



# National Review of School Music Education

## *Augmenting the diminished*

Robin Pascoe  
Sam Leong  
Judith MacCallum  
Elizabeth Mackinlay  
Kathryn Marsh  
Bob Smith  
Terry Church  
Anne Winterton



**Australian Government**  
**Department of Education,  
Science and Training**

**MURDOCH**  
**UNIVERSITY**  
PERTH, WESTERN AUSTRALIA



  
Centre for Learning,  
Change and Development

© Australian Government 2005

ISBN: 0 642 77571 0

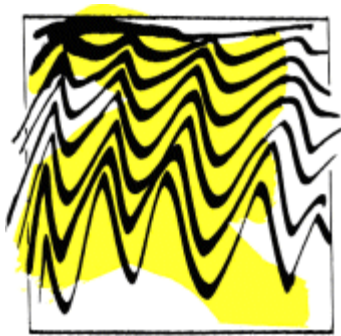
ISBN: 0 642 77570 2 (Internet version)

This work is copyright. You may download, display, print and reproduce this material in unaltered form (retaining this notice) for your personal, non-commercial use and use with your organisation. All other rights are reserved. Requests and inquiries concerning reproduction and rights should be addressed to Commonwealth Copyright Administration, Attorney General's Department, Robert Garran Offices, National Circuit, Barton ACT 2600 or posted at <http://www.ag.gov.au/cca>

The Australian Government Department of Education, Science and Training funded this project under the Quality Outcomes Programme. The Centre for Learning, Change and Development at Murdoch University carried out the Review on behalf of the Australian Government.

The views expressed are those of the authors and do not necessarily represent the views of the Australian Government Department of Education, Science and Training.

Every effort has been made to represent information accurately throughout the report. The Review Team apologises for any errors or omissions.



## Foreword



**THE UNIVERSITY OF  
WESTERN AUSTRALIA**

**Office of the Vice Chancellor**

**Professor Margaret Seares**

Deputy Vice Chancellor

The University of Western Australia

The Hon Dr Brendan Nelson, MP  
Minister for Education, Science and Training  
Parliament House  
Canberra, ACT

This Review has made the case for the importance of music in Australian schools. It has shown the importance and significance of music in the education of all young Australians and therefore asserts its inalienable place in all Australian schools.

The considerable support for music evident in the number and quality of submissions received by this Review, taken alongside the other evidence collected, makes a powerful argument for valuing and implementing music in schools. Sadly though, while the submissions and surveys revealed some fine examples of school music programmes, they also reveal cycles of neglect and inequity which impacts to the detriment of too many young Australians, particularly those in geographically and socially disadvantaged areas. The research has revealed patchiness in opportunities for participation in music, significant variability in the quality of teaching and teacher education, a need for much greater support for music teachers, and unintended detrimental impacts on music education arising from changes in the place of music within the overall curriculum. Overall, the quality and status of music in schools is patchy at best, and reform is demonstrably needed, with strong support from your Government.

Raising the quality and status of music education will have a positive impact on the breadth and depth of aesthetic, cognitive, social and experiential learning for all Australian students and, ultimately, for our society at large.

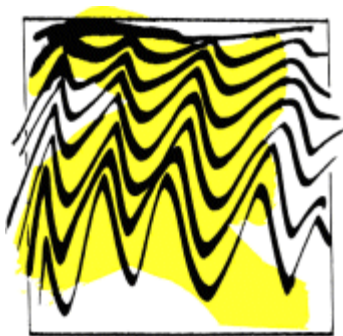
I look forward to substantial reform being the positive outcome of the Review. This will require collaborative action and an important leadership role for the Australian Government.

The following key messages highlight immediate need for priority action.

Yours sincerely,

(Professor) Margaret Seares AO  
**Chair, Steering Committee**





# National Review of School Music Education: Key Messages

The National Review of School Music Education has found:

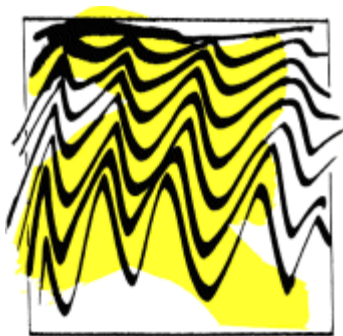
<p>Music education is valuable and essential for all Australian school students</p>	<p>International and national research shows that music education uniquely contributes to the emotional, physical, social and cognitive growth of all students. Music in schools contributes to both instrumental and aesthetic learning outcomes; transmission of cultural heritage and values; and, students' creativity, identity and capacity for self-expression and satisfaction.</p>
<p>Students miss out on effective music education</p>	<p>While there are examples of excellent music education in schools, many Australian students miss out on effective music education because of the lack of equity of access; lack of quality of provision; and, the poor status of music in many schools.</p>
<p>Action is needed</p>	<p>Music education in Australian schools is at a critical point where prompt action is needed to right the inequalities in school music.</p>
<p>Priorities</p>	<p>There is a need for immediate priority on improving and sustaining the quality and status of music education.</p> <p>Action is needed to:</p> <ul style="list-style-type: none"> <li>• Improve the equity of access, participation and engagement in school music for all students;</li> <li>• Improve teacher pre-service and in-service education;</li> <li>• Improve curriculum support services (advisory, instrumental music, vocal music and music technology);</li> <li>• Support productive partnerships and networking with music organisations, musicians, the music industry and the Australian community;</li> <li>• Improve music education in schools through supportive principals and school leadership, adequately educated specialist teachers, increased time in the timetable, adequate facilities and equipment;</li> </ul>

	<ul style="list-style-type: none"> <li>• Improve levels of accountability; and</li> <li>• Improve the overall status of music in schools.</li> </ul>
<p><b>Quality teaching is a key</b></p>	<p>The quality of music education depends on the quality of teaching, in partnership with quality support. The work of teachers is enabled through the support provided by systems, sectors, schools, principals, parents, the wider community and through partnerships with music organisations and industry.</p> <p>Music-specific professional development is urgently required for generalist classroom teachers currently in schools.</p> <p>Music teachers currently in schools need greater assistance through curriculum support materials, advisory services, networks, mentoring and professional development.</p> <p>This Review has developed <i>Guidelines for Effective Music Education</i>. All key stakeholders need to endorse and implement these guidelines.</p>
<p><b>Effective teacher education is essential</b></p>	<p>Hours for pre-service teacher education for music have contracted radically in the last ten years and do not adequately prepare generalist primary teachers for teaching music in schools. Urgent action is needed to address this problem.</p> <p>Pre-service teacher education for specialist primary, secondary, instrumental and vocal teachers needs to be reviewed and improved.</p>
<p><b>The partners in effective music education need to take leadership and action roles</b></p>	<p>At a national level, the Australian Government has an active leadership role to play in stimulating and supporting effective music education in schools through, for example, initiating curriculum projects, supporting partnerships across jurisdictions and sectors, supporting improvements in teacher education, providing stimulus grants, and ensuring national accountability mechanisms are used. Cohesive approaches to music education and national consistency are needed.</p> <p>State and Territory governments have an active leadership role to play in their respective jurisdictions through departments of education; curriculum authorities; and partnerships across agencies and with local government, music organisations, musicians and the community. Their focus is on ensuring access, equity, engagement and participation for all students in their jurisdiction, through the provision of teachers, facilities, equipment, support and valuing of music. Accountability measures are also crucial.</p> <p>Catholic and Independent school sectors have leadership and action roles to play in collaborating with education and music partners to ensure that standards of music education are met for all students in their jurisdictions.</p> <p>At a local level, principals, school leadership groups and teachers have leadership and action roles in timetabling, resourcing, supporting and valuing music education in their schools. Partnerships with music organisations are critically important.</p> <p>Teachers are vital to the quality of music education for all students and need to take pro-active roles in ensuring the quality and status of music</p>

	<p>in schools through developing their own professional expertise, learning and values.</p> <p>Parents and caregivers have a role in valuing and supporting music education as integral to the engagement and retention of students in schools.</p> <p>Communities play a vital role in effective music education.</p> <p>Professional and community music organisations, the music industry, musicians and music professional associations have necessary partnership roles to play.</p>
<p>Raising the status of music in schools will improve the quality of music in schools</p>	<p>Raising the status of music education will have a positive impact on the quality of music in schools.</p>







## Executive Summary

This Review reports on how effectively Australian schools are providing music education. The key areas for the Review are:

- The current quality and status of music education in Australian schools;
- Examples of effective or best practice in both Australia and overseas; and
- Key recommendations, priorities and principles arising from the first two aspects.

The Review was funded under the Australian Government *Quality Outcomes Programme* and was prompted by a widespread recognition that music is an important part of every child's education and a general perception that Australian school music education is approaching a state of crisis.

In March 2004, the Hon. Dr Brendan Nelson MP, Minister for Education, Science and Training, and Senator the Hon Rod Kemp, Minister for the Arts and Sport, announced the Review to investigate the quality and status of music education in Australian schools. Its findings and recommendations are of interest to a range of stakeholders in music, music education, arts education and education generally.

### Part 1: Introduction and scope of the Review

For the purpose of the Review:

School music is the totality of music learning and teaching experiences and opportunities available in schools K–12.

The Review used a multi-method research strategy.

There are six sections to the Report of the Review. Part 1 is an Introduction. Part 2 provides an informed context for the Review through a review of national and international literature. Part 3 is a snapshot of school music education in contemporary Australia leading to Part 4 that outlines the *Guidelines for Effective Music Education* developed by the Review. Part 5 identifies and discusses issues, challenges and opportunities and generates strategic directions and recommended actions. Part 6 concludes the body of the Report looking forward to enhanced music education in schools. There is also an extensive collection of Appendices with detailed information relevant to the Review.

### Part 2: Contexts for the Review

The survey of international and local research literature on music education was a key research strategy. The Literature Review highlighted a number of common themes that impact on the status and quality of school music. These are picked up through the other research strategies of the Review and directly influence the strategic directions and recommended actions outlined in Part 5. They include:

- The context of the Arts as a learning area;
- The value of universal music education and community expectations and commitment to it;

- The accessibility, equity and sustainability of effective music programmes;
- The leadership roles of governments and agencies;
- Understandings about the current quality of music education in Australian schools with a focus on the appropriateness of current school music activities to meet student needs;
- The role of music teachers and the effectiveness of teacher preparation through pre-service courses and their ongoing professional development;
- Teaching approaches necessary for school music education in the 21<sup>st</sup> Century;
- The role of co-curricular music in schools both instrumental music and vocal music;
- The importance of technology to contemporary music education;
- Recognition of the impact of Australia's diverse and complex cultural factors on school music including cultural diversity, musical giftedness and talent, music and students with special needs, and gender issues in music;
- Adequacy of curriculum guidance and support;
- Levels of resourcing and provision; and,
- Impact of music and arts organisations on the status and quality of school music.

International comparisons were considered but the researchers found significant issues in making effective comparisons. Therefore, only tentative conclusions were reported.

Research in music and arts education is a dynamic field of inquiry with additional material emerging as this Review is completing. As additional research emerges, it needs to be considered.

### Part 3: A snapshot of music education in Australia

Part 3 outlines a snapshot of current music education in Australia as shown by a range of perspectives.

- 3.1 Mapping State and Territory Music Curriculum
- 3.2 Provision of support services for music education
- 3.3 Summaries of student participation and achievement data in music
- 3.4 Trends from submissions to the Review
- 3.5 Survey of schools
- 3.6 Findings from site visits
- 3.7 Student and Parent perspectives on music in schools
- 3.8 Teacher Education

This snapshot of music in Australian schools is designed to give a context for answering fundamental questions of this Review: what constitutes quality music education? And, what is the current quality and status of music education?

The *Mapping of State and Territory Music Curriculum* documents showed that the music education curriculum policies, syllabi and associated support documents for each State and Territory vary greatly in number, relevance, level of detail, usefulness and currency. This mapping identified the following points:

- There are different understandings about how music curriculum should be described that impacts on the focus of music in schools;
- There are differences between the music curricula of States and Territories and a need for a cohesive approach to music curriculum to be developed;
- There are gaps in Australian music curriculum documents in some States and Territories, notably in support materials for beginning primary generalist teachers; instrumental and vocal music (including teaching singing); conducting; music technology; music for gifted and talented students; music for Indigenous students, and about Indigenous music; appropriate music pedagogy for different groups, e.g. boys, students with special needs; creativity, improvisation and composition.
- Policy framework curriculum documents focusing on the Arts Learning Area are seen as downplaying the status and identity of music in schools;

- There is a need for clear syllabus style curriculum documents in music;
- The role of music organisations in developing curriculum materials to support music in schools is vitally important and should be supported and extended;
- Access to curriculum documents is not always easy particularly with electronic publishing; there is a need for curriculum documents to be published in print and electronic form;
- There is scope for sharing materials across Australia and the development of collaborative curriculum projects;
- There is a need to address creativity in music in Australian music curricula;
- There is a need for Australian music curricula to address issues of diversity, inclusive repertoire, recognition of home and community cultures.

In reporting on *services to support music education in schools*, the Review found that successive re-structuring within education systems has led to a reduction in music-dedicated services located either centrally or in districts/regions. With one or two exceptions, relatively little work has been done to provide Internet, mentoring and networking services to support music in schools.

Support for instrumental and vocal music is provided centrally for government schools in four of the States and Territories: Northern Territory, Queensland, South Australia and Western Australia. These services include low cost instrument hire schemes and music libraries. In the other States and in the independent schools sector, instrumental and vocal tuition is most often provided at an individual school level and on a user pays basis. This again highlights that those who play music are those who can pay for music.

The Review also found that State and Territory Departments of Education have a range of partnerships with music organisations such as *Musica Viva In Schools* and the Symphony Orchestras who, de facto, become important collaborative providers of music services to schools. These services are most often provided on a user-pays basis and may not be universally available.

Changing contexts for education including competing curriculum priorities and the changing nature of contemporary schools, have contributed to the current situation.

The costs of providing these services are also cited as reasons for inequitable access to music programmes particularly instrumental and vocal programmes. Associated with these costs are shortages of suitably qualified instrumental and vocal teachers aligned with contemporary curriculum.

The Report also discusses alternative models of providing music services to schools.

In *summarising participation and achievement data on music education*, the Report commented on the difficulty of providing a complete and accurate portrait of how many students participate in music in Australian schools and summarising their progress and achievement in music. Within the limits of the information available, the Review commented on the relative lack of growth in numbers of students completing Year 12 music and the poor retention rates for music across the secondary years of schooling.

This section of the Report also commented on the limited public accountability for music education in schools. National Annual Reports on Schooling have not reported on music since 1998 and music does not appear in Key Performance Measures. With one exception, States and Territories do not have accountability mechanisms for music in schools.

The *submissions to the Review* came from 5936 individuals and groups, representing a wide spectrum of those interested in school music education from around Australia. A common element in all submissions is the belief in the value of school music for all students. Respondents' descriptions of the provision of music education from personal experience in and across settings, demonstrate the stark variation in the quality and status of music education in this country. Similar factors were identified as contributing to or hindering the provision of a quality music programme. These include: local and broad community support for the value of music education; teacher issues such as commitment and enthusiasm, quality of teacher education and opportunities for professional development; adequate resourcing of music education; and the importance of a sequential and balanced curriculum. Most respondents believed that the status of music underpinned these factors.

The *National Survey of Schools* had two components: a stratified sample of 525 schools ('Sample Schools'); and an additional sample of 147 schools nominated through the submission process as 'effective music' ('Music Schools') were also surveyed to enable comparisons. With a response rate of only 47.6% the findings need to be treated with caution.

The survey responses provide a sketch of music education in schools. In most areas the sample of schools falls behind the Music Schools in terms of provision of music education. Some schools report active music programmes but this is not the case in all schools. A significant minority of schools have no music for students, around 40% of schools perceive that music is not valued by the community, and music is taught by a range of teachers some without qualifications in music or education. Only a small proportion of schools have designated programmes for gifted and talented students as opposed to activities catering for talented students. Similarly, only a small proportion of schools have designated instrumental or vocal programmes. Support materials from systems and sectors are not available or relevant to half of the responding teachers and appropriate professional development is not accessible to about 30% of responding teachers. Facilities for teaching music are variable and music is taught in a wide range of school spaces. In schools where music is taught, music specific activities appear to be offered, but the nature and quality of these is not known. A high proportion of music in schools appears to be listening to or responding to music. Music is also integrated with other arts areas and other learning areas in a majority of schools, but the extent is not known. Use of music specific technologies is low and classical/Western art music is offered less than other types of music. Music is assessed in a variety of ways, including external assessment and informal assessment.

As one form of data collection within the Review, *site visits* were conducted in order to report on effective and exemplary practice in music education. More than 20 sites were included in this part of the Review.

Because of the very broad range of schools, there was considerable diversity in the characteristics of music experiences provided and in forms of organisation and delivery. However, there were a number of factors which were commonly associated with the success of music programmes within schools: teachers, teaching practices and programmes, school principals and their support for music, community and parent support and resources.

As the schools were selected on the basis of the success of their music programmes, the factors inhibiting this success were relatively minimal. Nevertheless, teachers, in particular, identified some areas of difficulty including growth of programmes beyond current capacity; physical issues such as soundproofing and facilities; staffing; and, lack of published resource materials.

Success of school music programmes can be attributed to many factors. However, common to successful music programmes are the dedication, enthusiasm and expertise of music teachers, the practical and enjoyable nature of the teaching programmes, the support of school principals and school executive, and endorsement of school music programmes by parents and the wider community. These appear to be essential to enable school music programmes to flourish. Provision of appropriate resources and collaboration between teachers, students, school executive, parents and the community can considerably enhance music programmes in schools.

It was notable that, with two exceptions, all primary schools selected for site visits on the basis of musical excellence had music specialists at the centre of their music programmes. However, co-operative programmes between high schools and 'feeder' primary schools also provided musical expertise on which primary schools could draw in formulating and implementing music programmes. Of some concern was the difficulty in identifying schools catering specifically for cultural diversity in their music programmes. While it is possible that such programmes are operating in many schools, systemic knowledge of their existence is relatively limited.

Although many schools may not be able to emulate all of the successful programmes described in the reports, there are, nevertheless, aspects of these programmes that may be directly transferable to other schools. The Reports on the site visits should be considered as a guide to possible practices that may benefit music programmes in many Australian school contexts.

The Review sought to include *perspectives on music in schools from students and parents*. Students and parents articulated the benefits of music education in schools and their overall support for it. Students emphasised the importance of music being a satisfying part of their lives. From the evidence gathered through surveys, it was important for parents that between teachers and parents there was a shared perception and understanding of the importance of music and how it is to be taught in the school curriculum. Most parents believe that music should be taught as a separate subject rather than integrated with other subjects. This view supports other data collected

in the submissions and teacher/principal surveys. In particular, the view is relevant to the Arts Learning Area adopted by all States and Territories.

**Teacher education**, both pre-service and in-service, is a significant issue that emerged through the research undertaken by the Review. Time for music in pre-service programmes has in almost all cases been reduced. In many cases, music has been submerged in the Arts Learning Area. As a result teachers emerging from these programmes indicate that they lack sufficient knowledge, understanding and skills and accompanying confidence to teach music.

Similarly, the Review identified deficits in music teaching amongst large numbers of teachers, particularly generalist classroom teachers currently teaching in primary and middle schools. Submissions call for both increased professional development for teachers and the alleviation of this problem by appointment of specialist music teachers in primary and middle schools.

Associated with teacher education, though often considered separately, is tertiary music education in conservatories and Schools of Music. Many who study to be musicians become teachers, sometimes in schools. The inclusion of music pedagogy in tertiary music programmes needs to be specifically addressed.

Overall, Part 3 provided the Review with a variety of perspectives on the concept of a quality music education. The picture of music education in Australian schools provided in this section highlights key factors that contribute to a quality music education:

- Participation, equity and engagement;
- Student achievement of music learning outcomes;
- Teacher knowledge, understanding and skills;
- Curriculum articulation;
- Support for teachers and students including that provided by Principals, systems and sectors;
- Parental and community support; and
- Partnerships with music organisations.

These features were considered in developing the *Guidelines for Effective Music Programmes* presented in the next section of this Report and in the issues, challenges and opportunities focused on in Part 5.

#### Part 4: Guidelines for Effective Music Education

A major focus of the Review process has been the development of *Guidelines for Effective Music Education*.

These Guidelines were designed to help inform judgements by the Review team, and have been redeveloped to provide systems and sectors with a basis for making judgements on the overall health of school music education. As well, they provide tools for individual schools to review the health of their own programmes. And they provide parents, communities, music organisations and others a guide for reviewing their contributions to school music.

These Guidelines as a whole enable us to answer the following questions:

- How will we know if and how well students are learning music?
- How will we know if Australian schools are maximising that music learning?

They build on existing State/Territory and other curriculum statements and are not designed to replace them.

These Guidelines are based on the two broad assumptions outlined in Part 2.2, the Framework for undertaking this Review:

- Every Australian child is capable of learning music; and
- Every Australian school is capable of supporting effective learning in music.

These assumptions reinforce a commitment to music as an integral part of a broad, comprehensive and balanced education that prepares students to participate in the emerging society in which they live. These assumptions recognise that while some students will make a specialised study of music, the majority of students learn music as part of a general education. Although some students may

have identifiable gifts and talents in music and some students may go on to make a career specifically in music, for many students what they learn about music will be part of ongoing lifelong learning.

These Guidelines are, by definition, standards for components of music education. Taken together they represent a standard for a satisfactory music education for Australian students. Standards of satisfactory achievement are dependent on all components being achieved – not just some. In making an overall judgment about the health of music using these Guidelines an “on-balance” judgment is made about all of the criteria identified in them.

A feature of these Guidelines is the blending of a focus on student learning (outcomes) and a focus on inputs (what teachers, schools administrators and others do to enable and support student learning outcomes). There are two parts:

1. Guidelines for student learning; and
2. Guidelines for inputs enabling and supporting music education in schools.

They are designed to raise expectations across Australian schools and encourage a more inclusive and effective education in music. They are not designed to be overly proscriptive but to provide general principles to guide reflection. They are not to be used as a simple checklist. The focus for school administrators, teachers and the community needs to be on actively using these Guidelines to review and reflect on music education in a process of continuing improvement.

The Guidelines have been developed through reviewing international and national research and current effective practice. They have been validated through consultation with the Australian Society for Music Education (ASME) and individual music teachers. One feature of the *Guidelines* is the inclusion of reflective questions for key stakeholders.

The Review has identified the need for these Guidelines to be used dynamically and not to be seen as a passive checklist. They should be used as a tool for review and reflection rather than for summative judgments. Their use needs to be focused on continuing improvement.

## Part 5: Issues, challenges and opportunities for music in schools

Part 5 of the Report outlines issues, challenges and opportunities identified by the Review and shapes a number of recommendations.

There are two levels of recommendations. The overarching recommendations that begin this section focus on broad philosophical commitments about music education in schools. They are addressed to all stakeholders and focus on *valuing music* and the *need for prioritising music in schools to improve and sustain consistency and quality*. Following are specific, strategic directions and recommended actions that are achievable in the immediate to mid future. These recommendations address major clusters of issues:

- Status;
- Access and equity leading to participation and engagement;
- Teacher education, including pre-service training and in-service professional development;
- Curriculum policy, syllabus and support materials;
- Support services for music education;
- Partnerships, connections and networking;
- Facilitating effective music in schools; and
- Accountability.

Where appropriate, specific key stakeholders have been nominated to initiate and sustain action. While there are legitimate concerns to be had about the status and state of music education in many Australian schools, the Review has also identified genuine opportunities and positive aspects about school music and woven them through these recommendations. Taken as an implementation package, action on these recommendations will contribute to enhancing the quality and status of music in Australian schools.

## Summary of recommendations

### Overarching Recommendations

The Australian Government and State and Territory governments

O.R.1 Assert the value of music education for all Australian students

O.R.2 Place immediate priority on improving and sustaining the quality and status of music education

O.R.3 Provide sufficient funding to support effective, quality music education that is accessible for all Australian children and addresses the specific areas detailed in this Review.

### Specific recommendations

Status	Strategic direction
	R.1 To enhance the status of school music education
	Recommended actions
	<b>MCEETYA and CMC</b>
	R.1.1 Promote the value, status and quality of music education in schools through the Joint Ministerial Statement on strengthening and expanding links between the arts and education with explicit attention to the role that music plays in education
	<b>The Australian Government in partnership</b>
	R.1.2 Take action to promote the value of school music education nationally
	R.1.3 Celebrate excellence in school music education through Awards of Excellence for teachers, principals and schools
	<b>State and Territory systems and sectors</b>
	R.1.4 Address workload, industrial, curriculum, assessment and resource issues that impact on the status of music teachers
	R.1.5 Address perceptions of loss of status for music arising from curricula that focus on the Arts as a learning area
	<b>Schools, Principals and Teachers</b>
	R.1.6 Promote and advocate for music in schools
	<b>Music organisations and musicians</b>
	R.1.7 Promote and support music in schools
	<b>Parents and Community</b>
	R.1.8 Promote and support music in schools

<p>Access and equity leading to participation and engagement</p>	<p>Strategic direction</p> <p>R.2 To ensure every Australian child has opportunities to participate and engage in continuous sequential, developmental music education programmes</p> <p>Recommended actions</p> <p>R.2.1 <b>MCEETYA</b> endorse and enact the <i>Guidelines for Effective Music Education</i> developed by this Review</p> <p><b>School systems and sectors, curriculum and teacher accreditation agencies</b></p> <p>R.2.2 Ensure all students participate and engage in continuous, sequential, developmental music education programmes regardless of geographic location, socio-economic circumstances, culture and ability</p> <p>R.2.3 Ensure that working conditions of teachers support schools to provide for access, equity, participation and engagement in music for all students</p> <p>R.2.4 <b>MCEETYA, school systems and sectors</b> monitor and report on the implementation of the <i>Guidelines for Effective Music Education</i> developed by this Review and endorsed by MCEETYA</p>
<p>Teacher education</p> <p><i>Pre-service teacher education for primary and middle school generalist classroom teachers</i></p>	<p>Strategic direction</p> <p>R.3 To improve the standard of pre-service music education for all generalist classroom teachers</p> <p>Recommended actions</p> <p><b>The Australian Government</b></p> <p>R.3.1 Explore ways to encourage universities (and other providers of teacher education) to provide more time for music education for pre-service teachers</p> <p>R.3.2 Refer this report to NIQTSL to consider in their upcoming work on teacher education course accreditation and standards</p> <p><b>Universities and Schools of Education (and others preparing teachers)</b></p> <p>R.3.3 Enhance or transform courses for generalist classroom teachers to ensure that:</p> <ul style="list-style-type: none"> <li>• There is sufficient dedicated time for music education; and</li> <li>• Student teachers develop and demonstrate knowledge, understanding and skills in their own music making as well as teaching music</li> </ul> <p><b>Graduating/Beginning Teachers</b></p> <p>R.3.4 Demonstrate the currency and relevance of their knowledge, understanding, skills and values about music education</p>



<p>Teacher education</p> <p><i>Pre-service teacher education for primary and secondary specialist music teachers</i></p>	<p>Strategic direction</p> <p>R.4 To improve the quality, and expand the provision, of pre-service music education courses for specialist classroom teachers</p>
	<p>Recommended actions</p> <p><b>The Australian Government</b></p> <p>R.4.1 Explores ways to encourage Universities (and other providers of teacher education) to increase the cohort of specialist music teachers</p> <p>R.4.2 Refer this report to NIQTSL to consider in their upcoming work on teacher accreditation and standards</p> <p><b>State and Territory Governments</b></p> <p>R.4.3 Refer this Report to State and Territory Teacher Accreditation Agencies (or equivalent) to inform their work on teacher education course accreditation and standards</p> <p><b>Universities and others preparing music teachers</b></p> <p>R.4.4 Enhance or transform courses for specialist music teachers (including instrumental and vocal music teachers) to ensure that students develop and demonstrate contemporary approaches to knowledge, understanding and skills relevant to the needs of specific groups of students</p> <p>R.4.5 Provide conversion or bridging courses (in response to identified needs) to capitalise on existing musical knowledge and skills while also addressing the need for contemporary approaches to music education in schools</p> <p>R.4.6 <b>Music conservatories and schools of music</b> enhance or transform music courses to ensure that performance-based music courses include aspects of teaching music using contemporary approaches and meeting the needs of specific groups of students</p> <p><b>Graduating teachers</b></p> <p>R.4.7 Demonstrate the currency and relevance of their knowledge, understanding, skills and values about music education</p>

In-service professional development

Strategic direction

- R.5 To ensure that
- Australian primary and K-10 generalist classroom teachers can support music education; and,
  - Primary and secondary specialist music teachers can develop and maintain their knowledge, understandings, skills and values about teaching music

Recommended actions

**The Australian Government, State and Territory school systems and sectors and schools in partnership with universities, professional associations, professional and community music organisations and musicians**

- R.5.1 Provide programmes of professional development for all primary and K-10 generalist classroom teachers to develop and maintain music knowledge, understandings, skills and values to support music education
- R.5.2 Provide programmes of professional development for primary and secondary specialist teachers – including instrumental and vocal teachers - to develop and maintain specific knowledge, understanding, skills and values and refresh perspective on music education
- R.5.3 Provide programmes of professional development for principals and school administrators to develop and maintain understanding of the purpose and value of music education in schools
- R.5.4 Establish and maintain music mentoring and networking programmes and Internet (or similar) based support for teachers and principals

**State and Territory school systems, sectors and schools management groups**

- R.5.5 Support principals and school leaders to fund and facilitate this on-going professional development

**Teachers**

- R.5.6 Demonstrate the currency and relevance of their knowledge, understanding, skills and values about music education

## Strategic direction

- R.6 To support a cohesive inclusive curriculum approach to music education that meets student needs and interests

## Recommended actions

### **The Australian Government**

- R.6.1 Initiate and lead a music curriculum development project focusing on
- Providing a cohesive approach to music across Australian schools
  - Targeting specific priority needs identified by this Review: music technology, indigenous music, gifted and talented students, creativity, composition, improvisation and inclusive repertoire

### **State and Territory school systems and sectors**

- R.6.2 Share existing music curriculum support materials
- R.6.3 Participate in collaborative, inclusive curriculum development projects
- R.6.4 Support partnerships with music organisations to produce curriculum materials
- R.6.5 Provide explicit guidance on the integration of planning, teaching and assessing music

### **State and Territory school systems and sectors, in partnership with professional associations, industry and professional and community music organisations**

- R.6.6 Use new technologies to support development and implementation of support materials for music education
- R.6.7 Establish clearing houses, libraries and mechanisms for sharing curriculum materials
- R.6.8 Continue to provide music support materials in a range of formats including print, digital and on-line until non-print formats are firmly established in all schools
- R.6.9 Encourage publishers to develop relevant materials supporting music in Australian schools
- R.6.10 Provide curriculum materials focusing on inclusive repertoire
- R.6.11 Connect with cultural projects such as the National Indigenous Recording Project to ensure that music programmes explicitly recognize Australian indigenous music
- R.6.12 Build flexibility and responsiveness into curriculum development and implementation cycles and projects
- R.6.13 Provide curriculum materials catering for the needs of students with identified gifts and talents in music
- R.6.14 Provide curriculum materials supporting creativity, composition and improvisation in music

### **Teachers**

- R.6.15 Share curriculum support materials and participate in school-based curriculum development projects

*See also specific recommended actions about instrumental, vocal and choral music and music technology*

<p>Support Services for Music Education</p> <p><i>Advisory Services</i></p>	<p>Strategic direction</p> <p>R.7 To enable every Australian student to participate and engage in continuous, sequential, developmental music education programmes</p>
	<p>Recommended actions</p> <p><b>Schools, school systems and sectors</b></p> <p>R.7.1 Establish, reinstate and/or provide support services for music education including advisory teachers, consultants, resource libraries, mentoring, networking and on-line provision of support (with appropriate technology and training)</p> <p>R.7.2 Establish partnerships with professional and community organisations, professional associations and universities to provide support for music education in schools</p> <p>R.7.3 Initiate alternative models of delivery of curriculum services including outsourcing</p>
<p>Support Services for Music Education</p> <p><i>Support for learning a musical instrument</i></p>	<p>Strategic direction</p> <p>R.8 To ensure that</p> <ul style="list-style-type: none"> <li>• Every Australian student participates and engages in initial instrumental music programmes; and,</li> <li>• Students with identified interest and talent in instrumental music are provide with sustained instrumental music programmes</li> </ul>
	<p>Recommended actions</p> <p><b>State/Territory school systems and sectors</b></p> <p>R.8.1 Provide instrumental tuition in a range of instruments that reflect the breadth of music in contemporary society and meet the needs of students</p> <p>R.8.2 Provide instrument hire schemes</p> <p>R.8.3 Provide funding for instrument maintenance and repair services</p> <p>R.8.4 Provide appropriate facilities for instrumental tuition, taking account of requirements for Occupational Health and Safety, Child Protection, storage and security</p> <p>R.8.5 Integrate instrumental and other class music learning</p> <p>R.8.6 Provide professional development for teachers in instrumental music</p> <p>R.8.7 Provide performance opportunities for instrumental music students</p> <p><b>Universities in partnership with school systems and sectors</b></p> <p>R.8.8 Research the delivery of instrumental music in a range of modes including through distance and electronic delivery</p>

<p>Support Services for Music Education</p> <p><i>Support for vocal music</i></p>	<p>Strategic direction</p> <p>R.9 To ensure that</p> <ul style="list-style-type: none"> <li>• Every Australian student participates and engages in initial vocal music programmes; and,</li> <li>• Students with identified interest and talent in vocal music are provide with sustained vocal music programmes</li> </ul>
	<p>Recommended actions</p> <p><b>State/Territory school systems and sectors</b></p> <p>R.9.1 Provide vocal and choral tuition for all students that reflects the breadth of music in contemporary society and meet the needs of students</p> <p>R.9.2 Provide appropriate facilities for vocal and choral music, taking account of requirements for Occupational Health and Safety and Child Protection</p> <p>R.9.3 Provide professional development for teachers in vocal and choral music</p> <p>R.9.4 Provide performance opportunities for vocal music</p> <p><b>Universities and schools of education</b></p> <p>R.9.5 Ensure that vocal and choral music is an integral part of pre-service training for teachers</p>

Support Services for Music Education <i>Music teaching and technology</i>	Strategic direction
	R.10 To ensure that music technology is actively included in the curriculum
Support Services for Music Education <i>Facilities and equipment for music</i>	Recommended actions
	<b>State and Territory schools systems and sectors</b>
	R.10.1 Provide and maintain music technology equipment
	R.10.2 Embed technology in curriculum, syllabi and provide support materials
	R.10.3 Provide professional development for all music teachers to ensure familiarity and integration of music technology in music programmes
	R.10.4 Monitor and account for the inclusion of music technology
	<b>Universities and Schools of Education</b>
	R.10.5 Embed music technology in pre-service teacher education courses
<b>Schools and Teachers</b>	
R.10.6 Incorporate music technology in their programmes and account for its inclusion	
R.10.7 Undertake professional development programmes to develop and maintain their understanding of music technology and its place in music education in schools	
R.10.8 Demonstrate their capacity to use music technology and integrate it into their programmes	
Support Services for Music Education <i>Facilities and equipment for music</i>	Strategic direction
	R.11 To ensure provision of the facilities and equipment necessary for every Australian student to participate and engage in continuous, sequential, developmental music education programmes
Support Services for Music Education <i>Facilities and equipment for music</i>	Recommended actions
	R.11.1 <b>The Australian Government in partnership</b> stimulate music education through the provision of one-off grants to schools for music facilities and equipment, including instruments
	R.11.2 <b>State/Territory school systems and sectors</b> ensure that schools have up-to-date and well-maintained facilities and equipment to support contemporary music programmes
	R.11.3 <b>Communities and parents</b> support music in schools through fundraising and advocating for funds, facilities and equipment

Partnerships, connections and networking	Strategic direction
	R.12 To ensure that music in schools is supported and enhanced by partnerships with key music and arts funding organisations
	Recommended actions
	<p><b>The Australian Government, State and Territory governments, school systems and sectors</b></p> <p>R.12.1 Establish develop and maintain partnerships between education and arts/culture departments through agreements, shared staffing and resources</p> <p>R.12.2 Establish develop and maintain partnerships between schools, education and music organisations to support music in schools</p> <p><b>Professional music organisations in partnership with their funding agencies</b></p> <p>R.12.3 Develop, extend and sustain music programmes for schools, exploring partnerships that engage students with music in their community</p> <p>R.12.4 Ensure that connections are made to school music by projects such as the National Indigenous Recording Programme</p> <p><b>Schools, Principals and Teachers</b></p> <p>R.12.5 Engage students with music in the community through partnerships with music organisations</p> <p><b>Parents and community</b></p> <p>R.12.6 Support music in schools</p> <p><b>Musicians</b></p> <p>R.12.7 Take on active mentoring and support roles for music in schools</p>

<p>Facilitating effective music in schools</p> <p><i>Role of Principals and School Leadership</i></p>	<p>Strategic direction</p> <p>R.13 To recognise the crucial role of school leadership in successful music education in schools</p> <hr/> <p>Recommended actions</p> <p><b>The Australian Government in partnership with schools systems and sectors</b></p> <p>R.13.1 Promote the value of leadership for effective music education in schools</p> <p><i>See also R1.3</i></p> <p><b>National Institute for Quality Teaching and School Leadership (NIQTSL)</b></p> <p>R.13.2 In developing standards for principals, NIQTSL consider the inclusion of the knowledge, understandings, skills and values about supporting music education based on the <i>Guidelines for Effective Music Education</i> developed by this Review</p> <p><b>Schools systems and sectors</b></p> <p>R.13.3 Provide information to School Council, decision-making groups and parents on the value of music education and the crucial role of leadership</p> <p>R.13.4 Monitor the effectiveness of music education programmes</p> <p><b>Schools</b></p> <p>R.13.5 Ensure that the crucial role of leadership is recognised</p>
---	--



Facilitating effective music in schools <i>Role of Music Specialist Teachers in Primary Schools</i>	Strategic direction
	R.14 To ensure all primary school students have access to music specialist teachers
	Recommended actions
	<p><b>States/Territories systems and sectors</b></p> <p>R.14.1 Provide appropriately trained music specialist teachers for all Australian primary schools</p> <p>R.14.2 Negotiate industrial agreements for music specialist teachers to recognise the specific working conditions of music in primary schools and support collaborative and team-teaching between specialist music teachers and classroom teachers</p> <p>R.14.3 Monitor the implementation of music specialist teachers in primary schools as part of accountability processes</p> <p><b>Where difficulties in providing music specialist teachers persist</b></p> <p>R.14.4 Provide on-going support services for classroom teachers through:</p> <ul style="list-style-type: none"> <li>• Suitable contemporary support materials</li> <li>• Technology and on-line support</li> <li>• Advisory teachers and networks</li> <li>• Sharing of music specialist teachers to support professional development and learning, as well as stimulate and support personal growth</li> </ul> <p><b>School principals</b></p> <p>R.14.5 Provide classroom generalist teachers with guidelines and professional development about the role of specialist teachers and expected models of collaboration</p> <p>R.14.6 Monitor and account for effective use of music specialist teachers</p> <p><b>School systems and sectors in partnership with universities, professional and community music organisations, industry and professional associations</b></p> <p>R.14.7 Research models of collaboration between music specialist teachers, classroom teachers and other partners</p>

Facilitating effective music in schools <i>Time for music in the timetable</i>	Strategic direction
	R.15 To ensure sufficient time for continuous developmental music programmes for all students K-10
	Recommended actions
	<p><b>State/Territory school systems, sectors:</b></p> <p>R.15.1 Direct schools on appropriate time and approaches to timetabling for continuous developmental music programmes for all students K-10</p> <p><b>Schools and principals:</b></p> <p>R.15.2 Provide time for continuous, developmental music programmes K-10</p> <p>R.15.3 Explore and adopt innovative approaches to providing time for and timetabling music</p> <p><b>Universities and professional associations:</b></p> <p>R.15.4 Research and report on innovative approaches to providing time for and timetabling music</p> <p>R.15.5 Run professional development workshops for principals and teachers on approaches to timetabling music in schools</p>
Accountability	Strategic direction
	R.16 To demonstrate quality music programmes through appropriate accountability measures
	Recommended actions
	<p><b>MCEETYA</b></p> <p>R.16.1 Monitor music education participation and attainment in the National Reports on Australian Schooling (or equivalent)</p> <p><b>School systems and sectors</b></p> <p>R.16.2 Articulate and implement systemic approaches to strengthen accountability measures and data reporting mechanisms for music education</p> <p>R.16.3 Monitor and demonstrate accountability for music education outcomes for all students</p> <p><b>Schools, Principals and Teachers</b></p> <p>R.16.4 Demonstrate accountability for music education outcomes for all students</p>

## Part 6: Conclusion

This Report of the National Review of School Music Education provides a comprehensive picture of music education in Australian schools from a number of different perspectives. In focusing on evidence through a comprehensive research strategy, the Review has sought to move discussion beyond the opinions and advocacy positions of enthusiasts for music in schools. The review of

international and local literature (Part 2) has grounded the research in rigorous, extensive and long-standing research that establishes the benefits and value of music in the education of all Australian students in schools K-12.

