur and how the constraints will be navigated. It also involves how teachers (and, of course, schools), embrace the musical cultures of a school as a 'learning organization', being ever ready for continued changes, self-renewal and self-improvement.

CONSTRUCTIONS OF SOCIAL CAPITAL IN POLICY DISCOURSE: A SUMMARY

At centre stage is creativity and performativity, both concepts represents key planks in policy agenda, presented as 'helping build strong local communities and widening participation in learning' (Department for Education and Employment (DfEE, 1997a, p. 53). The constructions of social capital are both explicit and implicit in these New Labour policy discourses particularly in the Bourdieu (1986) sense of the way in

which different forms of capital interact within processes of social reproduction).

More than for any subject teacher, music teachers are caught between being controlled and being sustained through creative mediations and becoming professional change agents to reinforce practices and knowledges that support real change. If music teachers are not professionally sustained, then the distressingly high numbers of teachers leaving the profession can be predicted to continue.

Music needs to be repositioned into the mainstream curriculum, in ways that go beyond funded arts activities. We need to encourage new music pedagogies which step outside the boundaries of traditional assumptions, allowing teachers to balance creative mediation and accountability against the requirements to teach in different (rather than certain) ways. We need a transforming professionalism where music teachers become convinced of their own 'can-do-ness' (Hartley, 1997, p. 119) and in that realization are re-balance the rhetoric of performativity with creativity through their own innovation in classroom practice. The serious challenge is not what music teachers won't do. Rather it is in the professionalism and agency of what the music teacher can do to implement and support real change.

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The local music in contemporary music education in Australia

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ABSTRACT

The paper explores the place of Australian music in school curricula in Australia. The non-specific curriculum frameworks guiding teachers across Australia has reduced the place of music as a specific area of study. The development of Australian studies in various learning areas has not been complemented by an articulated statement on the study of Australian music (or the arts). Following a review of the offerings from each State and Territory issues are identified as to the provision of Australian music in school curricula.

Keywords
Australian music, school curricula, policy.

INTRODUCTION

The paper extends my previous explorations (particularly, Forrest, 2007) on the place of Australian music in school curricula in Australia. The non-specific curriculum frameworks guiding teachers across Australia has reduced the place of music as a specific area of study. The development of Australian studies in various learning areas has not been complemented by an articulated statement on the study of Australian music (or the arts). The local/national music within teaching and learning in Australia is considered in this paper.

This study commenced with the question: What Australian music is identified in Australian curriculum documents? After some preliminary searches of the literature this was modified to: Is Australian music identified in curriculum documents and is the study of Australian music mandated (and/or recommended) in curriculum documents? The paper builds on a study by Jeanneret and Forrest (2003). Although the concern of this earlier work was on issues of globalization and localization in music and music education it did highlight some of the concerning issues on the provision of Australian music within schools. The parallel concern about the lack of music that was identified in the official curriculum documents was also highlighted. The 2003 study concluded that there was little evidence of either the term "Australian music" or the directive to use music composed in Australia. The investigations undertaken over the last few years on courses of study in music in the senior years of schooling (e.g., Watson & Forrest, 2004a, 2004b) have also informed this study. Building on this work, the various Australian curriculum documents have been revisited for this study.

Over the last six years there had been considerable development in curriculum and syllabus documents around the country. In addition there has been much discussion (and support) in the press on the teaching of Australian History and Civics by the then Prime Minister and the members of the government. The previous government adopted a quasi-nationalist approach to what they considered to be Australian. There were directives (and associated funding) for each school to have a flag-pole and indeed a flag, and to assemble for the flag to be raised while singing of the national anthem. On a broader level some of the more clichéd attributes of Australian history and culture were extolled and included in a prescriptive citizenship test.

The most important piece of recent research undertaken in Australia was the National Review of School Music Education (Australian Government, 2005). This study and its report significantly raised the awareness of the place of music within the years of schooling. It did not (nor was it directed to) consider the place of Australian music taught or presented in schools. There was no emphasis on Australian music in its diversity of manifestations.

In this study I was specifically looking for the articulation and use of the term Australian music and particularly the directives, recommendations, suggestions about Australian music at the school music policy level. The investigation was an analysis of the main policy (curriculum and syllabus) documents of each of the State and Territory educational authorities. The documents included the:

1. compulsory curriculum (usually years P-10)

2. elective curriculum/syllabus

3. senior years (usually years 11 and 12) curriculum/ syllabus.

This investigation involved reviewing documents currently available in print or as web versions. Across some of the education authorities draft documents are in place while existing studies are being withdrawn, while others are being reviewed or revised.

In reviewing the documents the limitation to the study was that I was dealing with curriculum (and in some cases syllabus) documents and not the associated support and explanatory materials. Across the educational authorities it is evident that a significant amount of unpacking and elaboration occurs within these documents. The study was principally concerned with the major policy documents. The discussion that follows presents the information on each State and Territory. The other limitation on this study was that it was (as stated above) concerned with the articulation of Australian music and was not entering the debate on the

incorporation of indigenous music (and arts) in the curriculum.

REVIEW OF CURRICULUM AND SYLLABUS DOCUMENTS

Australian Capital Territory (ACT)

In the compulsory curriculum *Every Chance to Learn: Future Directions in ACT Curriculum Renewal* (pre-school to Year 10) (ACT Department of Education and Training, 2008), one of the Essential Learning Achievement Statements for the Arts states that "students understand and value artistic works. This understanding … allows for the exploration and appreciation of the diverse values, beliefs, traditions and identities of Australian cultures, in particular those of indigenous people" (p. 168). Identified under the Essential Context area for the later adolescence band of development, is the statement that students have opportunities to understand and learn about the "artistic works contributions to the artistic and cultural life of Australia … and the potential of artistic works to provide social commentary, develop and maintain cultural identity, as well as be enjoyed for their own sake" (pp. 171-172).

In the courses of study for the senior years Music T Course Type 2 lists Australian music as one of the 19 non-compulsory unit of study which also includes the broad areas of Music of the 19th century, Music of the 20th and 21 century, and Popular and rock music. In the section on Processes of Performing and Musicology is the direction that this "involves examining musical styles and traditions of the past and in contemporary society both in Australia and internationally" (ACT Board of Senior School Studies, 2007, p. 8). The Cross Curriculum Perspective specifically refers to "the use and valuing of Australian resources, valuing compositions, recordings of Australian performers, reference material, software, etc. is available to support the Australian content for study outlined in the unit Music of the 20th and 21st Centuries" (pp. 12-13).

In addition to the list of areas of study in the Music T course, the Holistic Music A/T/Ex Course Type 2 allows "for the development of pride in the multicultural diversity of Australia through the study of the contributions of many countries including Australia to the evolution of music (ACT Board of Senior School Studies, 2007, p. 13). A range of selected repertoire is also suggested (p. 55).

Northern Territory

The *Northern Territory Curriculum Framework* (NTCF) identifies "the importance of music in indigenous cultures" (Department of Education, Employment and Training, Northern Territory, 2003, p. 442). Within the Arts responses and analysis (Band 1) strand is the direction to "Listen to a range of songs and instrumental music and link characteristics with a particular culture, eg Aboriginal music, Indonesian gamelan, Scottish bagpipes" (p. 447). Music Band 5 takes this a little further in the direction to: "Examine aspects of the Rock

music industry in Australia to explore ways in which Indigenous musicians create and reflect social values in their music" (p. 460).

New South Wales

The Creative Arts Syllabus of the *K-10 Curriculum Framework* (Board of Studies, New South Wales [NSW], 2002) states that teachers and students can "recognize the experiences in the arts of Aboriginal peoples contribute to students' understanding of Australian society and to the reconciliation of Indigenous and non-Indigenous Australians" (p. 18). Within the document is a recommendation that "A broad range of repertoire from various times, places and cultures provides students with the variety of musical experiences that enable them to develop self-expression, a sense of personal and cultural identity, and understanding of the world around them and an understanding of musical concepts" (p. 93).

The Music Years 7 – 10 syllabus (Board of Studies, NSW, 2003) contains both Mandatory and Elective courses. In both courses, students study the concepts of music (i.e., duration, pitch, structure) through the learning experiences of performing, composing and listening, within the context of a range of styles, periods and genres. The Mandatory course is taught as a coherent study of 100 hours (p. 27). This course requires students to work in a broad range of musical contexts, including an exposure to art music and music that represents the diversity of Australian culture. The Elective course requires the study of the compulsory topic Australian Music, as well as a number of optional topics that represent a broad range of musical styles, periods and genres (p. 27). The Context statement of the Elective course (as with the Mandatory Course) reinforces that: "Musical study … must include an exposure to art music as well as a range of music that reflects the diversity of Australian culture, including music of Aboriginal and Torres Strait Islander peoples" (p. 29).

The Senior courses of study have been in place for a number of years. Music 1, Stage 6 (Board of Studies, NSW, 1999a) identifies that students will study music in a variety of contexts. Australian music is listed within the series of 22 topics (p. 11). Within the Australian music topic the suggested aspects of study include traditional and contemporary music of Aboriginal and Torres Strait Islander peoples, art music, jazz, forms of popular music, multicultural influences, folk music, the impact of technology, role of improvisation (p. 22). As with Music 1, the Music 2 and Music Extension, Stage 6, (Board of Studies, NSW, 1999b) states that the contexts of music is studies through specific topics. In the preliminary courses students study the mandatory topic and one additional topic. The mandatory topic is Music 1600-1900, and the additional topics include Australian music, music of a culture, medieval music, renaissance music, music 1900–1945, and music 1945 – music 25 years ago (p. 13).

Within the Higher School Certificate (HSC) course students study a mandatory topic and an additional topic. In this year, the mandatory topic is Music of the last 25 years (Australian focus), and the additional topic is

different from that selected in the previous year and selected from a similar list above (p. 13).

Differing from the Music 1 course the suggested aspects of study under Australian music include traditional and contemporary music of Aboriginal and Torres Strait Islander peoples, art music, jazz, forms of popular music, music from diverse cultural backgrounds, music for theatre, radio, film and television, and multimedia music (p. 26). Within the mandatory topic Music of the last 25 years (Australian focus) students are required to consider current practices in music, focus on particular styles or genres, study at least five different works in detail, focus on Australian music, and investigate some of the different cultural contexts which influence contemporary music. In addition the study must include art music (as distinct from traditional and popular music), and at least one area of popular music, music in radio, film, television and multimedia, jazz, and music for theatre (p. 27).

Queensland

The Queensland compulsory years document, The Arts Years 1 to 10 Syllabus (Queensland School Curriculum Council, 2002) provides little specific direction towards Australian music. The closest reference is in the Learning Outcomes for Music (level 4 and then 6) that "students know a (varied) repertoire of music from a range of historical and cultural contexts" (pp. 34-35).

The Music Senior Syllabus (Queensland Studies Authority, 2004) includes Music into the 20th century and Music in Australia – elective with references. The course of study *Homegrown: An exploration of Australian music* focuses on "a study of a range of repertoire and styles of Australian music and the aural identification of use of musical elements" (p. 46). The "possible repertoire" includes a good range of Australian music in a diversity of genres (p. 46).

South Australia

The *South Australian Curriculum and Accountability Framework* (Department of Education and Training and Employment, South Australia, 2001) guides teaching and learning in South Australia. In the Learning areas of The Arts in the Middle Years Arts in Context is the statement: "Students examine and analyse their knowledge of a wide range of arts works, the arts industry, and social influences to understand the impact of these on their own and their peers' work and that of Australian contemporary artists" (p. 52).

The Senior Years Arts in Context develops this statement further

> Students examine the work of a diversity of Australian contemporary artists/performers working in each arts form to understand the ways in which social attitudes, economic and local and national artistic traditions impact on arts practice. From a close analysis of, and/or contact with, contemporary Australian artists/performers they learn about work

in the arts industry and consider its potential for vocational pathways or as a community involvement. (p. 55)

In the Primary Years Band Standard 3.5 towards the end of year 6: "investigates the influence of music composed, produced and presented by Australians, and describes preferences in the context of their own life and cultural and social influences" (p. 29). Throughout the document there are references to Australian cultural diversity.

The senior courses of study are divided into Stage 1 and Stage 2. Within Stage 1 the Arts in Contexts states that it is concerned with the recognition of the diversity of music in local and global contexts; the development of understanding of music in the student's own culture, and in other cultures; the role of music in communities past and present; and, music in relation to the development of other art forms (p. 6). In Stage 2 Music in Context is structured in two compulsory sections. Within the first part students must study two topics to develop their "knowledge of music in its historical and cultural context. By studying individual works and their composers, listening to music, analysing, and discussing, students acquire an awareness and appreciation of music" (p. 42). Australian Indigenous and Art Music: Tradition Meets Innovation is one of the eight topics for study. In the ensemble performance course "Students are encouraged to include works by Australian composers" (p. 31).

Tasmania

The Tasmanian curriculum, *Essential Learnings Framework 1 and 2* (Department of Education, Tasmania, 2003) that led the national discussions on essential learning is currently under review. Within the current framework the arts are identified under the organiser of communicating. Throughout the document and its generic statements there is no direction towards Australian music.

The senior courses within the Tasmanian Certificate of Education (Tasmanian Qualifications Authority, 2007) include Contemporary Music which mentions Australian music. Within the Music and Music Performance courses there are currently no references to Australian music.

Victoria

As with the Tasmanian document for the compulsory years there is no specific reference to Australian music within the *Victorian Essential Learning Standards* (Victorian Curriculum and Assessment Authority, 2005). The closest (but still non-specific) statement occurs within the learning focus of Exploring and Responding which

> focuses on context, interpreting and responding….This involves students developing an understanding of social, cultural, political, economic and historic contexts and constructs, and developing a consideration of ways that arts works

reflect, construct, reinforce and challenge personal, societal and cultural values and beliefs. (p. 27)

The senior years Victorian Certificate of Education (VCAA, 2007) study design in Music consists of the three courses of Music Group Performance, Music Solo Performance, and Music Styles. Within these courses there is a lack of specific direction towards Australian music. The Solo Performance course includes a Prescribed List of Notated Solo Works and the Group Performance course includes a Prescribed List of Ensemble Works that includes Australian compositions under each instrument.

Western Australia

The Arts Learning Area within the *Curriculum Framework for Kindergarten to Year 12 Education in Western Australia* (Curriculum Council, Western Australia, 2005) has four generic outcomes. The outcome of the Arts in Society include valuing the arts; understanding Australian arts; understanding historical and cultural contexts in the arts; and understanding the economic significance of the arts (p. 6). Specifically under Music in Arts Ideas, Australian music history is identified as one of the "possible contexts of learning" along with music from the past; musical theatre; musicians and composers; pop culture; and youth issues. Within the Arts in Society is the direction that students gain an understanding of the role of the arts in society, and in particular students "understand their own arts heritage and recognise the diverse traditions that contribute to Australian arts" (p. 88)

Under the heading of Identity and Diversity in Australian Music specific issues are raised of "cultural identity can be represented through music; patterns of change in society are reflected in music; ways that contemporary and traditional music forms help maintain cultural identity and cultural cohesion; Aboriginal music forms are part of Australian identity and are an influence on non-Aboriginal Australian Music; ways that contemporary musicians have integrated traditional and non-traditional technologies (eg sound enhancement); copyright applies to all Aboriginal art works; and traditional forms of music have limited access according to knowledge, gender and age" (Curriculum Council, WA, 2005).

Of the Music courses on offer for the senior years Music in Society (D633) consists of four units of study and Music in Society (E633) three units of study selected from a list of eighteen units. The list includes Music of a non-Western Culture (especially Australian Aboriginal Music) and Australian Music (p. 53). In the courses Music (D632) and Music (E632) is the statement "Music makes a significant contribution to the Australian economy, offering career opportunities, and skills which can be applied in other occupations as well as leisure-time pursuits" (p. 1).

In the WA Certificate of Education (Curriculum Council, WA, 2005) the rationale for the Music course includes the statement that "Music is an integral part of contemporary society and central to the lives of young people. It is performed, created and listened to actively and as part of the soundtrack of daily life" (p. 1). Under the outcome of Culture and Society is the direction that students understand how the elements and characteristics of music contribute to specific music works; understand the ways in which the elements and characteristics of music reflect time, place and culture; and understand the social significance of music across time, place and culture (p. 1). The areas of study are suitably generic and "offered in a variety of contexts" to incorporate Australian Music. These "broad heading" include Western Art Music pre-1900; Western Art Music since 1900; Jazz; Popular Music since 1950; Musical Theatre; Music for Film and Television; and World and Indigenous Musics (p. 4). The Contextual Knowledge statement suggests that "Musicians respond to, and interact with cultural values. The value and importance of music in Australian and international economies and ethical and legal issues related to music need to be considered, along with research into funding and vocational opportunities. Music contributes to 'cultural capital': the value of music to the community in making a considerable difference to people's life experiences" (p. 5).

DISCUSSION

The question of what actually constitutes Australian music is not limited to school curriculum documents. A definition that incorporates the complementary areas within Australian music of music written, composed, performed and recorded by Australians might prove to be too restrictive however it is a more reasonable starting point than taking music that is performed by Australians as the definition, as has been adopted elsewhere.

This investigation has highlighted that the provision of Australian music is unequal around the education authorities across Australia. Some have a long and notable tradition of teaching and learning with Australian music (how ever it is defined). Most of the documents reviewed provide an opportunity to incorporate a study or consecutive and developmental areas of study of the music of Australia.

I consider that the teaching of Australian music should be an important issue for teachers. It is evident that it is not easy unless there is dedicated direction and guidance within curriculum and support documents. The implementation is assisted through the development of appropriate (and useable) resources for teaching and learning. Even when it is mandated it is not an easy sell as the resources are currently so scarce. An investment is required from education departments and the authorities charged with the development and support of Australian music.

It is important to identify the separate (and not necessarily related fields of study) incorporating Aboriginal indigenous music. In some of the reviewed documents there was a slide between Australian music and the study of Aboriginal indigenous music. Again,

appropriate and sensitive education and resources are required.

Over the last months there have been significant discussions on the development of a national curriculum. Work has been undertaken in the areas of English, maths, history, science and geography. The developments have been promoted to deal with the issues related to the transferability of content and learning. Following the National Review of School Music Education and subsequent discussions a model (national) curriculum was proposed for music. The opportunity would enable a sharing curriculum thinking and development as well as associated resources. What has started to emerge from the discussions is the potential that could offer the eight separate educational authorities in Australia. With a national direction there is the potential for the national voice to be present.

It will be interesting in another decade to consider who we are and what we have been doing with regard to curriculum development. In the 2003 study we were critical of the lack of Australian voice within the arts, here we have a tangible case of the lack of Australian voice that is diminishing and being colonized by the quasi-imperial forces of globalization.

An important part of a nation's education is how it deals with its history and culture. This is not necessarily the distant history and culture but that which is happening around us. With the developing push by politicians to secure in schooling the incorporation of Australia's history and literature there should be a complementary push on Australian culture including music and the arts. This will not be done via a politician's whim but by the concerned advocacy of arts agencies, educational authorities, and educators.

An overriding issue across this study has been the question of whether we need to study, appreciate, perform the local music of Australia. Possibly one rationale might be as Kabalevsky (1972) suggested with Russian music that "it is through music that one learns about one's own musical language, similar to how writers learn about their national works through literature in their language" (p. 35). Possibly this simply does not matter. Our role as music educators is to deal with music, and music that speaks to our students and the times in which we live. In considering contemporary music education we cannot exclude the global influences on our tastes and perceptions, but we cannot forget or ignore the local in our education.

Under the vagueness of policy-speak the identification of Australian music has been clouded. It is important that our policies acknowledge and direct the local within so that our practice can emerge with a strong and distinctive identity that marks our particular way of understanding. This might be a case of policy directing practice.

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The Use of Indigenous and Contemporary Music Pedagogies in South Africa

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ABSTRACT

The use of indigenous music has been proposed and researched for at least twenty years in South Africa. Although a large amount of material has been documented it is unclear if these materials are used authentically by untrained arts and culture teachers and even trained western art music teachers. Policy supports the use of multicultural content. The implementation of dual pedagogies: western written and indigenous aural literacy's have not been clearly articulated since musicological research is not implemented consistently by education personnel at tertiary, primary and secondary education levels.

Keywords

African, aural, literacy, imitation, dual culture

INTRODUCTION

My aim is to sketch a brief education history background, refer to policy implications, describe African indigenous methodologies or pedagogies name international, contemporary pedagogies that are in use in South Africa, ascertain the availability of materials, its use and value especially for non-specialist teachers who are in the majority and propose strategies involving various stakeholders that could perhaps ensure change in music teaching in South Africa.

POLICY

Policy encourages the use of indigenous as well as global pedagogies (National Curriculum Statement,[NCS] 2003, and arts and culture is a compulsory learning area for grades R (the first year) to grade 9 and music can be offered as a specialist subject from Grades 10 to 12.

HISTORICAL BACKGROUND

The history of education in South Africa reflects past segregation or Apartheid policies in the separation of people based on race and culture. The arts and culture offered at schools was the arts and culture that the dominant political party subscribed to - the arts and culture of Europe: opera, symphonic works. Black African schools did not offer music as a subject and this was reflected in teacher training programmes. However, the choral tradition was culturally strong in black schools.

Tertiary institutions have advocated the use of indigenous materials for more than twenty years with the result that research has been done and materials collected by tertiary

institutions across the country. However, actual practice at primary and secondary school level in South Africa seems to be ambivalent in that although efforts have been made to make use of indigenous materials the practices are not founded on authentic practices or are perceived through the lens of a dominant, western culture. Some researchers propose using a dual didactic process to accommodate a western, literacy approach and an aural/oral approach. Unfortunately though there is a lack of consistency in the methodologies proposed in the literature resulting in a gap between research and practice.

Training of Teachers

Teacher training varied from periods of two to four years with different entry requirements and did not necessarily have an arts component especially for black teacher trainees. Nonetheless black teachers were conversant with the Tonic Sol-fa notation to learn and teach choral songs and the choral repertoire of black choirs included standard works (e.g., Handel's *Messiah*). But because of segregation, the indigenous, traditional song repertoire was not ordinarily known or sung in white education establishments.

In the new education dispensation efforts have been made to upgrade the qualifications of teachers when it was realised that many black teachers were classified as under qualified against the norm of 12 years schooling (primary and secondary) and a minimum of three years tertiary training. Various universities have offered a two-year part-time Advanced Certificate in Education to allow in-service educators to re-skill in scarce subjects such as math's, science, technology and arts and culture or to improve their qualifications. One would have to gather data to establish to what extent arts and culture has benefited from this qualification.

The NCS training given by the education department to prepare teachers for the implementation of the new curriculum consisted of five days training per grade with possibly one or two days generic training that is, coming to terms with terminology and OBE methodology[i].

In general the teacher training undertaken is not sufficient to have a positive impact on the status quo as the assumption is that many teachers in most schools are not trained music teachers. In 1993 Hugo and Hauptfleisch concluded: "Even one year of music education is not regarded as sufficient to enable teachers to teach Class Music. Two to three years of education is regarded as the minimum length of adequate training".

The implementation of outcomes-based education implies the integration of drama, dance, music and visual art in arts and culture. This integrated approach to the arts

corresponds to indigenous practices but because the majority of trained arts teachers are not trained in indigenous pedagogy arts and culture teaching is still problematic.

Schools working conditions/atmosphere/motivation

Although the vast majority of schools are not well-resourced, the state has put in operation major efforts to ensure good basic infrastructure in schools (i.e., water, toilets and electricity). Feeding schemes are provided and school fees have been abolished for the poorest of the poor. A range of musical instruments – recorders, harmoniums (mouth organs) and guitars have been supplied to primary schools. The problem is that teachers do not have the skills to teach instrumental music. Nodal arts focus schools that service a cluster of 25 suburban schools have been established but are also experiencing problems with regard to management and support. An effort has been made to resource schools with computer facilities. However, the conditions are far from ideal. Equipment such as tape-recorders, radios and TV's for classrooms are in short supply except in the best resourced schools.

Classroom numbers range from 25 to 60. Recently schools were paralysed by an ongoing (three week) strike for an improvement in salaries. The status of arts and culture is influenced negatively by an emphasis on math's, science and technology. The main problem is most probably the qualifications and skills of the majority of teachers with regard to arts and culture and resources do not allow for distance teaching by skilled teachers or through electronic media.

AFRICAN MUSIC IN SCHOOLS 1985 TO PRESENT

When tertiary institutions perceived the lack of indigenous materials used in schools, the conference proceedings of the South African Music Educators Society (SAMES) reflect from 1986 onwards, the ongoing advocacy for the use of indigenous cultural materials. *The Talking Drum,* a newsletter of NETIEM (Network for promoting intercultural education through music) has also encouraged research and use of indigenous materials (Oehrle 2002.). SAMES has since become defunct and the Pan African Society for Musical Arts Education (PASMAE) which came into existence in 2001 continues the advocacy for the use of indigenous materials. The Centre for Indigenous Instrumental African Music and Dance (CIIMDA), an initiative of PASMAE, actively works at developing teaching materials and training teachers (http://www.pasmae.org/ciimda/index.html accessed 02/10/2007).