The snapshot of the current situation, outlined in Part 3, focused on a number of key perspectives on delivery of music in Australian schools now. In scanning the landscape of school music education, the Review highlighted a number of issues: scope and delivery of curriculum documents; provision of services for music in schools by systems and sectors; partnerships in provision; participation and achievement data, and accountability; and teacher education.

In presenting this snapshot of school music it is important to recognise that there are sites of excellence currently delivering effective music education to Australian students. In identifying deficits in school music it is important that these programmes of excellence are not overlooked or diminished. As a nation we need to celebrate and thank teachers, principals, parents and partners involved in these programmes. We need also to recognise the support for music provided by systems and sectors. While identifying needs for more attention and support, there is a need to acknowledge what is currently being provided.

The evidence gathered during the Review pointed towards focusing on what is meant by the term *a quality music education*. The evidence collected in part has answered this during site visits, submissions to the Review, consultation and the development of the *Guidelines for Effective Music Education* (Part 4). The strategic directions and recommended actions outlined in Part 5 provide a focus on leadership and action on this matter.

The recommendations are substantial, reflecting the extent of the issues identified. But they are achievable providing that there is sufficient political commitment, ongoing goodwill and collaboration. The actions are targeted to a range of key stakeholders and, in most cases, reflect the need for concurrent action by different stakeholders. This multi-level approach to resolving issues is a key to bringing about the necessary change identified by the Review.

All of the recommendations should be seen as a complete, necessary package. As highlighted in the Key Messages priority action is needed for:

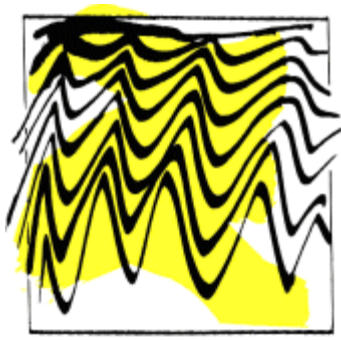
- Improving the overall status of music in schools;
- Improving the equity of access, participation and engagement in school music for all students;
- Improving teacher pre-service and in-service education;
- Improving curriculum support services (advisory, instrumental music, vocal music and music technology);
- Supporting productive partnerships and networking with music organisations, musicians, the music industry and the Australian community;
- Improving music education in schools through supportive principals and school leadership, adequately educated specialist teachers, increased time in the timetable, adequate facilities and equipment; and
- Improving levels of accountability.

The Review highlights that the effectiveness of music in schools depends on the quality of teaching, in partnership with quality support. The work of teachers is enabled through the support provided by systems, sectors, schools, principals, parents, the wider community and through partnerships with music organisations and industry. Raising the status of music education will have a positive impact on the quality of music in schools.

There has been considerable debate about the seriousness of the current situation. Some on the Steering Committee argued for using the term *crisis*. The Review team has avoided the connotations of such language, but notes that the evidence points to this being a *time when action must be taken, a critical turning point*. The National Survey of Schools showed that there are students in approximately 900 Australian schools (about 9-10% of schools) that have no music programme. As tempting as it might be to dismiss this number as relatively small, to do so would fly in the face of international and local research that demonstrates the need for and value of universal music education for Australian students. Besides, there is also the other evidence collected that, in addition to these 900 schools with no music, there is likely to be a significant number of other schools where music education is limited to participation. A quality music education – as identified by this Review – provides a music education that focuses on participation and engagement, extension and, ultimately, excellence.

Quality and status are inter-connected. As quality is enhanced, status is raised. The *Guidelines* developed by the Review represent one powerful tool for enhancing both status and quality. But concerted, immediate action is required by all stakeholders to effect change.

The sub-title of this Report is *augmenting the diminished*. This is more than a play on words based on musical concepts. The conclusion of the research undertaken by the Review is that music in schools has been diminished – there has been decreased systemic and school attention to music; music suffered a loss of identity and status; participation in music in schools has, at best, remained unchanged at Year 12 and may have decreased overall particularly across primary schools; and, consequently, perceptions of the status of music in schools have suffered. The solution to this situation is to give increased attention to music in schools; focus on quality (as identified by the work of the Review); build and re-build the place of music in the school curriculum; and, as a result, raise the status of music in schools.



## Contents

Part 1	Introduction .....	1
Part 2	Contexts for the Review .....	5
Part 3	A Snapshot of School Music Education in Australia: The Current Situation .....	41
Part 4	Guidelines for Effective Music Education .....	81
Part 5	Issues, challenges, and opportunities for School Music Education .....	105
Part 6	Conclusion .....	143
	Bibliography .....	145
Appendix A	Curriculum Documents Reviewed .....	165
Appendix B	Site Visit Reports .....	169
Appendix C	Review Methodology .....	239
Appendix D	Review Members .....	249
Appendix E	Consultation .....	255
Appendix F	Submission and Survey Questions .....	269

## Detailed contents

Part 1	Introduction .....	1
1.1	Purpose of this Review .....	1
1.2	Scope of the Review .....	1
1.3	Why now? .....	2
1.4	Who is this Review for? .....	2
1.5	Overview of the Report .....	3
Part 2	Contexts for the Review .....	5
2.1	Review of national and international literature .....	6
2.1.1	The Arts in education: The current context for music education .....	6
2.1.2	The value of music education .....	8
2.1.3	The quality of school music education .....	11
2.1.4	Music teachers and music teacher education .....	12
2.1.5	School music education in the 21 <sup>st</sup> century .....	15
2.1.6	Co-curricular music in schools .....	19
2.1.7	Technology in music education .....	23
2.1.8	Diversity in school music education .....	26
2.1.9	The impact of music and arts organisations on status and quality of school music education .....	33
2.1.10	International overview of music education approaches .....	35
2.1.11	Summary .....	35
2.2	Research framework for the Review .....	37
2.2.1	The research methodologies .....	37
2.2.2	Framework for undertaking the Review .....	39
Part 3	A Snapshot of School Music Education in Australia: The Current Situation .....	41
3.1	Mapping of State and Territory music curriculum .....	41
3.1.1	Policy frameworks for school music .....	42
3.1.2	Syllabus documents .....	42
3.1.3	Support documents provided by States and Territories .....	43
3.1.4	Additional support documents for music .....	43
3.1.5	What are the issues about policy, syllabus and support documents for music in schools? .....	45
3.2	Services to support music education in schools .....	47
3.3	Summary of participation and achievement data on music education .....	50
3.4	Summary of trends from the submissions .....	53
3.4.1	What did the submissions say about school music education? .....	55
3.5	Findings from the National Survey of Schools .....	64
3.5.1	Response to the survey .....	64
3.5.2	Survey of Schools .....	64
3.5.3	Survey of Teachers .....	66
3.6	Findings from site visits .....	68
3.6.1	Summary of success factors for music education in selected school sites .....	68
3.6.2	Summary of inhibiting factors for music education in selected school sites .....	72
3.7	Students' and parents' perspectives about music education .....	73
3.7.1	Student perspectives .....	74
3.7.2	What parents tell us about music education .....	76
3.8	Teacher education .....	78
3.9	Summary: Quality in music education in schools .....	79

Part 4	Guidelines for Effective Music Education .....	81
4.1	Guidelines for student learning .....	83
4.2	Guidelines for inputs to music education .....	94
4.3	Guidelines for teachers and classrooms .....	97
4.4	Guidelines for the broader community supporting music in schools .....	102
4.5	Discussion of guidelines.....	104
Part 5	Issues, challenges, and opportunities for School Music Education .....	105
5.1	Overarching recommendations.....	106
5.2	Specific recommendations .....	108
5.2.1	Status .....	108
5.2.2	Access and equity leading to participation and engagement.....	109
5.2.3	Teacher education.....	111
5.2.4	Curriculum policy, syllabus and support materials .....	119
5.2.5	Support services for music education .....	124
5.2.6	Partnerships, connections and networking .....	131
5.2.7	Facilitating effective music in schools .....	132
5.2.8	Accountability.....	139
Part 6	Conclusion .....	143
Bibliography		145
Appendix A	Curriculum Documents Reviewed.....	165
A.1	Policy documents reviewed .....	165
A.2	Support documents reviewed .....	167
Appendix B	Site Visit Reports.....	169
B.1	The Armidale Cluster.....	173
B.2	Ballarat High School .....	178
B.3	The Conservatorium High School, Sydney.....	181
B.4	Darwin High School.....	184
B.5	Dawes Road Primary School, Kyabram .....	186
B.6	The Essington School, Darwin .....	190
B.7	Excelsior Primary School, Perth.....	192
B.8	Glenorchy Primary School, Hobart.....	195
B.9	Gorokan High School, Gosford .....	198
B.10	John Paul College, Brisbane.....	200
B.11	Kelmscott Senior High School, Perth.....	201
B.12	Lyneham High School.....	205
B.13	Marryatville High School, Adelaide .....	209
B.14	Meningie Area School .....	211
B.15	MLC, Burwood .....	213
B.16	Murray Bridge High School: An emerging music programme .....	216
B.17	Rosny College, Hobart .....	218
B.18	St Thomas the Apostle Primary School, Canberra.....	222
B.19	Thursday Island State School.....	224
B.20	Warners Bay High School, Newcastle .....	228
B.21	Xavier College, Kew .....	231
B.22	Zillmere Primary School, Brisbane.....	234
Appendix C	Review Methodology .....	239
Appendix D	Review Members.....	249

D.1	Review team.....	249
D.2	Steering Committee members .....	250
D.3	Critical Friends .....	251
D.4	State and Territory representatives.....	252
D.5	Acknowledgements .....	253
Appendix E	Consultation .....	255
E.1	Submissions received.....	255
E.2	Contributors .....	256
E.3	List of sites visited.....	268
Appendix F	Submission and Survey Questions.....	269
F.1	Open Submission.....	269
F.2	Structured Submission.....	271
F.3	Survey of Schools.....	274
F.4	Survey of Teacher Qualifications.....	276
F.5	Survey of Teachers.....	277

## List of figures

Figure 1:	Year 12 participation in music and other arts 1991–2004.....	51
Figure 2:	Respondents’ perceptions of the quality and status of music education.....	55
Figure 3:	Relationships between different levels of music participation .....	79
Figure 4:	Overlapping phases of schooling .....	244

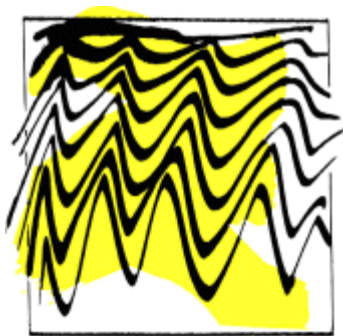
## List of tables

Table 1:	Research questions and corresponding research components.....	38
Table 2:	Music advisory services provided by State/Territory Departments of Education and Training .....	48
Table 3:	Instrumental and vocal music education services provided by State/Territory Departments of Education and Training .....	49
Table 4:	Other music education services provided by State/Territory Departments of Education and Training .....	49
Table 5:	Year 12 participation in music and other arts 1991–2004.....	51
Table 6:	Summary of open and structured submission respondents .....	54
Table 7:	Summary of percentages of major themes in open and structured submissions.....	57
Table 8:	Percentage of government and non-government schools .....	64
Table 9:	Percentage of schools by State .....	64
Table 10:	Parent survey responses.....	77
Table 11:	Guidelines for Student Learning in Early Childhood K-3.....	84
Table 12:	Guidelines for Student Learning in Middle Childhood 3-7.....	86
Table 13:	Guidelines for Student Learning in Early Adolescence 7-10.....	88



Table 14: Guidelines for Student Learning in Late Adolescence 10-12 .....	90
Table 15: Guidelines for Student Learning for students with identified needs .....	92
Table 16: Guidelines for Student Learning for students with identified gifts and talents in music .....	93
Table 17: Guidelines for Systems, Sectors and Schools.....	95
Table 18: Guidelines for School Communities and School Administrators .....	96
Table 19: Guidelines for all teachers contributing to music education .....	98
Table 20: Guidelines for all teachers contributing to music education (Continued).....	99
Table 21: Guidelines for teachers in specific phases of schooling .....	100
Table 22: Guidelines for parents and community members .....	102
Table 23: Guidelines professional and community music organisations.....	102
Table 24: Guidelines for universities and schools of education .....	103
Table 25: Guidelines professional associations.....	104
Table 26: Success factors observed in site visits.....	170
Table 27: Inhibiting factors observed in site visits.....	172
Table 28: Research questions and corresponding research components.....	239
Table 29: Key phrases and categories for initial coding and analysis.....	243
Table 30: Number of schools surveyed.....	245
Table 31: Number of submissions received .....	255





## Part 1 Introduction

### 1.1 Purpose of this Review

This Review reports on how effectively Australian schools are providing music education. The key areas for the Review are:

- The current quality and status of music education in Australian schools;
- Examples of effective or best practice in both Australia and overseas; and
- Key recommendations, priorities and principles arising from the first two aspects.

It was funded under the Australian Government *Quality Outcomes Programme*.

### 1.2 Scope of the Review

#### Definition of school music

For the purpose of the Review:

School music is the totality of music learning and teaching experiences and opportunities available in schools K–12. These include (but are not limited to) experiences and opportunities in early childhood, primary, secondary and post-compulsory settings. School music includes music in cross-curricular settings and music taught by generalist classroom teachers and specialist music teachers; it includes class, instrumental and vocal music, music in ensembles and solo performance; it takes in music taught in Vocational Education and Training (VET) and other classes including those provided for students with identified gifts and talents in music, students with special needs and other specific groups of students.

Where relevant and impacting on music in these settings, school music includes aspects of music beyond the walls of the school such as music studios, external music examining bodies, music in conservatories, TAFE and universities, music in the community, the music industry and music in informal settings such as garage band music making.

A broad, inclusive definition of music is adopted – not limiting music to any particular genres or types and recognising what music does rather than what it is.

## Research objectives

The detailed multi-modal research strategy included the following elements:

- Review of international and Australian research findings on music education in schools;
- Identification of music education provisions in Australian school education authorities' curriculum frameworks and documents in relation to hours of instruction (core and elective), the nature and scope of the curriculum, and expected outcomes at each level of schooling;
- Mapping of areas of commonality and difference in curricula across jurisdictions;
- Research to compare Australian school music curricula with overseas curricula;
- Provision of data on school student participation and achievement in music education;
- Mapping of the delivery of curriculum in classrooms across Australia at all stages of schooling, including the identification of areas of commonality and difference and the provision of specialist teachers;
- Identification of the provision for music education through extra-curricular activities, including instrumental instruction and performance;
- Plotting the role and nature of links with external music education providers and examination boards; and
- Cataloguing effective practice in music education, both overseas and in Australia.

## 1.3 Why now?

There is widespread recognition that music is an important part of every child's education. There is also a general perception that Australian school music education is approaching a state of crisis. The Stevens Report (2003) provided an initial examination of music achievement and provision, and this highlighted the need for more comprehensive research.

This Review is also impelled by evidence from United States research (*Champions of Change*, Fiske, 1999) and current Australian studies, that education in the Arts (including music) has potential to significantly enhance the skills children need to flourish in the knowledge economy. These studies identify that through the Arts students achieve diverse and valuable educational ends that also have positive flow-on effects to other areas of learning. Music is acknowledged as an important area of arts education that can provide powerful learning experiences for young people.

## 1.4 Who is this Review for?

The Hon Dr Brendan Nelson MP, Australian Government Minister for Education, Science and Training, commissioned the Review.

Its findings and recommendations are of interest to a range of stakeholders in music, music education, arts education and education generally, including:

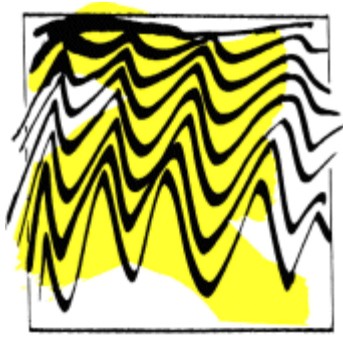
- Commonwealth and State and Territory Ministers of Education and Ministers for Arts and Culture;
- Australian Government departments such as DEST, DCITA;
- State and Territory Departments of Education and Training, and Departments of Culture and the Arts ;
- State and Territory Assessment Authorities (ACACA);
- School sectors and individual schools;
- School Principals, Administrators and Leaders such as School Council and School Management group members;
- Teachers;

- Parents;
- Musicians and those who support music education including those in the music industry;
- Professional associations especially those providing for music education;
- Music conservatories and similar institutions of learning;
- TAFE, University and other education sectors particularly those involved with pre-service and in-service music teacher education; and
- The Australian community.

## 1.5 Overview of the Report

There are six sections to the Report of the Review. Part 1 is an Introduction. Part 2 provides an informed context for the Review through a review of national and international literature. Part 3 is a snapshot of school music education in contemporary Australia leading to Part 4 that outlines the *Guidelines for Effective Music Education* developed by the Review. Part 5 identifies and discusses issues, challenges and opportunities and generates strategic directions and recommended actions. Part 6 concludes the body of the Report looking forward to enhanced music education in schools. There is also an extensive collection of Appendices with detailed information relevant to the Review.





## Part 2      Contexts for the Review

In this section the Report provides the contextual frame for the Review.

- 2.1      Review of National and International Literature
- 2.2      The Research Framework for the Review

## 2.1 Review of national and international literature

The literature review identifies and gathers the key issues about the quality and status of music education, including influences on music education and the range of provisions for students from both Australian and international perspectives.

### 2.1.1 The Arts in education: The current context for music education

Australian music education currently operates within a combined Arts Learning Area context. The Arts, as one of 8 key learning areas, was articulated by the Hobart Declaration (MCEETYA, 1988) and reiterated by the Adelaide Declaration (MCEETYA, 1999). The collaborative national development of *A statement on the Arts for Australian schools* and the associated document, *The Arts – a curriculum profile for Australian Schools* (MCEETYA, 1994) was undertaken at the direction of the Australian Education Council (AEC), the national council of Ministers of Education. These national documents defined the learning area of the Arts as comprising five art forms – dance, drama, media, music and visual arts (incorporating art, craft and design). They recognise the Arts as symbol systems, their aesthetic significance and associated social and cultural perspectives. Following a decision of the AEC in July 1994, the implementation of this nationally endorsed approach was agreed to be the prerogative of each State and Territory. Subsequently, States and Territories implemented either an adoption of the statement and profiles or the development of their own versions of these documents.

Recent and current Australian and international research highlights the significant interest in arts and music education, particularly their impact on the education of children and society. Commissioned studies include *Champions of change: the impact of the Arts on learning* (Fiske, 1999), *Australian Children and the Arts: Meaning, Value and Participation* (University of Tasmania, 2001), *Contemporary Principles of Arts Education* (Australia Council, 2002c), *Music for Learning for Life* (funded by the Australia Council for the Arts), *Trends in School Music Education Provision in Australia* (MCA, 2003), *Performing Arts Scoping Study: Final Report* (CREATE Australia for ANTA, 2003), *Commonwealth Evaluation of School-Based Arts Programmes* (2003), and *Education and the Arts Partnership Initiative* (The National Education and the Arts Network, 2004).

The International Review of Curriculum and Assessment Frameworks project (INCA) (NFER, 2000) provided a comparative study of the Arts, creativity and cultural education in 19 educational systems, including Australia, finding the Arts to have been formally established in the school curriculum. However the issue of the low status of arts subjects has surfaced as a ‘constant theme’ (p. 16). There have been ‘widespread concerns about the status and value of the Arts in practice’ (p. 5) and the study declares ‘an urgent need to raise the status of the Arts at all levels’ (p. 15). The study also found students to be less ‘motivated to study subjects which they consider to be of low importance to schools and employers, especially if those subjects are not enjoyable and have failed to demonstrate their relevance to young people’ (p. 16).

The global trend towards arts education has been influenced by writers such as Abbs (1987, 1988a, 1988b, 1994, 2003), Fowler (1988, 1996), and Eisner (1988, 1999, 2002). Bamford (2005), in *The Impact of the Arts in education: a global perspective on research*, highlights the need to consider the term ‘arts education’, noting that it is ‘culture and context specific’ (p. 5). Initiatives by UNESCO, particularly the regional meetings of arts education experts (2000, 2001, 2002, 2003, 2004) recognise the inclusive arts curriculum in terms of local, ethnic and personal interests. The Australia Council for the Arts has identified the attributes of effective arts programmes (Hunter, 2005). These include student-centred learning, administrative support, integrated professional development, diversity, continuity and sustainability, and artists as effective partners.

In the USA, ‘the Arts’ is listed as a ‘core academic subject’ backed by authorisation of funding for school music education (*No Child Left Behind Act*, 2002). The *Music Manifesto* (2004) in the UK has as one of its key aims the provision of access to music education for all young people, stating that the ‘National Curriculum entitles all children aged 5-14 to a music education which includes opportunities to play musical instruments, to sing, to listen and appraise, to compose and perform’. Bray (2000) reports the UK participation rate in music as about 7% for the 16-plus cohort and less than 2% for the 18-plus cohort. In North America, about 10% of high school students in North



America take some form of music up to Year 10 and 'probably less than half of that by Year 12' (Walker, 2005, p. 36). In Hong Kong, McPherson (2004, cited in Walker, 2005) reports less than 1% for both the 16-plus and 18-plus cohorts participating in the centralised school music examinations. The issues of accessibility and participation in Australian music education have been raised by Bonham (1984). She writes:

When music education is not freely available to all socio-economic groups it follows that considerable numbers of musically gifted and talented young people will remain unidentified, to become frustrated in later life when it will be too late for them to pursue a career in music. When music education can be bought in the private sector by parents who are willing to pay, the music professions can only draw on this one class in the community for the next generation of members, and for moral support. The consequence is that the pursuit of fine music as a field of endeavour, is rightly open to charges of elitism because it is only available to the affluent. Elitism based on high standards must be preserved at all costs, but how can we support exclusively based on the ability to pay? (p. 103)

Although a key strength of Australian music education lies in the recognition that 'music should be available to all children throughout their schooling' (McPherson & Dunbar-Hall, 2001, p. 23), the Stevens' Report (MCA, 2003) found that Australian students could complete 13 years of education without participating in any form of music education. This is especially possible in Victoria, Western Australia or the Australian Capital Territory where there are no mandatory or prescribed requirements for music education. The South Australia and Queensland curricula prescribe music education only in Year 8 while New South Wales stipulates 100 hours of music study for Years 7 and 8.

Two recent studies in Australia have revealed widespread interest in music and arts education. The Australia Council's national study, *Australian and the Arts*, found that 85% of Australians agreed that the Arts 'should be an important part of the education of every Australian kid' and 86% would feel more positive about the Arts if there were 'better education and opportunities for kids in the arts' (Costantoura, 2001, p. 311). The Australian Attitudes to Music survey (Australian Music Association, 2001) found near unanimous concurrence that the study of music should be part of a well-rounded education (95%) and all schools should offer an instrumental music education as part of the regular curriculum (91%). The study also found that 87% of respondents supported the notion that music education should be mandated by the States to ensure every child has an opportunity to study music in school.

An important study by Lepherd (1994) reports that the economic recession of the 1980s had 'placed greater pressure on teachers to perform better with fewer resources' (p. 5) and saw 'the lowering of esteem for music' (p. 13). It acknowledges the difficulty of 'universal access to music education' due to the problems of distance and isolation within Australia (p. 42). Respondents in the study express concern that 'less musically qualified people were making policy decisions' as the move towards devolution diminished the role of central administration (p. 49) and axed specialised music advisory personnel who used to provide professional development and support for music teachers (p. 50). The issue of insufficient funding for music has been brought up 'almost unanimously' by respondents to the study who cite the need for more support for talented children, maintenance and replacement of equipment, in-service training and 'fully qualified teachers at the primary level' (p. 55).

Two landmark studies of Australian music education undertaken by Bartle (1968) and Covell (1970) concluded that the status and conditions of music education in Australian schools were poor and recommended major changes. Both made recommendations regarding having specialist teachers in primary schools, and the undertaking of reforms to syllabus documents and teacher training. Bartle also recommended the deployment of itinerant instrumental teachers in government primary schools to lay the foundation for the subject in secondary schools.

Some twenty years later, primary music teaching was still found wanting by researchers such as Gifford (1993), Russell-Bowie (1993), Jeanneret (1994), Lepherd (1994) and Stevens (2000). The major findings of these largely quantitative studies consistently revealed that music in Australian primary schools suffered a low status within the general curriculum, receiving little support or direction. The 1995 Senate Enquiry into Arts Education reinforced the earlier findings, concluding that for music to be taught effectively: (1) curriculum changes needed to be monitored; (2) professional development programmes needed to improve in quality and quantity; and (3) the number of specialist or advisory (consultant) teachers available to primary schools should be increased. The Enquiry notes that '[g]eneralist primary classroom teachers, because of their own poor arts experience at school, and because of inadequate teacher training, lack confidence to teach the arts. As a result... there is a strong impulse to marginalise the arts in their teaching' (p. 49).

The transition from primary to secondary school has been identified as a significant period when decisions concerning ongoing musical involvement are made (Frakes, cited in Radocy, 1986; Wragg, 1974). The decline in students' sense of competence may be affected by the different classroom environments in the two settings (Wigfield et al., 1991). This may also be the result of students becoming more concerned about grades and their relative ability rather than with their own effort and improvement (Asmus, 1986). Some secondary schools intentionally create selective and competitive environments. This emphasis on high ability in relation to others may undermine student motivation especially in students with low perception of their ability (Austin & Vispoel, 1998). The changes students experienced of school culture from primary to secondary school can similarly contribute to the decline of musical interest (Wragg, 1974) and musical involvement (Stewart, 1991). Music study is less likely to be encouraged in schools with large populations of students who are highly academically-inclined; these schools are also more likely to offer less courses in the study of music. Austin and Vispoel (1998) maintain that over emphasis on musical ability as a key to success in music may undermine the efforts of struggling students and caution against setting tasks that are too difficult for students. Research has revealed that students who continue their musical involvement in secondary school generally have high rates of involvement in music examinations and lessons (Hayes, 1996; Petengell, 1997). Secondary school music experiences (classroom and co-curricular music activities) have been found to influence the continued musical involvement of students both at secondary school and after they leave secondary school (Hayes, 1996; Chadwick, 1999; Walker & Hamann, 1995).

### 2.1.2 The value of music education

Confucius (551 B.C.) believed that the role of music was to create a harmonious union between heaven and earth, and that perfection in music ensured peace and morality:

He who understands ceremony and music can be called virtuous. Virtue manifests the realisation of the perfect in one's self. (Kaufmann, 1976, p. 33)

This concept of the holistic benefits of music finds a Western counterpart in classical Greek ideas about music education. Pythagoras (6<sup>th</sup> century B.C.) taught music to his students for moral improvement and physical health benefits:

Pythagoras was of the opinion that music contributed greatly to health, if it was used in an appropriate manner...and he called the medicine which is obtained through music by the name of purification. (Rkudhyar, 1982, p. 167)

Many writers such as Charles Fowler (1996) and others (Oddleifson, 1992; Reimer & Smith, 1992) have articulated eloquently the rationale for including the arts in schools, and the numerous virtues of the arts have been explicated (see Chapman & Aspin, 1997). For years the arts were justified mainly from the aesthetic and utilitarian perspectives. But today, the arts are increasingly being advocated for their practical relevance to 'serve the educational and human priorities of the moment'. This is to satisfy community desire to see prevailing concerns such as 'dropout rates, school reform, cultural diversity and violence' addressed through arts education (Fowler, 1996, p. 37). Since the 1990s, numerous research projects across the world have been successful in documenting and proclaiming the value of arts education.

One American study found that 'engagement in art activities provide more intrinsic rewards than engagement in mathematics or science' (Reimer & Smith, 1992, p. 180). Music was an effective tool used for language intervention purposes in an Australian study (Wilmot, 2002). Case study research by Bresler (1996) and others indicate that the arts can effectively build up a community and promote self-expression. Participants in an innovative integrated arts programme experienced the unexpected connection with their inner selves, and were excited to discover their own voices of creativity, delight and wonder through constructing their own realities (Powell, 1997). A university study found significant increases in the overall self-concept of children at-risk after participating in an arts programme that included music, movement, drama and art (Barry, Project ARISE, 1992). The Cultural Interaction Projects in Saskatchewan, Canada, demonstrates the potency of the arts in fostering interaction between cultural diverse groups (Bush & Therens, 1997). And in Norway, the impact of music in 'reduc[ing] harassment and ethnic tension' surprised researchers of a programme which introduced multicultural music to fourth-graders in 18 inner city schools (Skylstad, 1997, p. 73).

Many researchers have recognised the power of music to exalt the human spirit, transform the human experience and bring joy, beauty, and satisfaction to people's lives. Music's efficacy in inducing multiple responses in individuals ranges from the physiological, psychomotor, emotional,

cognitive and behavioural (Sloboda, 1992; Hansen, 1995). For ten years, seven national teams of American researchers conducted a massive study involving more than 25,000 high school students. Using a range of methodologies, they examine a variety of arts education programmes to study the impact of the arts on broader learning and socialisation. Their discoveries were reported in a publication entitled *Champions of Change* (see [aep-arts.org](http://aep-arts.org)). One part of this 'National Educational Longitudinal Survey' (NELS) examined the relationship between engagement in the arts and student performance and attitudes; it also investigated the effects of intensive music instrumental and theatre (drama) involvement on student achievement. Although the researchers conducted their investigations and presented their findings independently, a remarkable consensus exists among their findings. Ten of the major findings are summarised below:

- When well taught, the arts provide young people with authentic learning experiences that engage their minds, hearts, and bodies. The learning experiences are real and meaningful for them.
- While learning in other disciplines may often focus on development of a single skill or talent, the arts regularly engage multiple skills and abilities.
- Engagement in the arts — regardless of art form — nurtures the development of cognitive, social, and personal competencies.
- The arts reach students who are not otherwise being reached.
- The arts reach students in ways that they are not otherwise being reached.
- The arts connect students to themselves and each other.
- The arts transform the environment for learning.
- The arts provide learning opportunities for the adults who work with young people.
- The arts provide new challenges for those students already considered successful.
- The arts connect learning experiences to the world of real work. ([aep-arts.org](http://aep-arts.org))

Music educators know and believe that music is for everyone (Monsour, 2000), that people can enjoy participating in music at every stage of life, and teachers are in a unique position to help students to achieve this. Labuta and Smith (1997) note that the benefits of musical experiences may be both utilitarian and aesthetic. Music provides opportunities for students to discover and improve their capacity for productive self-expression. On the other hand, the aesthetic viewpoint asserts that music education may lead to non-musical outcomes, but its primary value is its ability to heighten or strengthen students' sensitivity, what the Western Australian Curriculum Framework usefully calls *aesthetic understanding* (1998, 50). Musical instruction may ultimately improve the quality of students' lives even after they have left the educational environment. The more students are able to perceive in music, and the more they understand music the greater their appreciation for music and the potential it symbolizes. Olsson (1997) considered the way school music education influences musical preferences, and how these relate to students' aspirations for the future.

Music has been described as '[a]n exercise in friendship and co-operation where the completed whole is more than the sum of the parts [that] represents a goal which few subjects in the curriculum can readily attain' (Hughes, 1983, p. 17). The benefits of studying music include providing 'much needed practice in many educational areas such as aural and visual discrimination, co-ordination of the hand, eye, mouth, ... indeed of the whole body, discipline, co-operation and alertness as an individual, in a group or whole class' (Thomas, 1984, p. 12). The 1982 Gulbenkian Report had identified six areas of education that music can contribute to:

1. Developing the full variety of children's intelligence;
2. Developing the capacity for creative thought and action;
3. The education of feeling and sensibility;
4. The exploration of values;
5. The understanding cultural change and differences; and
6. Developing physical and perceptual skills.

Colwell (1997) has summed up the value of music education to students in a succinct way:

[M]usic can bring school success to those students unsuccessful in other curricular subjects (multiple intelligences)...music makes all school subjects more interesting, develops more effectively the right side of the brain, provides greatly enhanced communication skills and the ability to connect and apply learning across subject areas. It develops higher order thought processes and skills in perceptual learning. It provides a command of general knowledge, equips students to deal with ambiguity and to solve problems, provides world awareness...aids in improving self-concept, self-management skills...develops a connection between disciplined work habits and getting results...employs several kinds of literacy... [It] constantly appeals to many different intelligences, visual, auditory, kinaesthetic, social, logical and more. (pp. 20-21)

The value of music education has also been recognised for its contribution to the transmission of cultural heritage as well as to the emotional, physical, social and cognitive growth of children (Gardner, 1983). Hargreaves and North (1997) demonstrate that many of the functions of music are primarily social in nature. Descriptive and experimental studies have documented the effects of music on involvement with the environment, expression of feelings, awareness and responsiveness, positive associations, and socialisation (Vanderark, Newman & Bell, 1983; Prickett, 1988; Smith, 1990). McCulloch (1998) suggests that music had a role to play in the social and vocational aspirations of the classes. The primary functions of music in contemporary everyday life appear to include the enhancement or distraction of attention from a mundane domestic task, the stimulation of emotionally oriented reminiscence, and the use of music to enhance states of relaxation (Sloboda, O'Neill & Ivafdi, 2000).

Music involvement can contribute to the productive use of leisure time (Gibbons, 1985). Music is like 'Vitamin M' (Lehman, 1985, p. 51) – as a refreshment of life, it holds powerful appeal to human beings in every culture throughout history. As people demand meaningful activities, the issue of leisure should be dealt with effectively, otherwise life can be perceived by many to be depressing, boring, unproductive, frustrating and burdensome. Appreciating music is a 'lifelong enrichment' of leisure time (Ben-Tovim, 1979). The notion of music studies as a component of education that 'prepares' students for a life of work and leisure was the message conveyed in the influential Newsom Report by the Central Advisory Council for Education (1963), and it has remained embedded in much current thinking.

Lifestyle and music go closely together (Swanwick, 1997). Many students listen to music while they study, as they find that it improves concentration, alleviates boredom or increases their rate of learning (Kotsopoulou, 1997). There is a need to think beyond the school level, as the emerging needs of society require an expanded view of education, one that nurtures the lifelong learner (Myers, 1992). Researchers claim that music education has the potential to produce 'better' human beings in the sense of encouraging creativity, mutual understanding (Asia Center, 1998), flexibility, and the ability to communicate and co-operate as well as to develop people who appreciate the tradition of community values, possessing the skills that promote harmonious living (Fowler, 1991). Music education stimulates and realizes potential life qualities for every one (Reimer, 1989), and helps people appreciate the beauty of order (Fowler, 1991). The notion that music could improve the quality of life has also been advocated by other writers such as Rider (1990), Thomas, Heitman and Alexander (1997), and Ruud (1998).

Music has been widely recommended as a technique to enhance the psycho-physical state of participants in sport and exercise. Karageorghis and Terry (1997) conclude that music selected appropriately could enhance enjoyment levels and assist in physical activities. Some fitness classes and sports activities specifically mentioned the use of music in programmes for stress release, strength building and flexibility development (Sports, 2002). Several researchers conclude that rhythmic music may elicit greater participation, a higher level of response, and more purposeful involvement (Hanson et al., 1996). In many ways, music educators have come to claim the same territory as music therapists, embracing the problem-solving approaches, positive attitudes and health-conscious lifestyle (Yates, 2001).

Music has the power to affect our moods (Hallam, 2001). Certain types of music have been found to possess sedative qualities (Iwanaga, Ikeda & Iwaki, 1996), and some studies have indicated that listening to 'soft music' is just as effective as progressive relaxation in reducing anxiety, that it enhances, or surpasses, the relaxation effects (Reynolds, 1984; Scartelli, 1984). Published scientific studies by other experts indicate that music helps to minimize reactions to stress, reduces tension, lowers one's pulse rate, and effectively minimizes anxiety while enhancing relaxation (Hanser, Larson & O'Connell, 1983; Standley, 1986; Davis & Thaut, 1989; Miluk-Kolasa, Matejek, & Stupnicki, 1996). Research has demonstrated music's effectiveness in treating depression (Hanser,

1990; Adaman & Blaney, 1995; Goleman, 1996; Hendricks et al., 1999). Listening to music could be a method of coping with environmental stressors (White, 1985) and loneliness (Moore & Schultz, 1983) for both adolescents and mature-age students.

Many other research studies which attest to the value of music education can be found on the website of the Music Council of Australia ([www.mca.org.au](http://www.mca.org.au)) and the Music Educators National Conference ([www.menc.org](http://www.menc.org)).

### 2.1.3 The quality of school music education

The perennial challenge of music education lies in developing, implementing and sustaining a music curriculum that effectively engages students with the full range of benefits which could be derived from being involved in music. The successful translation of curriculum statements into practice is a critical process that directly impacts on the quality of school music education. Several issues relating to this have been raised by Temmerman (1991). These include:

the adequacy of primary classroom teachers in terms of requisite knowledge, skills and confidence as well as attitude to translate curriculum document statements into a successful instructional programme; the role and attitude of the principal in determining the establishment and development of a music programme (this includes support in the form of time for teachers to attend in-service courses, if available, and time to design a programme, and support in the provision of financial allocations to music for space equipment and basic resources); parental (and perhaps community) expectations and attitudes towards music education and its purpose in the primary school curriculum; and of course students' expectations and attitudes towards music education, although these are often formulated and influenced by parental and teacher attitudes. Other issues relate to the availability to schools and teachers of quality State/Territory departmental coordination and resource facilities to aid in the development of a well-balanced instructional programme specific to local needs but in keeping with primary music curriculum document defined objectives. (p. 157)

Doreen Bridges, a doyen of Australian music education, points out perceptively the 'inadequacy' of existing school structures in implementing the teaching of music in Australian primary schools. She notes that

[t]his inadequacy may very well be camouflaged by the excellent choral and instrumental groups which cater for the selected few but present a positive public image. The fact remains that the vast majority of children do not have the opportunity of developing basic musical concepts and skills at the age when these are most easily acquired. (Bridges, 1979/1992, p. 112)

Case study research between 1987 and 1990 of primary schools in USA (Stake et al., 1991) report that where specialist teachers were not available, 'there was little music in the schools...rarely was there attention to the development of musical skills' (p. 337). A recent study in the United Kingdom by Hargreaves et al. (2002) found primary school teachers feeling 'uneasy and lacking in confidence in music' and music being considered their 'biggest headache' by some schools (p. 14). The study points out that 'specialist help is seen as vital for success in music teaching' at the primary school level (Executive Summary).

At the secondary school level, a recent UK study found music to be 'the most problematic and vulnerable art form' and 'pupil enjoyment, skill development, creativity and expressive dimensions were often absent' (Harland et al., 2000, p. 4). Music has been described as a 'failing arts subject' by Ross (1998, p. 187), particularly at Key Stage 3. He points to the OFSTED report of 1997/8 which showed that over half of the 3000 students undertaking instrumental music in south England dropped out at the transition to secondary school. Possible reasons for the poor attitudes towards music in England have been identified by Swanwick (1996), Rainbow (1990) and Hargreaves (1986) and include competing teaching methods that contributed to a lack of continuity, narrow school curriculum that favoured western art music, an over-dependence on non-contextualised skill acquisition, and teachers' lack of understanding of the creative process in music.

Mills (1996) maintains that a drop in the quality of music teaching at secondary schools is greater than in any other subject, acknowledging that many secondary teachers expect little of their students and did not provide adequate educational challenges. An accurate understanding of the state of primary school music and the musical learning of primary school students would be needed to facilitate a more effective transition to secondary school. Most secondary school teachers in a recent study O'Neill et al. (2001) report 'substantial differences in musical activities' which pupils experience at different primary schools (p. 21), and most cite the 'difficulty of progression from the junior to the secondary phase of education' (p. 23). The study concludes that

'[p]rogression in the arts is thus a problematic issue at all levels of education, with transitions from different environments and different styles of teaching and organisation causing problems for teachers in their assessment of the arts, and for pupils in their understanding of what is required' (p. 23). Many secondary school music teachers in Hargreaves' study (2002) complain of having to start 'from scratch' and speak about their difficulty finding a 'common foundation' upon which to build and progress (p. 23). The study found considerable variations in the provision of teaching and experiences in the arts, particularly in music. Curriculum time and resourcing are the two main factors identified to be preventing good practice in music, and the provision of '[c]urriculum structure and schemes of work' are found to be 'particularly useful for teachers with less musical expertise' (Executive Summary). Because 'many of today's leaders have not had a rich music experience', the veteran music educator and researcher, Richard Colwell, asserts that this 'could prejudice the place of music in the school for future generations' (1997, p. 15).