In 2005 an interesting development occurred with the possibility of merging an ethno musicological organization/ conference with the activities of a musicological society. The debate that ensued envisaged the cross-fertilisation that could occur and end the divisions between western art music researchers and educators and researchers and practitioners of African ethnomusicology. This resulted in the First Congress of the South African Society for Research in Music being held in 2007 that catered for a diversity of interest groups. Topics ranged from. "*U-Carmen eKhayalitsha*: A postmodern appropriation of Bizet's *Carmen*", "The History of Opera in South Africa", "Tradition and change: A study of Xhosa dances by performing groups in Mthatha" to "Busk or bust: A review of the South African music industry for local performers" occurring side by side. A music conference that reflects all tastes and interests through topics on Jazz, opera, the music industry to education is a first for South Africa (http://www.ufs.ac.za/news/newsarticle.php?NewsID=66 8 Accessed 19/10/07).

http://www.und.ac.za/und/musicsa/congress.html

Perhaps now there will be closer communication between ethnomusicologists and musicologists. This communication should broaden to include educationists on all levels: tertiary secondary and primary education.

INDIGENOUS & CONTEMPORARY PEDAGOGIES (STRATEGIES)

[Methodology and pedagogy are used interchangeably in this paper as strategies to enable the child to learn]

Since 1997, after the South African democratic elections, schools were no longer segregated and educationalists worked towards establishing a single unitary education system in South Africa that would cater for all cultures. Policies therefore make it possible for multicultural music offerings at schools. The assumption was that trained music specialists would offer multicultural music. The problem of language and culture became a stumbling block and western literacy methodologies were used for all music's. Traditional, indigenous songs were transcribed, printed and distributed and sung from notation. Informal community songs, dealing with everyday life and social issues relevant to a certain context sung with spontaneous participation assumed a formal character – presented as concert pieces, prescribed for competitions and choirs were conducted like academically trained musicians. Thorsen (2002) warns about this:

> Even teaching methods and theories on music must be seen as culture bound….Cultural pluralism needs to be followed by a plurality of methods.

In the teacher training context the methods introduced to arts and culture, music specialist or generalist teachers could include a mixture of Orff, Dalcroze eurhythmics and George Self, amongst other contemporary methodologies. Both sol-fa (Curwen/ Kodaly) and staff notation are learnt.

South Africa has a vibrant Orff Society. The Orff Schulwerk methodologies have also been compared to indigenous African methodology in the use of words, instrumental groups and movement. (Amoaku, 1982; Petersen, 1988, pp. 105-109: D. Joseph

http://www.deakin.edu.au/education/music-ed/african-music/introduction.php Accessed 02/10/07)

Mothusi Phuthego (2005) draws parallels between learning African music and dancing by imitation and oral/aural methodology and Dalcroze Eurhythmics. Phuthego quotes Campbell (1991) and Kreutzer (1996) who observed "that aural, visual and kinaesthetic capacities are well exercised".

The Talking Drum has been instrumental in disseminating research materials on indigenous materials while admitting that

> often the results lie dormant on library shelves unavailable to those in the field. The Talking Drum now strives to become the much needed channel of communication between music researchers and thinkers at tertiary institutions and educators in the field, particularly at grassroots level, who are searching for ideas about how to utilize the music arts of Africa in the classroom. (Oehrle, 2006)

THE CHARACTERISTICS OF AFRICAN INDIGENOUS PEDAGOGIES

African pedagogics has been described as informal, learnt by imitation and modeling. It is participative, holistic, and social, makes allowance for improvisation and has an aural/oral literacy approach.

Dave Dargie (1996) describes music learning amongst the Xhosa people as human and communal:

> I have seen a Xhosa mother teaching her baby, not yet old enough to walk by himself, little songs. As soon as he began to imitate her, she would no longer sing with him, but put in an answering part. It was education and a most loving form of play at the same time. Singing becomes play very soon. In the villages one sees groups of children singing together for play. When the adults or older children sing and dance, the tinies enthusiastically watch and imitate them.

Dargie continues to describe the learning:

> by observation, concentrated attention, the development of musical memory; by *practicing* until the ability to *feel* every variation of the rhythm becomes something almost in the blood and bones of the learner, by *listening* until the ability to *hear* is developed to an extraordinary extent.

A. Tracey, doyen of African ethnomusicology, identified certain "Keywords in African Music" (1986) [people, relationships, participation, co-operation, conflict, difference, integration]. These words aimed to capture the essence of African music-making.

Another perspective on how the local untrained musicians (parent) would teach a learner (child) about life and music is by B. Chinouriri (2004)

> Traditional music is a part of oral tradition that has been handed down from generation to generation. It has a generational depth and carries within itself the seeds of history. It has been passed down through oral means, that is, it has been perceived orally and aurally. For example instrument making

> and playing was learnt through watching and imitation. It is music that has not been written down but has, been written in the hearts and minds of the consumers and creators of that music.

The method of M. Nzewi, an African from Nigeria, is described as follows by a student, L. Mosupyoe, (2004) from the University of Pretoria:

> Nzewi's teaching method is based on indigenous African learning approaches: The instructor plays a statement, which is then imitated by the pupils. The pupils may also take turns to create their own musical statements spontaneously, which are then imitated by the instructor and other pupils.

A colleague of Nzewi at the University of Pretoria, R Kwami from Ghana's method was described as follows:

> Kwami used the '3m system', which he had developed from various traditional African teaching methods. The three m's are mnemonics, movement and music. The pupils learn the music by verbally imitating the sounds made by the instruments. They then have to maintain the tempo using bodily movements - for example by stamping their feet -while reciting the sounds in the correct rhythms. Once the first two steps are mastered, the music can be performed on the instruments.

> (L. Mosupyoe, 2004)

Nzewi continues his work and developed materials for CIIMDA for non-specialist teachers; which are practical and performance based. "Musical sound … felt through practical activities of the body in dance or in play" (Nzewi, 2005). Teachers are encouraged to use local languages, local terms for music, instruments and local stories.

ANALYSIS OF MATERIALS:

1. Workshop

The North West University Music Department recently held a day long training course for teachers in the Intermediate phase (Grades 4 – 6). The training was initiated by the provincial arts and culture coordinator/ facilitator of the North West education department.

The workshop reflected a multicultural and integrated approach with a number of languages in evidence in the songs and stories and a mix of methodological strategies (demonstration and active involvement through singing, dancing, dramatization, listening and identifying).

2. The Talking Drum Newsletter

In one issue a teacher used dual indigenous and western methodology imitation:

> ➢ correct rhythms, correct pitch (reproduction) were expected,
> ➢ movements improvised
> ➢ songs and games adapted for classroom use (group work and evaluation) (Nompula, 2002)

Methods were adapted to suit OBE, formal classroom and written musical literacy requirements.

In an earlier issue a lecturer discusses various ways of teaching a song with cross-rhythms

> 1. counting which he refers to as a mathematical approach – a 'non-music' approach or Western approach
> 2. using words in the language of the dominant group in class and
> 3. the African way – it appears by first modeling and imitating the movement, then performing by clapping and stamping.

(Kruger, 1997)

The lecturer confirms that he prefers the African way. The question of authenticity in transmission of intercultural music education as proposed by Patricia Shehan Campbell comes to the fore here as music educators still have to answer: "Should we honor not only the sound ideal of a musical tradition, but also the manner in which it is taught?" (quoted from Oehrle, 1993).

Some lessons in the *Talking Drum* have detailed information on rhythmic exercises, pronunciations and dance movements which I find difficult to follow. I wonder if these are not easier to convey to a non-specialist teacher, a non-speaker of a language, and the uninitiated in dance, by means of a demonstration, or training video as Flolu, (2003) from Ghana, proposes:

> To facilitate the study of African indigenous music in teacher training colleges, it is recommended that each institution be furnished with a TV monitor, a video and audio decks and their accessories. Since the complex drum patterns emanating from African indigenous ensembles persistently exhibit resistance to transcriptions (using Western notational system) the visual, oral and aural approaches will persist as the dominant pedagogical strategies for disseminating African musical information. These approaches to the study of African indigenous performing arts have existed for many years and have demonstrated their efficacy as powerful tools for the enhancement of students' knowledge and skills in the study of indigenous African performing arts.

Primos quotes Geertz (in Herbst, Nzewi and Agawu, (2003) with regard to inappropriate methodologies "Scientific research is a globally practiced activity, but methods of data collection, analysis and interpretation must 'fit' local situations and customs. The scientific community of musical arts researchers in Africa is arguably in the best position to scrutinize this issue of 'fit'.

I am not sure whether musical arts educators have taken up the challenge to apply an unfamiliar authentic methodology to fit the context even if it differs from their training.

3. "Teaching Western Classical Music …"

This article (Nel, 2007) caught my attention because it reflects the dilemma of - which culture to teach - still faced by music educators in South Africa. The ISME newsletter displays black children with homemade sleigh-bells. A sleigh and snow are, in my mind, completely unknown to rural, African children, living in a country where snow is not a common phenomenon.

My opinion with regard to the methodology in the article: "Teaching Western Classical Music …" would be to adapt the content to suit local contexts. Instead of playing home-made 'sleigh-bells' find a local equivalent instrumental name with which the children can identify. A local story could also be used to ensure the sustainability of the same teaching methodology. Otherwise the educators are always dependent on the trainer for "Western Classical…" content. It is granted that the stated intention of the trainer was to promote Western Classical Music but this would be counter to the multicultural intent of the education policy.

The question to be asked is whether when the content for "Teaching Western Classical Music" was planned was it merely about the Classical knowledge was there any intention to develop sustainable pedagogical skills and was the cultural background of the learners and educators at the school taken into account? Or was the dominant culture of the trainer/researcher the only thing that mattered? Was the value system appropriate? Primos correctly concludes that: "It is frequently maintained that the kind of music education currently being implemented is based on inappropriate value systems" (Primos in Herbst, Nzewi & Agawu, 2003).

CONCLUSION

Teaching Needs

It is a fact that South Africa has a great lack of trained arts and culture teachers (Van der Walt *et al.*, 1993) that is teachers conversant with indigenous culture or all four strands of arts and culture: music, dance, drama and visual art. It is also a fact that most of the teachers currently in the education system have been trained prior to the advent of Outcomes-based Education and the new educational dispensation. Herbst *et al.* (2005) conclude that:

> The majority of teachers in post apartheid South Africa have not, however, been exposed to this kind of learning and/ or teaching. Not only did the pre-1994 curriculum concentrate on promoting Western lifestyles, behavior patterns, heritage, knowledge and belief systems, to the detriment of many indigenous cultural practices,

but its successful implementation was stifled by a strict regime of drill and practice instead of an approach that saw learning as a process of constant discovery.

Hugo and Hauptfleisch (1993) that concluded that music teachers were inadequately trained but sadly Herbst et al. (2005) found that: "the teaching of musical arts after the introduction of the revised curriculum in 1997 does not seem to have changed".

On the positive side trained teachers continued to do what they knew best with various instrumental outreach projects into disadvantaged communities such as:

➢ Masakhane, North West Province (http://www.puk.ac.za/fakulteite/lettere/musiek/musikhane/index.html)
➢ The Orchestra Company (http://www.orchestracompany.co.za/)
➢ Music is a Great Investment (Miagi) (http://www.miagi.co.za/education.php)
➢ SAMET projects (http://www.samet.org.za/Home.html)

One would have to analyse projects to ascertain to what extent African instruments are taught and indigenous pedagogies used. One is inclined to think that since most of the current teachers are trained in western art music therefore that will be the predominant music with a staff notation literacy approach as indicated by Herbst et al.

In research done in the Western Province of South Africa, Herbst and colleagues came to the conclusion that the majority of teachers responsible for the teaching of music are generalist teachers and that these generalist teachers "lack performance based skills" and that minimal use is made of African instruments and materials. The authors also state that similar research with regard to instrumental resources and skills had been by C. Klopper in the Tshwane district of another province, Gauteng, and similar conclusions reached (Herbst, de Wet & Rijsdijk, 2005).

What may be disturbing is that teachers will teach only what reflects their own culture or what they are trained in. Re-emphasising the old question raised by the CB Fowler in 1988: *Whose culture should we teach?*

Wallace, Adams, Maltby and Mathfield propose in "Thinking Actively in a Social Context" that learners should work actively towards "ownership of learning". They also refer to problem solving in the *real* world. I think it is important for teachers to be able to apply what they have learnt to their real world (http://www.e-gfl.org/e-gfl/custom/files_uploaded/uploaded_resources/440/NAGC.ppt#24).

Some of the projects continue to teach western art music only – the difference is that now it is taught to black children. There is a real danger that changes made in the curriculum are superficial – concentrating on changing the knowledge or content but not consistently working at developing the concomitant pedagogical skills of teachers in a sustainable manner.

One has to distinguish between just using African song content and the pedagogy (the way in which a song is taught or learnt). Teachers may be satisfied with just using African content and not make use of oral/aural African pedagogy as practiced by Nzewi and Kwami.

The question of 'fit' within the social context requires that indigenous music should be accommodated in the repertoire even if it is on orchestral instruments *a la* the *Soweto String Quartet* a popular music ensemble consisting of a classical music instrument combination.

Indigenous Pedagogies may be practiced at tertiary institutions or selected institutions (e.g., CIIMDA) but is probably not common classroom practice. School practice may be influenced by cultural practitioners, who are used to prepare learners for Heritage festivals, or by recent tertiary education or by NGO training (e.g., Orff) with local content.

Despite all the work done by tertiary institutions, PASMAE and *The Talking Drum* it is surprising that Agawu and Welch came to the conclusion in 2002 in an Evaluation of the Travelling Institute for Music Research in South Africa (TIMR) that:

"Amongst the pressing needs for music research in South Africa, the following

appeared to be central:

a. The **research of indigenous musics**;

b. The **application** of such research to enrich educational curricula at school and university levels;

c. The need to ensure that **music pedagogy**, at all levels, is effective, informed by evidence and draws on best practice models from around the world. We could find little evidence of music researchers investigating teaching and learning practices in higher education music departments."

http://216.239.59.104/search?q=cache:4hx9VnSW--UJ:www.nrf.ac.za/timr/entrail/docs/TIMR_evaluation_report.pdf+travelling+institute+of+music+research+south+africa&hl=en&ct=clnk&cd=2 Accessed 02/10/07 also

http://www.nrf.ac.za/timr/

Policy documents call for 'social transformation' and 'valuing indigenous knowledge systems' (NCS 2003). To continue therefore with Western, art music without incorporating indigenous knowledge prevents us from progressing.

We need to develop programs that will have social impact and lead to the social transformation that the policy documents suggest. Qualifications obtained should develop social capital:

"Social capital comprises … opportunities to make use of qualifications once obtained" (SAQA Update January 2007).

Some of the projects such as Miagi and the The Orchestra Company do include indigenous music from communities for concert purposes, not necessarily for instruction purposes. The implementation of multiculturalism needs to be actively promoted not only

in content but also in pedagogy by all who teach musical arts presently.

Literature reflects apparent availability of materials (e.g., song transcriptions, CDs, recordings, mp3, games, dances (descriptions, videos) and musical instruments to be used in classrooms. Songs may be in African languages but western written literacy methodology is used.

It appears therefore that lesson materials are available- but the training or pedagogical use of these for non-specialist teachers is questioned. Some are mere transcriptions with no directives/ instructions for teachers.

It is possible that black people practice indigenous pedagogies at community, cultural level but not academically.

RECOMMENDATIONS

Unless a coherent and collaborative training system is put in place that involves all stakeholders it is possible that another twenty years will elapse with no change in the pedagogy of arts education offered in South African schools although there may be changes in content.

Communication between musicologists (researchers) and education practitioners should improve and research content adapted for pedagogical use.

It needs to be confirmed whether arts and culture practice reflects a uni-cultural or multicultural approach.

The skills of the teachers need to be ascertained and if use is made of community cultural practitioners. It might be more appropriate for untrained generalist teachers to use indigenous pedagogy that entails imitation and listening rather than pedagogy that requires the reading of written notation which may be more esoteric and a difficult skill to master without consistent practice over a long time.

The suggestion that videos be used especially since we have so many untrained music teachers should be seriously considered where electronic resources make this possible. Videos for music teaching purposes need to be developed. The use of media is under-utilised for teaching and training purposes. Local print media, radio and television programmes make provision for educational material, however music content is secondary – used as a means to make Life Orientation themes, for example, more attractive. The use of these media programmes in poorly resourced schools is probably non-existent.

I think we should honour both authentic content and its transmission. The same message should go out from all institutions to all practicing educators. The correlation between tertiary research and implementation in the schools needs to be researched and collaboration fostered between tertiary institutions, education officials and schools.

Workshops should not just be content based as development of pedagogical skills for implementation is essential. Possibly follow-up workshops to support implementation are required. The application of knowledge, portfolio development as well as action research are possibilities that may need to be emphasized for continuous development.

The implication is that long term training encompassing a number of years needs to be planned that will ensure that capacity is built in sustainable pedagogical skills that will suit the context that teachers find themselves in, in different parts of the country - definitely not a 'one size fits all', generalist training. Workshops should definitely also not merely aim to transmit content or knowledge.

Finally much can be learnt from research in Science Teaching. Biachini and Cavazos (2007) draw support from a number of researchers (Cochran-Smith & Lylte, 1999; Kumashiro, 2001; Nieto, 1999; Wilson & Berne, 1999) who suggest that "Social theories of teacher learning that place issues of equity and diversity at their center highlight the building and sustaining of critical collegiality as a way to disrupt and move beyond the status quo. Nieto (1999) underscores this point: To effect transformation of schools and schooling, teachers must establish a community of critical friends "who debate, critique, and challenge one another to go beyond their current ideas and practices".

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"Local" musics in North American music education: Current curricular limitations and future possibilities

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ABSTRACT

Many individuals now living in industrialized societies experience music primarily as entertainment via radio, television, and computer media. Yet for persons living in many communities, engagement in community-particular forms of music is experienced as a vital means of cultural validation and change. Some indigenous peoples, those for whom musical engagement is an integral aspect of community life, have long recognized this social efficacy of music.

Major policy documents on music education in North America, specifically the National Standards for Arts Education (1994) in the United States and the Music Integrated Resource Packages for Grades 11 and 12 (1997, 2002) in British Columbia, Canada, allow for study of the musical practices of local or indigenous peoples. They also do not, however, address the social efficacy and importance of musical engagement in their communities.

Modifying music education curricula in North American schools to introduce students first to the effects of different communities' musical engagement in their local areas, and then expanding the scope to include varieties of musical engagement undertaken by people in other places, would enable students to recognize the efficacy of different musical traditions in their local communities and, gradually, to grasp the human significance of musical engagement worldwide.

Keywords

local musics, indigenous peoples, curriculum

INTRODUCTION: "LOCAL" MUSICS

In these early years of the twenty-first century, many individuals living in modern, industrialized nations like Canada and the United States experience music primarily as entertainment via radio, television, computer media, and recordings of various kinds. It is not unusual to find someone walking in a park or on a street, listening to music purely for enjoyment on a Walkman, Ipod, or other personal electronic device. Some of these listeners attend concerts performed by the musicians they listen to most often, but many do not. Public spaces like restaurants and shopping centers often feature "background" music, which some people claim to dislike and others say they don't even notice. Music is a source of enjoyment for many persons engaged in the popular culture of these countries, but for others it seems rather unimportant, which gives it an uncertain status societally.

But for persons living in many of the smaller, culturally homogeneous communities within these nations, engagement in community-particular forms of music is experienced as a vital means of cultural validation and change. Their members tend to hold to social traditions involving musical engagement that are integral to their personal identities and that serve to strengthen and sometimes transform their shared worldviews. The social efficacy of music is recognized with particular clarity by some indigenous peoples; for many of them, musical engagement has long been an integral aspect of community life. The literatures of cultural anthropology and ethnomusicology feature numerous studies of indigenous peoples in different parts of the world—including "American Indian" or "First Nations" peoples in North America —describing how their forms of musical engagement are integral to their lives in community. (I have presented more complete description of the pragmatic effects of different forms of musical engagement in community in Goble, 1999.)

In this paper, I will discuss differences in the ways music is conceptualized by those who identify with the popular mass media in North America and by the members of traditional "local" communities there, recount the ways U.S. and Canadian music education curriculum documents presently address "local" communities' differences, and then propose a curriculum model that might frame music education somewhat more inclusively.

CULTURAL DIFFERENCES IN CONCEPTS OF MUSIC

There are a number of differences between the way "music" is characterized in the popular mass media of North American industrialized societies and the way it is understood by the members of smaller, local communities (including indigenous communities). Persons who identify most closely with Western popular culture might regard these differences as inconsequential, but they are not inconsequential at all to those who comprise these smaller communities. In fact, despite the radically differing worldviews evident among the smaller communities, many of them share similar kinds of differences with respect to Western popular culture. The following description of

differences does not necessarily reflect the perspectives of any one culturally distinctive, "local" community, nor is it meant to describe the differences exhaustively. It is intended, rather, to suggest the kinds of differences that tend to be evident in the way "music" is conceptualized by individuals who identify with the values of Western popular culture (hereafter referred to as "universalizers") versus the way it is conceptualized by persons living in smaller, culturally distinct communities, especially indigenous communities (hereafter termed "traditionalists"). Admittedly, the terms "universalizer" and "traditionalist" are not ideal, as they may seem to describe two idealized identities, when in fact a number of persons may actually be somewhere in between the two orientations. Still, they will serve the provisional purpose of drawing a distinction between the concepts and values of persons embodying these different orientations for the sake of discussion.

First, pop culture "universalizers" tend to regard music as being expressive of one's emotions (i.e., the emotions of a composer, a performer, or both), whereas "traditionalists" tend to hold different, community-particular views of musical engagement. As Thomas Regelski has argued, different human practices (including musical praxes) should be taught on their own terms, according to the intentionality of those involved in them (Regelski, 1996). For example, the chanting of Tibetan monks might be better introduced not as music making, but rather as an audible aspect of the primarily inward activity of meditation; the monks, after all, are not primarily concerned with expressing anything to listeners. Indeed, the collective musical activities of some North American communities and First Nations tribes might be better described as prayers or group meditations than as expressive performances (Boyea, 1999).

Second, music tends to be regarded by "universalizers" as something "special" or "set apart" that generally occurs outside or above commonplace routines (e.g., at highly anticipated concerts or at social events such as weddings), whereas "traditionalists" tend to regard musical engagement as a normal part of everyday life activity. Stated another way, non-traditionalists tend to reify music, seeing it as a separate phenomenon within a culture (i.e., as an art), whereas many "traditionalists" experience active musical engagement as normal, everyday behavior. Notably, some such communities have no word directly equivalent to the English word "music," since the forms of such engagement involving "musical" sounds that are undertaken in those contexts are so fully integrated into the fabric of daily existence. Steven Feld's study of the Kaluli people of Papua New Guinea (Feld, 1982) illuminates well the quotidian "musical" engagement of one such community that had no such word.

Third, music tends to be regarded by "universalizers" more as something to listen to, whereas "traditionalists" tend to be more actively engaged in music making or perhaps in an aspect of an event of which music is a part (e.g., a collective ritual, such as a religious ceremony). Historian Daniel Boorstin has written on the historical emergence of the spectator in Western society, associating it with the emergence of theatre in Greece beginning in the seventh century B.C. He noted that persons who elected to remain separate from the ritual activities of a community in ancient Greek society, by contrast with those who watched theatre from a distance, would have been considered socially indecorous, as all were expected to participate (Boorstin, 1992). The comparatively passive "spectator" role has remained a characteristic of many Western traditions, including religious rituals, theatre productions, and musical concerts, but it is more unusual in local communities of "traditionalists."

Perhaps the primary difference between the two, highlighted above, is that "music" tends to be viewed by "universalizers" primarily as a form of entertainment, whereas "traditionalists" tend to view musical engagement as culturally important activity that contributes to validating their community's worldview (and sometimes to transforming it). Of course, music that is culturally validating or transformative may also be entertaining to those who are involved in it, so the distinction is not absolute. The distinction rests on whether the music is valued primarily for its entertainment value or for the collective psychosocial validation or transformation it brings to the members of a tradition-oriented community. As a reflection of such a societal tension, some local Christian communities in North America have addressed the question of whether their members should applaud following a musical offering presented in their worship services; many such communities tend to discourage applause, since they see it as more characteristic of entertainment forums (where individuals are exalted, rather than God), although they may regard other forms of response (e.g., vocalized cries of affirmation) as more appropriate (see Myers, 1989).

Again, these distinctions should not be regarded as absolute, but rather as mere characteristics that generally suggest a person's orientation on a continuum. Finally, I should note that I have argued previously (Goble, 1999) that the present uncertain societal status of music (and music education) in Western societies stems from an historical shift associated with the United States' historical, constitutional separation of church and state and its embrace of democratic capitalism, according to which traditional societies were subsumed into a culturally pluralistic, democratic society (and which then influenced other nations). I am thus well aware that the distinctions I have drawn here are in some measure oversimplifications.

SELECTED NORTH AMERICAN MUSIC EDUCATION CURRICULUM DOCUMENTS

Major educational policy documents on music education in North America, specifically the National

standards for arts education (1994) in the United States and the Music integrated resource packages for grades 11 and 12 (1997, 2002) (hereafter called IRPs) in British Columbia, Canada, support the study of music of "different cultural groups," but they do not address the social efficacy of musical engagement or the importance such engagement has for people living in culturally distinctive communities. They also include little content that specifically concerns the musical practices of local communities or indigenous peoples.