Australian music students in Lierse's study (1998) lament that the provision of music education was at 'crisis stage' (p. 240). While most secondary schools and the community in general appear to highly value music education, the study found 'the quality of most of the music programmes did not reflect this at all', conceding that 'music education is especially vulnerable to changes in education policy'. Although music has been considered 'a desirable area of study in most schools, classroom music programmes in schools are generally fighting for existence' (p. 240). The 'often mentioned problems of limited space, lack of equipment and the constraints of the timetable or subject choices' and the relative low status of music in participating schools have been cited by participants in a study by Hutchinson (1996, Abstract). Students in Leong's study (1996) voice their desire to see a greater emphasis given to music performance and the inclusion of a wider range of music in the school music curriculum. They describe a 'good' music class as having a 'congenial learning environment where there is a balanced mix of musical activities, where students are given opportunities to participate actively towards some positive learning outcomes' (p. 169).

Robertson's study (1996) on developing quality music education for senior citizens made four key recommendations: (1) music programmes should occur on a weekly basis to achieve consistency and maintain interest; (2) programme funding should be continually upgraded; (3) the most adequately trained personnel available (with a minimum of a bachelor's degree in music) should be employed on a full-time basis; (4) the best possible provision of facilities, equipment, materials and overall environment (p. 23). Research has indicated the importance of the school environment in fostering or hindering student learning (Wigfield et al., 1998; Austin & Vispoel, 1998; Anderman et al., 2002). School facilities have a direct effect on teaching and learning, and can impact upon the ability of teachers to teach as well as their career decision (Schneider, 2003). A major study by the Australian Council for Educational Research (ACER) (McGaw et al., 1992) has identified some of the prominent 'factors' relating to the role of teachers in school effectiveness as primarily focusing on learning. These are: (1) monitoring of student learning and recognising student achievement; (2) maintaining high expectations of students; and (3) valuing professional development and protection of learning time (p. 8). The study concludes that '[c]aring, committed teachers and collaborative school structures are essential to an effective school' (p. 9).

#### 2.1.4 Music teachers and music teacher education

Music teachers are key stakeholders in the provision and delivery of quality music education. At secondary levels, music is usually taught by teachers trained as music specialists while at the primary levels, music is taught either by the generalist classroom teachers or by music specialists. The quality of pre-service preparation greatly impacts on the quality of teaching that takes place in schools (Committee for the Review of Teaching and Teacher Education, 2003; Darling-Hammond, 2000; Hamann et al., 2000). Brennan (2003) has reviewed much of the literature relevant to the issue of specialist versus generalist teachers teaching music.

Specialist teachers work across the whole school with all or most year groups, and their contact with the students is longitudinal with one teacher often instructing students over a number of years (Colley, 1989). The advantage of specialist teachers is the high level of subject-specific knowledge. The quality of specialist teaching is almost always better than that of the non-specialist. Specialist teachers often demonstrate a high level of commitment and professionalism, carrying over their positive experiences of their specialism to promote enthusiasm for the subject amongst their students and exerting a positive influence on the work of other teachers in the school (Colley, 1991; OFSTED, 1997). Specialists can provide professional development for generalist teachers, develop school-based programmes and materials, and advocate for their subject in a range of educational and community networks (OFSTED, 1997).

The disadvantage of the generalist 'one-class-one-teacher' model of education is that one teacher now has difficulty managing the size and intensity of the modern curriculum (House of Commons, UK, 1989). Generalist teachers in America have been reported failing to treat music seriously as a subject, but as a 'frill' for entertainment, something which brings together a school community in the 'inculcation of traditions, fitting with school productions for holidays' (Bresler, 1993, p. 11). Lopherd (1994) made a similar claim that Australian generalist teachers are likely to see music as a subject just for fun. He described the phenomenon of primary generalist teachers feeling 'inadequately equipped to provide music education for children' as a 'recognised problem for 25 years or more, yet it has not been rectified on a national basis' (p. 6). Both Bartle (1968) and Covell (1970) recommended that specialist teachers be deployed to teach music in primary schools. The main argument for this position centred upon the complex nature of musical understanding, and Plummeridge (1991) is a key advocate for this line of thinking. In his report on music education, he makes the observation that teachers must be authorities on subject matter in relation to their learners, commenting that:

All music teaching calls for subtle and refined musical judgement. To think that a person can rely entirely on books, materials or instruction manuals to provide the basis of an adequate pedagogy is quite mistaken. Indeed as Kodály insisted, teaching is not only a skilful but also an artistic activity; it depends on the individual being able to transform materials and bring them to life encounters with children. (p. 71)

The deployment of specialist teachers is sometimes problematic. They may be viewed as providers of release time for generalist teachers who often are not aware of the content and are not appreciative of the value of music programmes (Colley, 1991). This could contribute to lowering the status of music specialists (Lamdin, 1992). Askew (1993) points out the problem of specialist music teachers isolating music from the rest of the curriculum. Despite their best intentions, Hoffer and Hoffer (1987) note that they have not been able to integrate every music lesson into the teaching programme of every class they teach. But the generalist teacher would be able to include significantly more music lessons within a week (Mills, 1989; 1993), a practice that has been found to be significant in improving the level of student achievement (Runfola & Rutkowski, 1992). It is also argued that generalist teachers have an advantage over specialists since they would know the children in their class better than any specialist possibly could (Mills, 1993). The holistic manner of the primary classroom programme could not be maintained in a specialist environment, as specialists provided a single and possibly narrow view of musical experience, removed from the rich experiences that classroom teachers might provide throughout the years (Glover & Young, 1999). Sustaining this argument is the belief that an arts education should be a holistic and generalist one, which provides access for all students through integrating the arts into the general school curriculum, and making them more relevant to real-life experiences (Mills, 1989; Smith, 1992; Glover & Ward, 1993; Livermore, 1998; Livermore & McPherson, 1998; Glover & Young, 1999; McPherson & Dunbar-Hall, 2001).

The coming together of five art forms as an Arts Learning Area (sometimes referred to as a Key Learning Area or KLA) in Australian education made possible the integration of the arts. It has the potential to support multi-arts experiences and artistic processes rather than methods, and to make teaching of the arts more accessible to generalist teachers (Comte, 1993; Stowasser, 1993; McPherson, 1995; Paterson, 1998; Bolton, 2000). However, there is also evidence that this construct of integrating the arts has blurred the distinctiveness of each art discipline in favour of less complex language and content (Stevens, 1993; McPherson, 1995; Jeanneret, 1999; Watson, 1999). In many schools it is reported that time allocation has been reduced due to the pressure of meeting common outcomes for each of the creative arts areas (Boughton, 1993; Eltis, 1997). Other complaints include replacing sequential learning with sets of activities (Paterson, 1998), and that planning is more difficult for generalist teachers (McPherson, 1997).

The most common solution to the specialist or generalist debate is a compromise – in the form of consultancy. Plummeridge (1991) advocates the use of a specialist teacher in an apprenticeship model in the form of a mentoring programme, whereby teachers worked alongside specialists to be trained in a partnership. Askew (1993) and Lopherd (1994) endorse this form of consultancy, which encourages team planning, and a sharing of knowledge and enthusiasm to devise a more effective music programme. Gamble (1998) notes the advantage of having specialists helping generalist teachers, who, when they became comfortable teaching music, would reinforce it in their classrooms, and might eventually take over the programme completely.

The second proposed model of consultancy advocated the advisory role that is to be shared between several schools, with the aim to provide teachers with ongoing support. This system (now not available) operated in New South Wales government schools through district Creative Arts

consultants who provided follow-up and feedback. This advisory model can meet the professional development needs of teachers in an ongoing, coherent and effective manner (Hinson, Caldwell and Landrum, 1989; Montague, 2004). Performing arts organisations such as *Musica Viva in Schools* and the *Sydney Symphony Orchestra* offer education programmes which provide one-off practical in-service courses to teachers, but these are generally not sequential or developmental. Classroom teachers in McKean's study (2000) were 'intimidated by the artist presenters' and did not feel confident to teach what they 'can't do', but would teach music if they had the 'talent' (p. 6). Four elements of successful workshops identified by McKean were: '(a) collaboration; (b) identify specific roles for the classroom teachers and outside professionals; (c) ensure that the values, goals, and objectives of the partners are consistent; and (d) maintain a reciprocal relationship between all participants' (abstract).

The 1995 Senate Enquiry into arts education recommended that teachers of the arts should be given more support, enabling teachers to become more involved in the educational process and also promote their experiences (Eltis, 1997). For this to successfully occur, teachers need to feel confident that they possess the requisite skills to teach the subject effectively (Poole & Okeafor, 1989). This could not occur without sustained professional development for practising teachers. Confidence has been identified as an important key in the hunt for solutions to the many problems encountered by generalist primary teachers and a contributing factor which determines the extent music is taught in primary schools (Mills, 1989; Gifford, 1993; Bresler, 1993; Russell-Bowie, 1993; Jeanneret, 1995; Russell-Bowie, 2002). A teacher's level of confidence would affect the way they teach as teachers lacking the experience would not give their students the same level of instruction as a more confident teacher (Byo, 2000). For many generalist teachers, their formative experiences of learning music at school have been intermittent and peripheral, exacerbated by the minimal level of music education in their pre-service teacher education (Hartzell, 2002). The critical role of teacher education in enhancing teacher efficacy has been acknowledged by Gaith and Shaaban (1999) and Gerges (2001).

In Australia, teacher education had been criticised for its failure to produce teachers with the necessary confidence to teach the simplest levels of artistic skills (Comte, 1993). Bridges (1978/1992) suggests that knowing about music and knowing music are two different concepts, and that unless trainee teachers were given opportunities to experience and get to know music they would fear it unnecessarily. The study of Verastro and Leglar (1992) found that teachers with musical experiences were more likely to incorporate it into their teaching programmes.

A quantitative study of Australian university primary teacher training courses by Temmerman (1997) found that the standard of university training was the strongest indicator of the level of music education generalist teachers will provide. She discovered that all courses at some stage focused on developing musical skills through the use of terminology, notation and language. Such an approach is considered to be a problematic way of teaching music to pre-service teachers (Gifford, 1993). The findings of Gifford's study of pre-service and newly graduated teachers in Queensland reveal that by the end of their studies, most reported feeling less confident and enthusiastic about teaching music and expressed less positive attitudes towards being involved with music. The common complaint was that their music courses were overly theory-based rather than student-centred. Gifford (1993) points out that pre-service teacher training needs to shift its focus from being skill-based to become more experiential. He suggests applying the musical developmental spiral model of Swanwick and Tillman (1986) to promote a balanced approach to music education, where students would have more direct musical encounter that complemented musical skill development. Gifford recommended that personal experience with music, rather than extra time learning about it, was the key to a more successful music education for training teachers. This belief concurs with earlier untested suggestions by D'Ombra (1974) and Hoermann (1988) that teachers should learn to teach music the same way that they would expect to teach their own students; that is, through experience. Building on Gifford's study (1993), Jeanneret (1997) has developed an experiential model to educate pre-service teachers in Newcastle (Australia) and Arizona (USA), confirming that the experiential approach strongly boosted the confidence to teach music. Teachers who did not receive a balanced pre-service curriculum that includes both theoretical and practical music skill development are likely to practise manipulating the curriculum and organisations those areas they are least confident to teach (Ball, 2000). A key policy recommendation of the recent review of teacher education in New South Wales highlighted 'impossibility in any discipline to separate the content from the pedagogy' (Ramsey, 2000, p. 37) and noted the need for teachers to be properly prepared in their 'content areas' (ibid., p. 39). Unfortunately, the compulsory music component in Australian teacher education has been reduced dramatically in the past 20 years in New South Wales (Russell-Bowie, 1993), and teacher feedback



from other States indicates this to be a 'national problem' (Lepherd, 1994, p. 91). The recent Steven's Report (2003) found pre-service teachers, many possessing very limited musical experience or background, to have received on average only 23 hours of music in their entire teacher education. This is supported by a very recent unpublished survey of 30 Australian universities by the Australian Association for Research in Music Education (AARME, 2005), *Music in Primary Teacher Education Courses in Australian Universities*.

Hargreaves (2002) maintains that 'individual teacher factors were probably more important determinants of effectiveness than whole-school factors' (p. 14). The study reports that:

School staff perceived a need for specialist arts teachers and all the lessons identified as demonstrating 'effective practice' were taught by specialist teachers with high levels of personal involvement, passion and commitment to the art form. Pupils described their respect for teachers who were able to give practical demonstrations of the artform, and participate in class activities. This was confirmed in many observations where teachers provided help and advice to individuals or small groups, and in some cases, this involved teachers in modelling the desired outcome. This clearly relied on the teachers' own expertise in the art form. (p. 5)

He recommends that:

... in view of the critical problems facing music, there is an urgent need to tackle the quality of teaching in this subject – by mounting, for example, a programme of continuing professional development (CPD) for music teachers, in which those teachers achieving high outcomes should play a leading role as models of effective practice. (p. 6)

A recent Australian study found 'over half' of music teacher respondents indicated their morale to be neutral or low, suggesting that they were 'not particularly happy in their job' (Lierse, 1998a, p. 221) and about 42% indicated 'their inability to do the job in the time allocated' (Lierse, 1998b, p. 75). This finding is supported by Leong's study (1996) which found nearly half (44%) of music teachers in Australian secondary schools indicating a 'strong desire to have a change in career direction and focus' (p. 172). According to Haack and Smith (2000, p. 24), music education is 'the most challenging job in the teaching profession', particularly for novice teachers; and music teachers have been found to be 'particularly susceptible to stress and burnout' (Hamann et al., 1987, p. 130). As quality music education depends on attracting and retaining quality teachers, serious attention to issues such as induction, professional development, teacher morale, workload and burnout should be given by the relevant authorities (see Evers et al., 2000; Hodge et al., 1994; O'Hair, 1995:).

### 2.1.5 School music education in the 21<sup>st</sup> century

At the beginning of the 21<sup>st</sup> century Australian classroom music education in the primary school reflects a number of philosophical and methodological influences emanating from Europe, the UK and USA over the course of the 20<sup>th</sup> century. The classroom approach of infant and primary school music programmes increasingly involves cross-curricular activities in a multi-arts context which includes dance, drama, media and visual arts, while a concept-based approach of integrating aural skills, creativity and musicology continues to be the norm at the secondary level (McPherson & Dunbar-Hall, 2001). The expectation that music might be used to teach other subjects has become embedded in the integrated arts and inter-disciplinary paradigms of educational practices (Barrett et al., 1997; Blecher & Jaffee, 1998; Goldberg, 2001; Jacobs, 1989).

As Australian music curricula become increasingly eclectic and student-centred (Stowasser, 1993), they emphasise creativity in music teaching and learning and the importance of more 'balanced' and 'broadly based' approaches which incorporate repertoire extending beyond western art-music traditions, encourage reflection and individual expression, and 'question the notion of music as a specialised craft in which performance is seen as important above all else' (McPherson & Dunbar-Hall, 2001, p. 24).

While many educational movements have had an impact on classroom practice, several have more enduring impact on both the content and delivery of music education in the primary and lower secondary classrooms. Two such approaches are those expounded by the German composer, Carl Orff, and the Hungarian composer and ethnomusicologist, Zoltán Kodály. Popularly referred to as 'Orff-Schulwerk' and 'Kodály method', respectively, they have had a strong international influence on music education programmes designed for children, particularly in primary school settings in the 20<sup>th</sup> century.

Orff's main aim was to stimulate and develop the musical potential of children by bringing them into contact with musical materials that most closely resemble their innate musical vocabulary and to make music learning an enjoyable, play-based experience. Orff termed music at its historical and developmental origins 'elemental' music. This he defined as:

Never music alone, but music connected with movement, dance and speech – not to be listened to, meaningful only in active participation. Elemental music is pre-intellectual, it lacks great form, it contents itself with simple sequential structures, ostinatos, and miniature rondos. It is earthy, natural, almost a physical activity. It can be learned and enjoyed by anyone. It is fitting for children. (Orff, 1963/1990, p. 142)

Pedagogical materials initially used in the Orff teaching process were partly derived from Orff's observations of central European folk music, particularly children's playground singing games. Characteristics of Bavarian children's games (or adult perceptions of these) directed the introduction of rhythmic and melodic elements of music in a classroom context, the perceived sequence being from simple (that is, more 'childlike' or 'primitive') to complex (equated with adult Western art music). This assumption regarding both cultural and developmental evolution was characteristic of the time and is retained in the method despite subsequent changes to educational thinking.

Kodály also adhered to musical evolutionism (Landis & Carder, 1990, p. 56), using the 'songs and singing games of [Hungarian] village children' (Farkas, 1990, p. 103) as the basis of his pedagogy, again partly because of its apparent relative simplicity. Kodály's analysis of Hungarian children's songs and singing games revealed anhemitonic melodies comprising three to five tones (Farkas, 1990). Kodály maintained that pentatonic melodies were developmentally more suitable for young children and saw young children's movements to be metrically simple. Duple metre, whether simple or compound, was believed to be the basis of children's play movements. Kodály pedagogical materials develop in melodic complexity in a similar sequence to Orff materials, using first a falling minor third, expanded by the addition of whole tones to a pentatonic scale succeeded by diatonic, modal and chromatic tonalities (Choksy et al., 1986). The inculcation of a national musical heritage in children was also a guiding principle of Kodály's pedagogical method. The repertoire used in Kodály methodology therefore progresses from nursery songs and singing games to folk songs from the child's culture, 'then through international folk song which is a bridge to art form and the classics of composed music' (Landis & Carder, 1990, p. 69). Kodály required that 'only music of unquestioned quality be used... Of foreign music: only masterpieces!' (Kodály, cited in Choksy, 1981, p. 8). This exhortation to use only quality music has tended to result in a resistance by Kodály practitioners to the use of popular music in the classroom.

Both Orff and Kodály saw music education as the right of all children but their educational philosophies differ in emphasis. While a major aim of Orff-Schulwerk is the development of personal expression through improvisation (Addison, 1988; Campbell & Scott-Kassner, 1995), the Kodály approach focuses on the development of musical literacy. Symbolisation of sound is preceded by sung performance and reinforced kinesthetically through movement games and hand signs associated with tonic solfa. Tonic solfa and variants of French time names (originally devised by Aimé Paris in the 1830s and later used by Curwen in England) are used as mnemonic devices to promote auditory memory of melodic and rhythmic patterns (Bridges, 1984/1992).

Since their inception, Orff and Kodály methodologies have been widely disseminated throughout Europe, the United Kingdom, the USA, Canada, South America, Australia, the Middle East and parts of Asia. As the use of Orff-Schulwerk and Kodály method have become more widespread, practitioners from a variety of countries have endeavoured to make the methodology directly relevant to their classrooms by incorporating more culturally appropriate songs into the teaching repertoire. Small changes in methodology have occurred in order to accommodate linguistic and melodic differences in folk-based material. For example, the order of introduction of some melodic intervals has been changed to reflect the frequency of their occurrence in American folk songs (Choksy, 1981) and compound duple metre is introduced earlier in organisation materials because of its more frequent incidence in English poetic forms (Choksy et al., 1986).

In many countries, aspects of the two approaches have been used in classroom practice. For example, solfa syllables and rhythmic mnemonics, in addition to graphic representation, are used by some Orff-Schulwerk practitioners to develop notational skills in students, following activities involving imitation and exploration of musical sounds and movement. Later improvisation incorporates this notational knowledge (Campbell & Scott-Kassner, 1995; Choksy et al., 1986; Frazee, 1987).

Orff-Schulwerk appears to have first entered Australian schools in South Australia, through primary teacher education courses at Western Teacher's College and Wattle Park Teacher's College in the early 1960s (Marsh, 1974). Its implementation, particularly in the primary school, has since become widespread throughout Australia and has had a major influence on State primary music curricula and resources produced for use in primary school classroom programmes.

Kodály methodology was widely disseminated in Australia from the 1970s, particularly at the impetus of Deanna Hoermann who instituted a pilot scheme entitled 'A Developmental Programme of Music Education for Primary School (Kodály -based)' (Hoermann & Herbert, 1979) in a cohort of schools in western Sydney in 1972. The programme involved the training and ongoing professional development and support of classroom teachers by a team of music consultants. Classroom teachers were responsible for regular teaching of Kodály -based lessons, using sequential music learning activities devised as part of the programme. Because of the length of the project, in many instances students entering participating schools experienced sequential, developmental music learning from Kindergarten through to Year 6. The programme continued into the 1980s and generated teaching materials for children in the early years of school (under the title *A Developmental Music Programme*) which were used by teachers around Australia. A report into the effectiveness of the pilot programme (Hoermann & Herbert, 1979) maintained that children participating in the programme 'at 9-10 years of age were matching the performance of the 15-16 years olds in rhythmic memory, improvisation and sight singing' (p.14). Children's mathematical and reading competence was also seen to be enhanced by participation in the programme (Hoermann & Herbert, 1979), though the relatively small sample size renders these findings subject to question. In a postscript to her discussion of the programme and these findings, Bridges (1979/1992) laments its demise due to the withdrawal of funding but draws attention to the development and maintenance of a similar Kodály -based programme in widespread use in Queensland primary schools since the late 1980s and was the basis for syllabus development in Western Australia at around the same time.

Perhaps the most pervasive influence on classroom music education in Australian (particularly NSW) schools in the last decades of the 20<sup>th</sup> century, both at primary and secondary levels, has been that of Comprehensive Musicianship and several related programmes. Comprehensive Musicianship was the outcome of a number of initiatives in music education in the USA during the 1960s and directly developed from the Contemporary Music Project for Creativity in Music Education (CMP), which aimed at developing individual creativity in students and attempted to connect school music with contemporary composition (Choksy et al., 1986; Mark, 1996).

These initiatives, including the Manhattanville Music Curriculum Program (MMCP), were conducted in response to the perceived inadequacies of music education in schools. These included a restricted repertoire of musical materials, in particular the exclusion of non-Western music, early western music, jazz, popular and folk music; and use of 'watered down' versions of music with insufficient potential to interest and stimulate children towards musical growth.

New programmes aimed to develop children's musicality through integrated activities involving performance, movement, musical creativity, ear training and listening. Repertoire was to be expanded to include 'the best of Western and non-Western music of all periods' (Choksy et al, 1986, p. 15) and a continuous and sequential programme of guided music listening K-12 was to be developed, with school programmes utilising community music resources.

The Comprehensive Musicianship Programme began in 1965 with the aims of helping students to: (1) gain specific insight into the nature of music; (2) relate and synthesize the isolated facets and areas of musical experience; (3) view music with a global perspective (Choksy et al, 1986, p. 108). One of the major organisational principles of this approach was the 'Common Elements'. This approach maintains that there are a number of structural elements which are common to all music and that, through studying these, students can develop an understanding of music from any culture, tradition or style. These elements are derived from a conception of music as organised sound, so relate directly to the audible properties of sound: frequency, duration, intensity and timbre. In terms of musical interpretation in classroom curricula, these have taken a slightly different form, for example as pitch, duration, dynamics and tone colour in NSW primary school documents. A fifth element, Structure (or Form) emerges from the purposeful combination of the other elements in music.

Within this framework, students become actively involved in the study of music through participating in: performance; perceptive listening and analysis; and compositional and improvisational processes and techniques. Music education is integrated, showing the relationship of one facet of music to another. A broad variety of music is studied in-depth, with musical concepts (elements) being studied within as wide a variety of musical contexts as possible. Such

contexts have historical and cultural parameters and include 'music from all time periods, including contemporary music, music of the masters [sic], folk music and global music. Music from this broad spectrum is approached through the common elements and is performed, analysed, and composed or improvised by the students' (Choksy et al., 1986, p. 111). Active learning, personal discovery and the immediate use of and application of music concepts, skills and information enables children to become increasingly responsible for their own musical learning and to be able to formulate and express their own musical judgements and values (ibid., p. 112).

McPherson and Jeanneret (2005) have tracked the influence of these North American initiatives, including the spiral curriculum framework of the MMCP combined with the common elements and active learning approach of Comprehensive Musicianship, to its current manifestation in NSW music curriculum documents, where the common elements approach has been in use since the Music K-6 Syllabus of 1984. In citing other influences on NSW classroom curricula, Jeanneret, McPherson, Dunbar-Hall and Forrest (2003) have also discussed the importance of creativity movements in music education which emerged contemporaneously with CMP in other localities.

Canadian composer educator R. Murray Schafer was one of the major proponents of the use of creative activity in music education. He maintained that the raw material of music is sound and that students can only understand how sound is used to make music by exploring it creatively. This movement was also a reaction to the stultifying effects of the passive 'music appreciation' lessons which characterised school music education (particularly at high school level) at the time: 'where the teacher plays disc jockey to the great, invariably dead, composers.' (Schafer, 1967, p. 2). John Paynter, the major English exponent of this movement added:

The aim of the information style of music appreciation teaching – to produce more informed and intelligent listeners is a laudable one, but it has often produced the opposite of the desired effect. Children, aware ... that the *sound* of music can be received simply by listening to it and enjoying it, tend to reject the complex explanations which seem far removed from the first-hand experience of music. (Paynter, 1978, p. 1)

The movement was also an attempt to connect music with contemporary composition which was seen to have dwindling audiences. Several schemes in the early 1960s in the USA, for example the *Young Composers Project* and the *Contemporary Music Project for Creativity in Music Education* (CMP), involved composer-in-residence programmes in schools. Many of the major figures in this movement, like Murray Schafer, Brian Dennis (1975) and George Self (1967) were both composers and educators while others such as Gertrud Meyer-Denkman (1977) in Germany, had a special interest in contemporary music.

The movement should also be seen in relation to changes in educational philosophy prevalent at the time. Open classrooms which emphasised discovery learning and child-centred learning were at the forefront of educational thought in the 1960s and 1970s. The potential for stimulating self-expression was seen as being a major contribution which the arts could make to education at the time (Silberman, 1973). Features of this movement thus include: active participation in exploration and organisation of sounds (listening/improvisation/composition); emphasis on self-expression and discovery; creative activity leading towards an understanding of compositional techniques (particularly those used by contemporary composers); frequent use of non-standard forms of notation for recording sounds; and collaborative small group composition (Paynter & Aston, 1970).

Although the original impetus for these ideas came from working with middle school, secondary school and tertiary students, they were quickly transferred to primary classroom music education and can be seen in many resource books designed for primary school teachers in current use in the UK, USA and Australia (for example Askew, 1993; Campbell & Scott-Kassner, 2002; Glover & Young, 1999; Mills, 1993).

In recent years perspectives on classroom music education in the primary school have focussed on the development of critical thinking and constructivist learning (Wiggins, 2001). In this approach children's own knowledge and ways of learning are taken as a starting point for developing musical learning experiences in the classroom. Wiggins (2001) proposes a problem-based approach to musical learning which involves teachers and students as collaborative partners in problem solving. Problems can be performance-based, listening-based or creating-based but should be holistic and relate to the way students learn naturally outside of the school situation. Learners are encouraged to work autonomously with the support of teachers when needed and 'to be cognisant of the goals of the learning situation and their own progress toward goals' (Wiggins, 2001, p.19).

Both Wiggins in the USA (Wiggins, 2001; Wiggins & Bedoin, 1998) and Glover and Young (1999) in the UK stress the role of individualised learning in the classroom, in addition to co-operative

group work and the need to provide continual challenges for students. These researcher-practitioners also advocate the contextualisation of classroom music learning within the framework of real-world music outside the classroom. Other researchers such as Campbell (1998), Harwood (1998) and Marsh (1997, 2005) have emphasised the need to consider children's own ways of teaching and learning, creating and performing and the multiple musical worlds which children inhabit, in framing classroom music experiences in the primary school.

Campbell (1991) also draws attention to the cultural dimensions of teaching and learning, requesting that teachers acknowledge the ways in which teaching and learning takes place within different cultural contexts. An example of such differing cultural approaches is provided by Wong (2005) who has compared the teaching philosophies of music teachers in elementary (primary) schools in Vancouver and Hong Kong. Wong found that, while both Canadian and Hong Kong teachers placed a similar emphasis on the teaching of western music, Canadian teachers provided classroom musical activities focussing on students' enjoyment, personal preference and self expression. In Hong Kong, music teachers viewed musical activities more as a means of contributing to students' temperamental development and students must adhere more strictly to prescribed standards of success. Context of music teaching and learning in primary schools is thus of prime importance in considering its philosophies, goals, forms of implementation and outcomes for children.

Unlike primary school counterparts, Australian secondary school music teachers are usually music specialists who have undertaken 'four years of professional training' (Carroll, 1993, p. 322). Hence they are expected to design and implement school music education programmes that cater for the particular school and student needs based on State-based syllabi or curriculum guidelines. While classroom music courses may be compulsory at junior high school, elective music courses are usually offered from Year 9. A huge range of options are available across Australia, with some courses catering for students with limited background and interests while others are intended for students wanting more depth and wishing to pursue music as a possible career. Depending on the resources and expertise available, these courses may comprise some form of performing, listening, creating, analysing in the context of different genres and styles, and may utilise different types of technology and media. A detailed analysis of current music curriculum documents and policies are included as a separate section in this Report.

Motivation and discipline challenges posed by adolescents are some of the non-musical issues music teachers have to deal with in addition to planning and managing learning. Their work has been made all the more difficult by the reduced status of school music caused by the 'undervaluing of arts in society' (Chadwick, 2002, p. 51). Some teachers have resorted to planning activities which 'serve to entertain rather than educate' these uninterested students in order to survive (*ibid.*, p. 51). Relevance and balance are two aspects of teaching that have been considered by teachers for sometime (Carroll, 1993, p. 321). Relevance may relate to the needs of students, school, community, education for leisure, for future careers and jobs, and balance involves selecting the types of musical styles, repertoire and activities. Carroll (*ibid.*, p. 321) also highlights the issue of continuity – as the quality of teaching is not uniform in primary schools, secondary music has to deal with an 'absolutely vast' range of 'student ability', learning styles, learning pace and interests.

## 2.1.6 Co-curricular music in schools

### Instrumental music

The importance of instrumental ensembles in music education is explicit in the literature (Bartle, 1968; Bish, 1993; Bishop, 1986; Chmura, 1995, 1996; Lancaster, 1986). Instrumental music education provides students with valuable experiences that help them understand the culture of schools and what it takes to be a musician (Hargreaves et al., 2002). However very few instrumental music programmes include ensemble participation and performance as part of the music programme within the school curriculum, and they may or may not be part of the normal process of assessment and reporting (MCA, 2003; Shaw, 1984). McPherson (1987) pointed out that the inclusion of ensemble in 'Unit Curriculum' was a new development in Western Australia (WA). Hardie's (2004) study found that the instrumental music programmes in schools managed by WA's School of Instrumental Music (SIM) have included the use of ensemble performance as an educational medium and that student performance in this context was included in the normal process of assessment and reporting.

Organisational approaches to instrumental music differ markedly from one context to the next. The preponderance of literature relating to school instrumental programmes in the USA reflects the dominance of these programmes in American schools, often to the detriment of classroom programmes of 'general music' in which performance, listening and generative activities are balanced (Colwell, 1994). In Australia, State programmes have differing emphases and relationships to curriculum. For example, in NSW, instrumental ensemble activities such as concert bands, string groups, orchestras, stage bands and jazz ensembles are generally regarded as extra-curricular and usually rehearse outside of school hours. Funding of such programmes is often additional to school fees and is therefore only available to students whose parents can afford the cost of instrument hire or purchase, tuition and, in some cases, salary support of peripatetic instrumental teachers and conductors (Pettingell, 1997). In contrast, instrumental programmes which have operated within Queensland primary schools have involved small group instruction on wind, string and percussion instruments during class time at no extra cost (Chmura, 1995). A similar programme, occurring on a more limited basis, has been offered in primary schools in the ACT (Bish, 1993).

Organisational and financial constraints on participation in instrumental programmes may be seen to have wider implications. Boyle, DeCarbo and Jordan (1995) have identified 'scheduling conflicts' (p. 3) between competing extra-curricular activities and financial costs of musical instruments as contributing to the cessation of students' participation in school instrumental activities. The lack of participation in extra-curricular school music activities was found by Wragg (1974) to lead to a decline in students' overall interest in music during secondary school. Similarly, Oyston's (2004) study has indicated that participation in musical, particularly instrumental, activities in primary school is a contributing factor in students' electing to study music in the junior secondary school. Varying levels of provision of instrumental ensemble experiences may therefore lead to concomitant variation of musical interest and perseverance in musical activity on the part of students as they progress through school, though enjoyment of curricular classroom music activities is also a significant factor in students' continuing participation in elective music programmes within secondary schools (Oyston, 2004). Continuity of student interest in instrumental programmes is also dependant on factors such as conductors' effectiveness and ability to motivate in addition to the maintenance of student enjoyment and sense of achievement (Allanson, 2002).

In asserting the importance of student engagement in multiple musical ensemble activities as a mode for enhancing the development of musical talent, Chadwick (1999) notes that '[r]esidents in rural communities and children from less socio-economically advantaged families do not enjoy equal access to opportunities for development of their musical potential' (p. 34). Chadwick indicates that State ensembles such as the NSW State Schools' Performing Ensembles provide complementary opportunities for musically talented students to extend their skills, repertoire and commitment to musical excellence but these have geographical and numerical limitations on their membership. In larger metropolitan and regional centres community-based bands, orchestras and other ensembles may supplement school-based offerings. State education departments also organise music camps which enable geographically isolated students to join musically gifted peers in instrumental ensemble activities (Carroll, 1993).

Whether instrumental teachers should be employed in primary schools instead of primary school classroom music specialists is the subject of some conjecture. As Carroll (1993) states, '[b]ecause instrumental performance groups are so visible there is often the danger that they will be seen as the total music programme' (p. 319). She indicates that the importance of classroom programmes which cater for the musical development of all students should not be subsumed by instrumental and choral programmes which cater for selected students only.

Despite Bartle's (1968) recommendation that itinerant instrumental teachers be employed in government primary schools as a foundation for continuation of music in secondary schools, this has occurred in some States only (Carroll, 1993) and on a discontinuous basis. In the State of Victoria, the limited available resources have not been able to 'meet the demands for instrumental music in the majority of schools, nor provide instrumental tutors in 17 per cent of schools', and over 70% of schools surveyed employed instrumental teachers privately (Lierse, 1998, p. 242). Lierse expresses deep concern that 'many of the schools wishing to have an increase in their allocation of instrumental music teachers are schools that are actually cutting back their classroom programmes' (p. 243).

Smaller primary schools in Hargreaves' study (2002) identify the lack of funds as a 'problem' which prevents them from 'buying into local music services', thereby depriving their students of instrumental tuition as well as visits from the performance ensembles which many peripatetic staff

combine to give (p. 24). In lower socio-economic areas, cost has prevented schools from bringing in visiting artists or taking pupils out of school to arts events (p. 24). The study concludes that '[e]ffective extended arts experiences depend on good links outside the school as well as financial support for training, equipment and resources' (p. 28).

Hargreaves' study (2002) also found most students who have been receiving instrumental music lessons plan to continue with their tuition, and about 40% of those who did not learn an instrument would like to do so; this was particularly strong with Year 6 students. The study reveals that time, resources and availability of instruments are the main hindrances to students taking up instrumental lessons. A survey by the Australian Music Association (2001) found almost a third of those who learn an instrument cease to play before they became teenagers, and a further 30% drop out by the age of 15 years. A survey by the Associated Board of the Royal Schools of Music (ABRSM) found that it is unlikely that a child would start learning an instrument at all if s/he has not started playing by the age of 11 (ABRSM, 2000, cited in Dane and Manton, 2002, p. 57). A study at Keele University (O'Neill et al., 2001) also points out the importance of starting early in music: 'if children have not started to play an instrument or have already given up playing by the end of primary school, they are unlikely to begin playing an instrument at secondary school (p. 5). The main reasons students give up music include: feeling that their lessons have become boring; shifting their priorities to other activities; the demands of practising; and lessons that are not enjoyable. Students rate teasing/bullying by friends or family members and financial costs as the least likely reasons for giving up music lessons (p. 12). Among the 19 factors identified by Boyle et al. (1995) for student dropping out of instrumental programmes include 'lack of communication and encouragement from senior high school band directors', 'student reactions to director/teacher' and parental attitudes (p. 3). The six most common reasons cited by children who drop out of music lessons in another study (ABRSM, 2000, cited in Dane and Manton, 2002, p. 58) are: (1) boredom (32%); (2) changed school/not offering lessons (14%); (3) teacher stopped teaching (8%); (4) took up too much time/inconvenience (8%); (5) didn't like teacher (7%); (6) didn't have time (7%).

In perhaps the 'largest and most comprehensive study of Music Service provision England has so far produced' (p. 5), the National Survey (DfES, 2002) attempted to determine the extent of current provision of instrumental music in 137 services and involved nearly 11000 music teachers. The four key areas of access, breadth, quality and wider opportunities of students aged 7-11 years were focused. Access for all pupils and schools was a 'key indicator of success' (p. 24). Other performance indicators include the percentage of students learning a musical instrument, the extent the instrumental teaching was diverse enough 'to meet the changing demands of the communities they serve' (p. 30), and the percentage of teachers who received professional development support in the past 12 months. The study acknowledges the importance and potential 'for classroom and peripatetic music teachers to work more closely together, combining their generic teaching skills and musical skills to the best effect' (p. 25). It recognises research pointing out that:

primary classroom teachers in particular often lack confidence in their ability to take music lessons; they can feel isolated and unsupported and are often disconnected from the instrumental tuition taking place outside of the classroom. Where classroom teachers and music tutors are working together, however, and learning from one-another's skills and experiences, the effects can be dramatic. Music specialists are able to link their teaching to the National Curriculum and can improve their classroom management skills, while classroom teachers can reinforce instrumental tuition during core curriculum time and gain greater confidence in the way they approach the subject. For the pupil, there is a greater coherence in their musical education which is enormously beneficial. (p. 34)

The study has identified the 'barriers' to learning a musical instrument opportunities for all students aged 7-11 years (p. 36):

- U.K. National Curriculum and/or time pressures (68.5%)
- shortage of qualified staff (68%)
- lack of instruments, tutor books and general resources (47%)
- insufficient funding (44%)
- lack of space and/or unacceptable noise levels (35%)
- lack of parental ability or readiness to support their children's' musical education, financially or in other ways (31%)

- cost of hiring or purchasing instruments and music (28.7%)
- cost of staff salaries (28%)
- lack of support from schools, staff, head teachers and/or governors (16%)
- geographical constraints particularly in rural areas with major transportation problems (12.5%)
- generating and/or maintaining interest and support amongst staff and/or pupils was difficult (12%)
- cultural barriers (5.6%).

A recent evaluation report (OFSTED, 2004) into the quality of pilot programmes which attempted to provide 'wider opportunities' in specialist instrumental tuition for students aged 7-11 years indicates that: (1) the 'best' programmes engage students in music-making 'throughout the sessions and there are high expectations of all of them'; (2) the 'highest-quality work' occurs when classroom music programmes and specialist tuition are 'delivered simultaneously'; (3) 'some of the best quality' work is found when successful 'partnerships' are formed between 'school-based staff, music service tutors and professional musicians' (p. 6); (4) 'high-quality whole-class and large group tuition' combined 'the acquisition of technical and musical skills with opportunities to make music successfully in a large ensemble' (p. 6); (5) opportunities for vocal work and improvisation are included in 'the most successful' programmes, which sometimes encourage students to 'compose and perform their own pieces' (p. 6). Teachers who teach beginning students in large groups particularly need 'support and training' in the pedagogy of large group teaching, and effective 'whole-class' instrumental tuition requires leadership with 'experience and expertise' to secure and effectively co-ordinate, develop and monitor such a provision (p. 11). The report notes that '[r]egardless of the size of groups, the priority needs to be the quality of tuition, as well as the pedagogy and materials which best establish and sustain pupils' interests, skills, enjoyment and commitment' (p. 7). By providing instrumental tuition for 'whole classes or for large groups', the pilot programme witnessed 'much higher numbers of pupils wanting to continue to participate' – between 70 to 100% in several cases. By providing 'whole classes, year groups or whole key stages' with the 'same opportunities to experience instrumental music-making for the first time', the pilot programme avoided the 'usual gender imbalance in favour of girls ... as are instrumental or cultural stereotypes' (pp. 6-7).

## Vocal music

The voice is used extensively in both classroom and co-curricular music programmes in schools both in Australia and internationally (Chang, 1992; Chong, 1992; Kinder, 1987; Moore, 1994; Van Eeden, 1991; Wong, 1991). As children sing from early childhood onwards, issues related to singing development, song learning, vocal accuracy and attitudes to singing have been considered with reference to differing age groups and differing contexts.