In the United States, the National standards for arts education (1994) serves as a general curriculum guide for state boards of education, individual school districts, and university faculties charged with the preparation of school music teachers. With the passage of the Goals 2000: Educate America Act, education in the arts (dance, music, theater, and visual arts) was written into U.S. federal law. Following a national survey, the Music Educators National Conference (MENC) set forth nine content standards, now called the National Standards for Music Education. They call for:

1. Singing, alone and with others, a varied repertoire of music.

2. Performing on instruments, alone and with others, a varied repertoire of music.

3. Improvising melodies, variations, and accompaniments.

4. Composing and arranging music within specified guidelines.

5. Reading and notating music.

6. Listening to, analyzing, and describing music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

Outcome goals for each of these standards are provided for grades K-4, 5-8, and 9-12. The writers sought to "incorporate cultural diversity" into the standards, setting forth the expectation in their introduction that those who construct arts curricula would "attend to issues of ethnicity, national custom, tradition, religion, and gender, as well as to the artistic elements and aesthetic responses that transcend and universalize such particulars" (p. 14). The writers' emphasis on universalizing cultural particulars is evident throughout the document, particularly in content standards 8 and 9. In standard 8 (grades 9-12), "proficient" students are expected to (among other things) "compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures" and "explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music." A possibility for exploring of the social efficacy of musical engagement appears in Standard 9. There, "proficient" students are expected to "identify and

explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context," and "advanced" students are expected to "identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences."

Canadian music education curriculum documents are somewhat stronger with respect to attending to local communities' musics. There is no direct equivalent to the U.S. National standards for music education in Canada since the British North America Act allotted responsibility for health, welfare, and education to the individual provinces; curriculum writing in Canada is thus done on the provincial level. In British Columbia, the *Music 11 and 12: Composition and Technology - Integrated Resource Package 1997 and the Music 11 and 12: Choral Music, Instrumental Music - Integrated Resource Package 2002* serve purposes similar to those of the U.S. National Standards for the province. The IRPs in the two documents share 7 areas in common:

- Structure (Elements of Rhythm)
- Structure (Elements of Melody)
- Structure (Elements of Expression)
- Structure (Form and Principles of Design)
- Thoughts, Images, and Feelings
- Context (Self and Community)
- Context (Historical and Cultural)

Choral Music and Instrumental IRPs on Context do address different cultural perspectives. Grade 11 outcomes for Context (Historical and Cultural) state: "[S]tudents will analyse choral/instrumental music from a range of historical and cultural contexts; evaluate the purpose of music in a given historical or cultural context; *analyse the purposes of vocal/instrumental music in traditional Aboriginal societies in British Columbia*; identify inter-relationships among historical and cultural instrumental styles; perform music from a range of historical and cultural contexts, demonstrating understanding of their characteristic styles [italics added]." Grade 12 outcomes for Context (Historical and Cultural) state: *"[S]tudents will analyse the relationship between a composition and the contexts in which it was created; . . . perform choral music, demonstrating an interpretation of its historical and cultural contexts; demonstrate an understanding of the ethical requirements for performing vocal musics of various cultures* [italics added]." The Composition and Technology IRPs addressing Context also address different cultural perspectives, notably including in grade 12 outcomes for Context (Self and Community) state: "[S]tudents will . . . *demonstrate an understanding of the impact of technology on legal, moral, and ethical issues in composing music [and] analyse the ways that music can reflect or shape social values . . . ."*

FUTURE POSSIBILITIES: A NEW KIND OF CURRICULUM

These limitations might be addressed by modifying music education curricula in these nations schools to introduce students first to different communities' forms of musical engagement in their local areas with particular attention to the social efficacy of those traditions. Once students have gained a sense of how musical engagement is socially efficacious (not just entertaining) in communities, the scope of their studies could be gradually expanded to include varieties of musical engagement undertaken by communities in more distant places. Such a curriculum would serve to foster in the student a deepening awareness of the complexity of musical meaning in the world and thereby expand the student's cultural perspective.

A "Concentric Circles Curriculum Model," featuring the geographical location of the individual school as the conceptual center, could serve as a means by which these goals are accomplished. At the inner circle of this model, and forming the major portion of the music introduced during the early elementary grades, might be the music to which most students in modern societies are likely to be exposed regularly at present because they are likely present in their sonic environments (hence the name "Present Music"). This repertoire could include music heard via the popular mass media, folk songs, patriotic songs, traditional lullabies, as well as simple forms of "art music" embraced or historically "canonized" owing to their influence or effects on their society at large. It would be incumbent upon individual teachers to help students understand the roles these forms of music play in the lives of people at present and what made them meaningful for the persons with whom they originated.

In addition, it would not be inappropriate for teachers to introduce a small number of forms of music from cultural traditions outside this scope during the early elementary grades, although they should be less central in the curriculum until the upper grades, when the child's cultural/musical identity and cultural coherence system are more well-developed. While young children cannot fully grasp the notion of cultural difference, they can begin to understand that different ways of knowing and acting (i.e., different cultural worldviews) exist. After all, many children—particularly those who grow up in cities—live in social contexts in which they regularly encounter persons of a wide variety of cultural backgrounds. Furthermore, the early elementary grades are a time at which it is appropriate to begin encouraging open-minded acceptance of and an interest in understanding cultural differences.

One concentric circle outward from the core of "Present Music" might be the "Music of Local Communities." As they mature, students could be given the opportunity to explore traditions of music that are alive in the geographical area surrounding their own schools, engaging in forms of musical engagement that are a part of their own heritages as well as others. They could be helped to understand how the musical traditions alive in the area surrounding them represent vital personal and social practices for those who undertake them. This may include encouraging students' involvement in tribal, temple, or church events, facilitating their participation in the activities of their respective cultural groups, and taking them to music events of cultural groups different from their own. In all cases, the teacher would be responsible for helping students to discern the efficacy these forms of music have for those who undertake them.

On the late elementary and early secondary levels, the "inner core" of the curriculum could gradually be expanded to focus more on other forms of music surrounding the schools, in order that students might begin to see how different musical/cultural traditions influence one another. By the time students reach the secondary level, however, they would begin studies in the third of the concentric circles, beginning to consider more fully the "Music of Distant Communities." Classes might undertake semiotic analysis of traditions of music that lies outside their field of experience, both geographically and temporally, exploring how these forms of music are (or have been) effective in their respective social contexts. This understanding could be used as a basis for the students' reconsideration of the psychosocial meanings and the efficacy of the forms of music by which they are personally influenced at present. Implementation of a curriculum such as this would give the student an awareness of the importance of different forms of "music" as vital cultural practices, both facilitating their involvement in musical performance and enabling them to gain insight into the personal and social benefits of involvement in different forms of music. Individuals who have been graduated from school music programs grounded in such a curriculum would have a greater awareness and understanding of the values inherent in and the effects of the different forms of "musical activity" they encounter in their lives. As adults, they would not only value their own participation in one or more culturally unique forms of "musical activity," but would also understand well the importance of music education in their nation's schools.

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Of the grain of music: Policy, philosophy and music education

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INTRODUCTION

Edward W. Said (1991) points out that European music's autonomy and hegemony has been believed and taken for granted for at least a century. Interpreting musical value based on the principles derived from the aesthetic experience based on Platonic and Aristotelian mimesis has been focused in terms of the modern and contemporary music education in Japan. Ethno-music, Japanese traditional music and popular music, simultaneously, have been introduced in and played important roles in music classrooms in Japan for quite some time. Kyoko Koizumi (1998, p. 82) suggests:

> In Japanese music education, the concept of "school music" has always distorted the authentic meaning of music outside school. In Meiji era (1868-1912*), Japanese traditional music has been changed into *shoka* (school music *), and recent years, popular music has been effeminized into pseudo-soft rock. In both cases, Western classical music has made efforts to canonize the other styles of music by filtering them through its own criteria.

> (* by Imada, T for this paper)

The term popular music, for example, used to relate to so-called "counter culture". The term also very often indicated a separation from classical music (if there was a possibility for an academic research, the sociologists would deal with it). Sociology, however, merely focuses on revealing things contextually. Besides employing a contextual approach (i.e., sociological and anthropological procedures), how can we deal with popular music for music education curriculum? There is another issue here. Since the end of 1980s, the term J-pop has become popular among Japanese. However, the term has not yet been defined philosophically, but has rather become heterogeneous and ambiguous. Today there is an urgent need to identify what J-pop is about in terms of making a music education policy since it's deeply involved with music curriculum, and then a new approach based on the concept of grain should be proposed. This paper attempts to contribute to that discourse.

I. THE TERM J-POP: SOCIOLOGICAL BACKGROUND

According to the Swiss linguist Saussure (1966), language is a system of signs to be studied as a complete system at a given point in time, for which an account of the history of culture is not needed. Each term has the following two aspects: 1) signifier as sound image; 2) signified as content. These two aspects are linked closely together to create each linguistic sign. This link between signifier and signified is not natural but arbitrary. The thought is that the content, meaning or value of each linguistic unit is established only in relation to all other units, that is to say, there are only differences in language.

The term J-pop was initially produced by a team of people including promotion staff from an FM station in Tokyo called "J-Wave", as well as major recoding companies such as Toshiba EMI and Victor, (e.g., Ugaya, 2005). The first letter "J" obviously indicates Japan or Japanese, and pop means popular music. If the term J-pop can be considered Japanese popular music, defining this term will be much easier. Thus our task should be simply to identify the reason why the prefix "popular" is needed to differentiate J-pop from other music such as classical or ethnic, for example. John Cage (1968) mentioned that "music" should perhaps be a term reserved for sounds produced by 18th and 19th century European instruments. Apply, for example, the post-structuralist view of language to music as Michel Foucault (1966) and Jacques Derrida (1981) suggest. The term music or the concept of music is derived not just from cultural embeddings but also from its origin and background. Music, therefore, has meanings which are negotiable within a particular socio-cultural setting. The concept, meaning or value of a musical unit is established only in relation to all other units. Thus it is internal to the music system in the West rather than an inherently determined phenomenon external to music. Jean-Jacques Nattiez (1990, pp. 161-67) says:

> As soon as we go off in quest of the universals of music, we encounter a similar difficulty. We recognize the worldwide existence of music, but all those things that we acknowledge as musical facts are not necessarily thus categorized by everybody. The investigator's dilemma when confronted by paradox is inherent not only in the question of universals. This dilemma is…the dilemma of any comparative study.

Despite the use of semiology in music, Nattiez operates with the assumption of the universals of music, in short, we do not yet know the answers toward the universals of music. In music, however, there are only arbitrary differences coming from culture where "music" was produced. We are somehow able to define music contextually by words (it's only happening in the world of language). Such European awareness, including Nattiez's view of non-Western sound culture, has been fully explained by meanings, connotations and so-called scientific evidence. However, Nattiez's view of music is perhaps merely a positive doctrine about non-Western sound culture as part of European academic fashions. Music was formed from a background of European philosophy, cultural and political history at the end of 19th century. As Said (1994) points out, for

example, arts and music are constrained by socio-cultural conditionings (it's also happening the world of language). The following hypotheses are presumably put forth:

1) Music is a product based on the European concept of individual will conceived during the Renaissance.

2) Thus music merely refers to the 19th century of the West as the term "modern" indicates.

Therefore, sociologically we can consider popular music as one of many socio-cultural products and as something different from classical, traditional and ethnic music. In terms of music education curriculum, Koizumi (1998, p. 82), for example, tries to apply the Pierre Bourdieu's concept:

> On considering music education in Japan through Bourdieu's theory, what we need most is a rethinking of the exclusive use of Western classical music's legitimating criteria in differentiating other musical styles, especially popular music which is mainly purveyed by the mass media. Furthermore, it is important to continually examine the relationship between culture and musical styles in Japan…

Employing Koizumi's suggestion, let us take a look at J-pop contextually. The term J-pop as we speak it today in Japan, has several different connotations. The term J-pop was largely conceived with the intention to enkindle the enthusiasm of Japanese toward the separation of their pop music culture from more popular and authentic "American pop music," and for the hegemony of it over other Asian pop music cultures. This musical separatism also includes a Japanese inferior complex against the US as a kind of suzerain, and a huge vanity towards other Asian countries. The producers of the FM J-Wave, Toshiba EMI and Victor gathered to create the term J-pop what they really celebrate is their market expansion and profit pursuit. We all know the fact today that music has been historically utilized by authoritarians. According to Hiroshi Watanabe (1989), many monuments were created in major cities of Germany and Austria in the latter half of the 19th century due to the influenced of German romanticism and the Germanic nationalism movement. These monuments also played a significant role to form the image of Beethoven. In short, Beethoven became one of the greatest heroes of the Germanic people. His birth centennial in 1870 and posthumous centennial in 1927were celebrated on a huge scale around these monuments, and these events were closely linked to Franco-Prussian War and *Anschluss*, for example. Beethoven, therefore, was given the connotation of not only a great composer, but of a political hero. Alessandra Comini (1987) also explains many different kinds of Beethoven's portraits. In one drawn in 1803, Beethoven looks like an ordinary person; however, in a statue made in 1902, he is semi-nude, reminiscent of the ancient Greek philosophers, and has become a heroic image. Needless to say, these political images which Beethoven acquired after his death have nothing to do with his music itself. The same thing applies to the term J-pop. If this term held simply a political and economical connotation, we cannot physically listen to J-pop at all. So how should we music educators in Japan deal with J-pop in our music classrooms?

II. THE GRAIN OF THE MUSIC

As Daniel Barenboim (2002, p. 111) quoted Busoni: "music is sonorous of air," music itself always directly comes to our senses. It, therefore, doesn't express or indicate or interpret anything at all. However, the structural organization of music and that of language was assumed to be more or less coextensive, (Cook, 1990). As a result, many musicologists have been confused by this similarity between music and language. Deryck Cooke (1989, p. 64), for example, writes:

> When we to the second most common note in the major-minor antithesis –the sixth –we find that the contrast functions in much the same way as with the third. Again, the major interval is used for pleasure, the minor one for pain.

However, we musicians all know that music cannot exist without first being cast through the human body. In short, music notation (*ecriture*) as a series of events or signs on a paper is absolutely useless if nobody reads, interprets, and performs it. Daniel Barenboim (2002, pp.111-112) says:

> The Fifth Symphony comes into being only when an orchestra, somewhere in the world, decides to play it. Therefore, the peculiarity of music resides in the fact that there's this phenomenon of sound and that music means different things to so many different people, whatever it's something poetic, mathematic, or sensual, whatever it is…And therefore, when you talk about fidelity, fidelity to what? You're talking about the fidelity of a very approximated, poor system.

When we do not have anything to speak about, nothing to be explained or interpreted by language, we do not have to speak. In short, language always indicates things and/or matters indirectly. Thus if there is nothing to indicate, language is totally useless. In this regard, music itself presumably sounds prior to the indication by language. As Busoni says, sonorous air, music itself only is the grain of sounds, and the grain of sounds has no connotation at all. Masato Sasaki (2003, pp. 8-9)

> There was something which everybody always saw but no interpretation was yet made. In the middle of the 20th century, one person finally noticed it. There is the grain or the texture in our environments. If you get nearer to a person you can see her/ his skin, and once you stand back you can see her/ his face. If you get nearer to a mountain you can see the bark and

once you stand back you see a forest.
Skin, face, person, bark and mountain, it's
all about the "grain."

I am now looking at a photo by Tamotsu Fujii and art direction by Ken-ya Hara. It's an advertisement for the Japanese brand Muji. You can see a small person in a huge salt lake in Bolivia. If you stand back only a "sky and lake" layout can be recognized. This recognition is basically supported by a blue and white colour texture. The person who first noticed the existence of the grain or texture is the American bio-psychologist James Gibson. The richness of the grain has no linguistic sign or connotation, that is to say, the grain has no indication, explanation or metaphor. No interpretative action is involved with the grain.

Sound has grain as well. The sun is covered by a cloud and before long, there is a thunderstorm approaching you. You are now listening to the grain of the sound. Therefore, the grain of music has no metaphor and has nothing to do with any political or economical issues at all. In this world, in a sense, there is no such thing as political, economical or cultural music whatsoever. It is important to consider that the term J-pop was not created or proposed by musicians. The bible, for example, starts with "In the beginning was the word." If the earliest experience of music came much earlier than the word, the term "music" is merely a sign to indicate pre-music later on. So there is no musical essence within the term music at all. We, therefore, should not take the term J-pop seriously. We do not have to use the term J-pop in our music classroom at all. At the same time, it is not a bad idea to consider what the earliest experience of popular music is like, leaving the term J-pop alone. Bringing in contextual studies based on sociology, anthropology, psychology, linguistics, political science and economics are sometimes quite useful to identify what music is about. We, however, should not forget that music itself is always flowing like hot water on the opposite side of the shower curtain.

III. THE GRAIN OF THE WORD

Susan Sontag (1990, p. 3) says:

> The earliest experience of art must have been that it was incantatory, magical; art was an instrument of ritual. (Cf. the paintings in the caves at Lascaux, Altamira, Niaux, La Pasiega, etc.) The earliest theory of art that of the Greek philosophers, proposed that art was mimesis, imitation of reality. It is at this point that the peculiar question of the value of art arose. For the mimetic theory, by its very terms, challenges art to justify itself.

As Sontag explains, the earliest experience of word as an instrument of ritual must have been incantatory and magical. Jacques Derrida (1981) argues that all

language, because of a lack of any exact references leaves the reader and listener free to interpret because of the vagueness of the relationship between signifier and signified. Derrida (1981, p. 28) explains:

> We can extend to the system of signs in general what Saussure says about language: "The linguistic system (*langue*) is necessary for speech event (*parole*) to be intelligible and produce their effects, but the latter are necessary for the system to establish itself..." There is a circle here, for if one distinguishes rigorously *langue* and *parole*, code and message, schema and usage, etc. and if one is to do the two principles here enunciated, one does not know where to begin and how something can in general begin, be it *langue* or *parole*. One must therefore recognize, prior to any dissociation of *langue* and *palore*, code and message, and what goes with it, a systematic production of differences, the production of a system of differences-a *différance* among whose effects one might later, by abstraction and for specific reasons, distinguish a linguistics of *langue* from a linguistics of *parole*.

Derrida sees a fundamental alienation between speech events (parole) and writing (ecriture). Writing (ecriture), however, produces "the death of a subject," because this writing does not represent (=presence) any specific feeling of any particular person at all and merely becomes a general linguistic sign. If language is the system of differences as Saussure says, language cannot be presence for anybody any more. Hence, language no longer represents any specific feeling of any particular person at all. The term "play" is therefore introduced by Derrida to indicate this absence of any transcendental meanings in ecriture or text. Derrida thinks that as soon as one uses some words, language automatically becomes involved in the system of differences and is separated from any original meanings. The combination between "original meaning," "speech events (parole)" and "writing (ecriture)," which phono-centrism takes for granted, and the presence of the truth, ensured by phono-centrism, cannot be established any longer. In other words, the sound river, for example, only signifies river, whatever that is, by social convention but the word river can refer to many more things than water flowing from a mountain side to the sea and many more signifiers, which in turn refer to yet more signifiers, thus leaving any signifier open to change and modification, and leaving any applied meaning open to deconstruction.

Derrida did not even notice how important the concept of "play" is. Since signifiers do not have any fixed signified, it cannot express, explain or interpret anything. At this moment, as Sontag suggested, the term "river," for example, becomes an innocent word like an incantation. Using the grain of the word,

poets seek the purest word to create their forms and styles. The only reason why we human beings can possibly "understand," or more correctly, "feel" these innocent words is because of the grain in these words. In terms of the system of language, this phenomenon "play" apparently indicates merely the vagueness of the relationship between signifier and signified. "Play," however, is much more critical for music. Roland Barthes (1994, p. 188) explains:

> The "grain" is the body in the voice as it sings, the hand as it writes, the limb as it performs. If I perceive the "grain" in a piece of music and accord this "grain" a theoretical value (the emergence of the text in the work), I inevitably set up a new scheme of evaluation which will certainly be individual –I am determined to listen to my relation with body of the man or woman singing or playing and that relation is erotic –but in no way "subjective" (it is not the psychological "subject" in me who is listening; the climactic pleasure hoped for is not going to reinforce –to express – that subject but, on the contrary, to lose it).

The grain of the word does not express anything. The same thing applies to music as sonorous air. Therefore, readers or listeners lose their psychological "subjects" in them. Both the word and the music are the incarnation of the "grain."

The Japanese comic artist Yasuko Sakata drew *The Lost City* in 1988. This beautiful work was created based on a legend of a mythical city named "Ys" in the Douarnenze bay in Brittany. The daughter of the King Gradlon, who was cheated by Satan, opened the gate in the dam. Since Ys was built bellow sea level, it was flooded. Ys was the most beautiful city in the world. Paris was later on made as "Par-Is" (similar to Ys). This legend does not have any content or signifier to interpret. This legend is neither a criticism of the stupidity of the princes or an aphorism of love. Using delicate lines like Oriental calligraphy along with transparent words (these aspects play a role as her own form), Sakata successfully created a sophisticated grain, and the grain eventually became her style.

Since this legend itself is transparent (there is no fixed connotation at all), it also can give much more inspiration to other musicians. The French composer Claude Debussy composed *La cathedrale engloutie* (*the Submerged Cathedral*) in his *Preludes Book 1* in 1910. Using ecclesiastical modes such as *Hypolydian* and *Locrian*, he tried to create an acoustic world not involving any literal expression. Remember, he was the one who criticized the famous "leading motif" by Richard Wagner. Debussy wanted sounds to be free, that is to say, he probably hated to put any fixed meanings on sonorous air like Wagner did.

IV. THE GRAIN OF POPULAR MUSIC

We have already discussed on the term J-pop with its socio-cultural settings. The term itself should be analyzed contextually by sociologists or anthropologists. When we deal with popular music (or even J-pop) in our music classrooms, our attentions should be on the grain of music itself. The Japanese singer-songwriter Yumi Matsutoya wrote *Chuo Freeway* in 1976. She intentionally took advantage of several actual places such as "the Chofu Airport," "the racetrack," and "the beer factory" in the lyrics. However, these words do not indicate the actual airport or beer factory we see in our actual lives. The sound "racetrack" does not indicate the racetrack as actual space, that is to say, there is no mode of signification in her lyrics. You can hear a unique modulation in this particular song. Along with the lyrics, the music effectively brings you into another metaphysical dimension. Barthes (1994, p.179) explains:

> Language, according to Benveniste, is the only semiotic system capable of interpreting another semiotic system (though undoubtedly there exist limit works in the course of which a system feigns self-interpretation –*The Art of the Fugue*). How, then, does language manage when it has to interpret music? Alas, it seems, very badly. If one looks at the normal practice of music criticism (or, which is often the same thing, of conversations "on" music), it can readily be seen that a work (or performance) is only ever translated into the poorest of linguistic categories: the adjectives.

When music has a specific atmosphere or style, language cannot follow it. When language as the semiotic system capable of interpreting things and/or matters finally catches up with musical atmosphere or style, the sedimentation of the grain can be called "brand." Many brands we know today such as Louis Vuitton, Giorgio Armani, Prada, Hermes and so on were formed similarly. Regardless of musical genres, classical, ethnic or popular music, we really have to find the grain of the music which does not indicate, express or interpret anything. If there is a need to use popular music in our music classrooms, it has to contain the grain of the word and of the sound. The style has to be transparent.

FINAL THOUGHTS

Sontag (1990, p. 12) points out:

> What is needed, first, is more attention to form in art. If excessive stress on content provokes the arrogance of interpretation, more thorough descriptions of form would silence. What is needed is a vocabulary –a descriptive, rather than prescriptive,

vocabulary –for form. The best criticism, and it is uncommon, is of this sort that dissolves considerations of content into those of form.

Quoting the lines by Sontag above, Takahiro Saito (2007) says:

> We can apply her words to music research and education. That is to say, in place of considering "what this music actually says" or "what this music really means," we need to think about what music itself is. It is not a suggestion to abandon contextual studies, but it is a suggestion that any contextual studies of music should have a centripetal force toward music itself.

We should extend Sontag's suggestion regarding the attention to form in art little bit more. In short we need to pay more attention to the grain of music in music education curriculum. Bourdieu's (1984) proposed the concepts of *habitus* and cultural capital to observe music and education, for example, as an assembly of many distinctive codes. Since this assembly is made from codes, it can be interpreted by words. However, this aggregate does not indicate the grain of music. In short distinctive codes are quite different from music grain itself. Each code can contribute merely as an information, indication, explanation or interpretation, but it does not mean music itself at all. Bourdie's dedication, therefore, exists outside music. It has and will never touch the grain of music.

Oscar Wilde (Sontag, 1990, p. 3) wrote in a letter:

> It is only shallow people who do not judge by appearances. The mystery of the world is the visible, not the invisible.

Sometimes context is a tiny thing. The grain of the music, something akin to the mystery of the world, is the auditable, not the in-auditable. R. Murray Schafer (1977, p. 40) says: "Man echoes the soundscape in speech and music." Musicians have historically been inspired by nature itself. We also should remember the famous words by Nietzsche written in *The Birth of Tragedy*: "Art is not an imitation of nature but its metaphysical supplement, raised up beside it in order to overcome it." Musical inspiration originally comes from nature. After the late 20th century, however, it more likely comes from artificial things such as beer factories, racetracks or airports. It doesn't matter at all. Using these materials as a particle, we should develop a new grain of music.

Bring the concept of grain as one of policies into music education is a pathway to go beyond the genres of music such as classical and popular music, or rock and jazz for example. The crucial role of music education, therefore, is to be a metaphysical supplement.

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Artistic partnerships in the music classroom: What is sustainable?

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ABSTRACT

This paper reports on two artist-in-schools projects, one of which focussed on Australian Aboriginal music in a secondary school and the other on Indonesian music in a primary school. Both programs were "successful" in their implementation and outcomes, but one more so than the other, especially when considering the issue of sustainability. The content and delivery of the programs are outlined and then analysed and compared in relation to Ofali's (2004) models of artists working in schools.