In the early years of school, children can match pitches and melodic outlines of songs with variable accuracy. They begin to discover the differences between singing and speaking, although the boundaries of these two vocal entities are blurred, especially in their vocal play (Campbell & Scott-Kassner, 1995; Davies, 1994; Scott-Kassner, 1993; Welch, n.d.). Children's vocal range and level of control gradually increases, but is affected during the period of vocal change experienced by boys, and to a lesser extent, girls, during adolescence. However, rates of development differ between individuals and Cooksey and Welch (n.d.) indicate the difficulties that this creates for teachers working with vocal music in an educational context:

Individuals follow certain sequential patterns of growth, but at different rates... How then is it possible for music teachers to achieve success with all their pupils if they are expected to adhere to a linear, uni-dimensional curriculum which does not acknowledge nor address such changes? Children's voices simply do not develop according to a straightforward progression of activities associated with repertoire. Appropriate musical 'control' of their voices is not a natural result of singing activity *per se*, nor of chance. (p. 21)

Considerable attention has focussed on the challenges facing students and teachers in catering for the needs of adolescent singers. The sudden unreliability of the vocal instrument is seen as a source of frustration for adolescent singers of both sexes, who can experience difficulty in vocal sound production (Harris, 1992; Majsay, 1999; Moore, 1991). In addition to the physiological issues,



teachers need to deal with the consequent emotional effects of the changing adolescent voice, particularly in male singers. Such effects include self-doubt, low self-esteem, embarrassment and anxiety (Killian, 1997).

In her investigation of the low participation rates of adolescent boys in Australian secondary school singing activities, Vaughan (1998) attributes boys' reluctance to sing at least partially to their self-consciousness because of the instability of their developing voice. Other factors include the lack of regular singing in primary schools and the lack of boys' enjoyment of these formative primary singing experiences. In addition, Vaughan cites teachers' poor knowledge of, and inability to deal with, the vocal health issues associated with adolescence (for example, the failure to provide appropriate warm-up activities) as problematic. A disparity between students' choice and teachers' choice of songs, is also seen to be a contributing factor in boys' reluctance to participate in vocal activities in the secondary school, as is the school and cultural focus on sport, to the detriment of musical activities. Vaughan recommends the employment of specialist peripatetic voice teachers and male teachers modelling singing in primary schools, in addition to production by education departments of choral resources with teaching support material for primary teachers. She also suggests that secondary school music teachers receive more vocal training both in pre-service and in-service situations.

In teaching songs to students at all levels, researchers stress the importance of providing good models of accurate singing (Moore, 1994). For young children, repetitive activities involving rote singing, echo activities and imitative singing games are suggested (Moore, 1994). Drawing attention to the features of the song has also been advocated as conducive to the learning of songs (Jordan-DeCarbo, 1989). Rutkowski's (1990) work also indicates that young children benefit from opportunities to sing alone, as they have more difficulty discriminating pitches within the group singing situation which is characteristic of classroom music and choral programmes. Glover and Young (1999) also advocate the use of individual singing opportunities in classrooms, as singing models in the wider community are more likely to be individual than large group. Pitch accuracy is also affected by short-term memory for pitch and melody, which varies between individual children (Fyk, 1994). Range and tessitura of selected repertoire are also important in ensuring pitch accuracy.

For choral conductors in schools, a number of issues and strategies for achieving optimum results have been raised. To ensure that vocal health is maintained, Mahlmann (1997) discusses the importance of daily warm-up and cooling down routines, the choice of repertoire which is appropriate for the level of vocal maturity and technical development, using humour to avoid stress, and avoidance of excessive volume and extreme vocal range in repertoire.

Repertoire choice is the focus of articles by Madura (1997) and Bitz (1998). Madura advocates the development of jazz improvisation skills by secondary school vocal ensembles as a way of enhancing creativity within a choral context. In discussing the uses of rap music for choral ensembles, Bitz explores the possibilities of rap for linking with students' musical preferences and for developing understanding of musical elements, in addition to provision of timbral variety. Such divergence from tradition repertoire choice may provide incentives for more reluctant singers to participate in school choral activities.

Choral practitioners also note that inspiration is a significant contributor to students' enjoyment and continued participation in choral activities (Wis, 1998). Not only is it necessary to carefully analyse repertoire, but rehearsals should be planned to enable students to develop analytical competencies, gaining valuable insights into the song repertoire which in turn develop their understanding and enjoyment of the singing experience (Wis, 1998).

### 2.1.7 Technology in music education

Music technology, which is essentially using new musical materials to make music, is heavily involved in popular music, film music, computer games music, most 'cross-over' music, and much new classical music (Moog, 1997). Moog believes that 'computers are the most important thing to happen to musicians since the invention of cat-gut which was a long time ago... [a] synthesizer is supposed to be a MUSICAL instrument for the modern musician, not a box of electronic gadgetry for an engineer' (interview, 1990). Today, crafted control devices, CDs, iPods, and computer games have been woven into the fabric of contemporary lifestyle. In 2004, music lovers downloaded well over 200 million tracks in the US and Europe – up from about 20 million in 2003 (International Federation of the Phonographic Industry website). A survey of music technology literature shows that nowadays it is a pillar of mainstream music making and probably connects more than other

music to young people's lived experiences. This has impacted on teaching and learning of music. Brown (in press) predicts that in the future, music technology will play an even greater role in music education. Dillon (2004) notes that approximately 4% of year 12 students participate in school music subjects. This level of participation rate could be increased by the adoption of a pluralistic approach to music – as sound in time and space (as opposed to a musical fundamentalist attitude). Such an approach could encourage students to value music, not merely by style or genre, but to critically assess the good and bad in all *musics* (Vella & Arthurs, 2000, 2003; Dillon, 2005).

While traditional acoustic music and American wind band music flourishes predominantly solely in the school environment (Dillon, 2004), Botstein (2004) notes that in the USA only 1.5% of the radio audience listened to any classical music, and the figure for CD sales have hovered around the same figure for many years (IFPI, 2004). Dillon (2004) points out that this does not negate those who do enjoy this type of music, but assuming that this does not vary wildly in the Western world, neither does it reflect the consumption patterns of the population in general. This is supported by figures from the Australian Music Association (2003-4) which reveals that sales of mixer, sound equipment, and electronic and digital instruments far outstrip sales of acoustic instruments (except for pianos and acoustic guitars). A study at Keele University shows that there exists a large gap between the instruments students desire to play and the instruments they may play in school; for instance, 90% of year 6/7 boys wanted to play an instrument connected with music technology, but only a third were able to (O'Neill, 2001). However, girls are less likely to use music technology (Théberg, 2001).

The take-up of music technology has been attributed to a growing emphasis on creativity embraced by the term 'Creative Industries', which describes the way innovative art-practice connects to professional careers and commerce. The digital revolution has brought new opportunities for creative musicians, not only in the timbral palettes that are now available at an affordable cost, but also in the means and ease of distribution (UK Department for Culture, Media and Sport).

Music technology is commonly perceived as merely a useful tool for musicians. However it is also a way of revealing what was previously concealed (Heidegger 1977). Digital technologies with real-time signal processing functions have, in the last decade, moved beyond being tools that efficiently automate music-related tasks, becoming musical instruments in their own right (Brown 1999). Technology not only serves us, but also enables us to think in new creative ways – to achieve musically what was previously inconceivable. Nearly thirty years ago, Attali (1977) declared that 'a new music is on the rise, one that can neither be expressed nor understood using the old tools... It is not that music or the world have become incomprehensible: the concept of comprehension itself has changed; there has been a shift in the locus of the perception of things' (p. xx).

Methods of consumption, distribution and production of music have changed quickly and radically over the past 30 years. Chanan (1995) discusses how the performance-production divide is increasingly porous and now almost all performances are mediated through recordings, broadcasts etc. or live through public address systems. Most contemporary recorded music is not performed, but constructed (Frith, 1996) – a mix of composition, structure and creative production (Arthurs, 2005). Théberg (2000) states that since the 1960s there has been a relentless change in the role of the typical musician to multi-skill, to become a composer-producer-performer. He goes on to say that recent instrument innovations are not simply a response to musicians' needs, they are a driving force with which musicians must contend. Increasingly the consumer is also the producer in the Age of the Prosumer (literally 'producing consumer'), who 'proactively draw[s] together available information, technologies and services to produce customised 'products' for their own purposes (Leong, 2004, p. 153). Brown (in press) suggests that competence in using the computer as a musical instrument should go beyond the utilisation of existing software to include the development of new music software by students.

Sound recording is ubiquitous, and is a core skill for the 21<sup>st</sup>-century musician. The analogue multi-tracking techniques used in Sgt Pepper led to real-time use of digital samples in the '80s, and DJs in the '90s. Today, DJs (perhaps Ijs) can 'play' special consoles with two Apple iPod mp3 players as the instrument (Numark iDJ Console, 2005). Music technology is starting to permeate the new classical world. In the USA, Arts in Motion (AIM) presents concerts and education programmes that bridge generational and cultural gaps while preserving and expanding the classical music tradition. Through collaborations with video artists, electronic musicians, poets, and interactive designers, AIM's concerts present new forms of multi-sensory art with performance demonstrations and computer-aided music composition lessons.

At the UK Music Manifesto mini-conference in 2005, Howard Goodall describes how the next generation of classical music's high-fliers are writing a hybrid contemporary style, 'an eclectic mix

of urban, world, electronic music, highly sophisticated, imaginative and interesting – redefining the term ‘contemporary music’ as they composed, abandon[ing] the musical frontiers that once seemed a fact of life for many musicians’. He asserts that ‘[w]e can’t halt this change, even if we wanted to. Music’s ability to develop with society is an unstoppable force and young people are already to some extent driving that movement forward. The idea that there is a superior form of music and an inferior form of music is to me utterly offensive... Since there is an awful amount of music that children do already like, why not start with that and gradually move on as they mature into more distant musical cultures?’ (p. xx?) By distant he means both geographical and chronological: ‘[b]eginning a young person’s journey with a culture and style wildly at odds from their own experience seems to me to be extremely counter-productive’ (p. xx).

The value of music in the 21<sup>st</sup> century lies not only in wealth generation but also in health generation (Stålhammar, 2004). To maximise both, music needs to resonate with all stakeholders.

As music has deep meaning for people and is linked with personal, social and group identity (Small, 1998; Dillon 2001), it is crucial that music curricula keep abreast of young people’s music. The computer is now important in music making and has blurred the boundaries between listening to music and the active practice of music. (Stålhammar, 2004). In a comparative study of the Swedish and the English curricular, Stålhammar notes that both countries have moved from ‘school music’ towards ‘music in school’. The study shows the school’s world of music constitutes no more than a small, limited part of the young people’s own world of music. ‘When the experience of young people conflicts with the process of acquisition of knowledge such as can be found in, for example, the school, it is understandable that their own values, their own attitudes, and their own praxis begins to emerge outside the established institutions’ (p. xx).

This has enormous ramifications for teacher training. Marc Jaffrey (2005) – champion of the UK’s Music Manifesto initiative that attracted about 300 supporting signatories from industry, education and the volunteer sector – asks why so many young people teach themselves music outside of school? In 2004, 45% of all offers for Queensland University of Technology (QUT) Bachelor of Music Creative Production were made to students who had not come from school. This is because the audition demands of a creative music portfolio required music technology skills that the Education Queensland Music system does not catered for adequately.

The UK-based Music Manifesto aims to find out more about all types of young people’s music-making – who is doing what and where – so support structures can be designed to better serve their needs. The website notes that contractual changes over the next three years will mean significant development in the ways teachers work and in the role of paraprofessional support staff. Their goal is to develop an even broader specialist support network, improving training opportunities and career progressions.

The literature suggests that most teachers are lagging behind their students in the take-up of this new knowledge, with many teaching what they know rather than what is needed (Brown, in press). Nearly one in four secondary music teachers and 11% of primary music teachers surveyed indicated that their pre-service teacher education prepared them to use music confidently (Leong, 1995). Respondents provided 17 perceived benefits of using technology in music teaching and 18 reasons why technology was not used in their teaching. Some reasons for non-usage include: costs, space, classroom control and coordination, lack of expertise and confidence, constantly changing technologies, fear that computers would compensate for lack of musical skills, and lack of know-how in integrating technology (p. 24). Given the ubiquity of music technology, it has been suggested that any ignorance of teachers in this area is a serious impediment to effective teaching (Dillon, 2001; Brown, 1995, 1999). Webster (2002) advocates the importance of taking full advantage of technology in teaching, inviting teachers ‘to go to the core of what music is and determine best how to teach what we find’ (p. 435).

Frith (1996) in *Performing Rites* adds weight to the need for teachers to be trained in the ethos of music beyond the classical traditions, stating that it is not just a case of technique. Knowledge of a musical genre extends beyond musical form to rules of behaviour in musical settings. He takes issue with Scruton (1993), who presumes a high theorist can speak about the meaning of low music without listening to it, liking it or needing to know much about it at all.

Music in schools has, for a long time had models of public-private partnerships. The skill gap for most teachers involved in music of the past 50 years has spurred education authorities and councils to work with private studio teachers to fill the gap.

Dillon (2004) suggests ‘Music Coaching’ is an effective way of teaching music technology. Music Coaching uses industry professionals, akin to the sports coaching model. It also acknowledges music to be a personal, social and group activity. The research materials from the Wider

Opportunities Pilot Project (Youth Music, UK) shows that not only is group experience of music more desirable, it is also more effective in terms of the swift progress the Key Stage 2 children make on their instruments. Dillon (2005) uses a case study of music coaching, noting that classroom music teachers functioned more clearly as a manager of the learning context and whilst their own musical knowledge and skills were useful in communication and organisation, the music coaches undertook much of the direct music learning. This partnership acknowledges the unique multi-learning needs in music and is hard for one teacher to achieve – the experiential, the theoretical, and the culturally identified and connected. This is particularly true in the area of music technology with its myriad of fast changing styles and cultural meanings.

The music coaching model is recent and developing fast. Examples are 'Muso Magic' (Adam Thompson), and the 'Amped Up' programme of New Creatives (Greg Dodge) in Australia, and Digital Playground in New York (Michael Caine and Arnold Aprill). These can happen in school or are an adjunct to school, connecting with such initiatives as Music Play/Sing for Life (Music Council of Australia).

Small (1996) suggests the reliance on the notated score places the student in a position of receiving a product rather than engaging in the creative process. Frith (1996) notes that the recording in popular music takes on the role of the score in art music. Chanon (1995) acknowledges that the recording is not to be a substitute for a score as it communicates less than a score in terms of gestural instruction and more in others, such as nuances in articulation and timbre. The ability to read music is a skill of symbolic transfer, not an inherent musical skill (Vella & Arthurs, 2000, 2003). While reading musical notation may be important for some at an older age, Vella and Arthurs note that computer editing pages (like Apple's Logic Edit pages) use new and innovative ways of expressing music in symbols which better show parameters such as timbre, exact note lengths, exact volumes etc. than conventional notation. They assert that adherence to traditional notation often serves more as a hindrance than a facilitator to encourage creative music making.

The emergence of technology has also expanded greatly the sense of what music is and can be (Frith, 1996). This expansion means a broadening of what musicianship is (Arthurs, 2003) – from solely melody, rhythm and harmony to include timbre, texture and context. A more detailed list might include:

- Contextual knowledge;
- Spatial localisation;
- Temporal differentiation;
- Loudness / amplitude;
- Register differentiation;
- Timbral differentiation;
- Pattern recognition;
- Vertical organisation;
- Structural organisation;
- Musical knowledge transference; and
- Mediations and interfaces.

From being a marginal activity 50 years ago, music technology has become one of the biggest shows in town and is involved in almost all mainstream music making. It impacts on all styles and genres, and both schools and teachers need to address the knowledge and skills that are deficit in this area.

## 2.1.8 Diversity in school music education

### Recognition of cultural diversity

Australia, in keeping with many contemporary nations, is culturally diverse, being home to more than 100 different birthplace groups (Collins, 1991), in addition to an equally diverse Indigenous population of Aboriginal and Torres Strait Islander peoples. Educational responses to cultural and

linguistic diversity have varied over time but, since the coining of the term 'multiculturalism' in the early 1970s, programmes designed to meet the needs of this population have been incorporated into state and national educational policy and school implementation of these policies (Allan and Hill, 1995; Jamrozik, Boland & Urquhart, 1993). (See, for example, NSW Department of Education, 1983S *Multicultural Education Policy and Support Documents*, and Curriculum Corporation, n.d., *National principles and guidelines for Aboriginal and Torres Strait Islander Studies*). While the term 'multicultural' is contested in terms of both general education and music education (Lundquist, 2002) it is still the term most widely adopted in the music education literature so will be used for the purposes of this discussion.

In delineating a rationale for the incorporation of a multicultural perspective into school music programmes, Marsh (1988) notes that such programmes may contribute to an understanding of the multicultural nature of Australian society; develop a sense of personal and cultural identity in children; bridge the gap between the music of home and music of school; allow members of local ethnic communities to share their knowledge, skills, attitudes and values with school students and staff and contribute to children's musical development. Anderson and Campbell (1996) address the latter point by outlining the enhancement of children's musical knowledge and skills through multicultural music education. Benefits include: the developing understanding that there are many different but equally valid forms of musical expression and ways of constructing music; exposure to a wide range of musical sounds; receptiveness to different forms of musical expression; the expansion of performance and listening skills; a broader repertoire through which to explore musical concepts or elements; and the ability to understand the meaning of music within its cultural context.

Enactment of multicultural music education has taken different forms. Perhaps the most pervasive approach to cultural diversity in Australian school music education has been the adoption of a universalist paradigm derived from the American Comprehensive Musicianship movement of the 1970s (Choksy, Abramson, Gillespie & Woods, 1986; Marsh, 1999). This involves the examination of a broad range of music through the atomistic exploration of musical 'elements' or 'concepts' which are deemed to be universally applicable to all music. This approach underlies music curricula in several Australian States at both primary and secondary levels but has been subject to considerable criticism in recent years (Dunbar-Hall, 2000; Leung, 1999; Marsh, 1999; Nzewi, 1999; Smith, 1995; Walker, 1996). Central to this critique is the insight provided by contemporary ethnomusicology that music is conceptualised differently within different cultures and that music can only be understood within the context of culture.

In recent publications there is a shift towards an approach in which music is studied within culture as contextualised human experience, with the emphasis on teaching what is regarded as important by members of that culture, rather than through the imposition of Western aesthetic standards (Campbell, 2004; Lundquist & Szego, 1998). Immersion in culture-specific units, as found in NSW secondary syllabi, is advocated by Campbell (2004), while Lundquist and Szego (1998) stress the importance of avoiding stereotyping by ensuring that the effects of culture contact and both continuity and change in musical traditions are studied. Prominent educators in this field also promote the use of a 'culturally congruent teaching process' (Lundquist & Szego, 1998, p. 43) in which teachers emulate pedagogical methods found within the musical cultures which are the focus of study (Campbell, 1991, 2004).

Of prime importance to these approaches is the involvement of culture bearers as sources of musical and cultural knowledge and pedagogical expertise (Campbell, 2004; Marsh, 1999). In Australia this has been regarded as a tenet of Indigenous education policies. York and Choksy (1994, 1995a, 1995b) has worked extensively in consultation with members of Torres Strait Island communities to develop pedagogical materials which are inclusive of and link with the lives of Torres Strait Islanders, promoting cultural maintenance and affirming ethnic identity. York speaks to the process of negotiating, incorporating and supporting 'traditional' musics and performers in the pedagogical process. He describes the way that informal cultural studies programmes operate in Torres Strait Island schools as an effective means for passing on important traditional knowledge which includes knowledge of song and dance traditions. While keen to highlight the benefits of this programme, York is also aware of the problems and concerns associated with bringing traditional knowledge into the largely Western structured classrooms. As York sees it, 'the challenge is to strengthen teachers' existing skills and abilities, and broaden music curriculum without interfering with important embedded customary practices and procedures' (York, 1995, p. 23). He also envisages a curriculum developed under the advice of Islander teachers and elders that is mindful of Indigenous Australian approaches to education, knowledge, learning and teaching practices. More recently, Wemyss (1999, 2003) has discussed music teaching and learning in

Torres Strait Island schools from a field-based perspective, stressing the need to develop culturally-responsive modes of teaching.

Another strategy gaining increased acceptance is the use of artist-in-residence programmes to help develop understanding of Indigenous music and culture (Marsh, 2000). Mackinlay (2001a, 2001b, 2002, 2003a, 2003b) has written extensively of the ways that a performative and embodied pedagogy in the context of Indigenous studies provides a valuable teaching and learning tool for bringing engagement and understanding of issues of race, gender and culture for Indigenous and non-Indigenous tertiary students. On a wider scale, Skyllstad (1997) outlines a number of music programmes which are initiated in order to create intercultural understanding and alleviate racism.

Despite the considerable changes which have taken place in relation to music education and cultural diversity, teacher education in this field remains inconsistent. Dunbar-Hall (1997) and Dunbar-Hall and Beston (2003) identify the tenacity of the musical 'concepts' approach in the teaching of indigenous music in secondary schools in Australia and the relative lack of confidence of music teachers to approach the teaching of Indigenous music. The involvement of culture-bearers to provide cultural knowledge which may be lacking in previous training or experience is seen by Marsh (2000) as a means of improving teacher knowledge and confidence.

### Recognition of musical giftedness and talent

Gagne's (1985; 1993) work has greatly influenced the field of giftedness and talent. Gagne asserts that the terms 'giftedness' and 'talent' are not synonymous but encompass separate ideas. The essence of his differentiated model is a separation between domains of aptitude (gifts) and fields of performance (talents). He views 'gifts' as innate abilities and 'talents' as systematically developed skills. He defines 'giftedness' as a competence, which is significantly above average in one or more domains of aptitude and 'talent' as a performance, which is significantly above average in one or more fields of human performance. 'Giftedness' within his model incorporates four aptitude domains: intellectual, creative, socio-economical, and sensori-motor. 'Talent' requires the presence of underlying aptitudes and different 'talents' within the model can be expressed by a particular combination of aptitudes. Gagne perceives 'talent' as an exceptional performance regardless of the field.

Those who distinguish between 'giftedness' and 'talent' view 'talent' as a developmental process. Disagreement exists as to whether an individual needs to have an innate ability or whether the development of talent is the combination of many years of hard work and various influential factors. Crocker (2000) states that highly talented children proceed on the same developmental route as their more average peers, but do so at a quicker rate.

Theories of 'talent development' maintain that field-specific opportunities for learning, training, and practice are central to the developmental process (Gagne, 1985, 1993). Sloboda and Howe (1991) concur with this view and assert that the likelihood of an individual achieving high levels of competence relies in part upon the availability of opportunities for learning. Gagne (1985, 1993) defines talent development as the interaction of significantly high levels of innate ability, positive environmental and personality catalysts, and a sustained, dedicated regime of practice. He maintains that no matter how 'gifted' the young musician may be, without this sustained level of practice the 'gifted' individual will not emerge as 'talented'. Gagne (1993) noted the longitudinal nature of talent development and outlines four developmental processes involved in this development: maturation; daily use in problem-solving situations; informal training and practice; and formal training in a field of practice. Similarly, Chadwick (1999) states that it is the deliberate pursuit of opportunities through broad and diverse musical experiences, which enable normative and expert musical development. Gross (2001) maintains that it is the quality of these opportunities and experiences, which is critical to the developmental process.

Environmental factors or developmental catalysts are viewed by Gagne (1993) as consisting of 'significant factors', which include persons, places, interventions, events and chance. There appear to be different opinions about whether early experience is a necessary factor in developing talent and what these early experiences might consist of. Some researchers consider early environmental factors to be important in developing music ability. Gordon (1999) maintains that innate levels of music aptitude cannot be raised but may diminish by the age of nine if the early environment is not musically stimulating. Chadwick (2001) has found that in many cases parents are responsible for the initial exposure of their children to the field of music and maintains that the enactment of parent's 'musical values' is important not only in the initial stimulation of their child's interest, but also in developing their child's attitudes to learning and training.

Freeman (1984) asserts that the home environment is more important than the school environment for musically gifted children. She found that even though all the children in her study had been recipients of the same educational provisions in the arts, only a few had benefited significantly. She also found a link between lower socio-economic areas and aesthetically impoverished schools. Both the teachers and parents of children in these schools tended to be dismissive of any time spent on inessential activities such as art and music. Sloboda and Howe (1991) suggest that where the family is unable to provide musical training for the child, the school may need to play a greater role in encouraging the child. Bloom (1985) suggests that families and schools need to co-operate more in the development of talent.

Bloom and Sosniak (1981) found that schools can and do influence talent development in both positive and negative ways. The individuals in their study had quite different experiences throughout high school. Three broad categories were constructed to describe the relationship between talent development and schooling: (1) schooling gave little assistance in the development of the individual's talent; (2) school experiences were a negative influence on talent development; and (3) school experiences became a major source of support, encouragement, motivation, and reward for the development of talent. Unfortunately there were few instances where talent development and schooling were found to enhance each other. However, Asmus (1989) and McPherson and McCormick (2000) contend that both schools and teachers are extremely important in influencing student motivation, and long-term engagement, significant factors in the development of musical talent. While attempts have been made over two decades to provide opportunities for all children to participate in musical learning, Lephed (1994) notes that music remained 'perceived as suitable study only for the talented' (p. 13). An indication that music might have become less accessible in some Australian schools comes from the findings of a recent study by the Australian Music Association (2001): while 43% of the over 55 age group indicated having their musical experience in school, the figure was more than halved (21%) for those under the age of 35.

Teacher personality and temperament are considered to be more important than impressive musical skills in developing musical talent. Sloboda and Howe (1991) found that having a teacher who was warm, friendly, and encouraging was extremely beneficial if not essential for the young learner. They also determined that the personality of subsequent teachers was not as important as the ability of these teachers to set high expectations for their students. There also appears to be debate as to whether classroom teachers of the gifted and talented should be specifically trained for this purpose.

Another issue of importance is the identification of student ability. Boyle (1992) states that information about a student's musical ability is important as it provides an objective basis for teachers to design educational programmes that consider a student's individual needs. The process of identifying a student's levels of ability allows teachers to set musical tasks which are commensurate with student ability (Bentley, 1983). However controversy surrounds the appropriateness of different evaluation tasks for identifying musical giftedness. McPherson (1996) describes the process of identifying musical giftedness as a task of predicting a student's musical potential before the beginning of any formal musical training. Tatarunis (1981) asserts that most gifted education specialists recommend early identification and that it is advisable to continue this process through all grade levels in order to find the 'late-bloomers'. He believes that early identification and provision may prevent a gifted child from becoming disenchanted.

It seems that while teachers are able to identify demonstrated musical ability or talent, the identification of music aptitude or potential presents more problems. A recommendation from the Federal Senate Inquiry of Australia (2001) into the education of gifted and talented children calls for the training of teachers to be able to identify gifted children who have disadvantages such as low socio-economic status, rural isolation, physical disability or indigenous background in order to provide opportunities to counter perceived disadvantage. Further studies of the role which Australian schools and teachers play in musical talent development would be beneficial in informing teaching practice in this area.

### Recognition of students with special needs

While the focus of school music education is often the generation of musical learning, the purpose when working with students with special needs often moves towards 'special music education, where music is a resource, a tool when working at the stimulation, recovery and development of the potential skills of these students' (Acuna, 2002, p.2). In identifying the educational needs of such students, Foreman (1996) states that all special education policies of the States and Territories

in Australia 'recognise the ability of every student to learn; they recognise the need to focus on strengths and needs, not just on their weaknesses; and they recognise that instruction must be individualised to the extent necessary for the educational experience to be positive for the student' (p. 34).

A number of researchers, working within the domains of special music education and music therapy have explored the potential of music experiences to develop physical, cognitive, emotional and social skills in students with special needs. Students with learning difficulties have been found to benefit from music activities that develop efficient listening skills and concomitant cognitive skills such as listening comprehension, which contribute to their further learning (Bygrave, 2000). Because music involves attending, listening and the physical and social skills associated with playing games or sound making objects, participation in musical activity is linked with the development of skills such as imitation, turn-taking, vocalisation, looking behaviour, attention span and other forms of communication (Bunt, 1994; Delaney, 2000). In her study of children with Autism Spectrum Disorder attending music therapy sessions within a class situation in Sydney, Peet (2004) has found that participation in the music therapy sessions has an impact on the social skills of shared attention, turn-taking and physical imitation of some members of the class. Children who already possessed these social behaviours were able to acquire music skills while 'other children in the study made gains in social interaction that allowed them to participate in the music therapy with greater ability and to gradually be able to contribute to the group music activities with greater facility and effectiveness' (Peet, 2004, p. ii).

Delaney (2000) identifies the importance of music as a communicative means for non-verbal children: 'If music is introduced to children who are nonverbal, it provides them with an effective means of expressing their ideas and emotions, reduces the frustrations associated with language difficulties and allows them to communicate with others' (p. 15). Communicative interactive responses for autistic children have been enhanced by improvisational music therapy (Nevalainen, 2002).

Children with severe multiple disabilities have been found to benefit from musical experiences involving forms of music technology, most notably *Soundbeam* (Swingler, 1994) in which a physical gesture, passing through an electronic beam generates a synthesised sound. Ellis (1994, 1995), working over an extensive period of time in a school for students with severe multiple disabilities in the UK, has developed 'sound therapy', where students' individual sound preferences using *Soundbeam*, and their responses to these sounds are documented and analysed. Students have regular sessions in which their movements generate these preferred sounds. Over time, students' initially random and uncontrolled movements have gradually changed as they are empowered by the sound therapy to express themselves through movements that create pleasurable sound. Students' responses have developed in the following ways:

- From involuntary to voluntary;
- From accidental to intended;
- From indifference to interest;
- From confined to expressive;
- From random to purposeful;
- From gross to fine;
- From exploratory to preconceived;
- From isolated to integrated; and
- From solitary to individual. (Ellis, 1995, p. 66)

Particular challenges for teachers have been created when using music with hearing impaired students. Again, the focus is on the use of music education to enhance extra-musical aspects of students' development. 'Music as an educational tool has become increasingly beneficial in developing speech and language skills, improving fine motor skill and breathing, extending listening capabilities, improving concentration and focusing on residual hearing capabilities' (Abbott, 1998, p.6). As the perception, interpretation and performance of sound form the basis of both music and speech, music appears to be a useful tool in improving the speech and language skills of hearing impaired children. Movement responses to music also appear to assist in the development of sound awareness and other auditory skills such as discrimination of timbre



(Darrow, 1985). The combination of auditory and visual stimuli in the form of Kodály handsigns, has been used to assist hearing impaired students to improve the modulation of pitch inflections and vocal timbre in their speech (Heffernan, 1982).

However, the use of deaf signing of songs and a range of musical activities including singing, instrumental performance, reading of musical notation, auditory training, movement and dance have been advocated by some music educators working with hearing impaired students to develop their enjoyment of music, as well as providing extra-musical benefits (Darrow, 1987; Robbins & Robbins, 1980). In her study of music in the education of hearing impaired students in NSW schools, Abbott (1998) found that singing was less favoured by teachers, particularly of profoundly deaf students, because these students do not enjoy vocalising and have limited speech skills. However, signing of songs was seen as an alternative. Listening activities were also less favoured by hearing impaired children, although they assisted in developing auditory skills. The playing of percussion instruments increased self-esteem in addition to achieving musical outcomes. Movement involving dance, action songs and games was a popular form of musical activity, as was the tactile perception of music through vibrations.

There are relatively few studies of the music education of vision impaired students, the majority being related to overcoming the misconception that visual impairment is accompanied by enhanced musical perception (Gfeller, 1992). It is evident, however, that visually impaired students require additional assistance with reading notation (for example, music Braille) and spatial orientation in instrumental performing and moving activities (Jackson, 1975). Campbell and Scott-Kassner (1995) suggest a range of teaching strategies designed to assist visually impaired students in the music classroom. Strategies include the use of tactile materials for notation, provision of auditory cues and recordings for individual use and tactile or aural cues for supporting movement.

One theme emerging in much of the literature on music in the education of students with disabilities is the issue of teacher training. Gfeller (1992) and Campbell and Scott-Kassner (1995) discuss the difficulties inherent in the integration of students with special needs into mainstream classrooms, as mandated in the US Individuals with Disabilities Education Act of 1975. They state that music teachers responsible for classroom music education require additional training to adequately meet the needs of both disabled and non-disabled children within integrated classroom settings. In contrast, Abbott (1998) and Delaney (2000) writing of the more variable classroom settings for students with special needs in Australia, indicate that teachers responsible for the education of these students are more likely to be generalist or special education teachers who lack sufficient training in music education to develop meaningful music programmes which meet the specialised needs of their students. Teaching partnerships between music and special education teachers are suggested as a possible solution.

## Recognition of gender issues

Research into issues of gender within music education has been a relatively recent phenomenon. While writers such as Citron (1993) and McClary (1991) have articulated feminist positions in relation to the musical canon, research into gender in music education has been more circumscribed, focussing on a relatively narrow range of issues.

Perhaps the largest amount of attention has been given to gender stereotyping in relation to participation in certain musical activities and in preferences for music and musical instrument choice. The most comprehensive study in this area has been undertaken by Green (1997), who interviewed a large number of secondary school students and teachers in the UK regarding their perceptions of girls' and boys' participation in and responses to musical activity. Girls were perceived to be more interested and successful in singing, playing classical music and in dealing with notation, while boys were seen to have greater confidence in improvisation and composition. Green reports that the association of music technology (for example computers and sequencers) with composition in the secondary school classroom has led to boy's greater involvement in this area of musical endeavour. Similarly, the 'masculine' technological nature of popular music results in boys' higher level of engagement with instrumental performance within this genre. In replicating Green's study in Canadian schools, Hanley (1998) endorsed a number of Green's results, stating that '[l]inking composition exclusively with technology could discourage many girls from trying, thus reinforcing the stereotype of composition as a male preserve' (p. 68).

Green (1997) also found that girls were perceived to be more persistent and therefore generally more successful with instrumental study. They also seemed to have a broader listening repertoire and to be more open to a range of musical styles than boys. Another study conducted in the UK by Hargreaves, Comber and Colley (1995) came to a similar conclusion regarding the musical

preferences of girls and boys. Adolescent girls were found to have a greater preference for 'serious' music than boys and it was postulated that this might be due to the girls' generally higher level of musical training.

Gendered preferences relating to instrument choice have received scrutiny by a number of researchers. Abeles and Porter (1978) found that students chose instruments in the basis of their perceived feminine and masculine qualities. Sinsel, Dixon and Blades-Zeller (1997), maintaining that children have a psychological as well as physiological sex type, found that children labelled as 'feminine' chose feminine instruments, those labelled as 'masculine' chose masculine instruments, and those labelled 'androgynous' chose 'neutral' instruments. However, the work of Bruce and Kemp (1993) has indicated that gendered instrumental preferences may be changed by role modelling. For example, where a stereotypically 'masculine' instrument (such as a trombone) is played in a performance by a female player, girls may gravitate towards choice of this instrument.

The disparity between girls' and boys' participation in singing, particularly in the context of choral groups, is attributed to a number of factors. Several researchers consider the primary cause of this phenomenon to be the designation of singing as a feminine or non-masculine activity (Green, 1997; Hanley, 1998; Koza, 1994; Mizener, 1993). However, others cite the physiological changes in boys' voices during puberty as having a major impact on their continued confidence in their ability to sing in a public forum such as a choir (Vaughan, 1998). Dixon (2005) stresses the need for teachers to consider vocal maturity, appropriate tessitura and emotional connection with text and music when providing musical repertoire for mid-adolescent singers at school. These concerns are elaborated by Cooksey and Welch (n.d.), who state, with particular reference to adolescent boys, that they are

extremely vulnerable to peer pressure, and are especially sensitive to activities involving the singing voice. It is difficult for adolescents to sing comfortably if they have no real awareness of what is happening to their own changing voices, especially if the singing activity is perceived as 'non-essential' by the culture in which it is embedded – or worse still, an 'establishment' mandate. (p. 20)

Strategies for ensuring that the emotional, as well as musical needs of boys in the middle years of schooling are met by school music programmes have been addressed by Smith in the *Boys' Business* programme (2001, 2003, 2005). The programme utilises repertoire and activities with which boys can readily identify, particularly those with a high level of physicality, to develop boys' self esteem, self-confidence and trust, enhance creativity, communicative abilities and collaboration and increase opportunities for dealing productively with physicality and aggression. It is designed to assist boys with at risk behaviour, in addition to promoting boys' general motivation to participate in musical activity.

Issues of gender equity are delineated by Lamb, Doloff and Howe (2002), who state that it is important to ensure that, in seeking to address the needs of boys through appealing to their perceived preferences, music educators do not perpetuate gendered stereotypes: '[t]here is evidence that in appealing to boys through the use of music they like (heavy metal) and the use of competitive sport analogies, ... male teachers may legitimise the ... attitudes that they seek to avoid' (p. 665). They also discuss the negative outcome of societal attitudes to girls' participation in gendered musical activities, citing O'Toole's (1998) work in relation to choral activities 'where the societal and professional beliefs are that boys who sing are special, while girls who sing are ordinary' (Lamb, Doloff & Howe, 2002). Lillico (2003) discusses the importance of the role of female teachers in ensuring that positive models are provided for the music education of both boys and girls in the primary school,

While many researchers such as Lamb, Doloff and Howe still perceive the curriculum to be essentially gendered, Green (1997) sees positive developments in achieving gender-equity within the arena of music education, citing the increasing attraction of music education for boys because of the greater representation of popular music and technology within school curricula and the broadening of girls' options through increased female role modelling and access to popular music and jazz for girls. Although Green offers a number of pragmatic approaches to developing gender equity in music education, she warns against easy solutions which ignore the complexity of gender issues. She discusses cultural sensitivities within ethnic communities, for example, those which influence Muslim girls' participation in music activities involving single sex or mixed sex groups in schools. Her final admonition is that most can be achieved by music educators' raised awareness of gendered meanings in musical experience within and beyond the school.

### 2.1.9 The impact of music and arts organisations on status and quality of school music education

A range of arts organisations in Australia and internationally operate education programmes designed to support the teaching of class music in schools (Barkl, 2005). This includes companies built around a performing ensemble such as an opera company or symphony orchestra, performance venues such as arts centres, and organisations which present concerts by a wide range of performers such as chamber music organisations. The arts sector is encouraged to support arts education by providing resources to the education community and in some cases successful partnerships have developed to ensure that these programmes meet the needs of both stakeholders. Many factors have influenced the growth and development of the education programmes of arts organisations. Such influences include policies and practices advocated by arts councils and education authorities, the development of music curricula in schools, influences of music education philosophies and community views of music education (Hope, 1992).

Education programmes run by arts organisations have been operating in Australia for decades. Such programmes include Sydney Symphony education concerts since 1924 and *Musica Viva* concerts to schools since 1948. Yet, it was not until the 1980s that programmes were developed to meet the specific needs of the education sector (Chadwick, 1997; Clarke, 1996; Owens, 1980). Developments in school arts curriculum and arts policies have influenced the establishment and development of education programmes by arts organisations.

Australia's State orchestras primarily run education programmes that support classroom music teaching. Typically these programmes consist of orchestral concerts in performance venues that target specific age groups supported by resource materials for teachers with a component of professional development for teachers (Australia Council for the Arts, 2001, 2002b; Moore, 1999). Performances for schools such as the national *Musica Viva in Schools* programme and the Queensland Arts Council's touring programme are found throughout Australia (Australia Council for the Arts, 2002b; *Musica Viva* Australia, 2001). Little has been found to date that describes artist-in-residence models in Australia such as those commonly found in England and the USA, with the exception of programmes in Victoria. These include the Victorian Arts Centre's artist in schools programme and the Melbourne Symphony's outreach programme which takes musicians from the Melbourne Symphony Orchestra into schools and other community groups to work on participatory projects (Melbourne Symphony Orchestra, 2005; Victorian Arts Centre, 2005).

A number of studies have examined the arts in Australia and arts education from a broad community perspective. In his Chairman's Forward to the Commonwealth of Australia's *Arts Education* report by the Senate Environment, Communications and Arts References Committee (1995), Coulter discusses his concern regarding the Commonwealth Government's fundamental focus on professional performance and audience development (consumerist in nature) through its 1994 Creative nation cultural policy, 'leaving little space to amateur creative life either at the individual or community level' (Commonwealth of Australia, 1995, p. v). The report states that visiting practitioners can provide models and valuable resources with 'cross fertilisation' between teachers and practising artists providing opportunities for teachers to keep in touch with the arts community. The report states that programmes involving visiting artists should enhance, rather, than replace normal arts programmes in schools.

More recently, the Australia Council's *Australians and the Arts* (Costantoura, 2001) report examined the ways in which Australians view the arts and how they see the development of the arts over the next ten years. The report states that 'the arts sector needs to establish how it can most effectively deliver educational opportunities directly to Australians and how it can work with education professionals (public and private) to bring this about' (Costantoura, p. 74). The report identifies two challenges for the arts sector in promoting the arts education of children: to reinforce the benefits of arts education to individuals and society, and to acknowledge the role that artists and arts organisations play in supporting arts education, 'which is seen to both keep artists connected with the broader community and to offer important role models for children and parents to see where better education in the arts may lead' (Costantoura, p. 312). The report recommends that 'the role of the arts sector and individual artists in contributing to the education of Australians should be clarified and developed' (Costantoura, p. 313).

Following on from the Australia Council's studies since 2000, the *Education and the Arts Strategy 2004-2007* has been developed. Through this strategy the Australia Council aims to facilitate collaborations by 'bringing together the arts sector, the education sector, government and the community to find creative ways to enrich the education of our children and young people' (Australia Council for the Arts, 2004, p. 2).

As musicians are increasingly called upon to work collaboratively in music education settings through initiatives such as the Arts Council of England's *Creative Partnerships* (Animarts, 2003) or the various Australian programmes outlined above, the issue of training of musicians to work in educational environments has arisen. Whilst several courses at a tertiary level in England now prepare performers to carry out community work, Winterson (1998) states that there is still a long way to go in this area and that music organisations need to acknowledge the skills and knowledge required by performers and composers to successfully lead workshops in an education environment. In his foreword to the Animarts (2003) study, Robinson also articulates the serious challenge for the future of both the training of teachers in the arts and the training of artists to work in education. Myers (2004) asserts that tertiary institutions need to work with industry partners in the training of musicians.

Myers (2004) advocates professional development that is embedded in the work professional musicians carry out in education settings. Induction into this work and opportunities for continuous learning should be provided through 'observations, peer mentoring, guided work,... reviews and critiques of work, and opportunities to plan collaboratively' (Myers, 2004, p. 159). In addition, musicians should be encouraged to reflect on their work, apply knowledge from relevant research, and provide input into the relevance of professional development to their work (Myers, 2004).

Myers and Brooks (2002) express concern that some arts organisations' programmes do not understand the complexity of teaching and learning in the arts and therefore cannot realise their promises. They state that each of the communities of music educators and arts organisations 'must be willing to look honestly at its capacities and limitations and acknowledge the extent to which individual agendas may need to be modified on behalf of excellent arts education for children' (p. 927).

The most common issues arts organisations face in their partnerships with schools are those concerned with the respective roles of teachers and artists (Winterson, 1998), the training of teachers and artists (Australia Council for the Arts, 2002, NSW Ministry for the Arts, 2004), and the development of relevant, high-quality classroom models (Australia Council for the Arts, 2002b). In addition, the literature suggests that successful partnerships are fundamentally characterised by collaborative planning that places education needs at the focus of partnerships (Cottrell, 1998; Dreeszen, 2001; Gordon & Stoner, 1994, Myers, 1996).

In 2003, the Australia Council funded a number of research projects to 'foster alliances across the government sector and the education and arts communities' (NSW Ministry for the Arts, 2004, p. 2). The NSW Ministry undertook one such study, Education and the Arts Partnership Initiative (EAPI) which 'aimed to determine the effects of an arts-intensive curriculum on students' learning and on students' attitude to school and community' (ibid., p. 2). The project was built on the premise that 'school communities can gain value from first hand engagement with performers and artists... [and] artists and performers develop their work through involvement in educational research opportunities' (ibid., pp. 26-27). Findings from the study note that 'there was support for the proposition that learning is enhanced when schools extend the classroom boundaries to build partnerships with arts and cultural institutions and are flexible with timetables, allowing students to become immersed in their investigations across disciplines' (ibid., p. 5).

A number of research initiatives and publications assist artists, arts organisations and schools to work in partnership. The London Arts Board provided guidelines to enhance the school-based education work of professional musicians through its study *Musicians go to school*. This report was subsequently published in conjunction with *Partnerships in the classroom*, (Peggie, 1997), which evaluates the implementation of seven projects based on partnerships between music organisations and schools in London, and provides follow up to the initial guidelines. *Musicians go to school: Partnerships in the classroom* documents 'the music of what happens... when professional musicians visit school classrooms' (ibid., p. i) with the intention of informing others of the central issues and considerations that arise when professional musicians and schools partner, helping them to work together more effectively. Cottrell (1998) discusses the findings of this report in her paper *Partnerships in the classroom*. This study identifies core factors of the successful partnerships evaluated. The five factors identified were a shared understanding of the roles of teachers, artists and students involved; thorough planning; effective communication between the teachers and artists; complementary skills of the artists and teachers; and flexibility. Many other publications initiated by the Arts Council of England assist key stakeholders to work together and provide valuable insights into partnerships between artists, arts organisations and schools (Jones, 1999; McGregor & Woolf, 2002; Pringle, 2002).

The literature suggests common difficulties with assessing student outcomes as a result of participating in education programmes run by arts organisations. Winterson (1999) found that whilst many music organisations claim that their education programmes support the delivery of the National Curriculum, evaluation by teachers and students does not confirm this. Her study found that teachers did not always know what projects aimed to achieve, and were often on the periphery during all aspects of the project from planning through to implementation and evaluation. The report recommends that teacher involvement will improve the quality and relevance of programmes run by arts organisations. Winterson also found that the one-off nature of many projects posed difficulties. Whilst an ongoing relationship is difficult to maintain between a school and arts organisation, Winterson (1999) suggests that alternatives such as resources for teachers help achieve this aim. These findings highlight the importance of partnerships between arts organisations and educators to ensure programmes meet educational needs. Deasy (2002a) asserts that the strongest partnerships between arts organisations and school music education programmes 'result[s] from and reflect[s] political, educational and cultural forces that have shaped public education and cultural institutions over recent decades' (p. 905). Deasy also states that 'a major advance in our understanding of arts education arises from the practice of arts teaching and learning that occurs when schools and cultural organisations partner and when teachers and artists join forces to engage students in authentic arts experiences' (p. 906).

### 2.1.10 International overview of music education approaches

Significant issues are raised when setting out to compare approaches to music education in different countries. Notably, there are often specific factors that shape and contextualise the music education of a particular country and make it difficult to compare or to transfer aspects of one approach to another location. For example, the largely de-centralised approaches to education in the United States of America are significantly different from the centralised and government controlled approach of Indonesia. The development of music education in Hungary is a reflection of political and social forces operating. Moreover, the information provided by a range of sources do not report on the key issues that are of interest to this Review, e.g. the employment of specialist music teachers in all school, the level of government funding, participation rate and the availability of instrumental/choral experiences for all students. While there is value for Australian educators and policy makers to know and understand approaches to music education in other countries, there is a need for caution in adopting without adaptation any of these approaches.

A survey of music curriculum in 24 countries by the Commission for Music in Schools and Teacher Education of the International Society for Music Education (Leong, 1997, pp. 309-312) found 22 countries mandating the study of music at lower and upper primary levels. This is slightly reduced to 17 countries at the lower secondary level, and only 9 countries offer music as a compulsory subject at the upper secondary level. These nine countries include Austria, Belgium, Germany, Greece, Israel, the Netherlands, People's Republic of China, South Africa and Sweden. Although the Arts is mandated as a key learning area in Australia, the actual provision of music is dependent on individual schools with systems and sectors having overarching accountability for it.

A collaborative project between the Music Educators National Conference (MENC) and the National Association of Music Education (NAMM) produced a 'snapshot of music education practices and policies' in 17 countries (MENC, 2004). Music in most of these countries, including Australia, is included within a combined arts or arts and culture framework. Music is accorded status as a mandated or prescribed school subject in countries such as Finland (ages 7 to 15), France (ages 5 to 15), Greece (grades 1 to 10), Japan (grades 1 to 9), Norway (ages 6 to 16) and United Kingdom (ages 5 to 14). Opportunities for instrumental and vocal music activities are also available to students in countries such as Finland, France, Hungary, Japan and Sweden.

### 2.1.11 Summary

The Literature Review has identified a number of common themes that impact on the status and quality of school music. These are picked up through the other research strategies of the Review and directly influence the strategic directions and recommended actions outlined in Part 5. They include

- The context of the Arts as a learning area;
- The value of universal music education and community expectations and commitment to it;

- The accessibility, equity and sustainability of effective music programmes;
- The leadership roles of governments and agencies;
- Understandings about the current quality of music education in Australian schools with a focus on the appropriateness of current school music activities to meet student needs;
- Role of music teachers and the effectiveness of teacher preparation through pre-service courses and their ongoing professional development;
- Teaching approaches necessary for school music education in the 21<sup>st</sup> century;
- The role of co-curricular music in schools – instrumental music and vocal music;
- The importance of technology to contemporary music education;
- Recognition of the impact of Australia’s diverse and complex cultural factors on school music including cultural diversity, musical giftedness and talent, music and students with special needs, and gender issues in music;
- Adequacy of curriculum guidance and support;
- Levels of resourcing and provision; and
- Impact of music and arts organisations on the status and quality of school music

Research in music and arts education is a dynamic field of inquiry with additional material emerging as this Review is completing. As additional research emerges, it needs to be considered.

## 2.2 Research framework for the Review

### 2.2.1 The research methodologies

To achieve the research objectives of the review of school music education, a combination of qualitative and quantitative methodologies was employed.

The research involved 12 main components:

1. Consultation with the Department, Steering Committee and Critical Friends and State and Territory Education Departments;
2. Confirmation of the research strategy and ethics clearance;
3. Establishment of an interactive Review website;
4. Review of Literature, including review of relevant international and Australian studies, and available music education documents;
5. Benchmarking;
6. Identification of sources of information;
7. Collection of data from each State and Territory, and mapping of provision at the State/Territory level;
8. Submissions from music education experts, and other interested informants, focus groups and limited interviews;
9. Selection of sample of schools and national survey of sample of schools;
10. Field visits to selected sites;
11. Data analysis; and
12. Writing and development of recommendations (including feedback on reports from Steering Committee and Critical Friends).

A full description of the Research Methodology is outlined in Appendix C.

Several of these components, such as the literature review, consultation and data analysis, were returned to periodically, to enhance the reflective and analytical research process. In addition, multiple research components informed each research question, as demonstrated in Table 1.

Table 1: Research questions and corresponding research components

Research questions	Corresponding research components
What are the key findings of music education research in Australia and overseas?	Review of Literature
What provisions for music education are evident in Australian school education authorities' curriculum frameworks and documents?	Mapping Review of Literature Submissions Field work to validate
What are the areas of commonality and difference in curricula across jurisdictions?	Field work (including data from State / Territory Departments of Education) Mapping, Document analysis
How does Australian school music curricula differ from overseas curricula?	Review of Literature Field work
What are the levels of school student participation and achievement in music education?	Survey Field work Data analysis
What are appropriate benchmarks for determining quality teaching and learning in music?	Review of existing guidelines Benchmarks
How is music curriculum (and arts curriculum) delivered in classrooms across Australia at all stages of schooling (including identification of areas of commonality and difference and the provision of specialist teachers)? How is instrumental music included?	Survey Field work Submissions Data analysis Writing
What are the provisions for music education through extra-curricular activities, including studio instruction and performance?	Survey Field work Submissions Data analysis Writing
What is the role and nature of links with external music education providers and examination boards?	Survey Field work Submissions Data analysis Writing
What are the elements of effective practice in music education in Australia and overseas?	Field work Submissions Data analysis Writing
What are appropriate standards for initial teacher education and professional development in music education?	Review of literature Consultation Submissions Data analysis
What are the key recommendations?	Analysis of all data sources Writing



## 2.2.2 Framework for undertaking the Review

To undertake this Review, the Research team, drawing from relevant literature, research and methodological approaches, developed a framework to inform the shaping of structured submissions, surveys, guide site visits and other research.

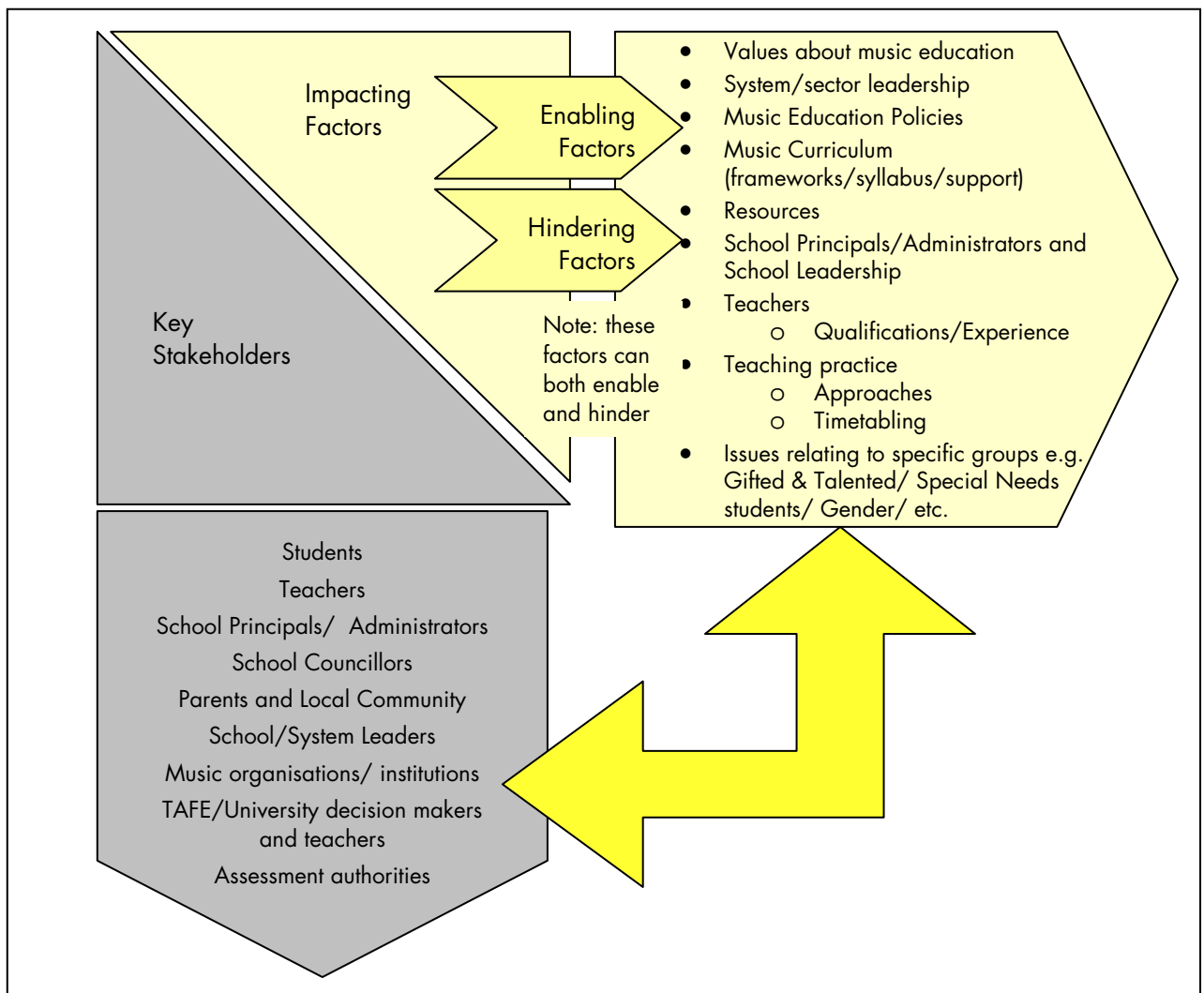
This framework was built on the following assumptions:

- Every Australian child is capable of learning music; and
- Every Australian school is capable of supporting effective learning in music.

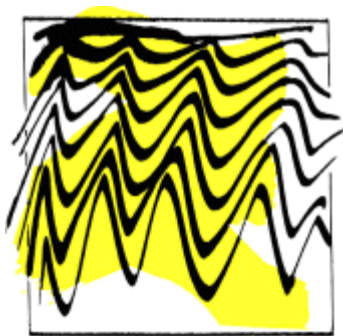
These assumptions recognise that music is an integral part of a broad, comprehensive and balanced education preparing students to participate in the emerging society in which they live. These assumptions recognise that while some students will make a specialised study of music, the majority of students learn music as part of a broad general education. Although some students may have identifiable gifts and talents in music and some students may go on to make a career specifically in music, for many students what they learn about music will be part of ongoing lifelong learning.

This framework developed a matrix based on the relationships between identified key stakeholders in music education and enabling/hindering factors impacting on music education. This framework provided useful ground foundation for the Benchmarks for Effective Music Education developed during the Review.

The relationships can be graphically represented:







## Part 3      A Snapshot of School Music Education in Australia: The Current Situation

In this section the Report outlines a snapshot of music education in Australian schools as shown by a range of perspectives:

- 3.1 Mapping State and Territory Music Curriculum
- 3.2 Provision of support services for music education
- 3.3 Summaries of student participation and achievement data in music
- 3.4 Trends from submissions to the Review
- 3.5 Survey of schools
- 3.6 Findings from site visits
- 3.7 Student and Parent perspectives on music in schools
- 3.8 Teacher Education

This snapshot of music in Australian schools is designed to give a context for answering a fundamental question of this Review: what constitutes quality music education?

### 3.1 Mapping of State and Territory music curriculum

Curriculum is a broad educational concept encompassing what is *intended* to be taught and learnt (policies, frameworks, syllabi and supporting materials); what is *implemented* in the classroom and school; and, what is *attained* (what students learn and the levels of their achievement) (Robitaille et al, 1993). This section of the report focuses on the intended curriculum by considering published curriculum documents; other sections deal broadly with the implemented and attained music curriculum.

Generally, in each of the States and Territories the curriculum documents fall into three categories:

- Policy documents which provide an overarching framework usually expressed as ‘outcomes’ organised in levels called progress maps; these frameworks are usually written for Arts as a learning area rather than specifically for music;
- Syllabus documents which direct content for classroom programming and teaching approaches, generally according to age/year group; and,
- Support documents that may include sample lesson outlines, teaching strategies, work samples and examples of units of work to support implementation of frameworks and syllabi.

A list of the State and Territory curriculum framework, syllabus and support documents collected during the Review is included in Appendix A.

The music education curriculum policies, syllabi and associated support documents for each State and Territory vary greatly in number, relevance, level of detail, usefulness and currency.

Traditionally music curricula have been written as syllabi with specific detail and structure based on what to teach, when to teach it and how. With syllabi there is generally a focus on what is to be taught rather than on what students are expected to learn. Some music syllabi are overly specific, rigid and inflexible but provide certainty and, usually, supporting detail. Choices of music repertoire in syllabi can be inflexible and narrow not reflecting the diversity, complexity and richness of Australian culture and society. Many syllabi have a focus on micro skills. Typically, music curriculum documents outside of schools, such as those of the AMEB, are written as syllabi.

In recent years, curriculum authorities have moved to a frameworks approach. These frameworks are generally written at a higher order level i.e. more generically. Frameworks are usually written with a focus on learning rather than teaching. They imply what is to be taught. At their heart, frameworks approaches recognise that students in different locations have differing learning needs and that what teachers need is not a one-size-fits-all syllabus but a capacity to use a framework to develop local syllabi. While this is an issue that is not widely understood beyond teachers, it represents an important qualitative debate about the ways that curriculum is specified for teachers.

### 3.1.1 Policy frameworks for school music

Australian policy documents for music education reflect current dominant trends. With minor variation, education in each of the States and Territories is currently structured around eight learning areas, articulated by the Hobart (1988) and Adelaide (1998) Declarations, one of which is the Arts.

Each of the States and Territories has a policy document for the Arts Learning Area that bear some relationship to the *National Statement and Profiles for the Arts* (CURASS, 1994). These learning area statements may have a slightly different title in each State or Territory. In most States or Territories the Arts Learning Area includes five art forms: Dance, Drama, Media, Music and Visual Arts. In New South Wales the learning area does not include Media. In Tasmania a sixth art, Literature, is included and in Victoria a sixth area of Visual Communication has been added. In these Arts policy documents, learning achievement is usually generically described with a focus on broad principles of learning in the Arts. The degree of detail and depth varies greatly between different States and Territories; however, in broad terms these Arts policy documents describe learning in terms of arts making, arts understanding and arts appreciation. They address the areas of generating arts ideas, developing arts skills and processes, responding to arts and understanding the role of the Arts in society. Though some State and Territory policy documents do provide music specific details, these policy documents are usually written at a whole-of-learning-area level. Teachers comment on the generalised non-music-specific language of these Arts frameworks.

This policy approach facilitates an integrated arts approach, a trend that is reflected in the Arts in the community beyond schools. But, as many music teachers identify, music as a subject is less obviously included in them.

A further, more recent trend noted by the Review has been the description of curriculum policy through *Essential Learnings* that seek to address issues such as the 'over crowded' curriculum pressures experienced in contemporary schools. These *Essential Learnings*, or variations, are found in Tasmania, Queensland, Victoria, Northern Territory, New South Wales and Western Australia. They describe what is to be learnt in schools in broad, general terms using outcomes that are based on the inter-related organisers such as 'thinking' and 'communication' rather than identifiable subjects such as music. There is a focus on cross-curricular integration and the development of 'life competencies'. This trend away from the eight learning area model adds further tension for teachers and principals about the place of music in the curriculum. Some teachers, particularly those whose music education was based on highly specific syllabi (including those used by the AMEB) report that the lack of specific detail in broad policy framework documents is problematic.

### 3.1.2 Syllabus documents

While there has been a major curriculum thrust towards policy frameworks rather than syllabus-styled documents, a number of States, notably New South Wales and Queensland, have

continued to develop and use K-10 syllabus documents. In a number of other States, centrally published syllabus documents have continued to be used even when they are out-of-date and/or out-of-print.

There has been vigorous debate in Australian education about the use of syllabus documents. In schools giving priority to frameworks policy documents, teachers are expected to use their expertise and local knowledge to develop a school-based, needs-based curriculum. However, many teachers, particularly inexperienced and generalist primary teachers, note the need for more direction and assistance in choice of curriculum content and strategies to help give them confidence to teach music.

In Years 11 and 12, syllabus documents have continued to be significant, particularly in high stakes assessment for competitive tertiary entrance. These syllabi are sometimes narrow but the majority provide students with a range of options and in-built flexibility. Repertoire is broad in some of these syllabi but not always. There are sometimes gaps about specific aspects of music such as music technology, creativity, improvisation and composition.

### 3.1.3 Support documents provided by States and Territories

Together with the curriculum policy framework and syllabus documents, States and Territories have developed (and are developing) a range of support documents to assist teachers. However, as with the policy documents, there is a wide discrepancy between different States and Territories in the published support materials available. For example, New South Wales and Queensland have provided teachers with an extensive supply of written, Internet and CD support for all levels of music, including sample lesson plans, work samples and model lesson plans. In Queensland the primary school materials have a strong Kodály focus whereas in New South Wales they are framed within a comprehensive musicianship philosophy and also reflect Orff Schulwerk practices, but this is not explicitly stated. In both States there is an emphasis on active engagement of students through exploration, creative activity and consolidation of musical learning. It is clear that in both States real effort has been made to provide varied, structured, learning materials so that teachers - generalist classroom and specialist - may have readily available printed support. The materials are written in accessible language. Western Australia, Victoria and South Australia, too, report that they are developing packages to assist teachers, whereas Australian Capital Territory and Northern Territory have no support documents or rely on the documents provided by others. Tasmania and Victoria are currently undergoing a review of support for their curriculum materials. In general these support materials tend to serve upper secondary levels well, but provides less assistance to primary and middle school teachers and students.

### 3.1.4 Additional support documents for music

This Review notes a number of music curriculum support materials produced by organisations such as *Musica Viva in Schools*, State symphony orchestras and the Australian Music Examinations Board (AMEB). The music teachers' professional bodies, such as the Australian Society for Music Education (ASME), have also produced support materials. Organisations such as the Youth Orchestras also sometimes produce materials and offer curriculum support performances. Access to these materials (except those of the professional associations) is usually on a user pays basis. Because of funding and practical limitations, these materials are mainly available to schools in metropolitan and, sometimes, larger regional centres. Consequently those schools that struggle financially and those in smaller rural centres find difficulty in benefiting from this valuable support for music in schools.

#### Symphony Orchestras

The different State symphony orchestras have education officers and services that provide rich opportunities for school music learning. The orchestras have a range of music concert programmes for early childhood, primary school, middle school and secondary school students. Full orchestras and ensembles drawn from orchestra members perform these concerts. There is a wide variety of approaches such as; *Little Kids EChO Concerts* (WASO, West Australian Symphony Orchestra Education Chamber Orchestra), *Kiddies Cushion Concerts* (TQO, The Queensland Orchestra), *Open Rehearsal concerts* (TQO), *Meet the Music Programme* (SSO, Sydney Symphony Orchestra), *An Aussie's Guide to the Orchestra* (TSO, Tasmanian Symphony Orchestra) and *Up Close and Musical* (MSO,

Melbourne Symphony Orchestra). There are also partnership programmes and activities such as that run between the MSO and ArtPlay. These concerts are organised, usually, in school time though some schools encourage students to attend in their own time. For these music-going opportunities, the orchestras' education offices usually supply support material for teachers and students.

In addition to teaching and learning materials available for individual concerts, some orchestras have produced extensive written materials with accompanying CDs and DVDs. These materials support State and Territory curriculum policies though the level of detail included varies from state to state. The West Australian Symphony, for example performs a selection of Year 11 and 12 set works each year. The Sydney Symphony Orchestra has produced a detailed study package (text, score excerpts and CD) on the *Australian Composition* section of HSC (2005). The Sydney Symphony Orchestra also offers teachers' professional development seminars where information on repertoire relevant to specific New South Wales music syllabi and innovative teaching techniques is provided. The Queensland Orchestra (TQO) offers its *Showcase Concert* to support the Senior Music Syllabus.

### *Musica Viva in Schools*

*Musica Viva in Schools*, the education programme operated by the Australian classical music organisation, *Musica Viva*, provides concerts in schools by a wide range of small ensembles performing music of many different musical styles (including world music, contemporary art music and jazz) and incorporating a variety of performing media. The programme operates in all Australian States (as well as in Singapore) and covers metropolitan, regional, rural and remote areas. More than 2000 school concerts are organised each year, the larger proportion of the concert programme being delivered in primary schools. In recent years, *Musica Viva in Schools* has also organised Australian Music Days, held in metropolitan locations, where the work of Australian composers is explored with high profile composers in attendance. These Australian Music Days are designed for secondary school students, and are particularly well subscribed in New South Wales where 'music of the last 25 years, Australian focus' is a mandatory topic in the senior secondary music syllabi.

The concerts are supported by teaching and learning resources and by professional development for teachers. Each of the *Musica Viva in Schools* programmes is designed to support implementation of relevant State music syllabi or curriculum frameworks. Teaching kits for each performing group contain detailed sets of musical activities that develop students' understanding of the selected repertoire that is performed in the concerts and recorded on the CDs or DVDs that accompany the kits. These activities are all linked specifically with music or Creative Arts/Arts curriculum objectives or the outcomes statements of relevant State syllabus or framework documents, enabling teachers to programme classroom music activities based on the kits. Because many teachers at primary school level lack confidence to programme music activities independently, structured resources such as the *Musica Viva in Schools* and Symphony Australia materials are often, by default, used as the focus of primary teachers' total music programmes. In those cases, the quality of these resources is vitally important. Each of the *Musica Viva in Schools* teaching kits is introduced to teachers through mandatory professional development sessions, which increase teacher confidence to implement the music activities contained within the kit. Web-based resources also support the Australian Music Days.

### Australian Music Examinations Board

The AMEB exam system continues to provide some schools with a standardised system of progress and assessment for instrumental and voice learning. Its assessment is external and often additional to school assessment. It provides a curriculum and syllabi for practical and theoretical study across a wide range of musical instruments, and may complement that which the school may require for its ensemble participation. Its published material is of a high standard and offers 'advice on interpretation from some of the leading practitioners in the country' (AMEB Manual of Syllabuses, 2004). It also has a commitment to the inclusion of Australian composition in its repertoire.

Participation in the AMEB assessment system provides students in some States and Territories with a means of including music as a component of their tertiary entrance calculation though this option is not available in some States.

The AMEB has also produced syllabi and support material for Contemporary Popular Music (CPM) for bass, drum kit, guitar, keyboard and vocal. This is an area of music that is receiving considerable interest in schools. AMEB materials are also in demand for more traditional instruments and voice. The AMEB is also developing a new syllabus for *Music Craft* which is designed to bring discipline content and pedagogy in theory and musicianship into alignment with current international best practice.

The list of publications produced by AMEB is and may be accessed through its website [www.ameb.edu.au](http://www.ameb.edu.au).

### Commercially available support materials

No attempt is made here to examine commercially produced support material for music teaching and learning, however the Review recognises that there is excellent material available which is widely used by music teachers at all levels of schooling.

### VET and VET in Schools courses

This Review notes growing interest being shown by an increasing number of secondary schools developing Vocational Education Training (VET) courses in music.

The Australian Quality Training Framework (AQTF) provides a nationally agreed recognition arrangement for the vocational education and training sector. Integrated with the Australian Qualifications Framework (AQF), which provides for a series of qualifications from certificates to higher degrees and overseen by ANTA the Australian National Training Authority (now absorbed into DEST), VET and VET in Schools is a viable alternative for music education in secondary schools. Some schools, in association with Registered Training Organisations (RTOs), often existing TAFE Colleges, are already using VET materials for Certificates 1 and 2 in years 11 and 12. These National Training Packages provide a set of industry related standards, guidelines and assessment criteria.

The Music Industry Training Packages consist of core and elective units of competency. For example, in the Certificate 1 in Music Industry (Foundation) CUS10101, there are three core compulsory units including

- CUSBGE01A Develop and update music industry knowledge;
- CUSMGE11A Develop music knowledge and listening skills; and
- CUSSAF01A Follow safety practices in performing and/or listening to music.

The specified underlying skills and knowledge for these units of competence are explicit. For example, CUSSAF01A specifies entry skills for the music industry such as identifying health and safety hazards; the functions of a safety switch; calculating the maximum power that can be drawn from circuits before tripping a safety breaker or blowing a fuse; and the effects of hearing loss.

Ausmusic provides a range of training manuals and modules to support VET and VET in Schools but these are provided on a user pays basis.

The competency-based approach taken by VET in Schools is intrinsically different from the approaches favoured by other school music curriculum. Sometimes criticised as a simplistic 'tick box' approach, there are unresolved questions about assessment and the level of content in VET in Schools units of work. On the other hand, this approach is compatible with the skill and drill regime favoured by some music teachers and suitable for some students with lower music literacy and performing skills.

### 3.1.5 What are the issues about policy, syllabus and support documents for music in schools?

The mapping of State and Territory curricula undertaken by the Review has identified a number of issues.

#### What is the focus of music education in Australian schools?

There are different understandings about curriculum documents and descriptions. Some consider that what should be specified is what is to be taught; others focus on what needs to be learnt. The

work of this Review identifies a need for both aspects to be addressed (see Section 4: *Guidelines for Effective Music Education*).

There is a further layer of confusion about what is meant by the term 'curriculum'. Some expect a curriculum to be a specific detailing of content; others focus on broader, more general descriptions of concepts. Fundamental to answering these differences of approach is to articulate the purpose and focus of music in Australian schools. Is it training in a narrow range of performance skills? Or, is it something broader and more encompassing that might include aspects of training but not be limited to them? Those who see music in schools as music training often expect syllabi documents to specify micro-skills and be highly detailed. But syllabi can move beyond such a narrow focus. While syllabi need to specify some of these skill-specific aspects, music education for all Australian students requires a broader approach.

This Review is taking place in a context that argues the relative merits of frameworks and syllabus approaches and the underlying values of these approaches. Donnelly (2005) in *Benchmarking Australian Primary School Curricula*, outlines 'curriculum in transition' (41) and recommends that 'State and Territories no longer adopt an OBE approach to curriculum development and, instead, adopt a syllabus model' (8). Donnelly's proposed syllabus model focuses, amongst other things, on the need to relate syllabi to year levels and reduce emphasis on constructivism in preference for more formal teaching strategies as well as developing Australia wide syllabus documents.

Rather than being caught in the crossfire of this debate, this Review argues that there is a need for all three layers of curriculum documentation: policy frameworks, syllabus and support materials. Policy frameworks set the context. Syllabus documents provide necessary detail particularly for beginning or inexperienced teachers. Support documents fill out the picture for those who need this level of detail.

### **Do all teachers have easy access to music curriculum documents?**

Where States and Territories have these documents, the curriculum documents examined by the Review, are available in a variety of forms including on-line, CD and print, although, print documents are becoming increasingly less available. Teachers and others interested in accessing these documents are generally expected to do so via the Internet. This Review team has experienced considerable difficulty in accessing curriculum documents. It, therefore, can be assumed that teachers and parents might also experience similar difficulties. The Review collected evidence that questions the assumptions that teachers have easy electronic access to these documents. Further, many teachers need additional technology skills to access electronically published materials.

### **What is the impact on music education of differences in music curricula between Australian States and Territories?**

There are differences between the music curricula of the States and Territories. Where States and Territories only have overarching curriculum policy statements for the primary and early secondary levels, there appears to be few support documents. This approach expects that schools have experienced music educators on the staff who have an overview of the music education spectrum and matching curriculum development knowledge and expertise. At present this is the approach in the primary schools of the Australian Capital Territory, Northern Territory, Tasmania, Victoria and Western Australia. In New South Wales, Queensland and South Australia however, increasing amounts of support materials have been developed (or are being developed). Even in these States, with the possible exception of New South Wales, there is an apparent lack of support materials for beginning primary generalist teachers who, without a music background, struggle to adequately meet music teaching expectations. There are other gaps in curriculum documents for instrumental and vocal music (including teaching singing); conducting; music technology; music for gifted and talented students; creativity, improvisation and composition.

Recognising that there are gaps in curriculum materials across Australia, there is obvious scope for sharing of materials across States and Territories however for this to happen there is a need to attend to a more fundamental problem: the lack of consistent approaches to music curriculum across Australian schools. To be effective there is a need for attention to different approaches to music education taken by States and Territories. There is not yet a sufficiently cohesive curriculum approach to music education and this lack of cohesion impacts on the effectiveness of Australian music education in schools.



### Do Australian music curriculum documents sufficiently address creativity in music?

One of the concerns expressed by a range of points of view during the Review, was the perception that Australian music curriculum documents under-represent creativity in music in favour of music as a re-creative activity. In their policy statements, all States and Territories include some comment about the need for students to be creative. However, it appears that in school music learning (the enacted curriculum), students are not always expected to be creative in the same way as students of visual arts, dance, drama or media. There appears to be some discrepancy between States and Territories on the emphasis placed on creative activity in music. Whereas some States, such as New South Wales, include creative musical activity in all syllabus and support documents, in other States music students are more likely to be asked to re-create rather than create. That is, in music performance students are expected to follow the teacher rigidly or focus on only producing accurately what is written without interpretive personal overlay. Re-creativity, of course, must be a component of music learning, but if students are to realise more fully their potential identity in music, then a strong element of creativity should be encouraged. It is possible that students may progress through the different levels of achievement without ever having a truly creative musical experience that a student may call her or his own.

### Do Australian music curriculum documents sufficiently recognise diversity?

All policy documents include comment about the importance of catering for the needs of different groups of students, such as indigenous, special needs and gifted and talented students. This is satisfied mainly by the expectation that schools will develop their own curriculum to meet the needs of the school's local school population. In WA there is an official policy on 'Gifted and Talented' music education. This does not appear to be replicated elsewhere in Australia, however, there is a strong component in the New South Wales 7-10 syllabus denoting policy and appropriate levels of musical experience for students with special learning needs.

Improvements in diversity of repertoire and recognition of home and community cultures are areas needing attention in curricula.

## 3.2 Services to support music education in schools

In the past, sometimes the distant past, State and Territory government education systems had music sections, often with senior management such as a Music Superintendent. These sections included teams of advisory teachers and consultants running professional development, visiting schools and offering a range of support services. They had libraries of materials and wrote syllabus documents. In some cases, these groups included instrumental music services, teams of instrumental and vocal music teachers, instrument hire schemes, and piano tuners. Sometimes, these services were provided at district or regional level. Through submissions and other research the Review found that these services supporting music in schools have contracted, been removed or, in some cases, outsourced. In most cases, innovations in technology such as Internet and other forms of networking have not been developed to replace what has been removed.

In the non-government sector, these sorts of services have not traditionally been provided.

### What music services are currently provided?

#### *Advisory services*

Successive restructuring within education systems has seen a reduction of music-dedicated, centrally located and district, or regionally based music support services. In overview, Table 2 outlines the current situation.

Table 2: Music advisory services provided by State/Territory Departments of Education and Training (based on information provided by State/Territory contact officers for the Review)

	ACT	NSW	NT	Qld	SA	Tas	Vic	WA
% of Aust govt schools	1.4%	31.7%	2.2%	18.4%	8.5%	3.1%	23.4%	11.3%
Music Policy officer	None	Arts Policy officer	None	2 Arts Senior Education Officers	1 Arts Principal Officer	1 Arts Principal Policy Officer	None	1 Arts Senior Education Officer
Central advisory services	None	1 FTE Music consultant	None	None	None	0.6 FTE informal music education leadership	None (see partnerships)	None
District/regional advisory services	None	Regional arts coordinators in some regions	None	District determined priorities: 7 music specific positions in 34 districts	None in music or the Arts	None in 3 regional branches	None	District determined priorities: no music specific positions identified
Internet support services	None	Through Board of Studies for Years 11 and 12	None	Through the Qld Curriculum Authority	None	None	Yes	None

Relatively little work has been done on providing Internet, mentoring and networking services.

#### *Instrumental and Vocal Music Services*

Research undertaken by the Review found that some State and Territory education systems directly provide instrumental and vocal music services to schools (or more accurately to some though not all schools). As Table 3 shows, some States and Territories make significant direct provision through employing instrumental and vocal teachers (here indicated by FTE, Full-Time Equivalent, figures). Similarly, these States and Territories have instrument hire schemes that subsidise in part or whole the cost – or initial cost – of access to an instrument. In other States, individual schools directly source and pay for these services from within school budgets. In other schools, instrumental music is provided on a user-pays system where parents are directly invoiced for music lessons. This again highlights that those who play music are those who can pay for music.

By and large, other systems, sectors and schools do not provide systemic music education services, though many purchase services for students such as instrumental and vocal, generally on a user-pays basis.

Table 3: Instrumental and vocal music education services provided by State/Territory Departments of Education and Training (based on information provided by State/Territory contact officers for the Review)

	ACT	NSW	NT	Qld	SA	Tas	Vic	WA
Instrumental music services	Schools purchase through own resources	Schools purchase through own resources	26 FTE	309 FTE	87.4 FTE	Schools purchase through own resources	Funding to 9 regions provided for instrumental music Schools purchase through own resources	110 FTE approx.
Vocal music services	Schools purchase through own resources	Schools purchase through own resources	No information	No information	Includes approximately 6 FTE for vocal	No information	Schools purchase through own resources	5 FTE approx.

### Other support

The Review also found that State and Territory Departments of Education have a range of partnerships with music organisations such as *Musica Viva in Schools* and the Symphony Orchestras who, de facto, become important collaborative providers of music services to schools. See earlier discussion under the section on curriculum. These services are most often provided on a user-pays basis and may not be universally available.

Table 4: Other music education services provided by State/Territory Departments of Education and Training (based on information provided by State/Territory contact officers for the Review)

ACT	Grant to <i>Musica Viva in Schools</i>
NSW	Grant to <i>Musica Viva in Schools</i> ; the Performing Arts Unit provides a range of music opportunities such as School Spectacular, music camps, etc.
NT	Grant to <i>Musica Viva in Schools</i>
Qld	Grant to <i>Musica Viva in Schools</i> ; Young Conservatorium; 0.6 FTE to Queensland Orchestra; Grants and FTE positions to Queensland Arts Council
SA	Grant to <i>Musica Viva in Schools</i> ; support for the Primary Schools Music Festival (singing festival); provision of support for Come Out a biennial youth arts festival,
Tas	Grant to <i>Musica Viva in Schools</i> ; Support for Combined Music concerts; Music scholarships
Vic	Strategic Partnerships Programmes that provide grants to music professional association e.g. aMuse; professional networks with organisations e.g. <i>Musica Viva in Schools</i> , Ranges Community Schools, etc.
WA	Grant to <i>Musica Viva in Schools</i> ; 1.0 FTE Creative Partnerships with Ministry of Culture and Arts; support for Performing Arts Perspectives

In some States and Territories, the Catholic Education sector runs Performing Arts Festivals to support music in schools.

Schools also participate in a range of other music activities in the community, such as eisteddfods and competitions some of which run with support from government agencies.

### Why are these music services not universally provided for Australian schools?

Changing contexts for education including cost cutting, realigned priorities particularly those focused on literacy and numeracy, and the changing nature of contemporary schools have played a part in the current situation.

The costs of providing these services are also cited as reasons for inequitable access to music programmes particularly instrumental and vocal programmes. Associated with these costs are

shortages of suitably qualified instrumental and vocal teachers aligned with contemporary curriculum.

### Are there other models for providing services to schools?

As the nature of schools changes in response to shifts in society, brokering and outsourcing of services is likely to increase. An interesting development has been the emergence of more recently established not-for-profit music service organisations such as The Song Room in Victoria (1999) and The Australian Children's Music Foundation in New South Wales (2002). Amongst other services, The Song Room provides sustained workshop programmes for nominal costs to schools that have identified gaps in their music programmes. They also provide resources such as instruments, professional development for teachers and follow up. In a number of cases schools finding resource from within their own resources have extended these term or semester length programmes. More established organisations such as *Musica Viva in Schools* have a long history of strengthening music in schools through artist-in-residence programmes and web-based resources (see earlier section on curriculum). There has been demonstrated support from Australian governments for this model of service provision. Though in some States, notably New South Wales, music education services to schools are regulated. On the other hand, in some States and Territory outsourcing has proven contentious. For example, The Song Room programme is not currently financially supported by the Victorian Department of Education and Training. It relies on philanthropic and other fund raising.