Keywords

Artists-in-schools, non-Western music, artistic partnerships,

Departments of Education around Australia (as with many countries) have policies and elaborate structures in place related to artists-in-school programs. At the same time, there is a growing body of research documenting the positive educational and social impacts of arts partnerships with schools and Sinclair (2006) suggests that it is the "sustained nature of partnerships that is the critical factor in maximising the potential positive impacts of the arts on young people" (p. 5). Reporting on the UNESCO, Australia Council for the Arts and International Federation of Arts Councils and Cultural Agencies (IFACCA) collaboration, Bamford (2006) noted that, "Quality arts education tends to be characterised by a strong partnership between the schools and outside arts and community organizations" that not only includes partnerships between schools and arts organisations but between teachers, artists and community (p. 141) A number of other significant arts bodies have also investigated the nature of successful arts education programs and partnerships, providing both suggestions and models. Since 2001, the Australia Council has commissioned six education and the arts research projects which centred on arts participation with children in middle school years (aged 9 to 15 years) and particularly, on children perceived to be 'at risk'. Hunter's (2005) overview of these six Australia Council programs summarised the scope of the results of these projects and provided a list of essential ingredients for an effective arts education project which included student-centred learning, administrative support, integrated professional development, an integrated program, 'authentic' learning, an exposure to the diversity of the arts, positive role models, recognition of cultural difference, continuity and sustainability, and artists as effective partners. In 2004, the Arts Council England issued the report *Artists working in partnership with schools- Quality indicators and advice for planning, commissioning and delivery*. As with the Australia Council report there was a focus on not only the ingredients of a successful arts partnerships but also the planning and delivery as shown in the following diagrams. These diagrams clearly identify a set of components necessary in what is seen as two phases of an artist-in-schools partnership; the planning and the combined delivery and outcomes.

Figure 1: Partnership Planning Preparation (Orfali, 2004)

Figure 2: Delivery and Outcomes (Orfali, 2004)

This paper reports on two studies done in Melbourne state schools in 2007 which were engaged in arts partnerships with a focus on indigenous Australian and Indonesian musics and a consideration of the ongoing sustainability of such programs in relation to the model described above.

The first study was a music program implemented in a small metropolitan primary school in Melbourne with the assistance of the Musica Viva in Schools (MVIS) Program. The purpose of the study was to examine how a cross-years, cross-curricula study of Indonesia could include a significant music component that involved professional development for generalist teachers, activities for children, and a performance by a local gamelan. The study took place over Terms 3 and 4 in 2007 in a school of 200 students and nine teachers. One of the teachers was a newly graduated music specialist, Cathy, from the University of Melbourne who had a two day teaching appointment. The school has an demographic of children who come from very diverse backgrounds and an interesting mix of teachers, some new, some very experienced and all with a variety of attitudes to music in the classroom. Although Cathy saw the entire school for a single music lesson in her two days, a number of the teachers also engaged children in music activities in their general program.

The nature of the MVIS program is to conduct a two hour professional development workshop with teachers that takes them through a number of music activities outlined in a teaching kit that comes with a CD containing pieces performed by the group. The teachers take these activities back to their classroom and work through them with their students, familiarising the children with the style and sound of the music. The teaching kit is designed in such a way that it presents an integrated approach to music education containing listening, performing and composing activities. Some weeks later, the group returns to perform for the whole school and take the children through a number of

activities. This school had a specialist Indonesian LOTE (Languages Other Than English) teacher, and a cross-curricula program where some time was spent on the study of Indonesia. The principal responded enthusiastically to the proposal but the staff were not so enthusiastic at the start. The Professional Development with Musica Viva and Byar was organised with all the teachers attending. In a focus group meeting some weeks later, the teachers all agreed that the PD had been worthwhile and enjoyable. They said it had made them far more likely to try the activities with their own classes and they were surprised how readily they had learned from the activities.

Over the next few weeks, the school prepared for the annual school concert towards the end of Term 3. At the same time some of the classroom teachers attempted various activities from the Byar PD with their classes. One young teacher had been developing the soundscape idea used in the workshop but using a dinosaur theme with her Year 2 and 3 classes. She was very positive about the experience, somewhat surprised by the results, and said that she felt that the experience had opened up a new aspect and dimension to her teaching. Another teacher, however commented that, "The book is not clear as a follow up to the PD – we need an "idiots guide" – it's easy to forget the details even though you've done the activities, when it comes to doing them in the classroom with kids". The school concert included an Indonesian segment where the children performed Kecak, there was piece using anklungs and some of the girls danced using Indonesian movements and gestures.

The performance by Byar for the whole school took place in Term 4. The musicians demonstrated a number of the instruments, performed pieces, engaged the children question and answer sessions and involved the children in a performance of kecak. There were many examples of engagement including the following observation:

Some more wide-spread chatter has arced up because the children spot Jo has got the anklung, an instrument they recognise. Some start to shout out the name, and put their hands up. The musicians begin to sing along with the anklungs. Some of the children join in and some imitate the actions of playing the melody. Some girls standing at the back imitate Balinese hand/dance gestures – they must be the dancers from the school concert.

There were also moments of disengagement. For example,

Jeremy engages in a question and answer session and the chatter builds. It's interesting that the minute the musicians engage in a more conventional didactic mode with the children, some of them seem to switch off and become restless.

The teachers were very excited about the concert, one saying, 'That was awesome!' Another teacher commented on how great it was that the children were able to share what they knew, "The performance brought together what they'd done in class and what they'd done at the school concert… it worked really well!". In his response to MVIS evaluation form, the principal checked "very good" on all the items that included children's responses to the concert, the resource kit, the concert, the administration of the program without further comment.

The second study examined the implementation of an Aboriginal Arts/Music module at a mixed inner city secondary school which aimed at providing Years 7 and 8 students with an encounter and experience of Aboriginal music and culture that would be stimulating, memorable and enjoyable. The program was informed and enriched through substantial consultation with local Aboriginal educators and community groups. This consultation resulted in the recommendation that the Aboriginal musician and community leader, Kutcha Edwards, be approached as an 'artist-in-residence' for the program. Another recommendation was that an important objective of the module should be the building of an awareness and understanding of Aboriginal arts and culture and a recognition of the centrality of social, cultural and historical contexts. The emphasis would be on investigating, understanding and modelling Aboriginal ways of approaching music-making through listening, playing and composing with the recognition of the social, historical and cultural contexts being a central consideration.

The principal's support from the outset was strong and enthusiastic. The Arts Co-ordinator had been keen to pursue and develop an integrated arts program across the various arts disciplines; drama, visual arts and music and the intended Aboriginal Arts program was full of potential. It acknowledged that in Aboriginal communities, music, dance, drama and visual art often exist side by side and often seen as an integrated whole. The teachers agreed that all areas of the "arts learning areas" would develop activities and programs around Aboriginal Arts, and that they would seek to integrate their efforts as much as practically possible.

A critical element of preparation lay in the setting out of principles of learning and teaching Aboriginal music. It was decided that the emphasis would be on team teaching and collaborative learning as well group music-making. The teachers' role would be, in part, as facilitators, collaborators, advisors and co-learners. The focus would be on oral (discursive) and aural learning, for example, aural transcription and learning through imitation. Importance would be placed on practical activities, composing, playing, performance, listening and discussing, and on formative assessment such as verbal, informal, on-going assessment procedures.

In the first instance three classes would take part in the program, a Year 7 'girls group', a Year 7 'accelerated learning group', and a Year 8 group, who enjoyed the description of being one of the most "challenging" in the school. The time frame of the unit would be approximately three weeks, around 8 to 10 fifty minute periods per group. The whole program would culminate in a school assembly, performance and arts exhibition. In music classes the students listened to and discussed a selection of traditional and contemporary Aboriginal music. This included video of footage of live performances, often including scenes which placed the music and lyrics into relevant and particular contexts. Students formed into groups and began work on composing their own songs using simple chord structures, which would tell their own stories or stories from the local community. Students were quick to take on the 'spirit' of these group music making and composing activities with enthusiasm and a noticeable lack of reticence.

Kutcha Edwards made his first visit, involving 8C, for a double period on a Friday afternoon. For over an hour students listened enthralled as Kutcha spoke about the traditions of Aboriginal music, its role in Aboriginal society and how Aboriginal music is taught from generation to generation. Kutcha spoke about his own life, his experience as part of the Stolen Generations[3], his family, his life as a musician and his approach and philosophy as a song writer. He sang a song about his father. Kutcha talked of big gigs such as 'Dreamtime at the G' (Melbourne Cricket Ground), where Australian Rules football pays tribute to indigenous players. He related his feelings walking on to the ground, flanked by Aboriginal kids. When asked why is it that musicians are so respected within the Aboriginal community, he said: 'We are the healers'.

After nearly an hour Kutcha announced 'let's all write a song!' and he began to canvas for topics and titles and by the end of the lesson the new song is being sung by the whole group. 8C (who at first looked on

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[3] The 'Stolen Generations' are the generations of Aboriginal children taken away from their families by governments, churches and welfare bodies to be brought up in institutions or fostered out to white families during the period approximately 1869 to 1969.

disbelieving) were hooked. Kutcha repeated this with the two other groups. He came back again for a day to mingle, encourage, enthuse, advise and collaborate with students as they sang, played, composed, arranged, and recorded.

A few weeks later the whole school assembly took place in the Town Hall. After Kutcha's performance 8C came on and sang with him the song they had created together that previous Friday afternoon and as one teacher commented, "For them to get up at assembly in front of the whole school and participate in a performance was the most mind blowing thing any of the staff had ever thought of" (8C Home group teacher).

The student responses to the unit, both formal and informal, were very positive. Students indicated a high sense of achievement through their musical endeavours, playing, composing and performing and many indicated a strong and increased desire to pursue music in the elective options the following year. A high percentage of students indicated that they would have liked the unit to have been longer. The students' responses to the Town Hall performance were very positive in spite of their trepidation.

The Middle Years Campus Principal, was very positive about the program, especially in respect to Kutcha Edwards,

> I really think it's important for Middle Year students to be exposed to people who are experts in their field. And Kutcha is one of the leading proponents as a musician in Australia. So for kids to work directly with such an inspiring figure, it is a great opportunity and it's going to open up their eyes and their experiences, and enrich their education.

He was also determined to see the program go ahead again in 2008,

> With any new initiative you want to try and embed it in the school culture. It's a bit like now, every year we have Medieval incursions for a week, that's just booked. It doesn't matter who the new Coordinator is, it is just something we do as a school. So if we can get someone like Kutcha who becomes a regular, embedded part of the curriculum then you've made a permanent change.

Both these artist/school partnerships were "successful" in their own way but the second has emerged as being much more sustainable with strong support for becoming part of the school culture. Both the programs included elements noted by Hunter (2005) such as student-centred learning, administrative support, integrated professional development, an integrated program, 'authentic' learning, an exposure to the diversity of the arts, positive role models, recognition of cultural difference, and artists as effective partners, in line with Hunter's (2005) recommendations but these appeared to operate at different levels in the two programs. The Byar program generated enthusiasm from the teachers, some of whom did try a selection of activities from the PD but generally the use of the activities was ad hoc. There was an Indonesian segment included in the annual school concert and an enthusiastic response to the Byar school concert from all members of the school. Certainly all indicators of "success" but how deep was the impact and will the school arrange another MVIS program in 2008? Probably not. Will the same Indigenous program be implemented in 2008. Definitely, but why is there this difference in outcomes between the two programs. What makes one program more sustainable than the other?

Let us go back to the Orfali (2004) diagrams in Figures 1 and 2 which refer to *Partnership Planning, Preparation* (1) and *Delivery and Outcomes* (2). When we break down the programs and examine them in relation to Ofali's components some interesting differences begin to emerge. In Table 2, we compare both the programs in relation to the elements of Partnership, Planning and Preparation.

Table 2: Comparison of programs in relation to *Partnership, Planning, Preparation*

Element	Indonesian (primary)	Aboriginal Arts (secondary)
Clarity of Purpose	Not sufficiently communicated and clear as a whole school event	Clear and building on previous work
Shared understanding of aims & objectives	Lack of leadership in this guidance	Clear at outset and embedded in the teaching programs across the arts.
Systems in place to support the project	Yes, but no financial support from school Details of systems referred to?	Yes. Funding for Kutcha from school
Artist familiar with educational process, school & particular needs	To a degree. MVIS program developed outside school.	Artists working closely with students & staff

Significant preparation took place with the Aboriginal Arts program which resulted in a very clear purpose for the teachers involved and the place of the visiting artist in the program. Similarly there was a strong shared understanding of the aims and objectives, with consideration of how assessment was designed and placed. The principal was committed to the program, both philosophically and financially, providing the funds for the employment of Kutcha Edwards. The program was designed in such a way that Kutcha's was

fully briefed about his audience and his method of "teaching" as an Aboriginal artist was clearly part of the cultural interchange. On the other hand, the Indonesian Program was much more loose. Although the school has an existing cross-curricula Indonesian study, for a variety of reasons the involvement of MVIS program was not sufficiently planned and embedded for there to be this "clarity of purpose" and "shared understanding of aims and objectives" in the minds of all the teachers.

At the same time it should be noted that this program involved generalist primary teachers across the seven years of primary education while the Aboriginal Arts Program was implemented by secondary arts specialists with three classes in Years 7 and 8. As for the artist

being familiar with educational process, school and particular needs, there was quite a difference in the set up of the program. MVIS program develops the teaching kits with a general teacher population in mind which includes both specialists and generalist primary teachers. This is not a criticism of MVIS. Such models are necessary in a national program of delivery that works for schools in all states and territories.

In Table 3 we compare the delivery and outcomes of the two programs. The first five "elements" refer to the student outcomes.

Table 3: Comparison of programs in relation to *Delivery and Outcomes*

Element	Indonesian (primary)	Aboriginal Arts (secondary)
Provide equal opportunities for children to succeed	Built into teaching kit which assumes delivery by teacher; Indonesian segment at school concert	Both at micro level (in class) and at the macro level (performing on the Town Hall
Inspire curiosity & willingness to learn new things	Students clearly interested in performing group; students displayed knowledge at concert	Students wanted unit of work to be longer
Positive engagement of children in enjoyable activities that broaden & enrich their experience	Yes but varied across the school; teachers expressed little about actual impact on students but observed by academics & specialist	Yes. Staff feedback extended to many emails to Arts Co-ordinator about the impact on pupils
Impact on pupils' personal & cultural development	Children were open, appreciative and enthusiastic re Byar but responses not fully recognised by teachers	Clearly articulated by both staff and pupils
Communication & activities pitched at appropriate level	For children, yes, as per teaching kit but teacher expertise a problem in implementation of activities	Clear and obvious
Staff support	Patchy. Some resistance from teachers at first. No leadership role in the school; at teacher's discretion	Full and obvious support from all staff involved
Opportunities for teachers' professional development	Yes, but impact beyond PD limited	An extension of an existing program
Main school contact as co-ordinator	Music specialist (beginning teacher) acting as coordinator; 2 days/week; depended on academics involved in project to keep things in motion.	Strong coordination from Creative Arts Co-ordinator
Availability of workspace, facilities & resources	Music facilities limited for specialist	Yes. Fully equipped music room and arts facilities
Partnership working to encourage pupil access to other areas of the curriculum	Aims not clear enough & not coordinated well enough. Existing program of Indonesian studies and LOTE program offered the potential; relied on teachers making the links	Clearly in place at the beginning of the project
Close collaboration to forge curriculum links	Again, patchy. See above	Clear and obvious.

Again, the teacher expertise and commitment present in the secondary school as well as the principal's acknowledgement of a cultural change in the school points to a much more sustainable project with a ongoing place in the curriculum. It is also appears that a program specifically designed for a particular school culture could have more concrete and ongoing

outcomes than the one-off "parachute" approach employed by some artistic organisations. Those involved in artistic partnerships with schools would do well to consider the Ofali (2004) model when planning such partnerships.

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New Situation of Traditional Children's Songs "Warabe-uta" in the Japanese School Music Curriculum

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ABSTRACT

Recently there has been an increasing emphasis on traditional Japanese music in educational policy. Under such a political trend, music educators have to take responsibility for children's development, not merely teaching the heritage of the past. For us it is an important task to develop school music curriculum involving traditional Japanese music. Warabe-uta, traditional children's songs, is a prototype of traditional Japanese music. The purpose of this paper is to present new perspectives on Warabe-uta as a basis for developing school music curriculum involving traditional Japanese music and examines old "Movement of Warabe-uta" (OMW) (1960s-1970s), which aimed to develop children's inherent musical sensitivity. However, OMW did not deal with Warabe-uta in their context and did not identify the property of traditional Japanese music in them. Now in the 21st century, in order to organize Warabe-uta into curriculum, we should look at Warabe-uta in their context. This leads to new significance of Warabe-uta in relation to: (1) communication, (2) the property of traditional Japanese music, (3) self-expression, (4) connection with children's life, and (5) creativity.

Keywords

Warabe-uta, Traditional Children's Songs, School Music Curriculum, Traditional Japanese Music, Music Education

INTRODUCTION

Modern western music has been the mainstream in school music in Japan since the Meiji Era. Recently, the Ministry of Education, Culture, Sports, Science and Technology (MEXT) and a few of music educators have increasingly considered traditional Japanese music. Traditional Japanese music, however, has not been systematically organized in a course of study yet and most teachers have no other choice than to do one-shot teaching when it comes to this music. There is a great importance to organize the teaching of traditional Japanese music in the school music curriculum.

The idea of teaching traditional children's song as a beginning of music education was strongly advocated by both Kodaly and Orff in the West. From the 1960s to 1970s some Japanese music educators focused on Warabe-uta, (traditional Japanese children's songs) and this was known as the "Movement of Warabe-uta". It proposed to begin children's music education with Warabe-uta. However, it has drastically deteriorated,

and since then Warabe-uta has been long lost in the mists of time in school music education (Murao, 1978). At the same time, many researchers in pre-school education have discussed the significance of Warabe-uta, from especially a practical approach. According to Omi (2001), Warabe-uta has multiple educational powers to develop a child as a person. However, we have found studies of Warabe-uta from the viewpoint of school music education since the "Movement of Warabe-uta". One reason might be that it has been difficult to organize Warabe-uta in children's daily lives into school system.

Warabe uta are traditional Japanese songs, similar to nursery rhymes that are often sung as part of traditional children's games. Warabe-uta could be called a prototype of traditional Japanese music.

WHAT IS "MOVEMENT OF WARABE-UTA"?

Background of "Movement of Warabe-uta"

After World War II the first course of study was published in 1947 and was revised in 1951 under the American occupation. These were exclusively modern western music centered and aesthetic sentiment aimed through obtaining musical knowledge and skill. The Seminar of Music Education which belonged to Japan Teachers' Union was unhappy with the music education which aimed for musical knowledge and skill apart from children's interests. The seminar's members noticed that every child could sing on its own if the song was Warabe-uta (Yomezawa, 1969). They valued children's vitality and proposed that music education should begin with Warabe-uta. They thought that Warabe-uta could awaken children's inherent musical sensitivities (Shibuya, 1969).

Method of "Movement of Warabe-uta"

In 1963, for striking the balance between children's vitality and musical knowledge and skill, "Movement of Warabe-uta" developed "Dual Method", which consisted of both singing activity and solfeggio activity. In singing activities children sang different songs as an end in itself. In solfeggio they exercised the materials (rhythm patterns and melodic patterns) extracted from the tone system of Warabe-uta to train musical reading-writing literacy (Shibuya, 1972). This "Dual Method" spread throughout Japan from the 1960s to 1970s, particularly in and around the Seminar of Music Education (Murao, 1978).

SIGNIFICANCE OF WARABE-UTA IN THE 1960s

What did Seminar of Music Education and its related groups regard as the significance of Warabe-uta at that time?

(1)Wrabe-uta from the Viewpoint of Music

[Musical property of Japanese language]

Warabe-uta has a musical property of the Japanese language (accent, intonation, articulation, and so on) (Shibuya, 1969:44). Koizumi (1958), a musicological researcher, analyzed and theorized the tone system of Warabe-uta. It was pointed out that "Movement of Warabe-uta" referred to Koizumi theory (Honma & Suzuki, 1982, p. 90). Furthermore, Orff and Kodaly had no small effect on "Movement of Warabe-uta". In 1962 Orff visited Japan, and in 1964 the Kodaly System was introduced by ISME. Shibuya (1972), a member of "Movement-of Warabe-uta", learned the way of constructing rhythm patterns or melodic motif extracted from Warabe-uta from Orff. Shibya's method was called "Block Method" which could produce a kind of polyphonic vocal music. It showed a created developmental style of Warabe-uta. "Movement of Warabe-uta" aimed for the same musical literacy as Kodaly aimed for musical reading-writing literacy through traditional children's songs. As Warabe-uta is based on native language, it was expected to awaken children's inherent musical sensitivity.

(2) Warabe-uta from the Viewpoint of Play

[Release of emotion]

Children get involved in Warabe-uta. The New Seminar of Music Education, which was derived from Seminar of Music Education, looked at Warabe-uta as a play and investigated the following significance (Honma & Suzuki, 1982):

- A play includes elements of not only music but also dance and drama.
- In play children can shape their images connected with their own life experience.

[Social relationships]

In the late 1960s, Research Group of Child-Care Issue (Tokyo Hoiku Mondai Kenkyukai) took note of humane relationships that Warabe-uta could bring. This group covered pre-school education and had nothing more to do with Seminar of Music Education (Honma & Suzuki, 1986, p. 92). This group thought that musical skill was needed in order to communicate with others, and that an instructor should guide both forming group and developing musical skill.

CAUSE OF MOVEMENT OF WARABE-UTA'S DECLINE

"Movement of Warabe-uta" declined by the 1970s. Shimizu (2006) summed up the arguments of that time about the cause of its decline.

- People misunderstood that "Movement of Warabe-uta" was an advocacy of nationalism.
- People could not find expansiveness in Warabe-uta as music.
- Two kinds of activity (singing and solfeggio) in "Dual Method" did not have any relationships, and solfeggio plunged into a dry training.
- The immature theory and practice of "Movement of Warabe-uta" caused differences in opinion within itself.

DISCUSSION ABOUT "MOVEMENT OF WARABE-UTA"

Through reflection of "Movement of Warabe-uta" we could find some mistakes in "Movement of Warabe-uta".

(1) Warabe-uta was regarded as the base of modern western music. However, musical property of Warabe-uta comes from the property of Japanese language and is definitely identified as prototype of traditional Japanese music.
(2) "Movement of Warabe-uta" didn't take account of its plasticity which Orff pointed out. The plasticity is a property of relationship between children and Warabe-uta, and the plasticity suggests children's creativity. "Movement of Warabe-uta" used Warabe-uta fixedly as the material of solfeggio for reading and writing musical notes.
(3) Warabe-uta was not placed on its own context. Warabe-uta was originally sung while playing. Therefore, it consists of music, speech and movement. However, "Movement of Warabe-uta" dealt with Warabe-uta as a kind of musical piece and overlooked children's lives in the background.

At that time, music education focused on modern western music. I think that people at that time valued the musical quality of Warabe-uta from the standpoint of modern western music. Warabe-uta has no harmony. No harmony is a characteristic of traditional Japanese music, not an imperfection. Moreover, in teaching-learning music, "Movement of Warabe-uta" did not have any idea of making full use of the characteristics of Warabe-uta as traditional Japanese music and the source of children's vitality.

NEW EDUCATION OF WARABE-UTA

I would suggest a new significance of Warabe-uta for school music. Firstly, we should place Warabe-uta in its primary context. Warabe-uta is not just songs, but play and songs together. If Warabe-uta is placed in its primary context, it has the following significance:

(1) Communication - children can become the member of playgroups through communication in Warabe-uta.

(2) Musical quality of traditional Japanese music - Warabe-uta is the source of musical qualities of traditional Japanese music.

(3) Self-expression - children can express themselves emotionally through Warabe-uta by its different media of words, drama, dance and music.

(4) Connection with children's life - Warabe-uta is sung by dialect and reflects customs of the region where children are living.

(5) Creativity - children can create different versions of Warabe-uta without much difficulty.

The nature of Warabe-uta as music is a source of traditional Japanese music. Thus, children can learn traditional Japanese music through playing Warabe-uta, using body movement and speech. They can also learn the relationships between people and music from the background of Warabe-uta. Moreover, they can express their emotions creatively through bodily movement, speech, singing and dramatization.

CONCLUSION

To develop children's inherent musical sensitivities, "Movement of Warabe-uta" extracted the study materials for solfeggio from Warabe-uta. This means that "Movement of Warabe-uta" did not deal with Warabe-uta in its primary context. In order to organize Wrabe-uta into school music curriculum, we should have the viewpoints of context of Warabe-uta as play with song. This leads to new significance such as (1) communication, (2) the properties of traditional Japanese music, (3) self-expression, (4) connection with children's life, and (5) creativity. If a curriculum realising these ideas is implemented, children can develop their inherent musical sensitivities through Warabe-uta, and learn the property of traditional Japanese music. Such learning can lead to forming cultural-identity and self-identity.

In 2006 Japanese government amended the Fundamental Law of Education. There is an increasing emphasis on the inheritance and creation of traditional culture in this revised law. Now it is important to develop the rationale and curriculum based on the property itself of traditional Japanese music. To this end, organizing Warabe-uta as play into school educational system is an effective way. We can expect children to create their own music, working their inherent musical sensitivities. Further study on practical investigation on these new perspectives of Warabe-uta is under way.