Commercial businesses also offer music services to schools mainly for instrumental and vocal music on a user-pays basis. The origins of many school music programmes lie in extension of services provided by studio music teachers on a user-pays basis.

## 3.3 Summary of participation and achievement data on music education

One of the disturbing observations from the research undertaken by the Review is that it is not possible to give a complete and accurate portrait of student participation and achievement in music across Australian schools. States and Territories do not aggregate information on students studying music K-10. There is some information at Year 12 level but needs careful interpretation. States and Territories describe music curricula in different ways and it is not always easy to collate or compare the data that is available.

The information in Table 5, provided by DEST (2005), gives some sense of participation in music across Australia at Year 12 (1991-2004).

Table 5: Year 12 participation in music and other arts 1991–2004

	General art/ visual/ craft	Performing arts/ media	Music	Total
1991	30,286	9,147	7,731	47,164
1992	39,719	14,807	7,779	62,305
1993	37,463	15,949	7,610	61,022
1994	37,913	15,440	8,021	61,374
1995	32,781	16,317	7,322	56,420
1996	34,274	17,708	7,562	59,544
1997	34,314	18,841	8,055	61,210
1998	33,748	18,724	8,472	60,944
1999	34,455	20,201	9,324	63,980
2000	38,879	16,884	13,890	69,653
2001	37,794	24,722	10,760	73,276
2002	38,164	26,754	10,404	75,322
2003	37,875	27,711	10,957	76,543
2004	37,542	27,705	11,140	76,387

Within the limits of this data, participation in Year 12 music enrolments has grown approximately 3% over this time span (discounting the anomalous music enrolment data for 2000). By comparison, there has been approximately 66% growth in performing arts and media and a steady 19% increase in visual arts enrolments.

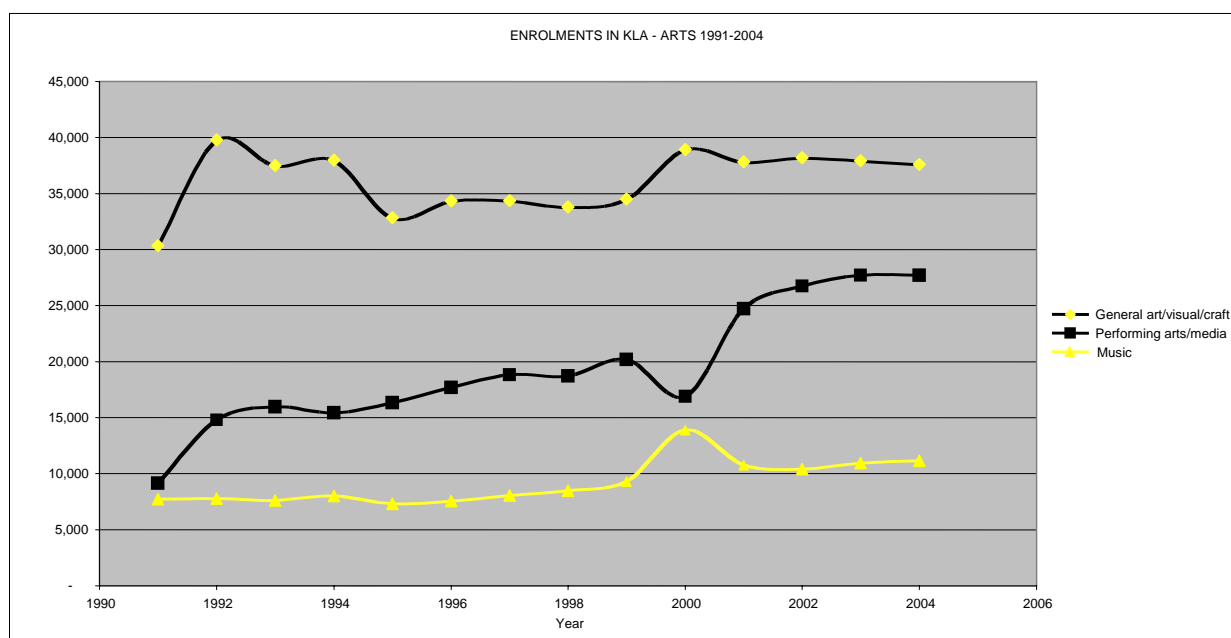


Figure 1: Year 12 participation in music and other arts 1991–2004

Some analysis of parts of this information is found in the National Report on Australian Schooling 1998 ([www.mceetya.edu.au/public/pub324.htm](http://www.mceetya.edu.au/public/pub324.htm)). This report noted:

Arts education forms a significant part of the curriculum in all Australian primary and secondary schools. During 1998, however, the manner in which students participated varied from system to system. (p. 25)

The 1998 Annual Report also noted variations between States in enrolments in these arts subjects with 'a relatively high number of enrolments in music subjects in Tasmania' (p. 27). Gender differences in enrolment were also highlighted with 'approximately twice as many females taking... music' (p.28). This report also included additional information on displaying and measuring achievement in the Arts reporting on collection of data from schools in South Australia and the Western Australian Monitoring Standards in Education report based on 1996 testing of students in Years 3, 7 and 10.

The Western Australian Department of Education and Training is currently in a second cycle of Monitoring Standards in Education for the Arts including music but this information is not yet available. The First cycle published in 1998, based on sample testing in 1996, reported that in government schools approximately 8% of the Year 10 student population studied music. This compared with 11.5% studying dance; 20.4% studying drama; 11.3 % media; and, 33.9% visual arts. Over 80% of Year 3 students demonstrated skills associated with Level 2 of the Student Outcome Statements for music; over 55% of Year 7 students demonstrated Level 3 skills in music; and, over 80% of students in the year 10 sample demonstrated skills in music associated with Level 4. At all year levels, girls significantly outperformed boys in music. Students who had tuition outside of school performed significantly better than those who did not have private lessons. Students who learnt music from a visiting teacher provided by the School of Instrumental Music performed significantly better than those who did not.

### Students dropping out of music in schools

One aspect of concern identified by this Review is the seemingly high attrition rate of students enrolled in music. For example in Western Australia, approximately 5120 instrumental music students are started each year mainly in Years 3 and 6 and with smaller number of students in years 7-12 (information supplied by the Western Australian Department of Education and Training School of Instrumental Music). Yet, by the end of Year 12 in 2004 there are approximately 328 students enrolled in Music (a Tertiary Entrance subject) and approximately 450 students in Music in Society, a wholly school-assessed subject (data from Curriculum Council of Western Australia website). The information available to the Review team does not enable analysis to see if similar patterns are noticeable in other States and Territories. However, there is a strong likelihood that there are high numbers of students who do not continue music. Where have the music students gone?

The answers to this question are complex and there is a range of different interlinking explanations. None-the-less it is a key issue that needs to be resolved. Increasing retention rates in music needs to be seen as a priority and as a key performance indicator of improving quality.

### Summary

The information collected and reported about student participation and achievement in music K-12 is limited. As with previous reports (Stevens, 2003), it has proven difficult to gather information. It has been difficult to make comparisons about music participation and achievement across States and Territories. The level of demonstrable accountability in States and Territories is, with one exception, limited. National Annual Reports on Schooling have not reported on music since 1998 ([www.mceetya.edu.au/public/pub324.htm](http://www.mceetya.edu.au/public/pub324.htm)) and music does not appear in the national Key Performance Measures (KPMs) and Assessment Cycle outlined in the proposed action plan for 2002-2009 ([cms.curriculum.edu.au/anr2002/ch4\\_measures.htm](http://cms.curriculum.edu.au/anr2002/ch4_measures.htm)). At this national level then there is no current accountability mechanism for the Arts as a learning area, let alone for music as a component of the Arts Learning Area.

### 3.4 Summary of trends from the submissions

Public submissions to this Review were invited in February 2005, with the final date for lodgement of submissions being 30 April 2005.

Participants were asked to focus on four particular aspects:

1. The current quality of music education in Australian schools;
2. The current status of music education in Australian schools;
3. Examples of effective or best practice in both Australia and overseas; and
4. Key recommendations, priorities and principles arising from the first two aspects.

*Quality* referred to the general standard of music education including the effectiveness of learning, short and long-term benefits and the value of music education.

*Status* referred to the relative position or standing of music education in the eyes of teachers, parents, students and the wider community.

*Music education* included all the music learning and teaching experiences and opportunities available in schools K-12. A broad inclusive definition of music was used, not limiting music to any particular genres or types.

Submissions were sought in two forms:

1. Open submissions, which enabled participants to prepare a longer response, up to 5 pages in length; and
2. Structured submissions that responded directly to a set of issues or questions.

Submissions were made either online through the Review website, or participants submitted a hard copy.

A large number of the open submissions took the form of one-page pro-forma petitions (4,586) and letters of support (180). These were received from members of the general public and focused on a number of key issues and supported:

- The value of music education and the benefits for students;
- Access to an effective music education for every Australian school student from K-12;
- Greater professional development in music for primary teachers (generalist and specialist teachers) as well as high school music teachers;
- A greater emphasis on music education for *all* undergraduates in primary teacher-training courses; and
- A greater emphasis on pedagogy courses for specialist instrumental music teachers.

The findings reported in the remainder of this section refer to 1,170 separate submissions received from a broad range of interested individuals and groups. The submissions were coded for participants' perspectives of the quality and the status of music education, and for the issues that enhanced and inhibited music education in Australian schools. See Appendices for a breakdown of the submissions received, the information sought from respondents, and the main coding categories.

#### Who responded?

The demographic data provides an overview of who responded to the call for submissions. This information is summarised in Table 6.

Table 6: Summary of open and structured submission respondents

	Open submissions	Structured submissions
Point of view	18.9% - Music teacher in school 13.7% - Industry representatives 11.9% - Parents	42.6% - Music teacher in a school 22.0% - Students 13.5% - Parents
Educational focus	52.8% - K-12 19.4% - Primary education K-6/7	48.6% - Primary education K-6/7 25.7% - K-12 as the focus of their submission 25.0% - Secondary education 7/8-12
Submission focus	59.4% - All schools 20.8% - Government schools	47.6% - Government schools 30.3% - All schools
Background	22.9% - Member of the community 13.5% - Education system representatives 13.3% - Parent of a music student 12.1% - Music teacher in primary school	29.5% - Music teacher in a primary school 22.2% - Music teacher in a secondary school 18.9% - Parent of a music student 12.4% - Primary school student
Gender	61.0% - Female 39.0% - Male	72.5% - Female 27.5% - Male
Identified as a musician	71.3% - Musicians	76.7% - Musicians
Qualifications	36.3% - Tertiary degree in music 10.4% - AMEB Prelim-Grade 8	27.4% - Tertiary degree in music 9.5% - AMEB Prelim-Grade 8

## Comments

A number of trends are apparent from the demographic data in relation to the type of people who responded by submission to this Review. Not surprisingly, a large number of both types of submissions were received from music teachers in schools and also from parents. Students and industry representatives form the next largest percentages of respondents, the former responding in greater numbers via structured submissions and the latter as open submissions. Of note however are the large number of open submissions received from respondents who identified their point of view as 'other' – significantly, 29% identified as music therapists and 25% tertiary as music educators.

The educational focus of the submissions demonstrates a large interest from and in relation to all levels of primary and secondary music education, that is, K-12, K-6/7 and 7/8-12. However, very few submissions focused on music education, which falls outside these parameters, for example, early childhood education, TAFE and VET. A majority of submissions focused on either music education programmes in all schools or government schools. Very few respondents nominated a specific focus on Catholic (2.7% open submissions, 8.1% structured submissions) or Independent school music education (1.8% open submissions, 7% structured submissions).

Not surprisingly, the background of respondents corresponded to the respondents' designated points of view. The majority of structured submissions were received from music teachers in primary or secondary schools, a large number of open submission respondents regarded themselves as members of the general community and/or education system representatives, and parents of music students responded in large numbers in both submission forms.

However, significantly fewer students responded to this Review in open submission form compared to structured submissions received. This is perhaps not surprising given the high number of teachers who responded in this way also.

By far the largest numbers of submissions were received from women and members of the community who did not identify as Aboriginal and/or Torres Strait Islander nor any other ethnicity. It is of some concern that less than 1% of the total number of submissions were received from Aboriginal and Torres Strait Islander peoples, given that Indigenous Australian people comprise approximately 3% of the Australian population. Approximately 4% respondents identified themselves as having a non-English speaking European background and 1% an Asian background.

It is significant that while the submissions represent a broad cross-section of the community, approximately three quarters of respondents identified as musicians, with one third of these



indicating that they held a tertiary degree in music, and a smaller proportion holding an AMEB qualification. Interestingly a majority of school students who responded identified themselves as musicians. Those who didn't identify as musicians were mainly parents of music students, community members, primary school teachers who taught music, teachers who didn't teach music and school administrators.

### 3.4.1 What did the submissions say about school music education?

#### Status and quality

Submissions were first coded for overall perception of the quality and the status of school music education.

As shown in Figure 2, variability (50%) was the main perception of quality, with 21% submissions considering the quality of music education to be high or very high, 13% satisfactory, and 16% poor or very poor. Similarly, status was considered to be variable or not high relative to other subjects (49%), 10% high, 14% satisfactory and 27% poor.

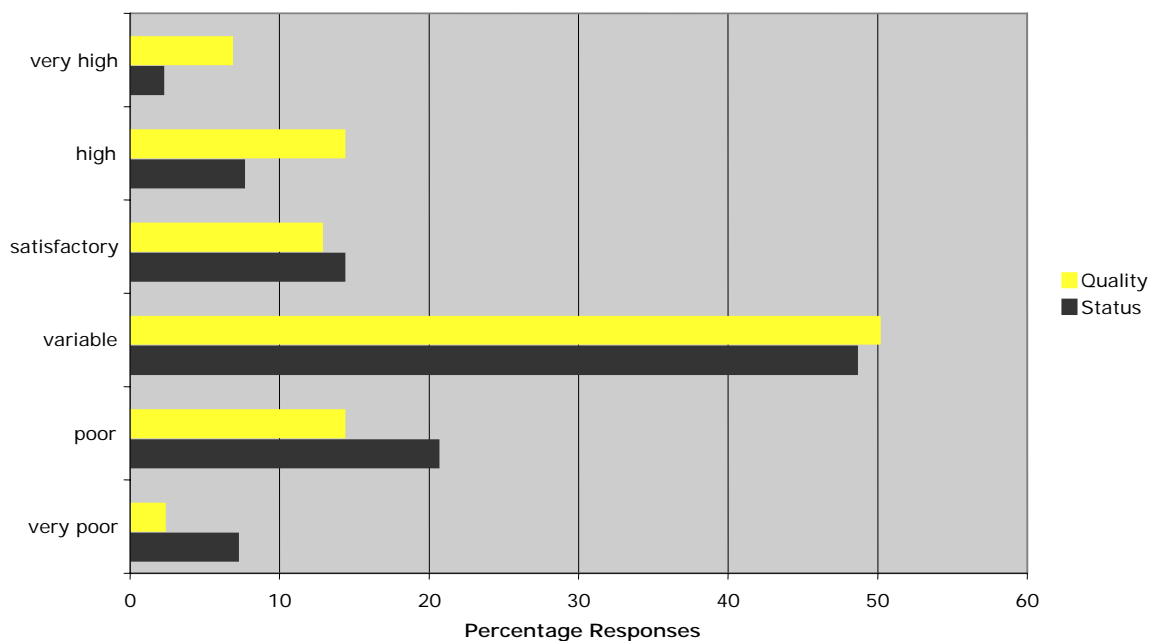


Figure 2: Respondents' perceptions of the quality and status of music education

The following comment exemplifies the variable nature of the quality of music education in Australian schools:

The quality of music taught in Australian schools is related to the resourcing level of the school. In well-resourced schools with strong parent support there is more likely to be a healthy musical culture. In poorly-resourced schools the opposite applies. This has the unfortunate consequence of creating an impression that the study of music is 'elitist'. Many Australian schools offer their students very poor school music opportunities. (#1180, musician and tertiary teacher, ACT.)

#### The status of music education in schools today

Status was seen as an overarching issue in relation to music education. Overwhelmingly, respondents expressed a keen perception of the significant role of music in education and the need for the status of music in schools to reflect this. While 52% open submissions discussed status issues, status (or lack of status) was seen as a major factor hindering music education, and quality music education. For example:

All Australian children should have access to quality music education... This should be considered on a par with the development of literacy and numeracy skills. (#243, Director, music institution, New South Wales)

The status of music now is very variable... There is no state-wide or nation-wide acceptance of the importance of music and it is left to individual communities who are particularly active to demand music in their schools. The pity of it is that it is probably the schools which miss out on music that need it most. (#808, parent, Victoria)

The idea of a music education is good! Few parents would say that they did not want their children exposed to music. Music plays a highly significant role in the recreational lives of children. It is a unique form of knowledge. There are few school subjects that are able to challenge a child on so many levels: physically, emotionally, psychologically, intellectually and spiritually. (#299, music teacher in a school, Victoria)

Generally, in Primary schools, due to the crowded curriculum and due to the lack of expertise by teachers, Music is the first subject that is omitted from the curriculum. Where it is being taught, it is usually in a non-sequenced, non-planned way with many schools opting for a weekly sing-along. Where schools have instrumental or choral programmes, these are often used as the total music programme for the school with non-participating students receiving little or no music. (#1131, school administrator, New South Wales)

Others draw comparisons with the educational benefits to be found in music and other subject areas such as maths and sport to demonstrate why music should have a high status. For example:

The greatest swimmer in the world today would, no doubt, be Ian Thorpe. He would not be - if he had not had the opportunity to get into a pool. How many Beethovens have not had the opportunity to sit before a piano? Every child should be given the opportunity. Music is something that is a lifetime experience and can be enjoyed from the cradle to the grave. It is one of those things that separate us from animals - we should celebrate the difference! (#131, parent, Queensland)

As sport is important for physical development, music improves a child's learning ability, coordination, aural skills, self-discipline, positively affects behaviour patterns and self-image, helps to develop language, comprehension and thought processes. (#223, education system representative, Western Australia)

This final comment draws attention to the disparity between the status given to music in schools compared with other subject areas, despite the awareness from all sections of the community that music has value. Many respondents expressed despair, confusion and outrage over the prioritising of other subjects over music. For example:

At present, the music education has rotten teeth. I believe that urgent action - especially in the form of empowering music teachers with genuine musical ability - is essential. Otherwise, musical peritonitis will set in, and the whole system will disintegrate. (#21, parent, Northern Territory)

I believe that music education is often missed or the first item to 'fall off the plate' when time runs out. (#95, teacher, New South Wales)

Music is not recognised for its social, intellectual, emotional and many other aspects it contributes to the development of children. It comes a long way behind sport and PE. (#60, music teacher in a school, New South Wales)

I think music is one of the most important things that can be incorporated into study. We are made to do the recorder in primary school, we are made to do physical education in primary school. But why when we get to HIGH SCHOOL there is NO compulsory music after Year 7 and there is COMPULSORY PHYSICAL EDUCATION TILL YEAR 10. It doesn't make sense. (#166, student)

Unfortunately for music, it usually comes at the bottom of the list for a number of reasons. LOTE and IT are considered essential tools for the future. The state usually pays for at least some computers and maintains them in the state sector. Drama is fun and doesn't cost much. Most kids love sport and (in our experience) funds raised by the friends of music groups are usually given to buy footballs rather than clarinets. Science labs are reduced to frogs and cooking but that's okay. So why not music? (#73, parent, Victoria)

Music has so many valuable applications but it is neglected in favour of sport. How can someone write a fabulous opening music score for the Olympics if they never learn how (#59, parent, Victoria)

Sport and other school activities often interfere with the running of the programme, as the students are often away from band. In my experience, the view is such that music is an 'extra' activity and not taken seriously. (#67, music industry representative, New South Wales)

Faced with a funding a sporting or a music programme, mostly give sport the priority. It is difficult to provide a champagne outcome on a beer budget (#175, music teacher in a studio, Queensland)

More generally, this situation was viewed to be symptomatic of the large amounts of lip service paid yet low priority given to music in schools overall. For example:

The teaching of Music is seen as important but is not perceived as a high priority.

It is a sad but inescapable fact that in a society driven by economic rationalism the arts will always be the poor brother. Poor perhaps, but there is no need for it to be destitute. Music is ranked at the very bottom level of the educational ladder. (#20, Director of a music organisation, Australian Capital Territory)

The small allocation of time currently given to music lessons within schools conveys the message to students, parents and teachers that music is unimportant, despite sound proof of generic skills development stemming from a structured study of music. (#1013, AMEB examiner, South Australia)

### Issues in the provision of music education

Four major themes arose from the submissions about the provision of music education in Australian schools today: local and broad community support for music education, teacher issues, resources, and curriculum issues. These topics were addressed and discussed in terms of both hindering and enabling factors. For example, issues concerning teachers were perceived by 64% respondents to contribute positively to the quality of music education and by 29% as inhibiting music education. Table 7 summarises the percentages of respondents who identified each of the main themes as enabling and/or hindering factors.

Table 7: Summary of percentages of major themes in open and structured submissions

Theme	Open submissions	Structured Submissions			
		Quality		Status	
	Focus	Enabling Factors	Hindering Factors	Enabling Factors	Hindering Factors
Community support for music	80	84	58	96	46
Teacher issues	47	64	29	26	35
Resources	40	55	35	20	31
Curriculum	29	19	11	14	14

Collectively the submissions tell us something important about why music education is valuable, what kinds of music education programmes happen in schools, why music education programmes are working and what kinds of measures need to be put in place to ensure that every Australian child has access to a good music education.

### Community support for the value of music education

Overwhelmingly, the submission responses revealed a groundswell of broader and local community support for the provision of music education in schools, expressed specifically as an understanding of the value of music education. Some respondents articulated the value of music in terms of the holistic social, developmental and cultural benefits children receive from music education. For example, commenting on watching her child learn and experience music, the following parent stated:

I can see the joy and benefits music class is making in her every day life and her confidence and inter-action. It seems natural for little children, and in fact flowing on to children of all ages, to feel moved and inspired to learn through music. They learn to listen to instructions without it being enforced and to understand instructions and move their body freely and confidently. These benefits would obviously have flow on effects to a child's self confidence

and self esteem not to mention obvious cognitive developmental benefits. (#40, parent, Victoria)

Respondents also demonstrated a belief in the value of music for enhancing a child's educational ability overall:

I believe that music is important for its own sake, for the joy that it gives, but is also important as a means to broaden the education of the students. Studies have shown that students of music also excel at maths and other academic subjects. (#22, parent, South Australia)

I believe that the music and art lessons assisted in my development, and helped to balance out the rigours of the other more academic subjects (in which I achieved very good grades). I have never been employed as a musician or artist, but I am able to appreciate these things and they bring a richness to my life. I would want my child to experience the same joy in her time at school. (#34, parent, New South Wales)

What is often lacking is an understanding by other teachers of the important mental development that music brings to students (a child who studies piano for 6 months before school generally has a 40% increase in spatial, mathematical abilities, for instance). (#9, music teacher in a school, Tasmania)

Like sports, music is all about time and it's all over in a flash and once a mistake has been made it is out there for all to see and can't be undone. Could you imagine that through lack of education Aussie Rules football would cease to exist? Let's not let that happen to classical music. The benefits of training traditionally in classical music are too evident to be ignored and just think of the potential positive side effects in the community overall: going to a concert to get drunk on Mozart, driving home elated rather than being thrown out of the pub and getting booked for drink driving! So let's make it happen ... Make music our new culture (#93, music industry representative, Victoria)

Others spoke of why the school environment is the best place to provide students with the opportunity to experience music. For example:

Making music is a simple and powerful experience that can involve children in the beginning of a lifelong pursuit. School is the ideal place to nurture a love for music, and to provide quality hands on experiences. (#81, music therapist, Victoria)

People can catch up on many life skills later on in life, but music is different. The opportunities for music education presented at school will not be repeated for most people after their school years. (#1136, parent of a music student, New South Wales)

Significantly however, comments from respondents also indicated an awareness of the lack of agreement between the value placed on music education and the provision of quality music education on the ground in schools. A factor considered necessary to ensure this unity between ideas and practice was whether or not policies on music education existed in schools at the local level and more broadly at the level of government. For example:

Parent/Community support is vital to promote an ethos where Music Education and Practice is valued and actively encouraged. ... The school executive need to fully support a comprehensive Music & Performance programme within the school. (#1169, classroom teacher other than music, New South Wales)

A supportive leadership team in the school, which places a high priority on music is very important. In my current school, the support of leaders and the music budget provided makes me feel that the programme is appreciated. (#824, music teacher in a primary school, Victoria)

I cite the example of the 'Weekend Warriors' in which older people are placed in bands and allowed to re kindle their music skills. The Government therefore should set as a priority music as an essential part of our education system. To increase funding given to the subject and let it permeate the entire community to the benefit of the Australian Community. (#18, music teacher, New South Wales)

I recommend that the government take a good look at the benefits of studying music as a way for students to express themselves, to become involved in the community, to develop skills which benefit students both in other subject areas and in developing life-skills that are so sought-after in today's society. In order to support music in our community, more funding, training and professional development opportunities are required. (#124, tertiary music student, Queensland)

Governments of all political persuasions recognize the community, social and economic value of music and invest accordingly. (#26, music industry representative, Victoria)

PLEASE KEEP MUSIC IN ALL SCHOOLS SUPPORTED AT GOVERNMENT LEVEL!!!!!!!!!!!!!! (#49, parent, South Australia)

### Teacher and teaching issues

Almost half (47%) of the open submissions and two third of structured submissions received felt that general teacher and teaching issues were significant in the provision of a quality music education programme. Overwhelmingly, respondents expressed an understanding of the value of music teachers in schools. For example:

We need to get a music teacher into every school. We need to support the under-resourced generalist teachers and music teachers ... We need an extra music teacher to do the extension work with the highly motivated and gifted students. (#189, music therapist, Victoria)

Concern was also conveyed however about the seemingly low status of music teachers in schools, as demonstrated by the following comment:

Music teachers are often seen as extraverted or exotic teachers and traditionally have been the ones who bare the brunt of lower secondary student pranks. This is the way it was for the parents of those students and that's the way it should be, if Darwin's laws of survival of the fittest apply. High school music teacher = bottom of the food chain. (#18, music teacher, New South Wales)

Other respondents considered the excessive workload of music teachers in school to be a hindering factor to the provision of a good music education programme. For example, the following comment reveals awareness of, on the one hand, the value given to music as the public face of a school and yet, on the other hand, an ignorance of the enormous time commitment required to produce music as entertainment as well as education in schools:

There has been a huge increase in workload for Music teachers. Increasingly, the expectation is that the single teacher will conduct bands, organise musicals and soirées, provide music for Speech Nights and community events etc. with no consideration for this in salary, time allowance or even recognition in the school. Allied with this is the impossibility of participating in promotional positions because there is no 'Head of Music' and because your time is more than fully expended teaching the programme and there is no one to take over (#60, music teacher in a school, New South Wales).

A successful music education programme was linked by respondents to the level of dedication and enthusiasm of individual music teachers, in many cases in the face of incredible barriers that include excessive workloads, lack of resources, challenging professional environments. For example:

Music teachers in my view are some of the most dedicated teaching staff with a huge curricular and particularly extracurricular involvement. (#46, parent, Victoria)

For the music teacher there often exists the situation where a teaching load becomes an overload with the addition of after school rehearsals and performance times. Teachers may also carry an administration load for the running of a department. Behind any successful music department are many very dedicated staff who are willing to put in many extra hours for the benefit of music education. (#1113, music teacher in a school, Western Australia)

The desire (from music teachers) to provide valid and valuable experiences using such programmes is strong, what is missing is key elements in equipment (in some schools), and time to study, research options and demonstrate how to achieve these results in each teachers school. (#9, music teacher in a school, Tasmania)

Music is an indicator of a progressive and dynamic teaching body... Teachers need to have passion and especially teachers of music. They need to engage a hostile audience. (#77, music advocate, New South Wales)

However, the high impression held about music teachers was not expressed by all respondents, as illustrated in the following comments:

My impression of teachers is declining all the time. Whereas I support them in general terms I am increasingly finding that they are a dull lot, little given to excitement, thinking ahead, critical thought or understanding the concept of fun. (#44, parent, Queensland)

In one local region I am offering \$20,000 to the schools' music departments and 60% of them just couldn't be bothered to even have a go. It's a sad state of affairs for the talented and ambitious students whose teachers and Principals just don't give a bugger. (#77, music producer, New South Wales)

Maybe teachers need to have more music in their training, so they can incorporate some music during each day of lessons. Without teachers valuing music, it is hard for the students to do the same. (#1067, parent, Queensland)

## Teacher education and training

The poor quality of teachers in music education and hence music education programmes expressed by the respondent's comment above is linked to a large perception that teacher training in music education is inadequate at present. The primary responsibility for ensuring high quality music teachers was seen by some respondents to rest firmly with training institutions. For example:

It is vitally important that Universities be trusted with the responsibility to produce graduates with a specialist area in music education and that they be intelligent, responsive and active to the changes in their professional field. (#2, tertiary music student, Queensland)

The quality of young music teachers coming through tertiary education programmes is too low. My experience is that many younger teachers do not have the skills required to teach students to a high level. Tertiary education in music is really the problem here. (#714, music teacher in a school, New South Wales)

I have observed that school students often get turned off by their music lessons - from, what, I believe, is the fault of the system. Teachers are not taught how to teach music and therefore, they do not teach music in an engaging way. (#11, teacher in a school, South Australia)

Others strongly believed that resources in teacher training should be directed towards the provision of a trained music specialist in every primary school. At present this situation exists only in Queensland and the following respondent certainly urged that this be replicated in other States:

I have seen the power of well-taught music - the understanding of melody and rhythm, simple music notation, the appreciation of great but accessible classical music, the mastery of the basics of a \$7 plastic descant recorder, singing in choirs - to change the lives of children who for various reasons: poor English or literacy skills, and various behavioural problems, would otherwise not succeed in the school system. Music is needs to be taught by trained specialists. I consider the implementation of proper positions for primary music specialists in New South Wales to be a matter of urgency. (#54, musician, New South Wales)

Several respondents indicated a relationship however between declining teacher quality, inadequate teacher training and cut backs in the financial resources of universities for the provision of adequate teacher education:

Tertiary music courses have fallen victim to economic rationalisation such that the available course time for training specialists in classroom methodology, instrumental pedagogy, comprehensive musicianship and aural skills has been steadily eroded. Consequently, teachers are graduating from tertiary institutions without the skills necessary to teach music effectively at all levels. The most effective educators are those who have voluntarily sacrificed their time and finances to learn a great deal more. (#1109, member of a professional music association, Victoria)

It is too late for better value from classroom music teachers. The place to begin is in the teacher training institutions for it is here that music education for early childhood and primary teachers has been forced into an untenable position. The training institutions must be made accountable for the dissolution of music in Government schools in this state. (#1090, tertiary music educator, Western Australia)

The amount of funding allocated to teacher training in tertiary institutions has impacted upon the amount of time allocated within teacher training courses to music education. For example, the following comment from a submission made by the Deans of Education points directly to this issue:

...experienced significant reduced face-to-face contact time over the past 10 or so year... four-year degrees replace 110-120 total contact hours of music specific education, with a single creative arts subject (not music specific), totalling just 6-12 hours of contact time. (#569)

## Professional development for teachers

Just as teacher training was considered a crucial link in the provision of a good music education programme, so too were the opportunities provided to music teachers for on-going professional development. For example:

It [is] vital that teachers continue to develop their understanding and knowledge of music and of music education in childhood. Most Australian children are exposed to a huge amount of music through the electronic media and teachers need to be aware of changing trends in what music for children means. This awareness will assist them in maintaining traditions and responding to change. (#123, tertiary music educator, South Australia)

Not enough professional development of teachers in using music technology. (#834, music teacher in a school, South Australia)

The ability to access professional development was seen to contribute significantly to teachers' own sense of their capabilities as music teachers, as can be seen in the following comment:

I have had general discussions with general primary student teachers and beginning teachers concerning their attitude towards teaching music in their classroom. The overwhelming response was that most teachers expressed feelings of inadequacy and a lack of confidence with all aspects of teaching music... This lack of confidence relates directly to the dramatic decrease in time allocated to music education courses within primary teaching degrees at tertiary institutions in New South Wales and nationwide. (#607, music teacher in a school, New South Wales)

## Resources

Not surprisingly then, 40% of open submissions considered the amount of resources allocated to music education in schools to be a significant hindering or enabling factor. For the structured submissions 55% considered the enabling influence of resources and 35% the hindering effect of resources on quality. More specifically, the amount of funding allocated to music broadly, the availability of experienced staff and specialist music equipment were the major topics of concern in this regard. Generally respondents' felt that more funding should be provided for music education in schools, particularly given the high value placed on music education and the expectation that a high quality music education be provided:

I think there should be more funding for music programmes in primary schools. (#52, parent, South Australia)

Putting more funding back into the education system to provide real and regular music opportunities for all children is vital. (#59, parent, Victoria)

A general perception was expressed that the amount of funding allocated to music is steadily declining and that this has enormous ramifications for the ways in which music is provided and paid for at school. For example:

I think schools in this day and age, are just coping with the resources that they have. At the school that I teach at there is no funding for Instrumental or Classroom music. Classroom music survives on school fees paid by parents, this is voluntary. Instrumental Music survives on fees paid by parents for equipment repairs, music, resources, etc. Funding for music in schools is dominated by sport and computers, so this subject misses out altogether. How are we meant to be able to teach music efficiently in schools if this subject is under-resourced (#51, instrumental music coordinator, Victoria)

The viability of a good music education programme is linked to the adequate provision of financial resources—from government, within the context of teaching training and on the ground at the school level. For example the following respondent indicated a relationship between all three:

Many schools do not provide [a] music programme, or provide poor quality programmes, or programmes that are exclusive to a chosen few. This may be due to budget pressures, low levels of awareness of the benefits of music education, being unable to recruit qualified music teachers, lack of resources, or other curriculum pressure. (#63, parent, New South Wales)

Inadequate resources then also impact significantly upon the ability of schools to provide a music education programme and the availability of experienced staff to teach music, as demonstrated by the following comments:

It is rare for a primary school to have an identified Music programme, and even rarer for this to be taught by (Music) qualified staff. (#60, music teacher in a school, New South Wales)

I note regarding my own school experiences detailed above that most of the teachers were not trained as music specialists (one, maybe two, exceptions both at primary level - the VCE teacher was a science major), which may explain why they favoured top 40 sing-alongs. (#75, musician, Victoria)

Adding to this problem are two major issues many public schools face; lack in numbers of secondary music teachers, and moreover lack of teachers with specialist expertise, such as composition. This further diminishes the morale of students, feeling insufficiently supported to reach their full potential as a music student, whilst science students often have the full back-up of specialist teachers. (#42, music teacher in a school, South Australia)

Further, a teacher's ability to provide a quality music education is dependent in many ways upon the level of resources committed to purchasing and maintaining specialist music equipment, as expressed by the following respondent:

Unfortunately, the band equipment shows the ravages of constant government underfunding with one of my boys coming home with a trumpet from 1968...well past its 'use-by' date but still in use today, five years after I sent it back in disgust. Clearly a proper music programme is not going to be cheap, so if Nelson and in our case Cap'n Bligh are the least bit serious we need to fund the programmes sufficiently to ensure not only the instruments are working, but also more staff are needed. (#44, parent, Queensland)

This in turn flows through to the types of teaching spaces provided for music education in schools. The following comments illustrate quite starkly the types of physical environments music teachers are expected to work within:

Trying to teach 20+ students in a 'music room' that was once a classroom and incorporate activities of both a physical and written nature is near on impossible, considering that the room also stores instruments and often doubles as another teaching room when it is not in use as a music room... In one school, again a district high school, as the private music teacher (piano and theory) the music room was an old out-of-tune piano squashed into the corner of the sports store room next to the hot water system. (#73, community member, Western Australia)

The valuing and status accorded to a school subject is also demonstrated by the provision of resources and facilities. Music is a subject that needs both space and equipment. The provision of physical resources for music education in many schools would typically be shared space in the school's gymnasium and a trolley with some battered glockenspiels and non-tuned percussion. This does not demonstrate a commitment to a quality music programme. (#92, member of professional music organisation, Victoria)

Money and facilities. At my school this year we have about 20 year 12 music students, the biggest group, but the facilities at school can't really cope, they are old and there isn't much room. (#943, secondary school student, Western Australia)

## Curriculum issues

Curriculum issues were raised by 29% of open submissions, and 19% structured submissions discussed ways curriculum contributed to the quality of music education. Respondents emphasized the importance of sequential learning in music from K-12 for all students, the need for balance across the curriculum, the role of instrumental music.

If you have properly trained music teachers who are enthusiastic and teach the children in developmental sequences, the quality of education will rise. (#775, music teacher in a primary school, South Australia)

Syllabi that contain depth and sequence of skills and knowledge, and do not compromise by trying to align music with other art forms. (#1049, teacher in secondary school, New South Wales)

A crowded curriculum means the devaluing of music education. (#1034, tertiary student, Victoria)

Also, I believe western classical music is being marginalised in the curriculum and it is imperative that this has to change. It is the case that many many Australian children never actually have the opportunity to be taught music in schools. Some children never even get to pick up an instrument. It is vital that every single Australian child has the opportunity to have a quality music education. (#1134, tertiary student, New South Wales)



My school currently does not offer Music as a subject, instead relying on Instrumental Music programmes until we can get the funding to build a music room. (#1009, classroom teacher other than music, Queensland)

I have major concerns with the equity of offering lessons with such qualifications as vehicle and parental time available. I also have major concerns with student welfare, child protection issues, loss of classroom learning time, the quality of the experience, the loss of ensemble experiences, the loss to the rest of the visiting child's community - no impromptu 'walkabout' performances, assembly performances, belonging to that school in every way the school leadership would like us to. It puts music education back into the old fashioned 'special experience for a few special people'. (#201, music teacher, South Australia)

This education includes music literacy, appreciation, creative aspects such as composition or song writing and instrumental programmes. This education should include recognition of all genres and styles and that it has a strong contemporary music focus to maintain a strong level of student engagement. (#26, industry representative, Victoria)

Appropriate levels of theoretical understanding often do not accompany the practical experience - especially where there has been an emphasis on contemporary music. Many students tend to have an unrealistic understanding of their abilities - they are not aware of what they do not know. (#53, performing arts manager, Tasmania)

Effective music programmes involve active engagement in music making. Students should be encouraged to make music to the best of their ability. In the classroom, effective music programmes meet the needs of all students, ranging from students who require remedial work, to mixed ability to those that are truly gifted. (#61, music education organisation, NSW)

The best way to learn music is to play music. Although most Australian schools have a variety of traditional European instruments, and most do have at least one concert band or orchestra, many students still miss out because they are not interested in spending many hours practising just to develop a basic technique and adequate sound. (#16, instrument maker, NSW)

In addition submissions commented on the impact of music being integrated in the Arts Learning Area and a perception that music was often treated as entertainment rather than education.

In some programmes, integrating music into other KLAs can work well but the teacher needs a solid foundation in music education to be able to plan and implement such programmes and maintain the integrity of the music discipline. Frequently, the inclusion music in an integrated teaching programme is tokenistic and has no connection with a developmental sequence needed to build music knowledge and skills. (#1123, professional association, Australian Capital Territory)

The 'perceived' status of music has grown in recent years, especially as music is now seen by educational managers as a source of entertainment and publicity, therefore contributing to school image and attracting numbers. Much of this status is generated by additional 'voluntary' unpaid work carried out by music teachers, often working in poor conditions. (#1013, music teacher in a secondary school, New South Wales)

A good music education programme is not one dictated by glitzy and expensive concerts. Performance should be one of the outcomes of a good programme where the skills developed by the students are on show. A primary school that does a musical once a year should not believe that this adequately caters for students' musical development. (#162, music teacher, Victoria)

## Summary

Submissions to the Review came from a wide spectrum of people and groups interested in school music education from around Australia. A common element in all submissions is the belief in the value of school music for all students. Respondents' descriptions of the provision of music education from personal experience in and across settings, demonstrate the stark variation in the quality and status of music education in this country. Similar factors were identified as contributing to or hindering the provision of a quality music programme. These include: local and broad community support for the value of music education; teacher issues such as commitment and enthusiasm, quality of teacher education and opportunities for professional development; adequate resourcing of music education; and the importance of a sequential and balanced curriculum. Most respondents believed that the status of music underpinned these factors.

## 3.5 Findings from the National Survey of Schools

The National Survey of Schools had two components: a stratified sample of 525 schools ('Sample Schools'); and an additional sample of 147 schools nominated through the submission process as 'effective music' ('Music Schools') were also surveyed to enable comparisons. Principals were asked to respond to a set of questions about the provision of music at the school (Survey of Schools) and about the qualifications of staff teaching music, and teachers involved in teaching music were asked about the music programme provided (Survey of Teachers). Schools that didn't offer music were asked for the reason(s) and what would be necessary for music to be taught at the school.

### 3.5.1 Response to the survey

Overall, 672 schools were contacted to participate in the National Survey. Although 320 schools responded (47.6% response rate), not all completed all elements of the survey. Thirty of these schools were unwilling to participate in any element of the survey.

### 3.5.2 Survey of Schools

Of those schools providing valid data, the response rate for Sample Schools (stratified sample) to the Survey of Schools was 30%. This was despite telephone and email follow-ups to schools not responding initially. This means that the findings need to be interpreted with caution. However, the proportions of schools responding are similar to the proportion of government to non-government schools in the population of Australian schools (see Table 8 for the percentages in the Sample Schools), and similar to proportions of primary, secondary and combined schools, with secondary schools being slightly over-represented and primary schools under-represented. In terms of representation of schools in each State and Territory, in the sample of responding schools, New South Wales, Victoria and Queensland are slightly under-represented and Western Australia, South Australia, Northern Territory and Australian Capital Territory slightly over-represented (see Table 9 for a breakdown of the Sample Schools by State). Responding schools also cover metropolitan, rural, regional, and remote areas.

Table 8: Percentage of government and non-government schools

	Government	Non-Government
% Total Australian Schools	72	28
% Responding	77.5	22.6

Table 9: Percentage of schools by State

	ACT	NSW	NT	Qld	SA	Tas	Vic	WA
%Total Australian Schools (n= 9632)	1.4	32.3	1.9	18.0	8.2	2.9	24.0	11.0
%Sample (n=525)	2.8	30.1	2.8	17.5	8.0	3.8	23.4	11.4
%Responding (n=159)	5.0	25.8	4.4	11.3	13.2	1.9	20.1	18.2

In addition, feedback received suggests that some Sample Schools didn't respond due to not having a music programme or not having an appropriate member of staff to respond. Also, the response rate from Music Schools (before follow-up) was higher at 36%. One interpretation, then, is that the survey findings are a 'best case scenario' of the provision of music education in Australian schools.

#### *Music programme*

In answer to the question, does this school have a music programme, 9.4% of the Sample Schools (SS) reported not having a music programme. This is significantly different ( $p < 0.05$ ) from the Music Schools (MS) (0.0%). Notwithstanding 9.4% is likely to be a conservative figure, if this was generalised to the population this means about 900 Australian schools do not offer music.

### *Form of education*

Of the Sample Schools, 80% reported having classroom-based music, 61% instrumental, and 63% choral and vocal. These percentages were all less than those reported by Music Schools (92%, 96%, and 90% respectively). With respect to music integrated in class-based arts, however, a greater proportion was reported by Sample Schools (47% compared with 36% MS). Groups reported similar reliance on external providers (8% SS and 6% MS).

### *Students participating in music education*

Sample Schools reported teaching music to all students (66%), particular year levels (16%), students electing music (24%), gifted student programme (6%), instrumental programme (20%), and vocal programme (10%). Small differences between Sample and Music Schools could be attributed to the higher proportion of secondary schools in the Music Schools sample. For example, as would be expected 73% primary schools reported music for all students but 39% secondary schools. In addition, 19% primary schools reported instrumental music and 36% secondary schools, 65% secondary schools reported elective music.

### *Music teachers*

In Sample Schools music was taught by a range of people, including school specialists (55%) visiting specialists (41%), classroom teachers (36%), interested teachers (29%) and parents (8%). By comparison, in Music Schools music was taught predominantly by school and visiting specialists (88% and 72% respectively), with less reliance on classroom or interested teachers (24% and 8% respectively) or parents (0%).

### *Factors affecting the quality of the programme in the school*

The Sample Schools reported that the quality of music was affected by a variety of factors. These included teachers in the school (56%), difficulty finding suitable teachers (33%), teachers brought in (31%), external providers (14%) and difficulty retaining teachers (12%). A greater proportion of Music Schools reported quality being affected by teachers in the school (80%) and teachers brought in (62%).

### *Facilities where music taught*

Sample Schools reported music being taught in classrooms (51%), the school hall (46%) and purpose built rooms (28%), whereas Music Schools reported teaching in purpose built buildings (48%), the school hall (46%), purpose built rooms (42%) and to a lesser extent classrooms (34%).

### *Support for music*

Both groups reported similar valuing of music by the community (59% SS and 60% MS), support through a budget set aside for music (67% SS and 72% MS), provision of equipment (58% SS and 62% MS) and support materials (53% SS and 60% MS), although none of these aspects is high. Areas where differences were apparent were expertise (44% for Sample Schools compared with 58% MS), professional development (40% SS compared with 54% MS), music technologies (30% SS compared with 54% MS), and music facilities (17% SS compared with 38% MS).

### *Reasons for not having music programme*

The number of schools in the sample responding that they had no music programme is small but there were some common reasons given. For primary schools the reasons were predominantly lack of suitable staff and not a school priority. For secondary schools, the main reason was lack of suitable staff. Space in the timetable was also mentioned by some schools.

### *Apparent State differences in the sample schools*

Queensland is the only State that all schools reported having classroom-based music. Other States and Territories were in 67-80% range. The least was South Australia with 67%. A small proportion

of Queensland schools reported music being integrated with other arts (11%) whereas in other States this figure was around 50%.

Instrumental and choral/vocal are similar (around 60%) in most States, except New South Wales where choral was reported more often than instrumental (70% choral to 50% instrumental), and Queensland (70% instrumental to 40% choral). Queensland schools appeared to think they had less support in terms of budget for music than other States (28% as opposed to 60-76%), but more schools believed that their community valued music (72% as opposed to 50-60%).

### Teacher qualifications

In addition, schools provided information on the qualifications and role of 318 teachers. Of this group 59% had music education qualifications, 75% had music specific qualifications and 79% had teaching qualifications. Looking at this a different way, 13% had no teaching qualification and 20% had no music qualification. Of the latter group, 48% had experience in music education, 34% had experience as musicians, and 48% had an interest in music. Teachers with teacher qualifications had a variety of roles in music education in the school (including scheduled classroom music, instrumental, choral) whereas the teachers without teaching qualifications taught mainly instrumental, ensemble and vocal classes, and for special occasions. Overall, 16% teachers were new to the school and 57% had been at the school over 5 years.

### 3.5.3 Survey of Teachers

Survey responses were received from 157 teachers who had music programmes at their schools, 84 from the Sample Schools and 73 from the Music Schools.

#### *Form of music education*

About 90% teachers reported music specific activities (90.5% for Sample Schools and 94.5% for Music Schools), and around 75% reporting music education integrated with other arts based learning areas or other learning areas. Within the music specific activities, the Sample Schools indicated a higher proportion of activities involving listening to music and responding to it (44%, compared with 30% MS), and activity-based learning of music concepts (38%, compared with 28% MS). Other activities (including creating original music and music theory) were similarly reported (28-36%) across schools. In terms of music integrated with other arts-based areas, dance and drama were reported most (27-44%), the Sample Schools reported more integration with dance (44%, compared with 27% MS), and both groups reported around 30% for drama. Integration with media was reported by less than 12% schools overall. With respect to integration with other learning areas, the sample schools tended to report more integration, with the most integration with English and literacy (25% SS and 16% MS).

#### *Type of music*

Generally teachers reported a range of music being learned by students (90%), with the least indicated type being classical/Western art music (33% MS and 26% SS). There were some differences between the Music Schools and the Sample Schools, with 85% Music Schools compared with 71% Sample Schools reporting music associated with specific cultural or social backgrounds. Also music composed by students and young people was reported by 65% Music Schools but 41% Sample Schools.

#### *Teacher skills and knowledge*

When asked where teachers believed that they gained relevant skills and knowledge for teaching music, 40% reported initial music-specific teacher education and only a small proportion reported initial general teacher education (4% MS and 13% SS). Training as a musician (34% MS and 20% SS), personal interest (12%), and involvement in ensembles, musicals, etc (11%), and concerts (6%) were other sources.

## *Teaching*

There was little difference between teachers from Music and Sample groups of schools with respect to the students they focused on in teaching. About 90% teachers reported focusing on whole class activities and about 45% focused on students with an interest or talent in music. About 30% reported focusing on high achieving students and about 65% involved students with special needs. In terms of focus of teaching, about 77% reported building on previous skills and knowledge, 75% on integrating theory and practice, and about 43% on instrumental music. Both groups reported using technology to some extent (62% MS and 55% SS).

## *Specific approaches to music education*

About 50% teachers reported not using a specific approach to teach music. The most reported approach was Kodály (19% MS and 10% SS).

## *Assessment*

About 90% teachers reported assessing music learning. About 34% all teachers responding reported assessing music similarly to other learning areas and around 20% reported using some form of informal assessment (e.g. appreciation). Nearly 80% teachers from Music Schools reported using external music body assessment, half of which was AMEB (compared with 54% from Sample Schools and only 8% AMEB).

## *Facilities for music activities*

Around 38% all responding teachers reported using the school hall for music activities and about 40% for available classrooms. However, teachers from Music Schools reported a greater proportion of use of purpose-built buildings (41% MS to 21% SS) and purpose-built rooms (58% MS to 20% SS). Other areas used (particularly in the Sample Schools) were other school spaces (25%), outside (15%), and facilities off campus (8%). These findings are similar to those received from school administrators reported above.

## *Support for music education at the school*

Around 80% responding teachers reported having support in terms of music equipment and about 57% having curriculum support materials. These were similar for both groups of schools, however, there were differences in the other areas of support. A higher proportion of teachers in Music Schools perceived support in the form of school community valuing music (84% MS to 67% SS), appropriate facilities (71% MS to 56% SS), professional development (67% MS to 51% SS), music specific technologies (63% MS to 40% SS), and interested colleagues with whom to interact (64% MS to 57% SS).

Teachers were also asked about the availability, adequacy and relevance of curriculum documents, support materials and professional development. Although over 90% teachers reported curriculum materials being available and accessible, about 80% reported they were of adequate quality and a smaller proportion perceived them as relevant (78% teachers from Music Schools and 77% from Sample Schools). Support materials provided by systems and sectors were not as available and only 59% teachers considered them to be of adequate quality and 53% of relevance. Professional development was accessible to 84% of teachers in Music Schools but to a smaller proportion of teachers (66%) from Sample Schools. The proportions declined slightly for quality and relevance, so it appears that when professional development is available it is reasonably appropriate. This is not the case for support materials.

## *Summary*

The survey responses provide a sketch of music education in schools nominated as having a programme of 'effective' music and in a sample of Australian schools of unknown music provision. In most areas the sample of schools falls behind the Music Schools in terms of provision of music education. Some schools report active music programmes but this is not the case in all schools. A significant minority of schools have no music for students, around 40% schools perceive that music is not valued by the community, and music is taught by a range of

teachers some without qualifications in music or education. Only a small proportion of schools have designated programmes for gifted and talented students as opposed to activities catering for talented students. Similarly, only a small proportion of schools have designated instrumental or vocal programmes. Support materials from systems and sectors are not available or relevant to half of the responding teachers and appropriate professional development is not accessible to about 30% responding teachers. Facilities for teaching music are variable and music is taught in a wide range of school spaces. In schools where music is taught, music specific activities appear to be offered, but the nature and quality of these is not known. A high proportion of music in schools appears to be listening to or responding to music. Music is also integrated with other arts areas and other learning areas in a majority of schools, but the extent is not known. Use of music specific technologies is low and classical/Western art music is offered less than other types of music. Music is assessed in a variety of ways, including external assessment and informal assessment.

## 3.6 Findings from site visits

As one form of data collection within the Review, site visits were conducted in order to report on effective and exemplary practice in music education. More than 20 sites were included in this part of the Review. The detailed reports of these site visits are included in Appendix B.

The sites were selected from across States and Territories, systems and sectors, and a range of geographic locations. They were selected using a weighted formula: three to each of the larger States, New South Wales, Victoria, Queensland, together with South Australia, while Western Australia, Tasmania and the two Territories were assigned two site visits each. Given that every Australian site is unique, there is some variation in these figures. For example one cohort of four educational sites in Armidale, New South Wales is recognised as a single 'site' because it is an example of collaboration between schools.

The sites discussed here were identified to fulfil an essential range of data requirements specified in the Terms of Reference. Thus they are drawn from government, independent and Catholic systems and sectors to approximate proportions across Australian schools. The Review Team selected schools so that the numbers of sites from metropolitan, regional, rural and remote settings also approximate national trends. The specified focus points of the Review (such as gender, indigenous students, gifted and talented students) were also considered in selecting sites.

Other attributes came into play, including music in the four phases of schooling: early childhood, primary, secondary and post-compulsory, as well as those sites that have K-12 populations. Gender balance, socio-economic contexts and facilities were considered. Schools with a gifted and talented or selective entry populations were included as well as schools that draw from a comprehensive range of student abilities and interests. Schools' engagement with a range of musical genres, styles and pedagogical approaches was also taken into consideration. Similarly, the sample of sites includes examples of integrated classroom programmes, in addition to those with an instrumental, vocal, composition, or technological focus. Among the selection were schools that recognise special needs students in their charters. Another consideration was to identify sites that had transformed school music or achieved outstanding results in face of challenges and difficulties. Sites were selected through consultation at local and national levels.

### 3.6.1 Summary of success factors for music education in selected school sites

Because of the very broad range of schools, there was considerable diversity in the characteristics of music experiences provided and in forms of organisation and delivery. However, there were a number of factors which were commonly associated with the success of music programmes within schools: teachers, teaching practices and programmes, school principals and their support for music, community and parent support and resources.

## Teachers

The most consistent factor contributing to the success of school music programmes was the commitment, dedication and enthusiasm of teachers. In nearly all instances these were specialist music teachers, though some generalist classroom teachers were involved in teaching music in collaboration with a specialist music teacher in primary schools. The challenges for teachers without specialist background are also focused in some of these site visits. The majority of schools also relied on peripatetic instrumental and vocal teachers who worked as tutors and conductors in co-curricular performance programmes. In the case of Thursday Island State School, members of the local indigenous community worked in teaching partnerships with the music and classroom teachers, taking on the responsibility for the passing on of cultural knowledge related to music.

Typically, teachers at the centre of successful music programmes had a passion for music and highly developed musical expertise, which spanned musical knowledge, performance skills and, to a lesser extent, understanding of compositional processes, technological competence and understanding of the techniques of sound production. The teaching and management of school music programmes which entail classroom music, and the tuition and co-ordination of co-curricular performance or production programmes demanded organisational prowess from the teachers in all of the school sites. Teachers often gave up considerable time to assist individual students and to organise and conduct instrumental or vocal ensembles in addition to fulfilling their statutory teaching loads.

The intensive demands made on music teachers within these schools were ameliorated by the high level of collegiality between members of staff, who collaborated to develop resources and manage the multiple teaching and organisational tasks. Experienced teachers took on a mentoring role with new members of staff, or, in the case of some primary schools, with generalist teachers who had less musical training and confidence. Such practices constitute a valuable form of in-school professional development for teachers. In some cases, this collaboration extended beyond the school. For example, there was regular collaboration between teachers from the four schools visited in the Armidale cluster. These teachers pooled resources between schools, organised and contributed to professional development courses for teachers in the local area and worked within community music programmes which provided performance and compositional opportunities for their students. At Zillmere Primary School, the music teacher had developed extensive collaborative programmes with expert community members, which added impetus, diversity and depth to the school music programme. This was also the situation at Thursday Island State School where elders with cultural knowledge worked as co-teachers in order to meet the needs of the almost exclusively indigenous school population. At Duval High School in Armidale and Kelmscott Senior High School in Perth, there was extensive collaboration between the high school and feeder schools, as a way of ensuring continuity of music learning during the transition from one school level to the next.

Continuity of music staffing was also an important element in ensuring the development and maintenance of quality school music programmes. In many schools, music teachers had been able to sustain their vision for music programmes over many years, mentoring new teachers who entered the school to support and enhance this vision and working with the support of school executive and school community to build up music resources. In the Armidale cluster, several teachers had worked in a number of schools in the cluster, so that this vision was built up and maintained within each school, with different teachers contributing varied forms of expertise.

The feeling of collegiality and mutual respect found between staff members often extended to the relationship between staff members and students in the site schools. Warmth and rapport with students produced an atmosphere conducive to learning in music classrooms and co-curricular music experiences. Students were trusted and given responsibility for aspects of their own learning in a number of schools, most notably Rosny College in Hobart and Lyneham High School in Canberra. In many schools students frequently conducted individual practice and informal rehearsals, spent significant amounts of time autonomously utilising music technology for research, compositional and music production purposes and worked effectively in groups within classroom activities.

In a number of schools the staff had expectations of musical excellence which were modelled in their own practices and conveyed to the students throughout all forms of musical endeavour. This was the case in schools such as the Conservatorium High School in Sydney and Marrayville High School in Adelaide which specifically cater for the needs of musically gifted and talented students. It also figured largely in the success of programmes in a number of independent schools where classroom and co-curricular programmes are initiated in the first years of school and carried

through to the end of the secondary years. For example, at Methodist Ladies College (MLC), Burwood, students are exposed to challenging material in both classroom and co-curricular programmes from the early primary years onwards. Repertoire, with a focus on contemporary Australian composition, is introduced in choral or instrumental sessions and explored further through classroom activities. The culmination of the programme is a biennial school concert at the Sydney Opera House. Similar expectations resulting in high levels of compositional and performance achievement were also demonstrated at The Armidale School (TAS) and Presbyterian Ladies College (PLC) Armidale which have strong K-12 music programmes.

### Teaching practices and programmes

The prevailing characteristic of the successful music programmes at virtually all site schools was its basis in practical classroom activities which developed the learning of musical knowledge and skills through integrated performance, listening and (to a lesser extent) creative activities. There was a very strong emphasis on provision of enjoyable music learning experiences in the majority of schools. The enjoyment of music lessons combined with the enthusiasm of the teachers frequently generated enthusiasm and commitment to continued musical participation on the part of the students during all available recess hours and before and after school. The resulting buzz of excitement around the music rooms was particularly evident at schools with a popular music focus, such as Ballarat High School and Warners Bay High School.

Many schools also had an orientation towards performance-based learning, extending across curricular and co-curricular programmes. Several schools such as Xavier College, Melbourne, MLC Burwood, Warners Bay High School and Gorokan High School integrated classroom and co-curricular programmes. In the case of MLC Burwood, this integration was so extensive that the school music programme was conceived as completely holistic, with no distinction made between curricular and co-curricular aspects, each reinforcing the other.

The provision of performance opportunities was also an important adjunct to successful music programmes in most schools, functioning as incentives for student development of polished performance and as a celebration of the musical achievements of students. Performance opportunities occurred within the school at events as diverse as evening soirées, creative arts evenings, weekly morning assemblies and 'Bay Idol' talent quests. Schools also forged partnerships with the wider community to perform, for example, in local clubs and retirement homes, and at regular community events. Eisteddfods and community festivals provided a regular performance venue for schools in Armidale and for Thursday Island State School. Community-based performance could therefore go a considerable way towards overcoming perceived disadvantages due to distance from major metropolitan areas. Many schools undertook tours of performing groups such as choirs, bands and orchestras, often interstate and sometimes internationally. These tours were organised both by 'wealthy' schools and schools with less substantial means, with the lengthy period of fundraising needed to support the tours being deemed a worthwhile necessity by all involved.

In a limited number of schools there was a substantial focus on music technology, music production and development of music industry-related skills. In some schools, such as Rosny College, these skills formed the nucleus of the programme, while in others, like Xavier College, this was one of several strands forming parallel pathways to possible careers in music.

While there was diversity in music programmes and styles of music with which students engaged in schools, there was less emphasis on cultural diversity in content of school music programmes in the sites visited. Only one school, Thursday Island State School, engaged in cultural maintenance as an integral part of school music philosophy and practice.

In a number of schools, mostly at primary level, music was integrated with other curriculum areas, often as a way of enhancing learning in those areas. This was evident at Dawes Road Primary School, Kyabram, Meningie Area School, Zillmere Primary School and Thursday Island State School. In the latter three schools, music was also a mode through which at risk students could be provided with alternative forms of success and motivation to succeed at school, a function also provided by the music programmes at Murray Bridge and Gorokan High Schools.

The combination of teaching practices, varied programmes and teacher attributes has contributed to the steady growth and development or continued success of music programmes in all of the schools visited. With the increase in numbers of participating students, a culture of school music develops within the school. Older students become models and mentors, for younger students to emulate. This occurs both in schools with an art music focus and schools with a popular music



orientation. Continuity of teaching staff and programmes which function throughout the school (particularly where music tuition has begun early in primary school and continued through secondary school) leads to a school culture where music is considered a normal part of school life, something in which everyone will take part. Music is an activity that students are encouraged to try, regardless of special aptitude, but special challenges and opportunities are provided for students with musical talent.

### School principal and executive

The role of the school principal and other members of the school executive in endorsing and supporting school music programmes cannot be underestimated. This was a common success factor in all of the site schools. In many cases, the support of the principal and executive grew in response to the success of the music programme, as its benefits to the students and school community become evident. In a few schools, the impetus and vision for the music programme came from the principal, who worked in collaboration with music staff to develop the programme and sustain the vision. The continuity of support from the principal enabled programmes to build over time.

Support from principal and school executive came in a number of forms. These include the provision of funding for resources and maintenance of adequate staffing levels. Members of school executive could also ensure that music teachers had sufficient relief from school duties (such as playground duty) to compensate for the extra hours usually devoted to co-curricular music activities. Flexible timetabling enabled programmes to flourish in particular ways. For example, at MLC Burwood, all music classes in a grade are timetabled simultaneously to allow team teaching and whole grade performance activities (such as grade choirs) to be conducted. In a number of primary schools flexible timetabling allowed both classroom and co-curricular music activities to occur within school lesson time, reducing the time demands on teachers and increasing the motivation of students to participate. Flexibility of teaching allocation also allowed one music teacher at Duval High School to teach music ensembles at the feeder primary school. School executive members could also act as advocates for the music programme both within the school and in the wider community. Leadership from the Assistant Principal was also a key to the success of the programme at St Thomas the Apostle Primary School in Kambah, Australian Capital Territory.

### Community and parental support

The involvement of the community in the support of school music programmes is also a frequently occurring theme in the site visit reports. School music receives an impetus where a community values music and music education as a worthwhile endeavour. The impact of regular community musical activity, providing models, performance, participation and enrichment opportunities, and an expectation that music is a standard part of life which should permeate school life, was most readily seen in the Armidale cluster. In this regional centre there were high expectations by the community of music education in schools.

The community also provided resources in the form of studio music teachers, assistance with funding for school music programmes or music facilities and, as previously discussed, particular forms of expertise, such as cultural or technical knowledge. Some schools formed links with particular institutions, and benefited from expertise or the use of specialist facilities. For example, Gorokan High School had forged links with the Newcastle and Central Coast Conservatoria, to gain specialist assistance with the teaching of composition and the running of the co-curricular instrumental programme. At the Conservatorium High School, located on the same site as the Sydney Conservatorium of Music, students received regular tuition in performance, composition and musicology from the tertiary staff. The programme at Lyneham High School, Australian Capital Territory, has developed a community-based wind orchestra that provides opportunities for students as well as sustains music in the broader community.

Parental valuing of music programmes was also a very important factor in the development and maintenance of successful school music programmes. Parents are responsible for the regular payment of tuition fees which support co-curricular instrumental programmes in most States. Their regular fund-raising also provided important financial support for programmes (as at Kelmscott Senior High School). However, parents attending school music functions was also cited by school principals and teachers as an important endorsement of the music programmes. In the case of Excelsior Primary School, parents were also encouraged to participate in school music

activities (such as assemblies) as a means of developing their understanding and valuing of music in the school.

## Resources

Ideally, school music programmes require special resources to flourish and many of the site schools were well-resourced. Most had purpose-specific music classrooms, with a wide assortment of musical instruments, particularly classroom percussion, guitars, keyboards and computers with a variety of programmes installed. Some schools such as Rosny College had extensive technology suites for composition or music production activities. In others (such as MLC Burwood), all students were required to purchase a laptop computer which gave them regular access to the school's music intranet site which enabled students to download music recordings (made from school performances), log on to links with research sites (for example Grove Online) and participate in daily web-based interaction between teachers and students. For most schools, particularly in schools located within lower socio-economic areas, these resources had been built up over an extensive period of time.

In some instances, school programmes were successful even in the absence of appropriate space and equipment. At Zillmere, the resourcefulness of the music teacher, in combination with the collaboration of other staff members and the community, produced a dynamic music programme, despite the lack of a purpose-specific room and musical instruments. A number of schools with building music programmes (such as The Essington School in Darwin) had carefully considered long term plans for the addition of space and equipment to support the programme, again with the strong endorsement of the principal.

Special programmes provided much needed resources, especially to schools located in regional and remote areas. Video links were used by schools in Armidale, Darwin High School, Murray Bridge High School and Meningie Area School to enhance opportunities for students to receive expert instrumental tuition. System support by State programmes also provided instruments for hire in some schools in South Australia and Western Australia and the federal 'Lighthouse' programme funded musical equipment and tuition for at-risk male students at Murray Bridge High School. Educational programmes of major performance bodies such as the Symphony Australia orchestras and *Musica Viva in Schools* provided opportunities for students to experience first hand live performances by accomplished musicians and resource materials for teachers to use in the classroom.

The latter organisations also provide professional development for teachers. Long-term professional development programmes were collaboratively developed by teachers within the Armidale schools and were organised and co-ordinated by the director of the New England Conservatorium to the continuing benefit of all music teachers in the region. The Essington School also organised professional development activities for parents and for teachers within the wider community.

### 3.6.2 Summary of inhibiting factors for music education in selected school sites

As the schools were selected on the basis of the success of their music programmes, the factors inhibiting this success were relatively minimal. Nevertheless, teachers, in particular, identified some areas of difficulty.

Paradoxically, the success of the music programmes in many schools contributed to the major problem outlined by teachers and school principals. As music programmes have grown and the number of participating music students has increased, space for teaching, performance, practice and storage has become inadequate to meet the needs of the programme and numbers in some school music programmes have had to be limited due to insufficient resources. Lack of sufficient technological equipment to meet the growing and changing needs of music programmes is also a concern in many schools.

In some schools, issues such as soundproofing or insulation of music teaching spaces and the maintenance of musical equipment created difficulties for teachers and students.

Staffing issues were also raised in a number of schools. As previously discussed, music teachers were often teaching over their statutory loads and managing multiple demands of classroom teaching, tutoring, organisation and conducting of ensembles. In New South Wales secondary schools, the difficulties of teaching multiple syllabi (Music 1, 2 and Extension) within one allocated

class group placed special demands on teachers as there were often insufficient students in senior classes to justify additional classes or teachers. This issue can be found in other States. In contrast, class sizes in the junior high school were deemed to be too large to effectively manage the practical activities that were seen to be integral to the music programme. Timetabling also was a point of contention. For example, in some schools music was not timetabled for the whole of one school year. This was seen to affect students' subsequent choice of music as an elective subject.

Other schools, particularly those in rural areas cited a lack of access to published resource materials for teachers and students and lack of expert tuition for particular performance strands. Some rural schools also indicated that lack of opportunities for professional development, inability to visit other schools to see exemplary practice and insufficient system support for instrumental programmes were inhibiting factors to a fully developed music programme in these contexts. The issue of attrition of music training within tertiary training programmes for primary school teachers and the need for staffing of music specialists in primary schools were also raised.

## Summary

Success of school music programmes can be attributed to many factors. However, common to successful music programmes are the dedication, enthusiasm and expertise of music teachers, the practical and enjoyable nature of the teaching programmes, the support of school principals and school executive, and endorsement of school music programmes by parents and the wider community. These appear to be essential to enable school music programmes to flourish. Provision of appropriate resources and collaboration between teachers, students, school executive, parents and the community can considerably enhance music programmes in schools.

It was notable that, with two exceptions, all primary schools selected for site visits on the basis of musical excellence had music specialists at the centre of their music programmes. However, co-operative programmes between high schools and 'feeder' primary schools also provided musical expertise on which primary schools could draw in formulating and implementing music programmes. Of some concern was the difficulty in identifying schools catering specifically for cultural diversity in their music programmes. While it is possible that such programmes are operating in many schools, systemic knowledge of their existence is relatively limited.

Although many schools may not be able to emulate all of the successful programmes described in the reports, there are, nevertheless, aspects of these programmes that may be directly transferable to other schools. The Reports on the site visits should be considered as a guide to possible practices that may benefit music programmes in many Australian school contexts.

In addition to the points summarised above, it is important to note that the site visits undertaken by the Review, set out to show a range of approaches to music in schools. They show aspects of exemplary practice in a range of contexts, though not necessarily all of the aspects identified in the *Guidelines for Effective Music Education* developed by the Review and detailed in the next section. As some of the teachers at some sites readily admit, there are aspects of growth and change needed. It is important to look beyond the technical quality of some of the examples to see the underlying focus. Similarly, with examples where the music making is highly skilful it is necessary to look beyond the surface brilliance of performance and focus on the quality of learning and teaching that is implicit in those performances. Effective practice in music in schools needs to be considered as an amalgam of both process and product.

## 3.7 Students' and parents' perspectives about music education

The Review sought to gain the perspectives of a range of students with different experiences of music education. These included students who had been involved in music over many years, those who had dropped out of music, and others who had experiences in several schools or kinds of music programmes. Parent perspectives on music education were also collected and analysed.

### 3.7.1 Student perspectives

Students who had participated in music over many years were very articulate about what they see as the benefits of music. These included general life skills such as dedication and persistence, organisation and time management, as well as more aesthetic influences on their academic endeavours in other areas.

Music also teaches you a lot of life skills – time management, scheduling and goal setting. (secondary school boy)

It's not just taught me about music but also taught me the value of perseverance and patience and putting in the hard work... Learning a musical instrument takes a lot of work; you have to do practice and stuff. (secondary school boy)

It is really nice to be able to play something. (primary school girl)

[Music is good] because it can be for anyone. Everyone likes music because there [are] all different types. (primary school boy)

I think it is important to express yourself – musically and like what you're thinking you can put onto a musical instrument and stuff. Like say on bass guitar if something sad happened you can play blues. (primary school boy)

I can't imagine life without music. (secondary school girl)

The thing I like about music (singing) is you can express your feelings – things inside that people don't know about. (primary school boy)

You enjoy it... to be able to understand it and really appreciate it, it makes you enjoy it more listening to it and being able to play it. (secondary school girl)

They also talked about the way their teachers modelled dedication, commitment and trust. Many expressed very strong connections with their teachers.

The teachers are really inspiring, and they are really passionate about what they do and it just makes learning so much joy for us. (secondary school girl)

The teacher is really committed and spends so much time helping us. (secondary school boy)

Even students who participated in a range of music activities objected to having to do additional music activities they perceived as not relevant to them.

The only bad thing is that I do Music 1 and 2 and they force you to join the choir and it interrupts a lot of my personal life... I have to do three hours of intense choir action after school and it's yeah not pretty... I'm doing guitar and like singing is not really my forté. I have to come in early mornings Wednesday which interrupts my sports outside training, then tomorrow afternoon 2–5:30 – just leaves me frustrated, it's time I could be studying or doing sport or recreation. I wouldn't mind if it was guitar ensemble or something that involved my instrument but it is not really relevant to us... it leaves me frustrated. (secondary school student)

When comparing music across primary schools, students focused on the kinds of activities in classroom music.

At the other school we sat down and did nothing. I like it here, we do active things. (primary school boy)

It is a lot better here because we don't do so much work on paper... we learn rhythm and beat and do clapping things but get to use instruments at the same time. We learn different songs every week. Playing on instruments and singing are best. We do old King Glory... dancing and actions and singing mixed together. (primary school girl)

They also talked about the availability of different instruments and the variety of music experiences out of the classroom.

[I've just starting learning the trumpet at this school.] I like learning trumpet, I think I have the hang of it now. (primary school girl)

The marimba is great as... it is big... three people can go on it. It is easy to learn. (primary school girl)

We get to sing, we get to go out to sing. Do singing and dancing and choir... We are learning two songs to sing at the festival and some kids are playing instruments with it... xylophone and marimba. (primary school boy)

It is good allowing anyone to join the choir. At my other school only [Year] 6 and 7s could sing in the choir. We practice at 8 am on Tuesday before school... have to get up early. (primary school boy)

They also talked about the range of views they thought their classmates had about music.

Most people like music. (primary school boy)

My friend just likes music a bit... getting to play instruments. Don't play instruments as much as they would like to. (primary school girl)

Some people don't like the music we do at school. They like listening to music and playing stuff... some of them want to play in a band. (primary school boy)

[My friends think music is] a waste of time... most of my friends used to play but quit in Year 7 or 8... but it's not that bad. (secondary school boy)

Not anything wrong with it. It's a lot of commitment. Some people just stop playing. (secondary school boy)

Even though these students had very positive views about music they had suggestions about what they thought could make music better.

Learn more songs... often do the same ones over and over. (primary school boy)

Shouldn't have to have a test to learn an instrument. If you want an instrument you should be able to get it. It would help you to learn the keys. (primary school boy)

They could get different sorts of instruments into the school... different and more instruments. (primary school girl)

Students also talked about music in their lives outside of school and the relationship with school music

I am learning to play the piano ... all my family knows it. It helps me know what the music teacher is saying... she uses the same words as my piano teacher. (primary school girl)

I am teaching myself to play the recorder, I learn more on the trumpet and then learn them on the recorder. (primary school girl)

I like to listen to music outside school... rock and roll. (primary school boy)

I really like it. Most teachers are pretty good and it's really productive... it's helped me. I have a band outside of school, so it helps me create music. (secondary school boy)

I like country music, cause I like Shannon Knoll. (primary school boy)

The School Council at one primary school was working out a way to start a band.

It's going to be expensive ... it would cost \$1000. We think some people might have them already and we could start that way. (primary school girl)

Some talked about changing their music involvement:

I just stopped learning. I still play an instrument... I was forced to do it in Grade 5. I played the violin. I stopped learning end of last term. (secondary school boy)

You have to start learning in Year 5. I was already doing it and just kept doing it. It was just found it a bit boring in the end bit boring. I stopped getting lessons. So I quit. I think my parents wanted me to do a musical instrument. (secondary school boy)

More interesting ... I think it is just the instrument. If I was doing guitar or something. After school ... with football and stuff I just don't have enough time. (secondary school boy)

I really just loved violin in Years 5 and 6. Don't know if it was the teacher or not. I started playing the guitar. With the guitar I can play music that I am more into. With the violin you just can't do that. (secondary school boy)

Some stop class music but continue with music in one form or other:

I stopped class music as I couldn't fit it into my timetable. I continued to play in the school band. (ex-secondary school girl)

I used to play trumpet but I couldn't play the kind of music I wanted so I sold my trumpet and bought a guitar and had a few lessons privately. I had to quit class music as I wasn't learning an instrument regularly. My mate and I taught ourselves to play the music we like... made up a few songs. I jam with friends and play for myself. (ex-secondary school boy)

[I compose music at home on my Mac and record bands from local high schools] ... I listen and use my ears to learn music... I'd like to change the system of music in schools to give students a chance for them to spend more time on what they're interested in musically outside of school. Bring the two things together (the student's music and the curriculum). School should be a lot more enthusiastic about doing things that the students are interested in musically. (17 year old boy recently left school)

For others, music can be a motivator for them to enjoy school or stay at school:

I play three instruments and enjoy having fun. I have made friends in band and learn to love music. We have music all around us, especially at school. Music makes you happy and it can cheer you up. (primary school girl)

I go into the music room and play all the time. I spend more time on music than any other subjects. I don't do any homework. If I didn't have music I would be a boring, boring, lonely person. I would have left school, if it were not for music. (secondary school girl)

### 3.7.2 What parents tell us about music education

#### Context

The Australia Council for the Arts commissioned a report *Australians and the Arts* (Costantoura, 2001) in response to wide ranging international research on the positive benefits of the Arts to individual and community well-being. Barrett and Smigiel (2003) note:

In relation to families Costantoura asserts that 'Parents participating in this study were, on average, less likely than non-parents to feel the Arts have a high value'. (Costantoura, 2001, 147)

They discuss a range of factors about attitudes of parents to the Arts including Costantoura's observation that,

A supportive family that encourages children to be involved in the Arts and finds ways to help them do this outside of school is more likely to have a positive effect on the attitude that a person has towards the Arts than whether they enjoyed the way the Arts were taught at school. (2001, 129)

While supporting Costantoura's suggestion that the Arts add 'an important dimension' to family life, they point out that 'the ways this occurs and the nature of family participation in the Arts is unclear'. This observation is given further context by other key findings of Costantoura's study that highlight that while the Arts are generally recognised as having social benefit, 'the benefits are not enjoyed or recognised equally by all Australians' (2000, 18) and goes on to observe that a substantial number of Australians are a 'sleeping giant' (2000, 20). In recognising that this situation can be attributed to many factors, he does focus on the view that

some members of the public hold out-of-date perceptions of what constitute 'the Arts' and what the Arts can mean to them personally and nationally. On the other hand, some in the Arts sector apparently hold out-of-date perceptions of who constitutes the Australian public, what motivates them and how to deal with them. (Costantoura, 2001, vii)

Similar conclusions could be made about the relationships between parents and teachers of music in schools as well as their understandings of music education.

## What the Review found about parents and music education

One aspect of site visits was a short survey of parents that resulted in 479 responses. In each case parents were asked to tick all that applied (see Appendix F for survey questions).

Table 10: Parent survey responses

Question	Possible responses	Primary schools %	Secondary schools %	K-10/12 %	All School %
1. What is your view of the place of music education in schools in general?	Essential as separate teaching/learning area	61.5	76.7	58.5	67.6
	Essential as integrated into other learning areas	53.2	37.2	44.2	43.0
	Essential part of co-curricular/extra curricular	18.3	23.8	22.4	22.0
	Non essential part of co-curricular/extra curricular	3.7	4.0	4.8	4.4
	Optional extra for interested students	21.0	22.0	21.1	21.5
	Essential for developing children's well being	40.4	46.6	40.1	43.2
	As part of school promotion	8.2	30.5	17.0	21.3
	Essential for overall development of all students	58.7	42.1	40.8	45.5
2. How do you think music education is perceived at your child's school?	Essential as separate teaching/learning area	56.9	76.2	64.6	68.3
	Essential as integrated into other learning areas	44.0	29.1	38.1	35.3
	Essential part of co-curricular out of hours	22.0	33.6	42.2	33.6
	Optional extra for interested students	40.4	34.1	32.6	35.0
	Essential for developing children's well being	18.3	35.4	30.6	30.0
	As part of school promotion	14.7	48.9	28.6	34.9
	Essential for overall development of all students	37.6	24.2	38.1	31.5
	Essential for developing musical talent	32.0	56.0	41.5	46.1
3. How would you describe the staffing of music at your child's school?	Continuous provision of good quality staff	67.9	96.4	80.3	85
	Continuous quality of variable staff	12.8	3.0	11.6	8.1
	Intermittent provisions of good quality staff	10.1	0.5	6.8	4.5
	Intermittent provision of variable quality staff	1.8	0.0	0.0	0.4
4. How would you describe the sorts of music activities at your child's school?	Programme involving most (for primary)/all interested (for upper secondary) students at school	63.3	48.4	72.8	59.2
	Programme for only a few students	27.5	8.5	12.2	14.0
	Programme of balanced classroom music activities	34.9	66.8	51.0	54.7
	Programme focussed mainly on performance	11.0	16.6	12.2	14.0
5. How would you describe the sorts of music that is taught and played at your child's school?	Classical/traditional music	51.4	80.7	82.3	68.9
	Contemporary/new music	45.9	79.8	55.8	64.7
	Rock/pop music	40.4	69.0	27.2	49.7
	Australian music	56.0	43.9	45.6	47.2
	Music from a range of cultures-not Australian	45.9	41.2	56.5	47.0
Number of responses		109	223	147	479

### Comment

Most parents believe that music should be taught as a separate subject rather than integrated with other subjects. This view supports other data collected in the submissions and teacher/principal surveys. In particular, the view is relevant to the Arts Learning Area construct adopted by all States (see explanation elsewhere in this report). This construct combines all the Arts into one learning area and schools (especially primary schools) can avoid, or minimise teaching music if other arts disciplines are addressed more fully in the school. This situation is not generally the case in secondary schools.

More primary school parents (58.7%) believe that a music education is essential in the overall development of children. Compared to less secondary school parents (42.1%). We can assume that

parents understood the word 'development' to mean intellectual development, rather than other forms of development, as the question was asked in the context of school learning.