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Factors affecting Hong Kong students to study music in senior secondary schools

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In 2006, Hong Kong launched the new 3-3-4 education system which stipulates that students can enjoy six years' secondary school education (three years' each for junior and senior secondary) and four years' tertiary education. Students will only have to take one public examination before being admitted into universities, whereas in the past students have to take three major examinations before being admitted. At each examination, weaker students are scrutinized from advancing to the next stage of education. With the launching of the new system, the New Senior Secondary Curriculum (NSS) will be in place in 2009. For various reasons which includes allowing music teachers to be better prepared, Music in the NSS will be launched one year later in 2010.

In Hong Kong, it is common for middle class and well-off parents to provide private instrumental tuition for their children outside of school. In 2006/2007, 71,773 candidates undertook the Associated Board of the Royal School of Music (ABRSM) Practical Exam and 2,290 candidates undertook the Central Conservatory of Music Practical Examination (Table 1). However, only approximately 200 candidates took the Hong Kong Certificate of Examination (HKCE) in music out of the over 10,000 candidates each year (Table 2) (HKEAA, 2008). The figures show that though there are many students learning music outside of school but not many of them study music seriously and take HKCE in music. In other words, the learning of music is mainly limited to learning to play an instrument. The implementation of the new curriculum poses a challenge to music teachers and government agency of sustaining or better still, increasing the number of senior secondary students to participate in the public examination in the NSS.

Currently, most students studying music at local universities do not necessarily have taken the HKCE in music, and most secondary schools in Hong Kong do not offer music at senior secondary level. As such, most of the first year music students at universities have not study music in school for a maximum of four years. Their study of music before attending university is mainly through private tuition, which again is sporadic because many of the students stop learning their instruments in order to undertake the two existing public examinations at Secondary 5 and Secondary 7.

Name of Examination	Number of candidates					
	2002/2003	2003/2004	2004/2005	2005/2006	2006/2007	Mean
Associated Board of the Royal Schools of Music (ABRSM) Practical Examinations	61,524	69,739	72,670	70,328	71,773	69,207
Central Conservatory of Music Practical Examination	840	1,796	1,986	2,473	2,290	1,877

Table 1: Number of candidates of music practical examinations in Hong Kong

Table 2: Number of candidates taking the HKCE

	Number of candidates					
	2003	2004	2005	2006	2007	Mean
Music	178	191	263	282	275	238
Overall subjects	123,308	118,213	119,471	112,078	105,266	115,667

As Hong Kong has been a British colony for over 150 years, Hong Kong music education was modeled on British education, where Western Classical music was the core of musical knowledge in schools (Leung, 2004; Yu-Wu & Leung, 2000; Cheung, 2004). In spite of the situation in the school curriculum, Cantopop is still the most popular choice for Hong Kong teenagers in musical preferences (Fung, Lee & Chung, 1999-2000), and they preferred most to learn Cantopop in classroom and attend Cantopop concerts (Ho, 2007). Surely there is a large gap between the musical preferences of most Hong Kong secondary students and the current implemented music curriculum (Leung & Hung, 2008). According to them, with the introduction of popular music in the NSS Guideline in Music, the promotion of popular music learning becomes an agenda for discussion.

In Hong Kong, the current curriculum is unbalanced, in which composing is ignored by most music teachers, while listening and imparting of music history knowledge have become the major learning content (Ng & Morris, 1998). According to the latest released curriculum guide (CDC & HKEAA, 2007), the new music curriculum provides students with broad and balanced music learning experience, in addition to Western

classical music, students will learn to appreciate a wide range of music genres. Through three musical activities: listening, performing and creating, students will achieve four learning targets, not only applying music knowledge and skills but also exercising creativity, imagination, aesthetic sensitivity and critical thinking skills to express the substance, characteristics and feelings of the music.

In view of the current situation, a better understanding of the students' intention and motivation of studying music will help finding ways of attracting senior secondary students to study music and help preparing students better for the study of music at tertiary level. This study is aimed to identify secondary school students' musical experiences, concert going and music listening habits, the major factors which influence Hong Kong senior secondary students to study music and take the HKCE in music. It is hoped that the findings could be related to help music teachers, principals, music consultants, government agencies, and policy makers to design or plan different strategies for attracting senior secondary students to choose studying music in the new school music curriculum.

Studies about Motivations to Learn/Study Music

Studies about motivation theory and motivations to learn/study music are diversified. Below are a few of the identified studies related to this study.

According to Campbell and Scott-Kassner (2006), "Motivation is any factor that increases the vigor of an individual's activity" (p. 274). It is seen as a complex interaction between the individual and the environmental mediated by cognition, it can include a combination of intrinsic and extrinsic motivations, goal orientation (performance goals and learning goals), how they attribute their successes and failure, self-efficacy and how they value the task, belief on their ability and feels about the tasks (Hallam, 2002). Ryan and Deci (2000) states that the most basic distinction is intrinsic motivation, which refers to doing something because it is inherently interesting or enjoyable; and extrinsic motivation, which refers to doing something because it leads to a separable outcome. In which, intrinsic motivation usually regarded as resulting in high-quality learning and creativity, where extrinsic was classically characterized as a pale and impoverished form of motivation that contrasts with intrinsic motivation.

Austin, Renwick and McPherson (2006) brings out a model of motivation by Connell (1990) (see Figure 1), suggested that motivation is a dynamic process, which involves self-system (perceptions, thoughts, beliefs, emotions), the social system (e.g., teachers, peers, parents and siblings), actions (motivated behaviors including learning investment and regulation), and outcomes (learning, achievement).
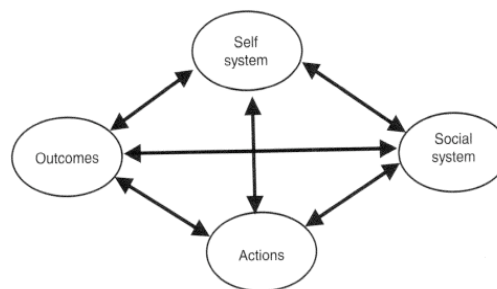
Figure 1: The process model of motivation depicting relations among self/social systems, actions and outcome.

To optimize the model, they suggested a more detailed profile as followed:
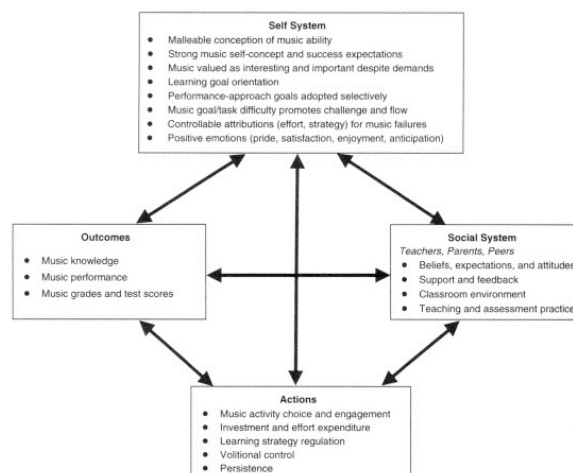
Figure 2: Systems profile for optimally motivated music students.

Between 2003-2007, McPherson, et al. (2005) conducted a study in Hong Kong which investigates factors motivating students to study music/visual arts in schools. For short-term interests, students are affected by *personal factors* such as aesthetic needs towards beauty of sound, being praised, involvement in extra-curricular activities, self-confidence in overcoming challenges and goal orientation to achieve a sense of identity as a musician, as well as *environmental factors* such as parental support, peer influence, school culture, good teachers and successful others. For long term reasons, Hong Kong students would like to utilize what they had learnt in music, and are positive towards their future learning outside of school. On the other hand, for visual arts, they would like to further their study at tertiary level. It aroused a question, "Why do those Hong Kong students see music as an 'outside of school task'?" Just now, we have compared the candidate number

of HKCE in music and other cultural subjects. Again, it shows that music was only chosen in the senior secondary education by the minority. It is suggested that choices and preferences of students could act as an indicator of motivation (Maehr, Pintrich & Linnenbrink, 2002). Thus, the respondents in this research who are the "minority" showing interest in choosing to study music seriously would give us significant data. To investigate the factors which this group of strongly motivated teenagers considers most when making the choice to enroll into a HKCE course in music could make us understand more in order to direct us to the right way to motivate the next generations to further study music in the formal curriculum, and it is especially essential for attracting more students to include music as their choice in the NSS curriculum.

Neil (1998) conducted a survey on factors affecting American high school students to enroll in a choral programme. The study suggests that enrollment of senior secondary music includes a variety of reasons, including school size, graduation requirements, previous musical experience, student gender, extra-curricular activities, parental and peer influence and self-interest.

The above literature review forms a sound background for the investigators to study the issue on factors motivating students to study music. Among the factors, the personal interest/self-interest in music, goal orientation aspect, and social influences which includes individual and environmental factors are included in this study.

Research Design

The study consists of two parts. Part One is a pilot study via three open-ended focus group discussions which are aimed to identify the various factors influencing their study of music, which will be used as a reference for setting questionnaire for the main study. The discussions were conducted among eight tertiary music majored students who have taken HKCE in music. In each discussion, the group size was two to three participants. Questions concerning their reasons to choose to further study in music and experience of preparing the HKCE in music were asked.

Through the focus group discussion, reasons for taking HKCE in music can be categorized into self-interest, goal orientation, and social influences. Self-interest in music (for example, love music very much, to know more about music or to broaden their horizon in music) is their major motivation. Motivation related to goal-orientation includes studying music in future, especially at tertiary level. Last, but not least, is the social influences which include influences from peers, parents, school teachers, instrumental tutors, school

culture and learning environment in music etc. All in all, self-motivation is the key to study music seriously. A set of questionnaire is established to conduct the survey.

Part Two is the establishment of a questionnaire based on the results of the interviews and reviewed literature. The survey was conducted among 623 senior secondary students of S3-S5 from 166 Hong Kong secondary schools, including 216 S3 students who were preparing to take a course to sit for the HKCE in music and 407 S4 and S5 students who are studying a music course for taking the HKCE in music. The questionnaire consists of two parts. The first part includes questions on the musical background of the participants while the second part investigated the importance of the factors when deciding to take the HKCE in music, by using a 5-point Likert scale. Below are the major content of the questions asked:

a. Background of the participants
It collects demographic information of participants, such as duration of learning music instruments, number of instruments that they have learnt, music activities they join in school, habit in attending concerts or listening to music etc.

b. Factors that they would consider in taking HKCEE music, includes 10 items: personal interest in music (item1), goal-orientation (item 5-8), and social influences (item 2-4, 9 & 10). They are listed as follows:
   1. Personal interest in music
   2. Influence from peers
   3. Influence from private instrumental/vocal tutors
   4. Influence from family members
   5. Becoming a professional musician
   6. Becoming a school music teacher
   7. Preparing to pursue further musical studies in the future
   8. The importance of HKCE in music on further studies in the future
   9. Past experience from junior secondary music lessons
   10. Musical atmosphere in school

The data collected were processed in the SPSS software and the results were calibrated by using the Rasch model in order to come up with informative results. First, the raw ratings by respondents do not have the same degrees of probability in each of the items of the questionnaire. To analyze the raw ratings, therefore, would assume equal weighting, which may lead to imprecise inference. Using the Rasch model to calibrate the results would have the ratings ranked ordered according to their degrees of probability and would lead to more precise inferences. Second, the Rasch calibration places all aspects of the data on the same unified measurement scale. This would help to make

interesting inferences as will be clear in the discussions that follow.

Respondents' Demographic Information

The respondents included 623 students (417, 67% girls and 206, 33% boys) from 166 Hong Kong Secondary Schools. A majority of students (618, 99%) learn at least one musical instruments while only few of them (5, 1%) do not learn any instruments. 442 (71%) of them joined one or more musical co-curricular activities within school while 181 (29%) of them had not joined any. The top three popular activities are choir (153), orchestra (106) and music club (102). Out of 569 valid responses, most of them achieved grade 8 (270, 47%) in ABRSM, followed by grade 7 (74, 13%) and above grade 8 (67, 12%). Few of them got less then grade 5 (31, 6%). Within the 615 valid responses, for the duration of learning, most of them learn the instrument for 7-9 years (251, 41%), and the others are above 12 years (38, 6%); 10-12 years (159, 26%), 4-6 years (135, 22%) and 1-3 years (32, 5%). The three most popular instruments are piano (342, 55.6%, n=640), violin (70, 11.6%) and flute (44, 7.3%). The top three Chinese instruments are erhu (14, 2.3%, n=640), zheng (7, 1.2%) and pipa (5, 0.8%).

The above data shows that among the students who intend to take HKCE in music, only one-third of them are boys, the rest are girls. The majority of them learn at least one instrument and most of them learn their instrument at an early age, usually at or before their junior primary schooling. The grades they have achieved are fairly high. However, almost 30% of them did not join any co-curricular activities in music which shows that music facilitation and support in schools are short of students' need. The instruments learnt are mainly western instruments concentrating on piano, violin and flute. Again, the data reflects the sustaining of western influence continues after the return of Hong Kong to China, Students learning Chinese instruments though growing in numbers, are still far behind the numbers in western instruments.

Habits of Attending Concert and Listening to Music

The tables (Table 3, 4 & 5) below report the scale locations of the items in the survey questionnaire. The larger the index the rarer would the item be selected by the respondents. In addition, the order has an implicational reading, that is, items with larger indices would imply the items with lower indices (of course, this is always a matter of probability.)

The results presented in Table 3 show that respondents are popular in attending western classical music concerts, but stage works like opera and musical drop by half, probably because of more expensive tickets and the less appreciable nature of opera sung in foreign languages. This is followed by Chinese music and Chinese pop concert. Western pop music concert and Chinese opera is among the lowest in popularity with Chinese opera at the bottom. It is understandable that Chinese opera is least popular because for many young people, it is a kind of outdated art form though there is a slight trend of revival. Surprisingly, attending pop music concerts is not as popular. On a second thought, this is should not be a surprise Students attending the HKCE in music are mostly keen classical music lovers who are taking or will be taking a course of which the content focuses on western classical music. As such, these respondents are less keen in attending popular music concerts. This is contrary to the result of Ho's study (2007) whose respondents are among the general students who may not have a keen interest in art music.

Table 3: Preferences of attending concerts

Item	Measure	Infit	Outfit		Question
C4	59.8	0.99	0.7	iv.	Chinese opera e.g. Peking opera and Cantonese opera
C6	56.07	0.82	0.75	vi.	Western pop music concert
C5	53.09	1.07	1.3	v.	Chinese (Mandarin/ Cantonese) pop music concert
C2	51.55	1.04	1.09	ii.	Chinese music concert
C3	49.58	0.89	0.85	iii.	Western opera/musical
C1	29.9	1.12	1.11	i.	Western art music concert

As for music listening (Table 4), the results are different from attending concerts. The listening habits of the respondents are more evenly distributed, though western art music is still most popular. This is followed by Chinese, western pop music, and western opera/musical. Chinese music and Chinese opera are most unpopular.

Table 4: Preferences of listening to music

Item	Measure	Infit	Outfit	Question
L4	61.05	0.98	0.94	iv. Chinese opera e.g. Peking opera and Cantonese opera
L2	56.11	0.99	0.99	ii. Chinese music
L3	49.44	0.99	0.97	iii. Western opera/musical
L6	47.39	0.82	0.85	vi. Western pop music
L5	44.71	1.01	1.06	v. Chinese (Mandarin/ Cantonese) pop music
L1	42.16	1.37	1.6	i. Western art music

By examining Table 3 and Table 4, we can draw the following inferences: The participants agreed that western art music is most popular both in listening and concert attending, but Chinese opera is the least popular. Both Chinese and western popular music is next most popular in listening, while western opera/musical and Chinese music concerts are next most popular in concert going. Listening to Chinese pop music is popular, but going to Chinese popular music concerts are less popular. This may be because of the high ticket prices of pop concerts.

Reasons/Motivating Factors for Taking the HKCE in Music

By referring to Table 5, self-interest or personal inclination in music and potential for future study are the two most important motivating factors influencing the participants to study music. Influences from school music teachers and family members are also important. Surprisingly, peer influence and to become music teacher are quite unimportant factors.

Table 5: Reasons/motivating factors for taking HKCE in music

Item	Measure	Infit	Outfit		Question
Q10.2	60.4	1.1	1.11	ii.	Influence from peers
Q10.7	58.99	0.92	0.9	vii.	Becoming a music teacher
Q10.11	56.95	1.02	1.05	xi.	Musical atmosphere in school
Q10.10	55.95	0.91	0.89	x.	Past experience from junior secondary music lessons
Q10.3	53.2	1.01	1	iii.	Influence from private instrumental/vocal tutors
Q10.6	52.71	0.97	0.96	vi.	Becoming a professional musician
Q10.8	50.19	0.86	0.85	viii.	Preparing to pursue further musical studies in the future
Q10.5	45.36	1.15	1.21	v.	Influence from family members
Q10.4	44.35	1.03	1.04	iv.	Influence from school music teacher
Q10.9	40.04	0.91	0.9	ix.	The importance of Centralised Scheme on further studies in the future
Q10.1	31.86	1.19	1.12	i.	Personal interest in music

The findings demonstrate personal interest is the major factor motivating the participants to study music in both senior and tertiary education. Though many of them agreed that taking the HKCE course is important for their further studies in future, a small portion of them did not specify studying music. They simply want to learn more about music to a certain level or take the HKCE as a subject in order to have enough subjects for the HKCE.

The results for motivations related to goal orientation could further be divided into short-term (or better medium-term because it is a number of years' investment of study) and long term goals. Medium-term goal include further study and long-term goal is related to career pursuit. Further study, whether in music or non-music area, is more important than career pursuit of becoming a professional musician or a music teacher. This shows that these participants do not care as much about their future career but concentrate more on the pursuit of studying music.

As for the social factors, the results review different levels of importance. The influences from school music teacher and family members are almost of equal importance. This is obvious because the music teacher and family members, comparatively speaking, spent more time with the respondents. However, the influence from private instrumental/vocal tutors, school's musical atmosphere and peers are of much lesser importance. The unimportance of music atmosphere in schools could have two explanations. It could be that no matter how rich the school's music atmosphere, it has no effort on the respondents; but the answer could also means that the school's music atmosphere was too low to attract the respondents' motivation to study music, and as such, they consider the factor less relevant of motivating them to study music. Peer influence usually plays an important in influencing adolescents but this is a contrary case. Students who love classical music do not have many peers of common interest and thus did not pose an important impact on the respondents.

Conclusions

The above findings and discussion review the current situation of music study for HKCE. Most of the participants are lovers of western classical music. They are less keen to listen to Chinese music or popular music. The examination syllabus was designed in a way which focuses on western classical music. Though Chinese music is in the syllabus, the long tradition of focusing on western classical music still continues to exist. Popular music though introduced in the NSS curriculum, needs time to attract students to take the new examination. Furthermore, the emphasis of music as a subject for study is still very weak. Further studies on how to accommodate the needs of students, the guidelines of the NSS and their relationship could help inform stakeholders on how to deal with the issue. Music educators, music teachers, school principals, and policy agencies should be aware of the situation and pay better attention on the issues in order to promote more students to study music in the new senior secondary curriculum.

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The challenges of mandating Australian Indigenous music in the school curriculum

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ABSTRACT

This paper aims to raise issues associated with mandating Aboriginal music within the New South Wales curriculum. It explores syllabus requirements and the role and importance that music plays in Aboriginal society. Challenges that are inherent in implementing this in the classroom are explored including training, resourcing, community consultation and involvement and the accessing of appropriate materials.

Key Words

School Curricular, Australian Music, Aboriginal Music

INTRODUCTION TO MUSIC CURRICULUM IN NEW SOUTH WALES (AUSTRALIA)

New South Wales has a centralized curriculum authority with all curriculum and public examinations being developed and conducted by the Board of Studies and the Office of the Board of Studies. Of the 20.6 million people in Australia, 1.2 million attend New South Wales schools and the Board of Studies is responsible for curriculum for these students. The *Education Act 1990* (NSW) sets out minimum curriculum requirements for primary schools. It requires that courses of study must be provided in each of the six key learning areas for primary education for each child during each year. In particular, the Act states that 'courses of study in both art and music are to be included in the key learning area of Creative and Practical Arts'. At secondary level, NSW is the only state in Australia to have mandated music studies where students must undertake a music subject with a minimum of 100 indicative hours, usually studied in Years 7 and 8 as part of the requirements for the New South Wales School Certificate (Stevens, 2003 p. 11). Beyond this mandatory requirement students may also elect to study more music for either 100 or 200 hours, which is also credentialed for the School Certificate. The end of secondary schooling credential, the Higher School Certificate, provides students the opportunity to study music at a much higher level. The NSW Higher School Certificate allows students access to three different courses of study – Music 1, Music 2 and Music Extension. Both Music 1 and Music 2 are comparable and the Music Extension course is designed for the most capable students.

AUSTRALIAN MUSIC AND INDIGENOUS MUSIC IN THE NEW SOUTH WALES CURRICULUM

The commitment to the inclusion of Australian Music in the New South Wales music curriculum has been documented in a number of papers in recent years (Jeanneret et al. 2002, Jeanneret et al. 2003, Jeanneret & Forrest 2003, McPherson et al. 2005, Forrest 2007), noting the unique and systematic approach to the inclusion of Australian music throughout the continuum of learning in Music. An additional requirement is the inclusion of music from Aboriginal and Torres Straight Islander peoples as part of this study. In the primary school curriculum the Creative Arts K – 6 curriculum states that:

> Australian examples should be considered in teachers' planning and programming and should refer, where appropriate, to particular artists, actors, musicians, dancers and events of significance in cultural life. In their planning and programming, teachers should take into account issues related to Aboriginal and Torres Strait Islander peoples. Teachers should note that experiences in the arts of Aboriginal peoples contribute to students' understanding of Australian society and to the reconciliation of Indigenous and non-Indigenous Australians. Contemporary practices of Aboriginal and Torres Strait Islander peoples in arts reflect ongoing traditions. It is recommended that from Early Stage 1 to Stage 3 all students should experience the work of Aboriginal and Torres Strait Islander peoples. Teachers need to remember that they are facilitators of the passing on of traditional knowledge and that Elders are the keepers of this traditional knowledge, art and culture. Aboriginal families and communities should be involved in contributing to this important perspective of the curriculum (Board of Studies 2000, p. 14).

In the Music Years 7 – 10 Syllabus the following requirements are stated:

> Musical study in the mandatory course must emphasise a range of repertoire that allows students to explore and experience the concepts of music in a broad range of contexts. This must include an exposure to art music as well as a range of music that reflects the diversity of Australian culture, including music of Aboriginal and Torres Strait Islander peoples. Teachers must be sure to present this music within a cultural context and be observant of the appropriateness of presenting such materials. (p. 16)

In addition to this, reference is also made in the compulsory topic of Australian Music in the elective course to using "traditional and contemporary music of Aboriginal and Torres Straight Islander peoples within a cultural context" (Board of Studies 2003, p. 37). The same phraseology is also used in senior music syllabuses.

All Years 7 – 10 syllabuses in New South Wales incorporate a range of cross-curriculum content. This content is designed to be in addition to, but embedded within, subject-based content. It includes aspects such as: information and communication technologies; work, employment and enterprise; civics and citizenship; environment; gender; difference and diversity; key competencies; literacy; multicultural; numeracy and; Aboriginal and Indigenous. In particular reference to the music curriculum and the Aboriginal and Indigenous cross-curriculum content, the syllabus states:

> Teachers in the mandatory and elective courses will embed aspects of Aboriginal and Indigenous cross-curriculum content in the content of Music, especially in the study of contexts throughout Years 7–10. Content should allow students to develop an understanding of the importance of language and the arts for maintaining culture, and to become aware of the links between cultural expression and spirituality. Students should be encouraged to study music within its cultural context and recognise the coexistence of both traditional and contemporary Aboriginal and Indigenous music. (Board of Studies 2003)

MUSIC AND ABORIGINAL SOCIETY

In Australian Aboriginal society, music plays a central role. It is intimately connected with religious beliefs and practices and is a way of recording and encoding aspects of their lives and society. In fact, Ellis (1985, p. 84) argues that music is the main intellectual medium through which Aboriginal people conceptualise their world. It is well beyond the scope of this paper to explore all aspects of music and Aboriginal society. This continues to be explored through many academic disciplines, and in music is mostly the domain of the ethnomusicologist. Instead the focus will be on some key elements and concepts to allow the reader to understand the complexities of working with Aboriginal music by non-Aboriginal people.

Traditional Aboriginal religion is usually described through a complex concept known as "the Dreaming". Stubington (2007, pp. 38-39) described succinctly how the Dreaming is divided into four main categories:

1. Creation stories – in the beginning one or more creative ancestral beings arrived and moved over the earth giving it form, creating the features of the landscape, populating it with plants, animals and people and laying down the conditions under which life would continue

2. The creative power of the ancestral beings – this power is still found in the earth and is particularly concentrated on sacred sites. The continuing presence of this power means the land itself takes on the force of a religious icon.

3. Aboriginal law – the ancestral beings taught the people how to conduct social arrangements, they taught them right from wrong and how to behave toward each other. The also taught them the ceremonial practices necessary for life to continue, teaching them the songs and dances and explaining when and where these rituals should be performed.

4. The relationship with ancestral heroes – this is sometimes referred to as a person's totem. This may be acquired directly from a person's father or from other means.

She makes the point very clearly that these aspects of the Dreaming are very much Western interpretations of Aboriginal concepts and that the traditional knowledge and understanding of these concepts is the domain of Aboriginal people. This concept is further explored by the Board of Studies (2001, p. 27) "The Dreaming has different meanings for different Aboriginal groups. The Dreaming can be seen as the embodiment of Aboriginal creation which gives meaning to everything; the essence of Aboriginal beliefs about creation and spiritual and physical existence. It establishes the rules governing relationships between Aboriginal people, the land, and all things for Aboriginal peoples. The Dreaming is linked to the past, the present and the future."

Aspects of Aboriginal spirituality need to be dealt with in the same sensitive manners as other religions and not presented as simply stories or myths. While some of this information can be known publically, other aspects are reserved for private discussion between privileged members of the community (Board of Studies 2001, p. 4).

With this direct link to spirituality much of the music is focused around ceremonies. These particular rituals may involve sing and or dancing, and often mimetic and ritual acts, enacted on grounds that a specially marked out and prepared. Ceremonies are used for many reasons and some are wholly, or partially, restricted to male or female participants and/or witnesses (Stubington 2007, p. 87-89). Therefore, without direct involvement or consent from local Aboriginal Elders (the custodians of knowledge) and community members, much of this music will either be unknown to non-Aboriginal people, or unable to be accessed.

In Aboriginal culture the link to region, family and language is of great importance. Therein lies another difficulty in that music and ceremony are used to tell the stories and histories of the local area. Aboriginal nations throughout Australia have very diverse histories and cultures (Board of Studies 2001, p. 2). Cowan (2001, p. 9) observes that because Aborigines have developed such an acute sense of themselves in their landscape, they are able to formalise this through their

song and ritual practice. The issue of the reclamation of traditional language in Australian Aboriginal cultures is of great interest to Aboriginal communities, and the role of song and ritual in this reclamation can not be underestimated. Traditional languages vary across Australia and therefore so do songs and ceremony. The figure below (Figure 1) demonstrates the many different Aboriginal nations across Australia.

Figure 1 – map showing Aboriginal language nations in Australia

GUIDELINES AND PROTOCOLS FOR WORKING WITH ABORIGINAL COMMUNITIES

In 2001 the Board of Studies, in conjunction with the Aboriginal Education Consultative Group Incorporated (AECG) produced the document *Working with Aboriginal Communities – A Guide to Community Consultation and Protocols*. This document was developed to support teachers in their implementation of the Aboriginal perspectives included across the curriculum, and was written in consultation with communities, Aboriginal education workers, consultants and teachers.

The Foreword by the President of the AECG and the President of the Board of Studies highlights the importance of community consultation and observance of appropriate protocols. They state:

> Consultation with Aboriginal communities is essential in the development of meaningful Aboriginal perspectives and studies across the curriculum. The involvement of Aboriginal people in the development and implementation of learning programs allows a genuine exploration of Aboriginal history, culture and contemporary issues. Building a relationship between schools and their local Aboriginal community will enhance the learning experience of students…Observing appropriate protocols when working with Aboriginal people and their communities is critical to establishing positive and respectful relationships. Consulting with Aboriginal communities should always be seen as a two-

way process, with both parties learning together and from each other…Providing Aboriginal people with the opportunity to become involved in school programs gives authenticity to local Aboriginal perspectives. (Board of Studies, 2001)

This document has been a powerful tool for connecting schools to their local Aboriginal communities to ensure a more authentic and appropriate examination of Aboriginal perspectives. It introduces ways of consulting with local communities, localising the curriculum and ways to work with community members. Importantly, it mentors this approach with the document being a collaboration between government agencies and Aboriginal communities across New South Wales.

CHALLENGES FACED

Community involvement

For many schools and teachers an initial challenge is to muster community involvement. Of course, this is easier in some communities than others. Teachers must work closely with members of the community to ensure that all parties are aware of expectations and that community members are comfortable with working in a school context and are able to work freely with their own local histories and traditions within this context. In the case of music, there needs to be significant negotiation as to the types of repertoire appropriate for Aboriginal community members to allow teachers and students to work with, and commitment of the part of the teachers that the work undertaken with this repertoire is appropriate and sensitive to the local community. Schools need to work closely with associated agencies such as their local Aboriginal Education Advisory Group. These agencies are localized across New South Wales and represent the interests of local Aboriginal communities within educational contexts and provide support and guidance to schools and other agencies in Aboriginal Education.

Appropriation and misappropriation

A very important issue often arises in the school context with the appropriation and/or misappropriation of significant signs, symbols, rituals etc. It is crucial when developing any program that contains aspects of Aboriginal music or culture to ensure that this material is dealt with in appropriate ways, observing the importance of these to the local community. Misappropriation can include examples such as performing or using Aboriginal songs and trying to make the sound "like" Aboriginal traditional performances, or activities such as the use of traditional signs and symbols and means of graphic notation.

Accessing materials

A major issue arises in the accessing of appropriate materials and repertoire. As stated above, music plays a

major role in spirituality, ceremony and ritual practice. Therefore the accessing of this material is not available of appropriate to non-Aboriginal people. Instead, many teachers will focus on simple childrens' songs which are able to be used or may have a focus on contemporary popular music by Aboriginal bands. This may, at times, also provide some rich learning resources and often aspects of more traditional music can be heard incorporated into contemporary music. With this in mind, each syllabus directs teachers to the study of traditional and/or contemporary music.

Lack of resources

Currently there is a lack of quality resources to support the study of Aboriginal music is appropriate ways. Even some of the more popular classroom resources are either limited or fail to observe appropriate guidelines to aspects such as the appropriate of traditional music. These resources also frequently lead a reader to believe that all Aboriginal music is the same and as has been explored previously in this paper, the use of music in Aboriginal spirituality, ceremony and ritual can be as varied as the language nations that occur across Australia.

Pre-service training

In a time of economic rather than educational rationalism, tertiary across Australia seem to be reducing significantly the number of hours that students receive in teacher training degree programs. For a greater exploration of this, refer to Stevens (2003). In this many requirements of a degree in music or music education, it would be unusual for any significant time to be devoted to the study of Aboriginal music. Therefore pre-service teachers and rarely exposed to this music, or associated issues, prior to their commencement of duties.

The Western view of music

In the New South Wales curriculum there is a strong focus towards the understanding of music through an integrated engagement with the processes of performing, composing and listening. The focus on this understanding is the ways in which music can be understood via the organizational tool of musical concepts (duration, pitch, tone colour, texture, dynamics and expressive techniques and structure). While this approach may be suitable for Western and some other cultural musics, it is an approach that does not suit the study of Aboriginal musics.

CONCLUSIONS

In a culturally diverse country such as Australia, it is important to acknowledge the traditional custodians of the land with rich and appropriate experiences across the curriculum. In doing this it is acknowledging the rich histories and traditions of people where were here for 40,000 years prior to European settlement. In the case of music, this sets up some rather unique challenges for schools and teachers in providing the experiences for all students that acknowledge this culture. Lack of understanding of the appropriateness of accessing materials because of its significance and importance to Aboriginal culture and spirituality, the lack of quality resources and training and the need for significant community involvement remain key issues when designing and implementing music programs. Facing these challenges allows for a more culturally diverse and rich music education for students that acknowledges the long histories and traditions of those are central to this countries history. In mandating Aboriginal music to be taught in schools, agencies must also acknowledge the importance of ongoing teacher support through the provision of support materials and documents that provide advice as to the best ways to approach both working with Aboriginal communities and using traditional materials.

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Social functions of music in music education

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ABSTRACT

In this study, in-service music teachers (N=115) and students (N=375) responded to a questionnaire regarding "functions of music" as described by anthropologist Alan Merriam; in particular, how social functions (which included the influence of music in expression of emotions, contemplating beauty, an enjoyable diversion, sharing values, conforming to social norms, and uniqueness of culture) are represented in school music planning and teaching. The functions served as a cue, and provided an initial opportunity for gathering response data. Teacher responses indicate widespread d acceptance of the Merriam functions, but modest implementation as described in written open responses detailing planning, training, or school program policies. Outcomes cited (content analysis) often lacked specificity, and may have been more expectant and hopeful than planned. Student responses were gathered using the same questionnaire slightly modified for age groups. Statistical analyses revealed significant differences between teacher and student responses on 5 of 6 rated statements of functions. The student data, gathered in an attempt to substantiate the intent of the music curricula described by the teachers, were highest toward the description of music as "enjoyable, …entertaining" (which teachers rated lowest), and students seemed to readily cite instances of emotions and/or feelings associated with their musical experiences.

KEYWORDS

Social, anthropology, curriculum, planning, instruction.

INTRODUCTION

The current study explored the degree to which broad anthropological and/or social functions are considered as a part of instructional decisions within music education in American public schools. Contemporary researchers (Lum & Campbell, 2007) suggest that social meaning of music in schools is self-evident in the musical activities of students, and a number of studies have demonstrated a longstanding interest in social aspects of music in schools and communities. Public school programs were targeted for the purpose of this study as representative of formal music education, with considerations of school music program offerings among a variety of communities and cultures anticipated. A basic assumption for developing the research question(s) was the broad definition of education being described as "any deliberate attempt to guide the learning of another person..." (Gates, 2003).

Musical education as traditionally evidenced in school classrooms would, it was expected, demonstrate proactive decisions in regard to content and outcomes.

Related Literature

Anthropological and sociological writings in regard to broad functions of music include those by Max Kaplan (1990), who organized music's uses into eight functions, and E. Thayer Gaston (1968) who offered eight "considerations" as a structural basis for music therapy. Other authors include John Blacking (1965), whose emphasis was on the broader anthropological implications, Patricia Shehan-Campbell (1991), who has addressed contemporary views of societal function and music, and Paul Haack (2005), who has pointed back to Alan Merriam (1965) and his ten functions of music because of his cross-cultural research. Haack argued that "Broadly viewed, (Merriam's) functions provide a curricular base that can support and enhance any and all classroom and performance music offerings, including those with a 'National Standards' orientation" (p. 3).

Social and cultural value is commonly identified in philosophical and pedagogical writings on music. Reimer (2003) is often cited in regard to aesthetic experiences and the artistic, expressive value of broad cultural appreciation achieved through music education. The unique personal enrichment opportunities available through music, which can take students beyond their usual relatively small space in the world was advocated by Swanick (1988), and the experience and knowledge that comes from the process of making music via the unique social network of music with others is espoused by Elliott (1995).

Method

Questionnaire responses from music teachers (N=115) were gathered via forms distributed to a broad cross-section of schools. Elementary, middle, and secondary schools were contacted in an attempt to represent a variety of geographical, cultural, size, and focus of music programs.

In an effort to bring informed guidance to the development of research questions, contact with experienced university music education faculty (a "panel of experts") was made early in the study. These experts were university faculty recognized for philosophical and research leadership, and provided guidance both in developing a shorter, composite list of functions, as well

as offering advice in the development of the open response inquiry. Panel of expert cautions included a concern that respondents may succumb to a "demand characteristic" (providing what they perceived to be the "right" answer), and most experts supported the pursuit of both open response and the presentation of detailed questions toward guided, specific responses. In the final form, all but a small number of the questionnaires offered both specific and open responses.

Six "functions" (see below), reduced to composite form from the original ten submitted by Merriam, were provided for participants based upon the guidance received from experts. The data gathering instrument for the study presented teacher respondents first with the list of the (6) functions within a Likert-type scale format requesting a rating response for each function, followed by an opportunity for open response to the statement "please provide a short description of how you include any of the above in your teaching and/or classroom activities." Teacher responses were collected through school contacts via email, in-service workshops, and school visits.

Composite "Functions of Music on questionnaires:

(1) Music is a vehicle for expression of ideas and emotions not typically revealed in normal classroom interactions.
(2) Music offers aesthetic contemplation in terms of its beauty, emotion, and meaning.
(3) Music is enjoyable engagement - that which is agreeable, amusing, and/or as a diversion.
(4) Music is a group experience through which we communicate shared values and experiences.
(5) Music can encourage conformity to social norms - the teaching of values and ideals that we wish to instill in students.
(6) Musical expression is a means whereby the uniqueness of a culture may be exposed.

Open response written statements from the majority of teacher participants were solicited after being "cued" by the function Likert-type ratings with the following:

> *Please choose at least one of the above (more if you wish) and describe how this occurs in your classroom(s), and how it is included in your curricular planning.*

A "Group B" form, administered to a group of teachers (n=16) for exploratory purposes did not include the 6 composite functions and was considered an "uncued" response form. Respondents were provided only a statement requesting a written description of their own basis for making instructional and planning decisions for their classrooms.

Student data were collected at sites in Texas, Georgia, and New York after initial analyses of teacher responses. The purpose of gathering the student data was to explore possibilities for supporting the teachers intent as evidenced in their open responses. Student forms were almost identical to the teacher questionnaires, with minor alterations to the verbal descriptions of the functions to attempt to accommodate the age of the students.

Results

Of 115 teachers responding, 53 indicated teaching responsibilities in elementary; 46 indicated middle, junior high, or high school level (with 16 not reporting grade level details). A total of 14 states were represented, with an additional 14 schools from American overseas locations. Mean elementary school music program size was 493, with secondary music program mean enrollment of 175.

A reliability analysis of the statements regarding the functions was completed, since they represented a researcher defined emphasis. The reliability analysis of this portion of the data collection instrument using Cronbach's Alpha revealed an acceptable degree of internal consistency (alpha = .70) for the composite statements.

Teacher (and student) responses were analyzed in two separate areas: first in the area of the composite functions, using the 5 point scale statement rating responses, and subsequently in the content of written (open) responses. Summative mean response data (see Table 1) suggest teachers were likely to respond relatively favorably to all the provided descriptions of "functions," with the lowest responses to statement #3 (enjoyable, diversion), M=3.82 (SD=1.14) and statement #5 (conformity to norms), M=3.94 (SD=1.09). Other statements were rated higher and very similarly in a (mean) range from 4.37 – 4.49, and with very similar standard deviations (.8 – .9).

Teacher response data were also explored for differences among situational circumstances. Teachers with 20 or more years of experience (n=38) rated statement #3 (enjoyable…diversion) higher than teachers with less than 7 years (n=28) experience (m=3.9 as compared to m=3.6). This response data was reversed in regard to statement #5 (conformity to social norms), with the more experienced teachers responding lower compared to the less experienced teachers (3.6 vs. 4.0). Teachers indicating they work at the secondary level provided the lowest mean response of all groups (m=3.53), to statement #5 as well as the highest standard deviation of any subgroup or statement response, sd=1.46. The highest response to a statement was among teachers indicating elementary teaching responsibilities; m=4.75 to statement #4 (shared values and experiences). This

(subgroup) response was also the lowest standard deviation of any response in the study, *sd*=.44.

A correlation analysis among the individual teacher Likert-type response data indicated the strongest positive correlation (.66) between statements #1 and #2. No other correlation data exceeded .40 in strength of relationships among statements.

Analysis of student responses to the statements of functions (see Table 1 below) demonstrated one readily recognizable difference from the teachers ratings: their highest mean response was to the #3 statement (enjoyable ... diversion). This statement was rated *lowest* among teachers, as previously cited above.

Table 1

Summative Response Data: Composite Functions Ratings

(Teachers: n=99)

Composite Statement of Function	Function 1 express emotions	Function 2 contemplate beauty	Function 3 enjoyable diversion	Function 4 shared values	Function 5 conformity to norms	Function 6 uniqueness of culture
Mean	4.47	4.44	3.82	4.49	3.94	4.37
Standard Deviation	.90	.89	1.14	.83	1.09	.80

(Students: n=375)

Composite Statement of Function	Function 1 express emotions	Function 2 contemplate beauty	Function 3 enjoyable diversion	Function 4 shared values	Function 5 conformity to norms	Function 6 uniqueness of culture
Mean	4.04	3.9	4.48	4.06	4.01	3.93
Standard Deviation	.98	1.0	.87	.98	1.13	1.0

Range of response (low) .5 -- 5.0 (high)

Statistical analysis of scaled data among teachers and students was completed in order to explore possible differences in response to the composite functions. A series of independent sample t-tests were conducted utilizing a Bonferroni adjustment to help avoid type I error (Huck, 2004). The alpha level used for this analysis was .008, which was calculated by dividing standard alpha (.05) by the number of comparisons (6). Participants were asked to respond to the statements of functions on a five point scale (1 = not important, 5 = very important). Comparative data are identified in table 4.

Based on the t-tests using the Bonferroni adjustment, significant differences were evidenced between teacher and student responses to all functions except statement 5 - the unique ability of music to help with conformity to social norms.

Open Response

A secondary emergent content analysis was conducted based on the existing coded participant responses. Six major themes surfaced: comments about student activities, organization or planning, outcomes, culture, external issues, and values. See Figure 1 for response categories as placed into emergent themes.

Initial analysis of the written, open response data was pursued through the "coding" capacity of *TAMS Analyzer* (2006) software, which provided an initial break-out of teacher responses by category. While written teacher responses seemed to offer a variety of interpretations to the subject of "functions," recurring response patterns of relevance were identified, and short descriptions of these common patterns recurrent in teacher responses were

Figure 1

Emergent Themes Found in Teacher Comments

* Student self expression * Emotional awareness * Group/ class benefits * Enjoyment or fun	* Cultural context * Other cultures * Own culture	* Student Centered Activities * Student Musical Performance * Student Academic Assignments	* Curricular planning * Teacher - centered intentions * Rules or behavior	* Socially oriented statements * Community expectations * Church related	* Statements about values
↓	↓	↓	↓	↓	↓
Outcomes	Culture	Student Activities	Organization /Planning	External Issues	Values

These six themes seem to be the most parsimonious representations of the teacher comments based on the content analysis. The theme most represented by participant comments was outcomes (50 statements) followed by culture (33 statements), student activities (24 statements), organization and planning (17 statements), external issues (15 statements), and values (13 statements).

The "B group" of teachers (*n*=16), considered "un-cued" as compared to the teachers who were provided the statements of functions, cited standards and curricular frameworks most frequently. A total of 69% (11 of 16) did so, while only 14% of the total teachers mentioned standards in any capacity. The un-cued B group teacher responses evidenced no responses related to social functions of music in classrooms.

Student Open Responses

Exploratory open responses from students were pursued similarly to those with teachers. The schools selected for visitation and data collection were those that were represented by the most detailed, academically proactive, or reflective teacher responses received. Student responses were overwhelmingly positive, with most statements describing the "enjoyment" of their participation in music (referencing statement #3), and further coding and analysis was not initiated.

Summary and Implications

School music programs beyond the elementary and/or general music classes are, by policy default, serving students who self-select in to (or out of) largely performance oriented programs. Elementary music

programs are commonly seen as more egalitarian, and bring to their school communities somewhat different values - creative, student-centered activities being a typical example. Regardless of grade level, music programs focus on a plurality of performance outcomes, probably at the expense of broader objectives. In his call for additional research, Haack (2005) argued for a coalescence of the formal, functional, and feelingful, and for exploring cause and effect relationships" (p.17).

Teacher responses in this study suggest widespread acceptance of broad social functions, but relatively modest implementation. Outcomes cited (content analysis) often lacked specificity, and may have been more expectant and hopeful than proactive. Few instances of extant policies or curricular planning were cited, although a majority of the smaller B group (un-cued) teachers cited standards, suggesting teachers will utilize suggested or required policy frameworks.

A consideration in the initial formulation of this study was the notion that the Merriam (1965) functions may have the strongest resonance as reflective rationales (contemplative, after the fact), but may not represent intentional musical instruction. They could be, but their inclusion would require change in the curricular policy basis for many common musical activities in schools today. Regarding policy and teacher training, a provocative consideration was offered by a member of the panel of experts contacted for the study. Going a step beyond recommendations specific to the research endeavor, they offered the perspective that sensitive music teachers (as might be suggested by broad application of the social and cultural functions) are unlikely to emerge from university programs that embrace a performance ethic that is (in their opinion)

somewhat antithetical to the task.

Considerable differences exist between education systems regarding performance calendars, extra-curricular offerings, and curricula in music. Communities have disparate expectations for their music teachers, and policy discussions that might well include broader functions of music as represented in the current study are rare. Planning for teacher-training and professional development to address (for example) cultural contexts is warranted. This planning would seem to call for the more substantive considerations of emotional depth and social impact of music on students' lives.

Communities will continue to look to their music teachers for guidance. Students and teachers clearly value the arts, though consensus among participants, various stake-holders, and policy-makers as to what constitutes appropriate arts education appears to be a serious and appropriate challenge for music education professionals to embrace.

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An innovative school-university music education partnership exploring applications of the Framework for Professional Teaching Standards

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ABSTRACT

The policy document Framework for Professional Teaching Standards as articulated by the NSW Institute of Teachers describes clear benchmarks for identifying and describing effective teaching. The Standards provide a language that can be used by teachers to communicate within their community about their profession and in so doing advance the status and standing of the profession. This paper will report on how this framework is being used in music teaching and learning experiences with a NSW Senior High School ('Onyx') beyond the Professional Experience teaching blocks in schools. These additional experiences encompass the sharing of programs by expert teachers, discussions with pre-service teachers of strategies of managing the critical mass of students of music at Years 11 (70 in 2007) and 12 (56 in 2007) at Onyx, and provision of the opportunity for pre-service teachers to give feedback to students on performance tasks prior to their final examinations. At the University of Western Sydney pre-service teachers are required to apply their knowledge and attainment of the Standards in varied contexts, both in and outside of classroom settings. The purpose of the Standards application is seen as a significant benefit to pre-service teachers in their preparation for their accreditation for teaching, in their first year of teaching and throughout their teaching career.

Keywords

Standards for the Profession; preparation of music teachers; informal school-university partnerships; preservice teacher reflections; teacher accreditation;

INTRODUCTION

This paper reports on an innovation with school-based experiences using the Framework for Professional Teaching Standards being implemented in the preparation of music teachers at the University of Western Sydney in partnership with 'Onyx' High School. A 2005 development in education in New South Wales has been the introduction of the NSW Institute of Teachers whose purpose is to advance the status of the teaching profession. As part of its responsibilities, the Institute has developed a system of accreditation for teachers based on a Framework of Professional Teaching Standards. 'The Framework of

Professional Teaching Standards provides a common reference point to describe, celebrate and support the complex and varied nature of teachers' work. The Professional Teaching Standards describe what teachers

need to know, understand and be able to do as well as providing direction and structure to support the preparation and development of teachers' (NSW Institute of Teachers, 2005, p. 2). *New scheme* teachers, teachers entering the profession, must achieve and demonstrate the minimum standard of Professional Competence, with evidence for accreditation in the form of a portfolio.

Environments that nurture and challenge help to develop 'enthusiasm for learning and optimism' (www.dest.gov.au/sectors/school/nationalgoals) where pursuit of excellence is validated and exemplified. The Adelaide Declaration on National Goals for Schooling in the Twenty-first Century (1999) mandates this in terms of the need for young Australians 'to contribute to social cultural and economic development in local and global contexts' (p. 2). Set this in the framework of the current Federal Government's commitment to introduce core curriculum as a way of improving standards and avoid syllabuses being hijacked by educational fads (Ferrari, 2007) plus the national accreditation of teacher education courses and it certainly ensures constant contrary media pressure and publicity.

As is widely acknowledged, 'those who do not succeed in school are becoming part of a growing underclass cut off from productive engagement in society' (Darling-Hammond, 2006, p. 15). Thus the above policies have good credence and at UWS the Framework policy is realised in the Master of Teaching program and will be presented in this paper in sections that address the foundation unit that prepares pre-service teachers for reflection as well as experiences with a specific Senior High School in collegial sharing, discussing and working alongside pre-service teachers in preparing future music teachers.

STANDARDS FRAMEWORK IN THE MASTER OF TEACHING COURSE AT UNIVERSITY OF WESTERN SYDNEY

The Framework of Professional Teaching Standards comprises four key stages, three teaching domains and seven elements. The three domains are Professional Knowledge, Professional Practice and Professional Commitment. These domains contain the seven elements. The first two elements belong to Professional Knowledge:

1. Teachers know their subject content and how to teach that content to their students.
2. Teachers know their students and how students learn.

The next three elements belong to Professional Practice. They are:

3. Teachers plan, assess and report for effective learning.

4. Teachers communicate effectively with their students.
5. Teachers create and maintain safe and challenging learning environments through the use of classroom management skills.

The final two elements belong to Professional Commitment. They are:

6. Teachers continuously improve their professional knowledge and practice.
7. Teachers are actively engaged members of their professions and the wider community.

The key stages of the framework are:

- Graduate teacher[4]
- Professional Competence
- Professional Accomplishment
- Professional Leadership

These stages are hierarchical and teachers are to be assessed against the Standards on an ongoing basis throughout their career. Table 1 below shows some examples of the progression from Key Stage of Graduate Teacher to Professional Competence. The University of Western Sydney offers its Master of Teaching students the opportunity to take on cutting edge teaching and learning in its Pedagogies for Learning unit. The Pedagogies for Learning (PED) unit is a foundation study undertaken by all students in the course. It scaffolds the understanding of all experiences in partnership with schools.

Table 1. Some examples of progression from Key Stage of Graduate Teacher to Professional Competence

Graduate Teacher	Professional Competence
Demonstrate relevant knowledge of central components	Apply and use relevant knowledge of central components
Demonstrate knowledge of specific teaching strategies and of students' different approaches to learning	Apply effective strategies for teaching and accommodate students' different approaches to learning
Demonstrate knowledge of keeping accurate records of students progress to reflect on lesson sequences	Report effectively on student progress and evaluate teaching and learning programs
Demonstrate knowledge of principles and practices that -create positive classroom environment	Ensure a positive environment and establish orderly and workable learning routines that -manage purposeful student behaviour

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[4] In the language of the NSW Institute of teachers, this teacher has graduated from a preservice teacher education program with a University qualification, has joined the profession and is yet to proceed to acknowledgement of the Standard of Professional Competence. In NSW and in Australia generally, a first degree without teacher qualification does not meet the minimum requirement to teach.

-engage students -manage student behaviour	
Demonstrate capacity to reflect critically on practice to improve teaching	Reflect critically to improve teaching practices
Demonstrate understanding of importance of home-school links and interact effectively with the community	Communicate with understanding to parents and caregivers and interact effectively with the community

THE GROUNDWORK

Pedagogies for Learning (PED) is the foundation unit preparing student teachers to develop the language and understanding of the Standards Framework. Throughout the thirteen-week unit the student teachers critically reflected on their experiences in schools, identifying standards achieved in relation to the Standards Framework. In 2006, Teaching Australia produced a Consultation Paper concerning National Accreditation Standards comprising Program Standards and Graduate Standards. For this proposed National Accreditation Standard, the Graduate Standard is described in domains of professional knowledge, professional practice and professional commitment (Teaching Australia Forum, Sydney, March 2007). Currently the three eastern states of Australia demonstrate similarity of content in Graduate Standards, although they call the domains by slightly different names (Teaching Australia Synthesis, 2007). In using and reflecting on the NSW Institute of Teachers Framework, it is anticipated that UWS graduates will be prepared for likely continuing developments towards a National Framework.

The PED unit at UWS models the accreditation process used in NSW schools. For one assignment, directly related to the Standards Framework, student teachers were required to submit a Teacher Learning Portfolio based on evidence that showed their achievements towards the benchmark of The NSW Institute of Teachers Standards for Graduate Teachers. The assignment provided the student teacher with preliminary skills in collecting and annotating evidence. The student teachers annotated two lesson plans and a student work sample they included in the portfolio, making specific links between their teaching practice and the Standards. For the lesson plans the student teachers described how they used their knowledge of content and syllabus requirements, student learning, and pedagogy when planning for effective learning. For the student work sample student teachers were required to provide annotations that reflected on

- The student's progress towards the learning goals that were established.
- The effectiveness of the teaching and learning that was planned and delivered.
- The extent to which the task catered for different learning needs.
- The feedback communicated to the student.

In a PED tutorial student teachers presented a draft of their portfolio to a group of four peers who provided them with feedback, modeling the interaction of new scheme teacher and supervisor in the first years of teaching. The development of a portfolio thus provides the groundwork necessary for student teachers to understand the nature of evidence requested and the portfolio's relationship to the accreditation process required of new teachers. This assignment laid the foundation for all further experiences with schools, both formal and informal.

MUSIC EXPERIENCES WITH ONYX SENIOR HIGH SCHOOL, WITH REFERENCE TO THE STANDARDS

Prior to undertaking the final Professional Experience block in schools, the pre-service music teachers at UWS engaged with experienced teachers at Onyx Senior High School to consider program and management issues connected with Year 11 and 12 music students. The students had the opportunity to document and comment on the scope of the musical repertoire studied related to specific topics. The students were directed to make specific observations and critical reflections with regard to each element of the Framework. This data was written and dated.

In terms of element 1, knowledge of pedagogy, the UWS students considered selected units of work from the programs of experienced teachers and discussed ways in which students have been guided to discover background information and engaged with practical and varied activities that allow a deep understanding of a chosen topic. They commented on the importance of being able to identify major milestones in the evolution of a musical style and the need to be continually refining selection of musical examples to reflect these. 'Cate' suggested that: *The main musical influences lead students into a wider scope of investigation, addressing questions that may involve higher order thinking skills. This can move the student beyond a limited time frame and a limited genre.* They then used the programs and units of work as models to construct their own units of work and programs for Year 11 and 12 classes.

Knowledge of students and how they learn, element 2, is generally limited to Professional Experience blocks in schools, underpinned by theoretical understandings. It is in this element, that complementary experiences such as those offered by the partnership with Onyx are especially useful. While the UWS students were not involved in the teaching of performance repertoire to the high school students, they were involved in a significant feedback role. They valued this and learned from it. They considered not only the choice of repertoire but also the importance of self-regulation and self direction, two of the Quality Teaching elements (NSW Department of Education and Training, 2003) that have a substantial impact on the preparation of high school students' performance programs. 'Sam' wrote: *In the stage 6 classroom for the HSC, students prepare a variety of combinations of performing and composing. When time is allocated in the classroom for 'prac' the lesson can be valuable if procedures are in place to ensure time is used productively. This includes rostering the use of equipment. One outcome of such a roster will be to encourage students to bring to class additional material, research and resources if they are not rostered to use particular equipment. If students know what is expected from them in the practical lesson, their feelings of independence will be supported and they will actively take responsibility for their learning.*

In terms of element 3, planning assessing and reporting for effective learning, the preservice teachers planned an interactive learning experience that extended the work of a student whose performance they had observed in their topic of study. Alex's plan included *an introduction to using an Interactive White Board, along with sequenced activities of quiz, project and aural test.* He also supported student learning by instructions that students could ask for help from peers, the internet or their teacher in completing the task.

In student-directed learning, the explanation of goals (an aspect of Element 4) is very important, as is the ownership of those goals. The role of the teacher is one of facilitator, probing, understanding, re-interpreting, synthesising, incorporating suggestions. In terms of effective communication with students, the preservice teachers provide written feedback on performances. Brenda suggested that a student's performance of a piece from musical theatre would be enhanced by a presentation that suggested *being in character. Music without drama changes the entire context of the performance.* She made some specific comments about how movement might be incorporated in the performance and how the student's microphone technique might be improved so that the interpretation of the song might be strengthened.

Probably the core of the reflections that were completed was to do with the creation of a learning environment in which adolescents can experience respect and self-worth. For the UWS preservice teachers, the first priority was this element – the creation of an environment in which students can collaborate and enjoy feelings of successful learning. In terms of element 5, their planned learning experience was required to present a range of options and to build in opportunities for teacher interaction with the students. 'Charles' structured a composition learning experience in which there was interaction with the teacher and with other students during various stages of the process: *after the development of an initial melodic idea, after development of choices of instrumentation, and after development of connections between the different sections of the composition.*

In terms of element 6, continuously improving knowledge and practice, this partnership with experienced teachers is additional to the supervision in the professional experience block that follows. So the partnership with Onyx presents the student teachers with other voices in their formation as teachers. The Onyx teachers provided units of work of various kinds and programs, explaining their reasons for choosing repertoire, for aligning topics of study with performance opportunities created within

the school and for designing assessment tasks. The large numbers of students in this school undertaking music at Years 11 and 12 necessitate the guidance of teachers in choices of topics for study. Student direction is retained in choices of repertoire within the topic. The teachers engaged in lively discussion with UWS students who plied them with questions. After some discussion, 'Jason' felt that *using composition tasks can be a means of facilitating the guidance of students in relation to their performance activities as well.* The UWS students are actively encouraged to become part of their professional teacher associations and to continue the networking (element 7) with more experienced colleagues that this opportunity allows.

In utilizing the Standards within the course at UWS, the teaching team believes it will optimally assess the skills, knowledge, understandings and values that enable students (both university and school) to expand the possibilities of what it means to be a lifelong learner and an authentic pedagogue. More importantly it has given the UWS students and the teachers in schools a common language to map progress and chart development in a professional way. It augers well to continue to be of significant benefit to our current and future students.

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Mother, where are you? Judging the Flaw in Basic Policies of Music Education through the Thriving of Mother Music Education in Mainland China

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ABSTRACT

It is well known that mother is the first teacher, whereas in mainland China, the attention on mothers in terms of systematic education is rare. Judging from the nation's music education policies the attention on mothers and families is a blind spot. This paper focusses on the field of Mother Music Education, introducing the Mother Music Education Project being implemented at the Music Research Institute of China Conservatory. It analyses this educational project's practical meaning and value in mainland China from the perspective of policies, as well as stressing the fundamental principle of Mother Music Education and highlighting the flaws in music education basic policies.

Keywords

Mother, music education, cultural imparting and inheriting, national policy

INTRODUCTION: CALLING FOR MOTHER

God created music and brought it to the world, which justifies the long-term development of music education. We have paid great attention to children, teenagers, students, even working adults and seniors, but we have long neglected Mother, who plays the most important role in education. Nobody can deny that mother is the basis of education. Mother plays the most important educational role, from her pregnancy through the growing years of her children. Mother is by all means the first and most important teacher of children. So if we take a new perspective, we can see that mother training is critical in children's education. One-year of education for a child can benefit the child one year, while one-year education for a mother can benefit her children the whole lifetime. Furthermore, the mother cannot be replaced by any educational system. In the context of post-modernism, the whole schooling educational system is being weakened in terms of knowledge imparting and inheriting, while the significance of early education is growing. Today the public education is becoming more rigid, which justifies our attention on Mother Education.

Hence, we need consider the issue of Mother Education from the macroscopic view. At the end of 2007, Music Research Institute of China Conservatory launched the Mother Music Education Project, which involves a series of complicated issues such as national policy, community education and the mother-child relationship. Meanwhile the authors recognize that the national policy's neglect of Mother Education, as well as the significance of the great attention being to Mother Education in current mainland China educational policies. This in turn will initiate greater consideration for the improvement of national music policies.

A. Contemporary China and Mother Education

The concept of Mother Educatio in mainland China is not a new one. Many years before the Xinhai Revolution, many insightful thinkers had included Mother Education in their field of study. Liang Qichao was a typical exponent. In his book *The Note of the Proposal to Establish Female Schools* he proposed that: *(the schools) can be helpful in assisting one's husband and educating one's children. It can both benefit the family and whole race. Whenever females are well-bred, thousands of families can be decent ones. No doubt! No doubt!* He further states in support of female schools: *So the root of national administration lies at two aspects, people's heart and talents, the root of which is elementary education and that the Mother Education and that the female education. So the female education can determine the fate of the world* (Liang Qichao, 1993, p. 233).

In his great work *Critical Words in a Prosperous Time and Age*, Zheng Guanying also supported Mother Education. Compared with that of Liang Qichao, he was more specific, stating: *It is more common for babies and small children to be with mothers than with fathers and so their personalities are closer to the former than to the latter. For a child between the age of six or seven to the age of twelve or thirteen, his inborn nature still exists, while his selfish desires do not appear yet. Similar to flowers and fruit growing and fostering, Mother Education should put root-growing into priority. Mothers should instruct, teach, encourage and restrict children in terms of clothing, eating, playing, walking, etc. It is easy for a child to grow up healthily if the Mother Education is successful, but if Mother Education is not successful, it turns out to be the opposite* (Zheng Guanying, 1996, p. 164). In those times there were not only many advocates, but also many practioners of this philosophy. As the result of Wu Xu Reform in 1898 the first Female School, Jing Zheng Female School, was established in mainland China. From that time until the Xin Hai Revolution the cause of female education was supported by many social leaders.

Mother Education, however, seemed to lose importance after the May 4th Movement. In his book *Seeking for Mother*, Wang Donghua wrote: *In retrospect, I find that the situation seems to be the result of the counter-culture of May 4th Movement. The most typical female rebel image of May 4th Movement is Nara in The Family of the Puppet, who assured her mother that she refused to be a*

mother. When her husband reminded her of her motherly responsibility, her answer was: Now I do not believe in such things. To me, the most important thing is that I am a human being, the same as you. No matter what, I got to be a human being. So she left her children and left home. Faced by this new strength, the frail female school basis was smashed to pieces and the Mother Education was completely forbidden as the typical feudal education named Dutiful Wife and Loving Mother education (Wang Donghua, 2003, p. 20). Whether true or not, for 30 years, from May 4th Movement through to Liberation, Mother Education was no longer mentioned by people in mainland China.

B. Current Mainland China's Educational Policies' Neglect of the Field of Mother Education

Children are the future of a country, so their education should be regarded as a long-term cause both for a country and a race. Ever since the foundation of the People's Republic of China in 1949, the Reform and the Opening-up in 1978 in particular, the government has invested a great deal in children education, issuing many guideline and policy documents for example. The *Full-time Compulsory Education Law for Nine Years* and the *Overall Plan for Art Education.* However, the author argues that the attention to Mother, as a child's first teacher, needs far greater attention on a number of fronts.

First of all, policy and guideline documents are aimed at the field of public education. Mother Education lies outside the realm of public education and thus the nation's documents cannot cover it. Secondly, there is a long tradition of the mother taking the responsibility from the birth of her child. However, the issue of how to educate children has not been a concern for people and the mother's value has not been openly supported by any social system. Thirdly, in the achievements of any child the role played by public education is recognised but not that of the family.

We suggest it is necessary to set up a reasonable system to avoid these problems. In fact, making Mother Education state policy has been advocated many. For example, during the second seminar of the Tenth Conference of the CPPPC (National Committee of the Chinese People's Political Consultative Conference) in 2004, Wei Sui, the member of the CPPPC and the deputy principal of Anhui University, advocated that Mother Education be included in our basic national policies, saying: *the success or failure of a country's Mother Education will have a great impact on the prosperity and decline of country and nation. Mother Education is the root and long term basis for a nation's quality construction and human resource development. So I sincerely suggest that Mother Education be included in fundamental national policies.* (Wei Sui, 2004)

Gu Xiulian, the deputy chairman of the National People's Congress and the chairman of All-China Women's Federation, also advocates the importance of Mother Education, saying: *Mother Education project is a significant systematic one with practical and historical meaning, which can benefit the family, the people and the*

country both in short terms and long terms. Family is the basic factor of society. Mother is great and pure. So it is a creative working thought to construct a spiritual ecological link, namely, mother grows love, children impart and inherit love, human kind are full of love and the world enjoys love (Gu Xiulian, 2004).

It is obvious that more and more people are acknowledging the importance of Mother Education. There is no doubt music education is an important part in Mother Education. However, this is not recognized in current music education policies and documents from the Ministry of Education. Of course, it is hoped that music education for mothers will be put into agenda and that Mother Education will be included in national policies one day.

C. The Launching of Mother Music Education Project in China Conservatory

As one of the leading conservatories in mainland China, China Conservatory has already acknowledged the necessity and urgency in developing Mother Music Education. As the director of the music research institute of China Conservatory, Professor Xie has a leading role in the area. On December 15, 2007, the Mother Music Education Project at the China Conservatory was launched. The current aims are to spread and popularize the idea of Mother Music Education, and contains the following measures.

First of all, a Mother Music Education training centre was set up. This is one of the most important parts of the project and the teachers for Mother Music Education should be trained methodically. The centre is divided into three parts, music education of mothers themselves, children's music education by mothers and the overall development of children's musical potential. The three parts support each other, but also have an independence. The centre is mainly responsible for the link among all districts, all cities, all colleges and universities, all communities and all media, and spreads throughout the country. The centre is also connected with the Central TV Station and the two are ready to co-operate, striving to publicise the area of Mother and Music in society and to capture the attention of the people.

Another aim is to set up the journal, *Mother and Music*. The central idea of the journal is to develop awareness of relationships and children's musical development. This includes discussion of musical transmission from mother to child, the importance of singing by mother, and creating a musical environment in the home. The journal will confirm and support the importance of the mother's role in music education. As the first journal focused on Mother Music Education, its format must also reflect policies to some extent.

On the one hand, when new documents about Mother Music Education are issued by a region or country, the journal can expose people to these new policies. On the other hand, the journal can serve as a platform for people to express their opinions and make suggestions, providing education systems personnel with feedback and ideas.

There are also three columns in the journal covering the mother, the mother and child, and the child. The topics focus on the sanctity of motherly love. Music can enhance the maternal instinct and establish the mother image for a new age, making maternal attributes the foundation of human nature. This foundation includes sacred motherhood, mother and child love, great motherly love and calls for the return to and support of the maternal instinct. This philosophy supports the idea that good mothers are the critical resource in the future of human kind. The three columns will include music making it a multi media journal.

Another aim of the Project is to establish a Mother Music Education website. Under current circumstances, the unlimited space nature of internet resources offers the best stage for this project. While searching on the internet, the author found out that there are 28 websites concerning Mother Education, such as Chinese Mother Education Website and the Mum Website, none of which is related to mother's music education. In other words, these websites mainly concern about the physical health protection for mothers and children, where no humanism is involved. So the establishment of the Mother Music Education Website makes up for other websites. Its focus is not on the physical health of mother and child, but on the humanism about mother. For present, the website columns are designed to divide into many parts such as News Trends, Curriculum Teaching, Exhibition Review and Activities, Classical Teaching Examples, International Exchange, Training Centre, Music Experts Forum, Education Field, Music Teaching Thesis Exchange and Reference, Contribution Hotline, Research Subject study and Music Appreciation. Different from traditional academic educational websites of musical world, it make Music and Mother the centre of the website, striving to create the number one brand among professional music education websites both at home and abroad. After the complete of the website, such means of popularization as internet, plane and TV will be utilized to advertise, so as to attract more people to get involved.

Fourthly, develop investigation on parent and children as well as music impact. The development of Mother Music Education Project requires understanding about current mothers' musicianship, the impact of music on mothers and the significance of music in the growth of children. This investigation consist four parts, namely, current situation investigation on mothers, children and mother-child relationship, and music's impact on the three parts mentioned above. The related questionnaire involves many evaluation theories such as emotion, personality features and multi-intelligence, which has very high degree of trust and effect. And the analysis of the questionnaire is underway.

Finally, develop all kinds of popularization activities under the line of Mother Music Education and create commercial body for Mother Music Education. The next step the music research institute of China Conservatory will take is to invite well-known persons to be image ambassador, stressing the public interest nature of related activities and confirming the brand value of Mother Music Education; plan a series of public interest activities for communities, realizing the end popularization of the brand; plan training courses, issuing Mother Music training certificates; extend trainers for Mother Music Education by means of chain joining; public a series of video and audio products and books related to Mother Music Education, etc. The website should depend on specific activities to extend its contents and build up strong influence. Therefore, activities under the line of Mother Music Education should be conducted together with the opening of the website, which can produce a better result.

D. Macro Analysis on the New Project of Mother Music Education

After millions of years of evolution, as the most intelligent creature of all, human being appeared who created colorful culture and art after centuries of hardship. Hence, making the wisdom of forefathers the lasting Torch needs cultural imparting by generations, thus education came into being. As an emotional expression, music talks about the past of human kind in its unique way. It is well-known that language-learning should start from babies. It is no exception for the inheritance of music. In my opinion, we can also say that music-learning should start from mothers, for mother plays an important role in early music education. If the musicianship of a mother is limited, it is hard for her to build a good impact on her children.

In the Music Curriculum Standard of Full-time Compulsory Education issued by the Ministry of Education of the People's Republic of China in 2001, ten policy ideas are proposed for music education as follows: Making aesthetics the centre, making interest and hobby the motive power, facing all students, stressing personal development and music practice, encouraging musical creativity, advocating disciplines combination, expanding national culture, understanding multi-culture and bettering evaluation system (Music Curriculum Standard, 2001, p. 3).

It is a quality leap for educational idea, but it is only limited in classroom music education of school, instead of concerning family, the first environment for the growth and development of students. In other words, because of the lack of musical policy, many mothers have no idea about how to make children contact music although they are willing to do so. Comparatively, America's education deserves our reference. The following sentences are written in the National Standard of American Art Education: In order to ensure the artistic study received by students beyond the level of Contact, the creative and frequent utilization of community resources must become significant factor. Teachers, parents and local artistic organizations can build atmosphere for the further, extend and deepen students' abilities in the education of all artistic disciplines by working relationship of partnership. Therefore, the appearing of the Standard is only the first step (National Standard of American Art Education, 1994, p. 11). It is obvious that the impact of school, community and family to children have been considered

by our American counterparts in making policies, which Mainland China lacks.

As far as I am concerned, it is the first time for the project of Mother Music Education to be launched in Mainland China. Its launching must possess the following features judged from present situation.

1. Possibility. One thing is certain that all parents hope that their children can receive excellent artistic influence from early years. Among all artistic categories, as the art based on hearing, Music is definitely proper for early children education. Because it does not need any Hardware factor, mother's humming is the best teaching material. We can say that wherever there are children, there are parents; there are so many angles and so many possibilities for us to explore.

2. Necessity. In fact, the art education of China (music education in particular) has made a long detour. Before the reform and opening- up, because of the influence of ideology, all art education centered by politics neglected the aesthetic feature of art, whose influence has not faded away.

If we do not want to let the history happen again, we should first train the generation of Mothers, letting them experience the beauty of music. Then mothers can pass on the real emotion to children.

3. Urgency. Children are the hope of a nation. Lu Xun, the great writer of China who passed away last century, called for the rescue of children in 1920s. At present, the quality of Chinese people is very low, which is a great thing concerned by the education world. To great extend, what the Quality Education frequently mentioned lacks is the Aesthetic Education. No matter how developed the education of schools is, it is not the first living atmosphere. Nothing can replace an ideal family atmosphere. It is ok if children know nothing about basic arithmetic, for which will be taught in school. But it is a troublesome thing if children have no idea about Beethoven or Da Vinci, because school can only teach children art knowledge instead of the perception of art. The training of unconscious perception depends on family and parents.

4. **Long-term effects.** Education is a long-range program instead of overnight one. One should experience the growth period of over 20 years, including the infancy, childhood and youth. In other words, the concept of Mother Music Education is not limited to early children music education. Instead, it runs through the growing process of children. Hence, to each mother, it is a long-running program, requiring persistence and lasting patience.

5. **Formidable.** It is well known that China is a big country of 130 million citizens. The children population is over 100 million, so the population of mothers is also very large. In order to develop education activities for so large a community, all levels of party and government organs, people with high ideals and parents need cooperate.

Accordingly, we can see the originality and possibility of this project, as well as need great efforts to make this ideal into reality. Talking from the perspective of music policies, just as we argued above, the nature of Mother Music Education do not belong to the field of public education. Therefore, it is impossible for the government to issue compulsory law, but it can issue some encouraging documents to promote the development of Mother Education. For example, as the Music Curriculum Standard stated, all requirements can be specified based on present situation to make the completeness of each standard practical. Thus it is not only in accordance with the double standards of trust degree and effect degree in the perspective of evaluation, it is more important that mothers can have a clear realization on the training process and pace of children. Talking from the macro perspective, it also provided a political and directional text for Mother Music Education.

To sum up, Mother Music Education itself is a meaningful cause. On one side, the development of it means that mother should pay attention to her own quality and accomplishment, for if you become a mother, you must take the responsibility of cultural inheritance. On the other side, Mother Music Education makes babies learn teaching knowledge instead of adolescent age, which is a social process for fostering babies and teaching children. Chinese history lacks this process. Now it is the rise of civil social awareness, the best opportunity we badly need.

CONCLUSION: SONGS TAUGHT BY MOTHER

The fundamental meaning of life lies at living and breeding. Ten months of pregnancy is the crystallization. The childbirth means the coming of new life. At the moment, a woman begins to have a both common and great title, Mother. Bingxin once said: *If there is no woman in the world, five tenth of the truth of this world will disappear, so will six tenth of the kindness and seven tenth of the beauty.* It is true that the world becomes so beautiful and colorful only because there are women, mothers and motherly love.

In the song named *Songs Taught by Mother* sung by Dvorak, there are some sentences as follows: When I was young, mother taught me singing. I can see tear blurring in her kind eyes. Now I am teaching this unbelievable song to my child…This song has moved numerous people, it is even clearly reflects how many children are reared in the singing and piano of mothers. In retrospect of the long way of music, one can never forget how mothers rear us by love, comfort, encouragement on the long way by teaching us singing.

Mother is great, who promotes the process of human civilization by the hands which are used to push cradles. In a way, the development history of human kind is a history of Mother Education. The Mother Music Education we are advocating here is by no means a high target impossible to realize. In a word, mothers should learn singing to open children's life and lead him/her to the great musical palace. I believe in the near future, the Mother Music Education will appear in front of people's field of vision as a political action of music education again.

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The preservation of local traditional musics: A dilemma of policy and practice in music education

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ABSTRACT

The preservation of the tangible and intangible cultural heritage has become an important issue in Hong Kong. The tangible part relevant to music education refers particularly to music instruments while the intangible part refers to the music itself and the environment which nurtures it. Although Hong Kong had been under British rule for more than 100 years and was returned to China in July 1997, various regions in Hong Kong locally still possess their own traditional musics such as Cantonese opera, Nanyin and other walled-village songs which are unique to the regions. With the modernization of the city to accommodate the growing population, this environment is gradually being demolished and the musics are being extinguished. The preservation of these local regional traditional musics through music education is imminent. The dilemma of policy and practice in music education, however, in respect to these types of music is discussed in this paper.

Keywords

Music education policy, intangible cultural heritage, local traditional music, walled-village songs, music teaching practice.

INTRODUCTION

The preservation of cultural heritage has become an important [this is too colloquial] issue in Hong Kong. The demolition of the old Star Ferry Pier which has been in service since 1888 (Star Ferry Company Limited, 2001) in December 2006 (RTHK, 2007), the closing of the Queen's Pier in August 2007 (Wikipedia, 2007) for relocation, and the dismantling of an historic building at King Yin Lane in September 2007 (Conservancy Association, 2007) have triggered much sensation and opposition. According to UNESCO, "Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritages are both irreplaceable sources of life and inspiration" (UNESCO, World heritage Centre, 2007). Local traditional music is part of the cultural heritage. There is a tangible part, such as the music instruments and the performers, and the intangible part, such as the music itself and the environment which nurtures it. All are relevant to music education. The question arises as to what extent is education policy and the teaching practice helping with the preservation of local traditional music, both the tangible and intangible parts of cultural heritage is worth investigation.

LOCAL HONG KONG TRADITIONAL MUSIC PRESERVATION

Although Hong Kong had been under British rule for more than 100 years and has been returned to China in July 1997, various regions in Hong Kong locally still possess their own traditional musics such as Cantonese opera, Nanyin (Southern Tone) and other village songs which are unique to the regions. With the quickening steps in modernization of the city to accommodate the growing population, this environment which nurtures these musics is gradually being demolished and the musics are becoming extinguished. The preservation of these local regional traditional musics is important. [Listening sample will be included in the presentation.]

Music academics and music educators (Yung & Ng, 2007; Leung, 2002; Chen, 1996; Yip, 1989) in Hong Kong are becoming more concerned about preserving local, regional, traditional musics through documenting and recording of their performance as well as understanding their artistic and social value in the development of the region historically. In so doing, the aim is not only to preserve but to enable transmission of the art and prevent its extinguishing with the passing away of musicians who are the only people performing the music authentically.

Yung and Ng (2007) together with the producer Yu have made publications of some recordings of Nanyin, a type of narrative music which is typical of south China. It has been performed by an old musician Dou Wun at the Fu Long, a Chinese-traditional tea house. But with the passing away of the musician, the authentic artistry of performance could only be retained in the recordings. A joint effort has been made to obtain funding to sponsor the restoration and digitalization of the recordings in open reels to compact disk quality for better retention of the precious performance of the deceased local musician.

Chen (1996) has also been committed to the research of Cantonese opera and collected song materials in making teaching designs for school use. The social functions of Cantonese opera are recorded and its usual performance in specially built bamboo scaffoldings during traditional Chinese festivals (such as that to celebrate the birthday of the Goddess of the Sea, the Chinese Halloween, and the Ching Ming Festival to remember the ancestors) revealed the involvement of different types of artistry.

Other types of local traditional music such as the folk songs of Sai Kung and its vicinity in the northeastern part of Hong Kong have been collected by Yip (1989) in sound recordings and analyzed. It is realized that apart from folk songs originated from the village regions,

influences of songs from fishermen and various immigrants from other parts of China are found. The songs are for all sorts of social functions inclusive of entertainment. Consistent as well as varied melodic and rhythmic patterns, in addition to verse patterns or word ornaments are identified to correlate with a range of activities or situations. The wealth of folk songs collected could be studied for more understanding of their sociological meaning, historically, and aesthetically.

In the course of investigation, Yip (1989) noted that historically since the Ming and Qing Dynasty, people of Guangdong liked singing. This trait and songs of Guangdong (粵歌) were mentioned by an imminent writer Qu Dajun (1630—1696) in his book *New Language of Guangdong* (明清時代屈大均在<<廣東新語>>「詩語篇」談及「粵歌」時提及「粵俗好歌」的現象。). Although many of these folk songs were forgotten because of modernization, the tradition of singing in the Sai Kung region of Hong Kong and its vicinity may still be revived.

A similar folk music collection work was also conducted recently in 2006 by the Hong Kong Composers' Guild in collaboration with the Hong Kong Chinese Orchestra through a project named *Cadenza of Hong Kong*. The purpose was "to preserve, promote and explore the rich cultural resources of Hong Kong" (Hong Kong Composers' Guild, 2006, *Cadenza of Hong Kong* section). The genealogical roots of local traditional music are to be found through field trips to neighbouring areas in the Guangdong province (southern China). The folk music in three of the regions which have their individual traits may provide inspiration for new music compositions.

All the different types of work done by academics, music educators or composers to preserve and develop local traditional music may be better if supported by the government and the education field. Government supportive policy and educational practice to transmit the music is important in conveying a message of the importance of valuing cultural heritage. The following section will continue to see what cultural policy in education is in place and how far the teaching practice of a group of music student teachers have been doing in the preservation of local traditional music.

GOVERNMENT POLICY TO LOCAL TRADITIONAL/CHINESE MUSIC

Hong Kong Government policy in education appeared to have attended to local traditional Chinese music as manifested in the curriculum guides. The *Music Curriculum Guide (Primary 1 – Secondary 3)* (CDC, 2003) suggests the inclusion of Chinese traditional music in helping students to build proper values and attitudes such as: "cultivating national identity through performing and appraising Chinese music; understanding and respecting local traditional culture through singing and appreciating Cantonese Opera" (CDC, 2003, p. 15). There are instances in the *Music Curriculum Guide* which provide concrete suggestions about certain concepts and knowledge in Chinese traditional music to be covered in the music curriculum. These include vocal types, music notation forms, special music structures, and or even specific music pieces (子喉平喉、鑼鼓點、簫譜、工尺譜、魚咬尾、合頭合尾、賀新、賽龍奪錦). The Curriculum guide about the teaching content of cultural heritage, however, is not mandatory.

In the *Music Curriculum and Assessment Guide (Secondary 4 – 6)* (CDC & HKEAA, 2007), local traditional Chinese music is included in the Compulsory Module 1 (Listening) which requires students to:

> listen to and study musical works from the following periods and genres: music in the Western classical tradition from the Baroque period to the 20th Century, Chinese instrumental music, Cantonese operatic music, and local and Western popular music. (p. 8)

More of the local traditional music elements are suggested in an elective module in Special Project. Cited topics for selection include: "A field work report on Sai Kung Hakka mountain songs, The application of traditional Chinese music elements in Cantonese pop songs or A field work report on the Ritual Performance of Cantonese Opera" (CDC & HKEAA, 2007, p. 8). [Listening sample will be included in the presentation.]

The curriculum guides have provided some direction of focus and are unable to be comprehensive on Chinese traditional music as a whole. As a member of the curriculum development committee (CDC, 2003 & 2007) the first author understood that it is impossible to include the many different major genres of Chinese traditional musics. To be comprehensive at the expense of superficiality (Jorgensen, 2002) is not advisable in any curriculum. With some directions provided by the curriculum guides in mind, a study has been undertaken to investigate how well the policy related to the preservation of local traditional music in education has been implemented by music student teachers and what regional traditional music is included in their teaching practices.

THE STUDY

This study, aimed to map teaching practices in relation to policy, involves a survey of 32 music student teachers who have finished an eight-week teaching practice in primary schools. These student teachers are in year three of a Bachelor in Education (Honours) (Four-year Full-time) (Primary) programme. The survey covers questions about the experience of these students in teaching local traditional or Chinese music during their teaching practice period. Their background in local traditional/Chinese music, how confident they are in teaching traditional music, whether they are aware of cultural policies in the music curriculum, and the problems they encountered / anticipated in teaching local traditional / Chinese music are also investigated. Details of the questions in the survey are presented below:

1. What level(s) of music class have you taught?

2. How many music classes per level have you taught?
3. How long is a music lesson in minutes?
4. How many music lessons are there usually per class / week / cycle?
5. Does the school has Chinese music instrumental class(es)?
6. Who teaches the instrumental classes? Music teacher(s) or part-time tutor(s)?
7. Does the school have a Chinese orchestra / Chinese music ensemble group?
8. Are you required to teach local traditional/Chinese music?
9. If yes, what topics have you taught?
10. How confident are you in teaching local traditional /Chinese music?
11. Are there any Chinese music resources in support of your teaching? (e.g., CDs, etc.)
12. Are you aware of cultural policies in the music curriculum?
13. Have you taken a module on Introduction to Cantonese Opera?
14. Do you like Chinese music in general?
15. Do you play a Chinese instrument?
16. If yes, what Chinese instrument(s) do you played?
17. How many years have you learnt playing the Chinese instrument(s)?
18. What difficulty did you encounter / anticipate in teaching Chinese music/local traditional music?

BACKGROUND OF STUDENT TEACHERS IN CHINESE MUSIC & THEIR TEACHING PRACTICE

All the 32 music students (19 major and 13 minor) have studied at least a 30-hour Chinese music course which is compulsory in the programme just before they started their practice teaching. In the programme, courses on knowledge about style and interpretation of Chinese vocal repertoire, musicianship, and vocal performance skills development, related Chinese music literature are offered (HKIEd, 2005). So it is assumed that students should be familiar with these music contents.

According to the survey data, the 32 music student teachers had their teaching practice in 26 different primary schools with some schools taking more than one music student teachers. The class levels taught ranged from primary (P) 1 to 6 (Figure 1). Student teachers were more assigned to teach P3 or P4 and less to P1 or P6.
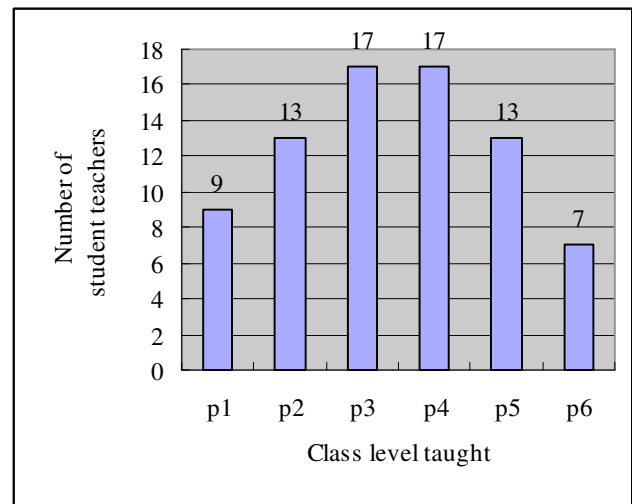

Figure 1. Class levels taught by music student teachers

As most of the students taught more than one class level, the total number of students in figure 1 is more than the actual number of student teachers. The 19 music major students taught two to three levels of primary classes and one taught five different levels. The 13 music minor students taught less music classes according to Institute regulation. While three taught only one level, the others taught two to three levels of music classes, similar to the major students (Figure 2). Still all are ready to teach any level of music classes no matter what background of Chinese music they have.
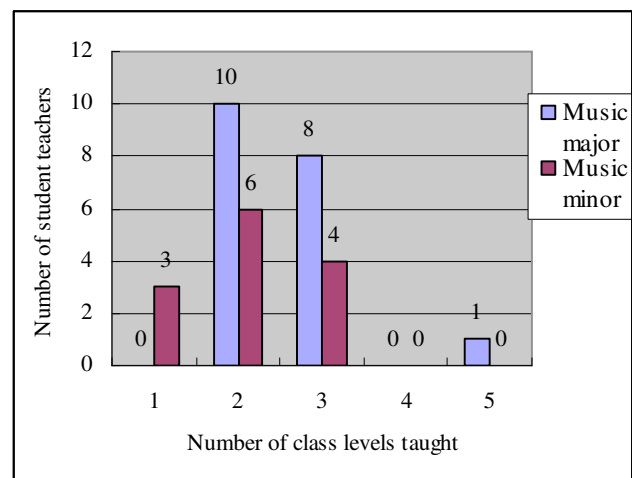

Figure 2. Number of class levels taught by student teachers

The duration of music class varies from school to school and even within schools as reported by the student teachers (Table 1). More schools are adopting 35-minute lessons and there are usually two music lessons for each class per week or per six-day cycle. One school has classes of 60 minutes in length. In this case, it is considered a double lesson and usually there is only one lesson per week or per cycle. Student teachers usually found it harder to handle long classes content-wise and in holding the attention of primary kids.

Table 1. Schools with different duration of music class

Duration of music class	Number of schools
30 minutes	7
35 minutes	19
40 minutes	9
45 minutes	1
60 minutes	1

Regarding the Chinese music environment of the schools, six of the 26 schools (around 24%) have Chinese music instrumental classes and these include the more common instruments: er-hu (two-string bowed instrument) (in two schools), zheng (pluck-stringed instrument) (in four schools), yangqin (the hammered string instrument) (in one schools), and Chinese percussions (cymbal, gong, temple block, etc.) (in one school). Four student teachers reported that the instrumental classes were taught by part-time tutors while the other two student teachers were not sure who are teaching these classes. Two of these six schools are also found to have a Chinese orchestra or Chinese instrumental ensemble group. Five of the schools required the student teachers to include Chinese music as part of the teaching contents (inclusive of one school which also has Chinese instrumental class/ensemble). Topics of Chinese music requested to be taught include:

- Chinese folk songs,
- Cantonese opera,
- Chinese percussion instruments,
- narrative part (唸白) of the Cantonese opera,
- nursery rhymes,
- simplified notation,
- gong-che notation (工尺譜) (a type of Chinese music notation),
- National anthem, and
- pentatonic scale.

When music student teachers were asked whether other local traditional musics were known to them, they didn't seem to have an idea of what those are except for Cantonese opera.

ISSUES RELATED TO THE TEACHING OF LOCAL / CHINESE TRADITIONAL MUSIC

Issues of confidence in teaching local / Chinese traditional music in relation to student teachers' limited knowledge and experience in the music surfaced. Of the 30 students who have reflected on their confidence in teaching local / Chinese traditional music, the group mean is 2.4 in a Likert scale of 0-5. One student teacher ticked 0 meaning no confident at all, and no one ticked 5 which means very confident (no one is very confident in teaching Chinese music). Music majors however, are comparatively more confident than music minors in teaching Chinese music (with a group mean of 2.5 and 2.3 respectively). This might be explained since five student teachers (16%) who indicated that they have taken the elective course in Cantonese opera are music major students and none are from the music minor group.

As well, nine music majors and eight music minors (53% of the music student teachers) are learning to play a Chinese music instruments (Table 2). The number of years in learning the instruments ranged from 0.5 to 3 years with more than half of the student teachers played the instrument for only one year. As such, the knowledge and skills of the instruments would not be too much to boost their confidence in teaching.

Table 2. Chinese music instruments student teachers learnt

Chinese music instrument		Number of students
Wind	Di-zi (Chinese flute)	2
	Suo-na (double-reed)	1
Plucked-string	Pipa (mid-high register)	2
	Liuqin (high register)	1
	Zhong-yuan (mid-low register)	2
	Zheng (Chinese zither)	3
Bowed-string	Erhu (mid-high register)	4
	Zhonghu (mid-low register)	1
Others	Yangqin (Chinese delcimer)	1
	Total	17

There are other issues such as resources support and teachers' likeness of local/Chinese traditional music which might have affected the teaching, in addition to their awareness of government policy. The student teachers in evaluation of whether there are Chinese music resources to support their teaching (e.g., CDs, etc.), the mean is 2.6, indicating that it is on the low side. In whether student teachers like Chinese music in general, the overall mean is 3.0 indicating medium enthusiasm in a scale of 0-5. It appears that the music majors like it more than music minors (a mean of 3.3 and 2.5 respectively). About whether they are aware of cultural policies in the music curriculum, the mean is 2.53 although there are four who ticked 4 indicating that some are quite aware of the policy.

There are difficulties that student teachers encountered or anticipated in teaching local traditional or Chinese music:

- unfamiliar with melodies of Chinese music
- I don't quite know Chinese music and students are not interested
- [teaching] Chinese music notation (工尺譜)
- lack music context [to teach]
- [teaching of] fingering
- the skills in playing instrument
- insufficient knowledge and skills
- have not learnt Chinese music, or get in touch with the knowledge of the discipline
- have not mastered Chinese music
- have insufficient knowledge
- different music texture

These difficulties are issues that the music education programme should attend to.

THE DILEMMA OF POLICY & PRACTICE IN PRESERVATION OF LOCAL/CHINESE TRADITIONAL MUSIC

From the research, a cultural policy is found to be in place in education. The official music curriculum guidelines have also posted an agenda that has made certain Chinese music and local traditional music distinct for inclusion in teaching. There is a dilemma in both the policy and educational practice: both cannot be too comprehensive to include every local traditional music, and neither is this possible in primary, secondary nor tertiary education. For what has been included, how this is to be addressed by music teachers in practice is yet another matter. The data from the survey exhibits that music student teachers are not fully prepared to take a responsibility to transmit and preserve local traditional music. Among the 32 music student teachers, only five have been assigned to teach some Chinese music and six among the 26 schools have Chinese instrumental classes or Chinese ensemble groups. This signifies that not many schools place an importance on the preservation of Chinese or local traditional music. Student teachers do not consider that there are sufficient resources in support of their teaching. In practice music student teachers are not as confident in teaching local traditional or Chinese music. Their contact with the amount of local traditional or Chinese music through studying for the BEd course in three years may not be sufficient to uphold their confidence in teaching it in primary schools.

Nevertheless, it is not clear whether the comparative lack of confidence is due to a first time teaching practice or their relatively new background in Chinese music. Another survey may need to be done in a year when they have undergone a second teaching practice to check. The difficulties they encountered or anticipated in teaching local traditional or Chinese music, however, may not be addressed well in a year's time. A solution could be to encourage them to take more relevant music courses, be immersed in this music through concert attending or listening more before another teaching practice to build up their strength in teaching. It takes time to develop sufficient knowledge and skills, be versatile and be confident to teach the music and thus help with its preservation.

CONCLUSIONS AND IMPLICATIONS FOR POLICY & PRACTICES OF PRESERVING TRADITIONAL MUSIC THROUGH EDUCATION

The policy is supportive in the preservation of traditional music. The dominant type of local traditional music, the Cantonese opera has been officially included in the curriculum guides (CDC, 2003 & 2007). Regional local folk music (Sai Kung Hakka songs) is suggested too but similarly, not mandatory. This research showed that apart from Cantonese opera, music student teachers also practiced teaching Chinese folk songs, Chinese percussion instruments, folk nursery rhymes, simplified notation, gong-che notation (a type of Chinese music notation), National anthem, and Chinese pentatonic scale. These are general Chinese music. There are still lots of different types of local traditional folk songs including song of the fishermen (蛋家歌), song of the sea (咸水歌), and song of the dragon boat (唱龍舟) etc. (Yip, 1989) which have not been included in the music curriculum. There is a problem for the policy to be too detailed in the listing of all local traditional folk songs and to decree for preservation. Music student teachers may need to be aware of the situation and take pro-active actions in helping with the preservation, transmission, and further development of local traditional music.

Some schools have taken the lead in promoting the learning Cantonese opera through participation in the Arts-in-Education programs (2003) but this is made possible with grants from the project to invite guest musicians or artists into schools for teaching and staff development. Similar sponsoring teaching and learning programs in other local traditional music for teachers and student teachers could help with the preservation and developing their teaching capacity. In China, the Ministry of Education (2001) decreed in the *Music Curriculum Standards* that "15%-20% of the music curriculum be retained for scheduling local and school-based music contents" (MoE of PRC, 2001, p. 30). The *Music Curriculum for Senior High Schools* (The MOE of PRC, 2003) also distinctly recommends that the music teachers organize folk song collection activities by students, after which good songs are to be learnt and sung. Music educator Xie (2006) also highly encourages music teachers to teach students so that everyone can sing songs of their home town. The transmission of local ethnic music in schools is clearly supported in policy and by music educators. This practice in active preservation of cultural music could be modeled in Hong Kong.

Resources in teaching traditional music are found to be insufficient for teaching, both audio and visual resources are necessary to support teaching of local traditional music but the dilemma lies in the lacking of them. Academics and music educators have made concerted and individual efforts to work on publishing them (Yung & Ng, 2007; Chen, 1991, 1996a, 1996b). In the paragraph above, suggestion has been made for music teachers to organize folk song collection activities by students. Continual effort to publish the collections with analysis of their social, artistic, musical, and cultural values is essential for easier access. This awaits funding support to sponsor the transcription and restoration of the sound recordings for publication. With better available teaching resources, the preservation of local traditional music through school music teaching practice may be made more possible.

In view of the dilemmas in policy setting and general school teaching practices, initiatives from education institutions, schools, music teachers, and students are encouraged for the better preservation of local traditional music. Innovative teaching practices such as allowing student field work in related studies suggested above could complement lapses in policy settings and contribute to the preserving local cultural heritage.

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Emerging Research Dialogue: Post Graduate Abstracts

The integration of information technology in music teacher education and school music education in Taiwan: a conceptual framework

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This study is being conducted in response to the issue of the integration of information technology (IT) in primary school music education and teacher education in Taiwan. The aim of this research is to investigate the development and integration of IT in music teacher education and school music education in Taiwan, and to construct a conceptual framework for further integration of IT in music education.

This is a qualitative research study. The research questions focus on the development of IT integration and the factors that constitute a conceptual framework for primary school music education and teacher education in Taiwan. A range of research methods will be adopted in order to gather the information to answer the research questions. Aspects of historical research which be used as the first approach to collect data on the past development of IT integration. Survey and interview approaches will be used in this study to extract detailed information from individuals and groups. Three groups will be targeted in this study: the government policy builders/writers, IT in education and music education experts, and primary school music teachers. They will be interviewed via semi-structured questionnaires. In-depth interviews will be undertaken to address specific issues in this study.

The research will be undertaken from the start of 2008 and is expected to conclude by the end of 2010. The anticipated contributions are to produce knowledge of IT integration in music education, practical applications in both primary school music education and music teacher education. This project has the potential to benefit the government policy makers, primary music teacher education institutions, and music teachers. The expectation of this research might not only be of benefit IT integration in music education but also music teaching and learning.

Children's perceptions of music activities at a transitional English Language School.

Gillian Howell

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What do children perceive of their learning in a music program focused on composition and invention? How are these perceptions coloured by confidence in the language of instruction, different cultural backgrounds and prior experiences of schooling? This research project is set in an inner-city Department of Education transitional school for newly-arrived immigrant and refugee children of primary-school age. While the main focus of the school is on building up the children's English Language skills to prepare them for entry into mainstream school, the reality is that all the students must also make significant adjustments to school in Australia, which can present new challenges alongside those of learning a new language.

The music activities facilitate the children's compositions, and invite them to tell stories and express feelings and impressions through music. The activities are designed to reinforce and enhance the learning that is taking place in other parts of the curriculum, as well as to build student confidence and offer opportunities for success in a different school arena.

This research project is a qualitative case study that aims to capture the music program in a particular place and time, exploring the perceptions and reflections of three students, each from greatly contrasting backgrounds – from the intensive, teacher-directed environment of Chinese education, to the disrupted schooling backgrounds of children who have grown up in refugee camps. Embedded within the case study structure is a phenomenological approach to the inquiry, in that no presuppositions are being made about the subject of the inquiry.

Grounded theory will serve as a procedural model in drawing conclusions from the resulting data. The data will analysed inductively for emergent themes, and occur concurrently with the fieldwork so as to enable later interviews to offer further triangulation, testing and new themes as they emerge.

An exploration of the uses of storytelling in a tertiary education program

Gerry Katz

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From July 1996 through December 2007, RMIT University in Melbourne, Australia offered a postgraduate program for the education and training of creative arts therapists. It was my privilege to coordinate the learning and teaching within this program, as well as to be directly involved in teaching and supervising students who ultimately graduated with a Masters degree in Creative Arts Therapy (CAT). The experiences generated through and within this unique and innovative program form the basis for my research.

My PhD research project has set out to gather accounts from (former) students and teachers (including my own), of what it was like to experience and be involved in arts-based learning and teaching, to portray these accounts in a fictional story, and to reflect on the processes involved therein. The story forms the creative centrepiece to the research project, research which is guided and informed by an eclectic mix of

qualitative approaches to inquiry. These include the following: the arts-based approach of Barone, T., & Eisner, E. (1998), paradigms of fiction and social research as set out by Banks, A. and Banks, S. (1995), writing-as-inquiry as proposed by Richardson, L. (1996) and concepts of arts-based portrayal of research process and findings defined by Willis, P. (2002).

It is anticipated that the storied portrayal of these arts-based experiences will, of necessity, provide an historical overview of the RMIT-CAT program but, more importantly, will depict the development of an arts-based pedagogy, one which reflects (arts) therapy practices and situates both learning and practice as unequivocally arts-based.

Study on teaching methods of Chinese traditional music heritage

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Chinese traditional music is diversified and colorful but due to the ignorance of the education to traditional musical culture, and the impact of the Western popular musical culture, nowadays students are alienated by traditional music. In order to heritage traditional music, teachers do their best to summarize some good teaching methods. In the traditional music teaching, not only some common methods such as situational teaching, intuitional teaching etc. are taken, but also some special teaching methods such as impart orally impart and acquired by heart, plagiarism etc.. In this paper, some good teaching methods are generalized in the school traditional music heritage.

Examining and defining the term "musical culture", stemming from secondary curricula.

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The study of music at the secondary level currently includes music from the Western canon and the examination of musics from other cultures. The focus of this research is on how different musical cultures are defined and identified both inside and outside the educational context. The inquiry was generated by questions that arose in my professional practice as a teacher of the International Baccalaureate Diploma Program music course. The term "musical culture" is defined in the study guide, but this interpretation raised many questions for me concerning how to appropriately situate different musics.

The methodology is a qualitative approach using open-ended interviews and a study review of relevant literature. The data collection was based on gathering and comparing various interpretations of the term "musical culture", along with issues such as contextualizing different musics, and the current position and influence of both Western Art Music and Western style popular music. Interviews were conducted with a range of well-respected music professionals including Lucy Green and Samuel Leong, to gather a range of views from musicians in different contexts with an international perspective.

The literature review examines a variety of perspectives on general culture and writings specific to musical culture and education. These are: issues of cultural capital and views relating to social power structures; multiple perspectives of musical behaviour, music in its cultural context, and the transmission of music; music, culture and the Western Canon, discussing popular versus classical musical culture in relation to teaching and learning practices, as well as historical perspectives of the position of music in relation to culture; ideas examining cultural plurality and the inclusion and contextualization of musics other than Western Art Music in current music curricula; and new trends in music education in the 21st century with cross-cultural perspectives concerning education, ethnomusicology and concepts of musical culture. It is anticipated that the result of the study will be a collection of multi-layered perceptions concerning the term "musical culture" and how it can be described.