An overwhelming number of parents attribute the school's quality music programmes to 'continuous provision of good quality staff'. The word 'quality' may have different interpretations, but in the context of a survey about parent experience and views of school music education, we might choose to assume that parents mean 'motivated', 'well trained', 'deserve respect' and can achieve good quality learning from the students. One comment written by a parent on a secondary school response form was:

The success of music at my child's school can be attributed to the unstoppable drive of the music staff.

Parents understand that it is mainly in secondary schools that contemporary or rock/pop music is taught and played (79.8% contemporary and 69% rock) compared with primary (45.9% contemporary and 40.4% rock).

Most parents at these schools (14%) do not believe that their children's music education is mainly based on performance. Yet, only 34.9% of primary parents understand their child's music education includes a 'programme of balanced classroom activities'. On the response forms many parents wrote a note to explain that they did not know what was involved in their child's classroom music lessons and couldn't respond to this question.

From these surveys it was apparent that it was important to parents that between teachers and parents there was a shared perception and understanding of the importance of music and how it was to be taught in the school curriculum. This is an important finding as one aspect of music education identified by Barrett and Smigiel (2003) in their study of arts in the lives of families, was the difficulty of creating meaningful links between children's and family's definitions and practices in the Arts and those promoted in the community. If this is considered specifically in terms of music education in schools, one interpretation is that schools with effective music education may have found ways to make those meaningful links.

### 3.8 Teacher education

Teacher education is one of the factors impacting on music in schools that has been threaded through the different elements reported in this section. Issues about pre-service initial teacher education and professional development for teachers currently in schools have both been cited in submissions, feedback from the Steering Committee and Critical Friends and fieldwork. While not central to the scope of this Review, teacher education is inextricably linked to the key objectives of the Review and needs to be considered.

As cited in the submissions, including that of the Deans of Education, time for music in pre-service programmes has been reduced. In many cases music has been submerged in an Arts Learning Area construct. As a result teachers emerging from these programmes indicate that they lack sufficient knowledge, understanding and skills and accompanying confidence to teach music. As has also been noted earlier in this section, the level of music education that the majority of students entering pre-service teacher education bring to their studies is demonstrably inadequate. Before being able to undertake units about teaching music in schools, pre-service teachers need to meet minimum standards of their own music making.

The pressures on teacher education are heavy. Changes in funding models and ways of conceptualising courses have led to choices by Universities that contribute to this situation. Some submissions recommend a simple solution to the problem by mandating minimum time for music in these courses. This would necessarily be at the cost of other aspects of pre-service teacher education or increasing the number of contact hours for students. Both these consequences have funding implications. Yet, while time is important, on its own it is not sufficient to address the issue.

Similarly, the Review findings outlined already have identified deficits in music teaching amongst large numbers of teachers, particularly generalist classroom teachers in primary and middle schools. Submissions call for both increased professional development for teachers and the alleviation of this problem by appointment of specialist music teachers in primary and middle schools.



Associated with teacher education though often considered separately is tertiary music education in conservatories and Schools of Music. Many who study to be musicians become teachers, sometimes in schools. The content, approaches and values learnt in these tertiary music programmes can impact on how music is taught and learnt in schools and so must be also considered. As some site visits report, there are issues about the current quality and relevance of aspects of these courses. Some submissions called for tertiary performance focused music programmes to include units on music pedagogy. This is echoed in some international literature (Scripp, 2003).

### 3.9 Summary: Quality in music education in schools

The information reported in Part 3 provided the Review with a variety of perspectives on the concept of a quality music education. Some people when they think of quality focus on aspects of music performance. They ask questions such as: *is this student playing or singing with accuracy of pitch, rhythm, etc? Is this student or group of students interpreting the music according to expectations of conventions of style and form and time and composer's intention?* Terms such as 'excellence' are associated with this approach. There are other additional lenses possible that have a broader approach to the issue of quality. For example: *how many students are participating in and engaged with music? Are all students included in music programmes? What is the quality of learning for understanding?* Terms such as 'participation' and 'enjoyment' are connected with this approach. These different perspectives are not nor should not be mutually exclusive. Their relationships are graphically represented in Figure 3. The focus of teaching and learning is different for each of these different phases of the continuum. Participation, enjoyment and engagement are necessary for students to reach the high end of this spectrum of quality.

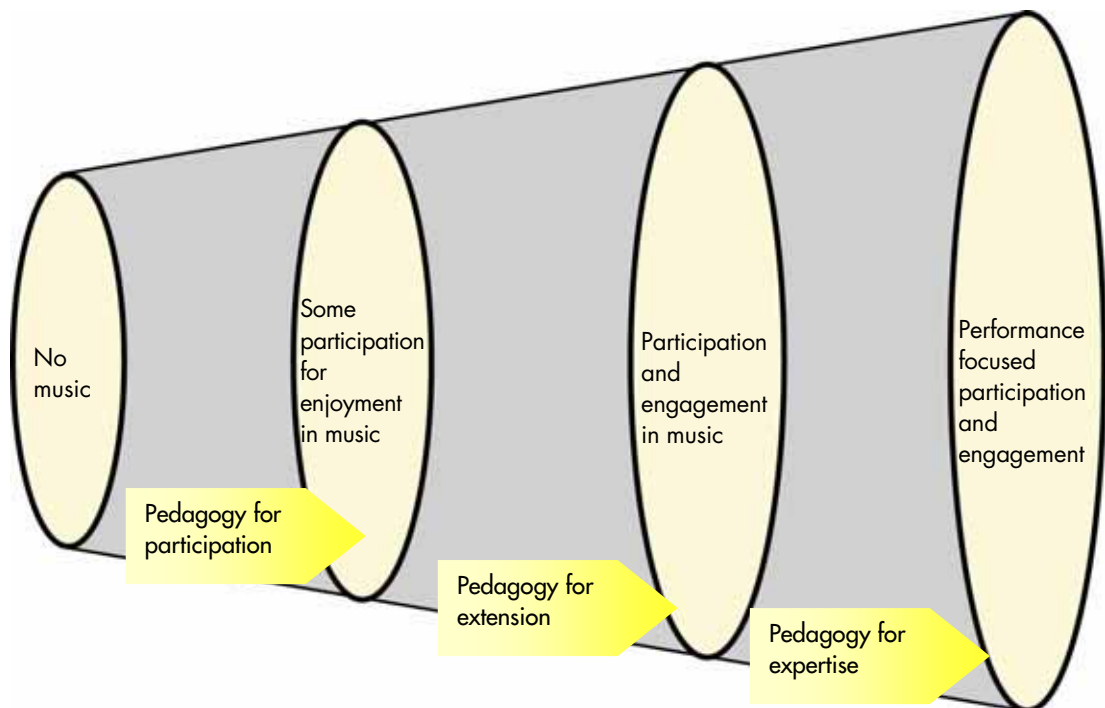


Figure 3: Relationships between different levels of music participation

Those who focus only on the highly polished technical end of the spectrum sometimes undervalue the need for a broad base of participation and engagement. Those who argue only for participation

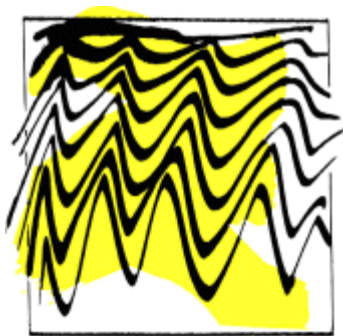
and enjoyment can sell students short. Effective music education begins with participation and enjoyment and moves through extension to expertise.

Until students in school music programmes have made this progression, it will not be possible to say that they have had a quality music education. Until students entering teacher education have had an education reflecting this progression, then the quality of music education in schools will be held back.

The picture of music education in Australian schools provided in this section highlights key factors that contribute to a quality music education:

- Participation, equity and engagement;
- Student achievement of music learning outcomes;
- Teacher knowledge, understanding and skills;
- Curriculum articulation;
- Support for teachers and students including that provided by Principals, systems and sectors;
- Parental and community support; and
- Partnerships with music organisations.

These features were considered in developing the *Guidelines for Effective Music Programmes* presented in the next section of this Report and in the issues, challenges and opportunities focused on in Part 5.



## Part 4 Guidelines for Effective Music Education

An integral part of the research strategy for the Review was the articulation of a coherent set of guidelines for school music education. These Guidelines are designed to provide systems and sectors with a basis for making judgements on the overall health of school music education. As well they provide tools for individual schools to review the health of their own programmes. And they provide parents, communities, music organisations and others to review their contributions to school music.

### Purpose

These Guidelines as a whole enable us to answer the following questions:

- How will we know if and how well students are learning music?
- How will we know if Australian schools are maximising that music learning?

They build on existing State/Territory and other curriculum statements and are not designed to replace them.

### Assumptions about music education on which these guidelines are built

These Guidelines are based on the two broad assumptions outlined in Part 2.2, the Framework for Undertaking this Review:

- Every Australian child is capable of learning music; and
- Every Australian school is capable of supporting effective learning in music.

These assumptions reinforce a commitment to music as an integral part of a broad, comprehensive and balanced education that prepares students to participate in the emerging society in which they live. These assumptions recognise that while some students will make a specialised study of music, the majority of students learn music as part of a general education. Although some students may have identifiable gifts and talents in music and some students may go on to make a career specifically in music, for many students what they learn about music will be part of ongoing lifelong learning.

### About these guidelines

These Guidelines are, by definition, standards for components of music education. Taken together they represent a standard for a satisfactory music education for Australian students. Standards of satisfactory achievement are dependent on all components been achieved – not just some. In making an overall judgment about the health of music using these Guidelines an ‘on-balance’ judgment is made about all of the criteria identified in them.

A feature of these Guidelines is the blending of a focus on student learning (outcomes) and a focus on inputs (what teachers, schools administrators and others do to enable and support student learning outcomes). There are two parts:

1. Guidelines for Student Learning; and
2. Guidelines for Inputs enabling and supporting Music Education in Schools.

They are designed to raise expectations across Australian schools and encourage a more inclusive and effective education in music. They are not designed to be overly proscriptive but to provide general principles to guide reflection. They are not to be used as a simple checklist. The focus for school administrators, teachers and the community needs to be on actively using these Guidelines to review and reflect on music education in a process of continuing improvement.

### Process for development and validation

These Guidelines reflect research, exploration and synthesis of a range of curriculum documents and approaches. Content based curriculum documents as well as outcomes focused framework style documents have been synthesised. In addition, inputs and outputs documents such as the *Opportunity-To-Learn Standards For Music Instruction: Grades PreK-12* (MENC 1994) were starting points of reference. Of particular value was the approach of articulating key questions used in the *Blueprint for Teaching and Learning in the Arts* (New York City Department of Education, 2004). In addition, literature on models of benchmarking in educational and other contexts was reviewed.

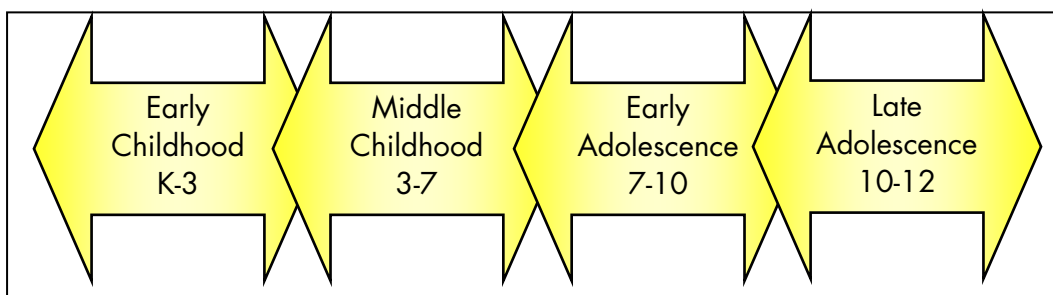
Drafts of these Guidelines were shown to teachers of music and members of the Steering Committee for refinement and a process of validation by professional associations, principals and music associations undertaken.

## 4.1 Guidelines for student learning

While there are many different ways of describing student learning, these Guidelines blend both *content* (what knowledge and understanding students are taught) and *outcomes* (what students know, understand, value and can do as a result of what they are taught). Content and outcomes are interconnected. Traditional arts curricula defined learning goals in terms of content while contemporary outcomes focused curricula outline the learning of students – the knowledge, understanding, values and skills that students demonstrate as a result of a teaching and learning programme.

These Guidelines also recognise that learning is developmental and that student learning is age dependent according to four broad overlapping levels of schooling.

- Early Childhood – K-Year 3;
- Middle Childhood – Year 3 – Year 7;
- Early Adolescence – Year 7 – Year 10; and
- Late Adolescence – Year 10 – Year 12.



In addition, these Guidelines recognise that some groups of students – such as students with identified giftedness and talent in music and special needs students – have differentiated Guidelines for learning music.

In broad terms, student learning in music is categorised under two general headings:

- *Music practice* (making music, exploring and developing music ideas, skills, processes, conventions, composing and performing music)
- *Aesthetic understanding* (listening and responding to music, and understanding music's social, cultural and economic significance)



These broad categorisations are not hierarchical but interconnected and learning in one aspect relies on learning in the other.

For each of these phases of schooling the Guidelines specify essential content in broad terms and pose reflective questions about student learning.

It is also important to note that these are general guides to student learning. They do not replace State/Territory specific progress maps or outcome statements or syllabi but are a synthesis of key elements from them.

## Guidelines for Student Learning

Table 11: Guidelines for Student Learning in Early Childhood K-3

	Focus for learning	Key questions	
Music Practice	<p>Developing music ideas Creating, interpreting, exploring, developing and performing music ideas.</p>	<p>Exploring the emerging musical ideas based on personal experiences, stories, play, feelings, themes, pictures and other stimuli in their immediate world</p> <p>Developing an understanding of and using the musical elements in age and developmentally appropriate ways</p> <p>Listening to music identifying ideas and feelings</p> <p>Exploring, experimenting with and arranging sounds to reflect a variety of musical contexts</p>	<p>Do students have opportunities to learn music through exploring and developing their music ideas?</p> <p>Does their music learning connect with and draw from their immediate lives?</p> <p>Do students create simple music using their own ideas and experiences?</p> <p>Do students re-create and interpret the musical ideas of others?</p> <p>Do students explicitly learn about the musical elements?</p> <p>Do students listen to a range of repertoire with a variety of music genres and identify ideas and the feelings the music generates in them?</p>
	<p>Applying music skills and processes Developing and using music skills, techniques, processes, conventions and technologies</p>	<p>Developing and using music skills and processes through play experiences and structured activities</p> <p>Using available sound sources such as found sounds, voice, body, melodic and non-melodic percussion in age and developmentally appropriate ways</p> <p>Using invented and graphic notation as an introduction to recording musical ideas</p> <p>Using simple preparation/rehearsal and performance knowledge, skills and processes with a focus on collaboration</p> <p>Using traditional and emerging technologies to make and listen to music</p> <p>Participating in group and individual music making and exploration</p> <p>Using age and developmentally appropriate audience conventions</p> <p>Using safe music practices</p>	<p>Can students represent sounds in a visual form?</p> <p>Can students represent musical ideas using different types of notation such as invented and graphic?</p> <p>Are students developing music knowledge and skills recognising and manipulating musical elements?</p> <p>Are students solving a range of musical problems?</p> <p>Are students using a range of available instruments and other sound sources?</p> <p>Are students using age and developmentally appropriate rehearsal and performance processes?</p> <p>Are students using technologies in making and listening to music?</p> <p>Are students developing and using appropriate audience conventions?</p> <p>Are students using safe music practices?</p>

Aesthetic Understanding	<p>Listening and Responding to music Engaging with, reflecting on and making informed judgements about music</p>	<p>Listening actively and acknowledging audience behaviours Making immediate responses to music experiences Describing music features and making responses using appropriate terminology Reflecting on choices made in making own music and interpreting the music of others</p>	<p>Do students have opportunities for actively listening to and being an audience for music? Can students make immediate subjective responses to the music they listen to and make themselves? Do students use appropriate terminology? Do students reflect on their own music making?</p>
	<p>Understanding music's contexts Understanding the value of music Understanding the social, cultural, historical and economic significance of music</p>	<p>Exploring music in their immediate world Exploring family and community traditions and customs of music including celebrations and rituals Exploring people, places and time through music</p>	<p>Does music in this school draw on students' own music experiences? Do students develop an understanding of music in families, communities, celebrations and rituals? Do students explore (in age/development appropriate ways) how music stays the same and changes in different cultures, places and times?</p>

## Guidelines for Student Learning

Table 12: Guidelines for Student Learning in Middle Childhood 3-7

	Focus for learning	Key questions	
Music Practice	<p>Developing music ideas</p> <p>Creating, interpreting, exploring, developing and performing music ideas</p>	<p>Developing musical ideas based on personal experiences and the interpretation of the musical ideas of others from beyond their immediate world</p> <p>Experiencing and using music elements in age and developmentally appropriate ways</p> <p>Listening to music identifying ideas and feelings associated with particular styles of music and cultures</p>	<p>Do students have opportunities to learn music through exploring and developing their music ideas?</p> <p>Does their music learning connect with and draw from their personal experiences as well as from beyond their immediate lives?</p> <p>Do students create music using their own ideas and experiences?</p> <p>Do students re-create and interpret the musical ideas of others?</p> <p>Do students explicitly learn about and use elements of music?</p>
	<p>Applying music skills and processes</p> <p>Developing and using music skills, techniques, processes, conventions and technologies</p>	<p>Developing and using music skills and processes through structured activities</p> <p>Using available sound sources such as found sounds, voice, body, melodic and non-melodic percussion as well as different types of instruments such as keyboards, guitars, etc, in age and developmentally appropriate ways</p> <p>Using a range of notation as a way of recording and sharing musical ideas</p> <p>Identifying and using styles associated with particular types of music</p> <p>Using rehearsal and performance skills and processes with a focus on collaboration and team learning in age and developmentally appropriate ways</p> <p>Using traditional and emerging technologies to make and listen to music</p> <p>Participating in group and individual music making and exploration</p> <p>Using age/development appropriate audience conventions</p> <p>Using safe music practices</p>	<p>Do students listen to a wide range of music types and identify the main ideas associated with particular styles and cultures?</p> <p>Can students use different types of music notation to convey their ideas to others?</p> <p>Are students developing music knowledge and skills recognising and manipulating musical elements?</p> <p>Are students solving a range of musical problems?</p> <p>Are students using a range of available sound sources and instruments?</p> <p>Are students using age/development appropriate rehearsal and performance processes?</p> <p>Are students using technologies in making and listening to music?</p> <p>Are students developing and using appropriate audience conventions?</p> <p>Are students using safe music practices?</p>



	Focus for learning	Key questions	
Aesthetic Understanding	<p>Listening and Responding to music</p> <p>Engaging with, reflecting on and making informed judgements about music</p>	<p>Listening actively and acknowledging audience behaviours</p> <p>Making subjective and objective responses to music experiences</p> <p>Describing music features and making responses using appropriate terminology in a wide range of repertoire</p> <p>Reflecting on choices made in making own music and interpreting the music of others</p>	<p>Do students have opportunities for actively listening to and being an audience for music?</p> <p>Can students identify and make subjective and objective responses to the music they listen to and make themselves?</p> <p>Do students use appropriate terminology?</p> <p>Do students reflect on their own music making?</p> <p>Do students reflect on their experiences of the music of others?</p>
	<p>Understanding music's contexts</p> <p>Understanding the value of music.</p> <p>Understanding the social, cultural, historical and economic significance of music</p>	<p>Exploring music in their immediate world and beyond</p> <p>Exploring social and culture contributions of music</p> <p>Exploring a range of music and connecting it with people, places and times</p>	<p>Does music in this school draw on a range of experiences, styles and cultures as well as on the students' own music experiences?</p> <p>Do students develop an understanding of music in their own and others' cultures and societies?</p> <p>Do students explore (in age/development appropriate ways) how music reflects different cultures, places and times?</p>

## Guidelines for Student Learning

Table 13: Guidelines for Student Learning in Early Adolescence 7-10

	Focus for learning	Key questions	
Music Practice	<p>Developing music ideas</p> <p>Creating, interpreting, exploring, developing and performing music ideas</p>	<p>Developing musical ideas inspired by personal experiences, other times, places and cultures and the musical ideas of others</p> <p>Developing understanding of and using music elements with a focus on the influences of other composers' styles</p> <p>Listening to music identifying ideas, elements, conventions and styles in previously unheard music</p>	<p>Do students have opportunities to learn music through exploring and developing their music ideas incorporating understanding of other times, places, cultures and the musical ideas of others?</p> <p>Do students create more complex music using their own ideas and experiences?</p> <p>Do students re-create and interpret more complex musical ideas of others?</p> <p>Do students explicitly extend their understanding and use of elements of music?</p>
	<p>Applying music skills and processes</p> <p>Developing and using music skills, techniques, processes, conventions and technologies</p>	<p>Developing and using music skills and processes through more complex structured activities</p> <p>Exploring the potential of and using available sound sources and instruments with opportunities for extended study</p> <p>Participating in group and individual music making and exploration</p> <p>Using a range of music for the recording and sharing of musical ideas</p> <p>Using mindful strategies to review and refine compositions</p> <p>Extending understanding of styles associated with particular types of music</p> <p>Using rehearsal and performance knowledge, skill, strategies and processes focussed on systematic improvement of performance</p> <p>Exploring and using traditional and emerging technologies to create, record and listen to music</p> <p>Using a range of forms, styles, sources and conventions to communicate meaning for particular audiences and occasions</p> <p>Using safe music practices</p>	<p>Do students listen to a wide range of music types and identify the ideas, elements, conventions and styles?</p> <p>Can students use a range of music notation forms to record and share ideas?</p> <p>Are students developing music knowledge and skills about music elements in age/development appropriate ways?</p> <p>Are students solving challenging musical problems?</p> <p>Are students using a range of available sound sources and instruments with the opportunity for extended study?</p> <p>Are students participating in ensemble as well as solo music making?</p> <p>Are students rehearsing and performing music with a focus on systematic improvement?</p> <p>Are students exploring and using technologies in creating, recording and listening to music?</p> <p>Are students performing music using a range of forms, styles, sources and conventions?</p> <p>Are students using safe music practices?</p>

## Guidelines for Student Learning

Table 13: Guidelines for Student Learning in Early Adolescence 7-10 (Continued)

	Focus for learning	Key questions	
Aesthetic Understanding	<p>Listening and Responding to music Engaging with, reflecting on and making informed judgements about music</p>	<p>Listening actively and using audience behaviours</p> <p>Making subjective and objective responses to music experiences as the basis for making informed judgments about them</p> <p>Using clearly defined frameworks with identified criteria for comparing musical experiences and connecting elements, forms, styles and conventions</p> <p>Using appropriate terminology accurately for making responses to music</p> <p>Reflecting on choices made in making own music and interpreting the music of others</p>	<p>Do students have opportunities for actively listening to and being an audience for music?</p> <p>Can students identify and make subjective and objective responses to and make informed judgments about the music they listen to and make themselves?</p> <p>Do students use clearly defined approaches to listening to and responding to music</p> <p>Do students use appropriate terminology accurately?</p> <p>Do students reflect on their own music making?</p> <p>Do students reflect on their experiences of the music of others?</p>
	<p>Understanding music's contexts Understanding the value of music. Understanding the social, cultural, historical and economic significance of music</p>	<p>Exploring music considering appropriate historical, cultural, social and economic contexts</p> <p>Exploring music from cultures and sub cultures in contemporary Australia</p> <p>Exploring artistic endeavour in music, the commercial possibilities of music and potential career choices</p>	<p>Does music in this school draw on a range of historical, cultural, social and economic contexts?</p> <p>Do students develop an understanding of music in contemporary Australian society?</p> <p>Do students understand how music offers vocational and commercial opportunities?</p>

## Guidelines for Student Learning

Table 14: Guidelines for Student Learning in Late Adolescence 10-12

	Focus for learning	Key questions	
Music Practice	<p>Developing music ideas</p> <p>Creating, interpreting, exploring, developing and performing music ideas</p>	<p>Developing musical ideas inspired by social, cultural, historical, theoretical and political issues, personal experiences and the musical ideas of others</p> <p>Extending their understanding of and using music elements across a wide repertoire of styles and genres that reflect a range of times, places and cultures</p> <p>Listening to music ideas, forms, interpretations and meanings across a wide range of styles and genres that reflect a range of times, places and cultures</p>	<p>Do students have opportunities to learn music through exploring and developing their music ideas incorporating understanding of social, cultural, historical, theoretical and political issues, their own experiences and the musical ideas of others?</p> <p>Do students create more complex music using their own ideas and experiences?</p> <p>Do students re-create and interpret more complex musical ideas of others?</p> <p>Do students explicitly extend their understanding of and use of elements of music?</p>
	<p>Applying music skills and processes</p> <p>Developing and using music skills, techniques, processes, conventions and technologies</p>	<p>Extending and using music knowledge, skills and processes through more complex structured activities</p> <p>Exploring the potential of and using available sound sources and instruments with opportunities for extended study</p> <p>Participating in group and individual music making and exploration</p> <p>Using a range of music notation for the recording and sharing of musical ideas</p> <p>Using purposeful strategies to review and refine compositions</p> <p>Using rehearsal and performance skills and processes using a range of approaches including a focus on social learning, personal goal setting and ensemble building</p> <p>Exploring and using traditional and emerging technologies to perform, compose and listen to music</p> <p>Using an extended range of forms, styles, sources and conventions to communicate meaning for a range of specific audiences and occasions</p> <p>Using safe music practices</p>	<p>Do students listen to a wide range of music types and identify ideas, forms, interpretations and meanings across a wide range of styles and genres that reflect a range of times, places and cultures?</p> <p>Can students use a range of notation?</p> <p>Are students developing music knowledge and skills in the elements of music in age/development appropriate ways?</p> <p>Are students using a range of available sound sources and instruments with opportunities for extended study of at least one instrument?</p> <p>Are students participating in ensemble as well as solo music making?</p> <p>Are students using a range of approaches to rehearsing and performing music?</p> <p>Are students exploring and using technologies in making and listening to music?</p> <p>Are students performing music using an extended range of forms, styles, sources and conventions for a range of audiences?</p> <p>Are students using safe music practices?</p>

## Guidelines for Student Learning

Table 14: Guidelines for Student Learning in Late Adolescence 10-12 (Continued)

	Focus for learning	Key questions	
Aesthetic Understanding	<p>Listening and Responding to music</p> <p>Engaging with, reflecting on and making informed judgements about music</p>	<p>Listening with active and extended audience behaviours</p> <p>Using formal aesthetic processes in responding to, reflecting and making informed judgments about music</p> <p>Using clearly defined frameworks with identified criteria for responding to, reflecting on and making informed judgments about music</p> <p>Using detailed terminology accurately for creating music, making responses to music and exploring the contexts of music</p> <p>Reflecting on choices made in making own music and interpreting the music of others and justifying those choices</p>	<p>Do students have extended opportunities for actively listening to and being an audience for music?</p> <p>Can students use formal processes to respond to the music they listen to and make themselves?</p> <p>Do students use clearly defined frameworks for listening to and responding to music?</p> <p>Do students use detailed terminology accurately?</p> <p>Do students reflect on their own music making?</p> <p>Do students reflect on their experiences of the music of others?</p>
	<p>Understanding music's contexts</p> <p>Understanding the value of music.</p> <p>Understanding the social, cultural, historical and economic significance of music</p>	<p>Extending their understanding the historical, cultural, social and economic contexts of music</p> <p>Extending their exploration of music in Australia in both contemporary and historical contexts</p> <p>Exploring the value of music and values in music</p> <p>Exploring the economic significance of music as part of creative industries and connections to further training and education in music</p>	<p>Do students reflect on the relationships between composers, music performers and conductors, producers, recording artists, songwriters, recording engineers, critics, music audiences and the music works themselves?</p> <p>Does music in this school draw on a range of historical, cultural, social and economic contexts?</p> <p>Do students develop an understanding of music in Australian society in both historical and contemporary contexts?</p> <p>Do students express positive values about music?</p> <p>Do students understand how music is part of broader creative industries?</p> <p>Do students know about further training and educational opportunities in music?</p>

---

## Guidelines for Student Learning

---

### Inclusive approaches to music education: students with identified needs in music

In addition to these descriptions of general music learning expected of all students and fostered through classroom teachers, specialist teachers and the whole school community, the following Guidelines are described for those students who have identified special needs. They are catered for through music programmes using differentiated processes and approaches.

In addition to students with identified physical or intellectual needs, this category also includes consideration of students with special needs because of gender, racial, cultural, socio-economic or other consideration.

Table 15: Guidelines for Student Learning for students with identified needs

Focus for learning	Key questions
Students are not disadvantaged on the basis of gender, racial, cultural or socio-economic backgrounds, physical or sensory disability or geographic location	Do students have opportunities to learn music through activities that recognise their differing needs?
Providing specific programmes that cater for individual needs of students through a differentiated curriculum	Do music activities and experiences recognise the specific learning needs of particular groups of students (e.g. male students, female students, Aboriginal and Torres Strait Islander students, students from Non-English speaking backgrounds, students with physical disabilities, etc.
Participating in both school-based and supplementary programmes	Are there school-based and supplementary learning opportunities for these students?
Using of learning models appropriate to the particular needs of students	
Achieving of standards appropriate to needs and development	

## Guidelines for Student Learning

### Learning for students with identified gifts and talents in music

In addition, the following Guidelines are described for those students who are identified as having giftedness and talent in music.

- **Giftedness** refers to a student's outstanding potential and ability in one or more domains, (e.g. intellectual, artistic or sensorimotor).
- **Talent** refers to outstanding performance in one or more fields of human activity. Talent emerges from ability as a consequence of the student's learning experience. (Gagné, 1985)

This definition reflects the distinction between ability and performance by acknowledging the importance of innate ability while also recognising the important influence of the environment and other factors on the development of ability.

Table 16: Guidelines for Student Learning for students with identified gifts and talents in music

Focus for learning	Key questions
<p>Early identification of talents and gifts that is inclusive to ensure gifted and talented students are not disadvantaged on the basis of gender, racial, cultural or socio-economic backgrounds, physical or sensory disability or geographic location.</p> <p>Explicit attention to the differing needs of groups of gifted and talented students including:</p> <ul style="list-style-type: none"> <li>• High achieving students</li> <li>• Covertly able students those who mask their capacity with compliant behaviour and shyness or reticence</li> <li>• High potential students with behavioural problems</li> <li>• Underachieving students</li> <li>• Students who may require teaching and learning adjustments for inclusivity reasons</li> </ul> <p>Provision of specific programmes that</p> <ul style="list-style-type: none"> <li>• cater for individual needs of students through a differentiated curriculum;</li> <li>• provide further extension in those topics or areas in which the students are demonstrating exceptional ability;</li> <li>• enable opportunities for students to undertake extended studies in related topics or learning areas;</li> <li>• allow students to undertake studies in different and additional areas of interest;</li> <li>• make more time for students to study important areas in which less satisfactory progress is being made;</li> <li>• include opportunities for accelerated progress in specific subject areas or across the curriculum; and</li> <li>• enable access to a range of additional programmes.</li> </ul> <p>Participation in both school-based and supplementary programmes</p> <p>Use of learning models appropriate to gifted and talented students</p> <p>Achievement of appropriate standards</p>	<p>Are gifted and talented music students identified early in appropriately inclusive ways?</p> <p>Do gifted and talented students have opportunities to learn music through extension activities that recognise their differing needs?</p> <p>Are there school-based and supplementary learning opportunities for these students?</p>

## 4.2 Guidelines for inputs to music education

There are a number of factors that enable and support students learning music in schools:

- Support from systems and sectors
- Support of school administrators and the overall school community
- Actions of teachers and what happens in classrooms
- Support from the broader community including parents, community music organisations, university communities and professional associations.

The roles of these different groups may overlap but all are essential to students learning music in schools.

Access, equity, participation and engagement are key indicators of effective music programmes and are woven through this section of the Guidelines.



## Guidelines for Systems and Sectors

Table 17: Guidelines for Systems, Sectors and Schools

Enabling factors for student learning in music	Key questions
Explicitly providing all students with opportunities for access, equity, participation and engagement with music education programmes in all schools	Are all students provided with music education programmes? Are principles of equity addressed?
Explicitly supporting music education in policy and curriculum documents	Do these programmes develop students' participation and engagement with learning music?
Making music a valued and explicit part of the system/sector educational planning embedding it in priorities and maintenance planning	What is the place of music in system/sector education planning?
Valuing music through sharing and celebrating music education teachers and programmes	Do we have the staffing in place to support music education planning? If not, what are the short term and the mid/long term strategies to provide the necessary infrastructure for music education?
Ensuring that music has status within the system/sector	Do classroom teachers, specialist teachers, visiting teachers and school administrators have the necessary professional development to support the school's music education?
Ensuring that music is taught by teachers who are both knowledgeable about and confident in teaching music	How is the effectiveness of music education monitored?
Addressing music specific professional development needs of teachers as and when they arise	Are parents meaningfully involved? Are schools taking advantage of the music resources of the community? Are schools meeting the music needs of the community?
Providing the necessary resources to support sequential, developmentally appropriate learning and teaching programmes in music	How are strategic partnerships being developed to support music education? How does the system/sector support the music learning needs of gifted and talented and special needs students?
Using evidence-based evaluation processes founded on authentic and rigorous assessment to support ongoing improvement and development in music programmes	Is provision, participation and achievement monitored and reported accountably?
Actively encouraging and supporting parental involvement in music programmes	How does the system/sector show value, enjoyment of and enthusiasm for music?
Developing strategic partnerships with music professional, industry and community organisations in the community that support the learning and teaching of music	
Recognising and supporting the needs of students identified as gifted and talented in music through: <ul style="list-style-type: none"> <li>• Early, inclusive identification</li> <li>• Explicit attention to the differing needs of groups of gifted and talented students</li> <li>• Provision of both school-based and supplementary programmes</li> <li>• Working with parents and the broader community to support students with gifts and talent in music</li> </ul>	
Recognising and supporting special needs of students learning in music	

## Guidelines for Schools and School Communities as a whole

Table 18: Guidelines for School Communities and School Administrators

Enabling factors for student learning in music	Key questions
<p>Explicitly providing all students with opportunities for access, equity, participation and engagement with music education programmes</p> <p>Explicitly supporting music education in the schools' policy and curriculum documents and practices</p> <p>Valuing music through sharing and celebrating music with the whole school community</p> <p>Showing enthusiasm for and enjoyment of music</p> <p>Making music a valued and explicit part of the school's comprehensive educational planning embedding it in school priorities and school maintenance planning</p> <p>Ensuring that music has status within the school – valuing music on an equal footing with the other art forms of dance, drama, media, visual arts and literature – and recognising that music and the arts are an integral part of a balanced, contemporary education</p> <p>Ensuring that music is taught by teachers who are both knowledgeable about and confident in teaching music</p> <p>Addressing music specific professional development needs of teachers as and when they arise</p> <p>Providing the necessary resources for effective learning and teaching programmes in music:</p> <ul style="list-style-type: none"> <li>• Equipment such as CD players, instruments</li> <li>• Library resources</li> <li>• ICT resources and access to Internet, etc.</li> </ul> <p>Timetabling learning opportunities to support sequential, developmentally appropriate learning and teaching programmes in music</p> <p>Using evidence-based evaluation processes founded on authentic and rigorous assessment to support ongoing improvement and development in their music programmes</p> <p>Actively encouraging and supporting parental involvement in music (and other) programmes</p> <p>Developing strategic partnerships with music organisations in the community that support the learning and teaching of music in the school</p> <p>Recognising and supporting the needs of students identified as gifted and talented in music through:</p> <ul style="list-style-type: none"> <li>• Early, inclusive identification</li> <li>• Explicit attention to the differing needs of groups of gifted and talented students</li> <li>• Provision of both school-based and supplementary programmes</li> <li>• Working with parents and the broader community to support students with gifts and talent in music</li> </ul> <p>Recognising and supporting special needs of students learning in music</p> <p>Recognising and supporting music of students' home cultures within the school's music programme</p>	<p>Are all students in this school provided with music education programmes?</p> <p>Are principles of equity addressed?</p> <p>Do these programmes develop students' participation and engagement with learning music?</p> <p>Do we have the staffing in place to support our music education planning? If not, what are the short term and the mid/long term strategies to provide the necessary infrastructure for music education?</p> <p>Do classroom teachers, specialist teachers, visiting teachers and school administrators have the necessary professional development to support the school's music education?</p> <p>How is the effectiveness of music education monitored?</p> <p>Are parents meaningfully involved?</p> <p>Are we taking advantage of the music resources of the community?</p> <p>Are we meeting the music needs of the community?</p> <p>How are strategic partnerships being developed to support music education?</p> <p>How do you support the music learning needs of gifted and talented and special needs students?</p> <p>Are students' home cultures supported in the school's music programme?</p> <p>Is participation and achievement monitored and reported on through accountability mechanisms?</p> <p>How do you show your enjoyment of and enthusiasm for music?</p>

### 4.3 Guidelines for teachers and classrooms

This section of the guidelines are adapted from the Australian Society for Music Education's Teaching Standards (2005) incorporating the research developed by the Review, and apply to the range of teachers playing a role in the music education of students.

In Early Childhood education, primary and middle schooling classroom teachers (sometimes called generalist classroom teachers) may have either complete responsibility for music or a collaborative responsibility working along side 'specialist' teachers of music. In secondary schools teachers of music are generally specifically trained but a range of others such as careers counsellors, home room teachers, heads of arts faculties play influential roles in students' music learning. There may also be visiting instrumental and/or choral teachers, teaching artists and visiting artists who collaboratively contribute to the music outcomes of students.

## Guidelines for Teachers and Classrooms

Table 19: Guidelines for all teachers contributing to music education

	Enabling factors for classroom music learning	Key questions for teachers
Professional Knowledge	<p>Teachers know their students. They:</p> <ul style="list-style-type: none"> <li>integrate music within the broad balanced comprehensive education of all students</li> <li>explicitly plan cross curricular activities using music</li> <li>recognise the needs of students identified as gifted and talented in music including</li> <li>use learning and teaching models appropriate to gifted and talented students</li> <li>ensure that gifted and talented students are achieving appropriate standards</li> </ul> <p>Teachers know their subject. They:</p> <ul style="list-style-type: none"> <li>have a broad understanding of music and associated fields of knowledge</li> <li>possess an understanding of learning theories in music and the musical development of students</li> </ul> <p>Teachers know how students learn in music. They:</p> <ul style="list-style-type: none"> <li>provide specific music learning opportunities for all students</li> <li>plan for and implement programmes that sequentially develop students' music learning</li> <li>include embodied and performative approaches which blend theory and practice, process and product, skills-based and other learning, the creative and re-creative</li> <li>use a range of music repertoire that is appropriate to the age and development of their students</li> <li>recognise that the needs of students in different phases of schooling can be different</li> </ul>	<p>Do I show students enjoyment of and enthusiasm for music?</p> <p>Does my teaching programme build on play and enjoyment of music experiences that students bring with them to school?</p> <p>Does my curriculum planning explicitly include music in cross-curricular activities?</p> <p>Does my teaching programme include a range and variety of approaches?</p> <p>Does my teaching programme provide music learning for all students?</p> <p>Do all involved with music plan together, meet regularly and teach collaboratively to maximise the effectiveness of students' music learning?</p> <p>Does my teaching programme connect with the music of students' families, communities and society?</p> <p>Does my teaching programme connect with strategic partners in music education?</p> <p>Does my teaching programme include a range of repertoire that both draws on what students already know and extends their knowledge and understanding?</p>
Professional Practice	<p>Teachers plan for effective and creative learning. They:</p> <ul style="list-style-type: none"> <li>enable the development of new musical understandings that build on and enrich students' knowledge and skills in music</li> <li>use a range of approaches to learning and teaching music</li> <li>continually re-evaluate and adapt their plans to take into account new knowledge and the resources provided by the school community and wider society</li> </ul> <p>Teachers create and maintain a challenging and enjoyable learning environment. They:</p> <ul style="list-style-type: none"> <li>display a positive attitudes to music showing their enthusiasm for and enjoyment of music</li> <li>arouse curiosity challenge students' thinking and engage them actively in learning</li> <li>are inclusive of all students including those with special needs and those with identified gifts and talents in music</li> <li>recognise the music learning needs of special needs students</li> </ul> <p>Teachers assess and review student learning and plan for future learning. They:</p> <ul style="list-style-type: none"> <li>assess student learning in music using authentic and rigorous assessment tools and processes</li> <li>assess students recognising that gifted and talented students may be working at higher levels of achievement than their peer cohort</li> <li>report accurately and fairly</li> </ul>	<p>Does the teaching programme recognise difference and developmental learning?</p> <p>Is my teaching programme inclusive of all students?</p> <p>Does my music programme cater for students with gifts and talent in music?</p> <p>Does my music programme cater for special needs students?</p> <p>Is assessment authentic and rigorous?</p> <p>Do I collaborate with members of the school community to provide links with children's home cultures?</p>

## Guidelines for Teachers and Classrooms

Table 20: Guidelines for all teachers contributing to music education (Continued)

	Enabling factors for classroom music learning	Key questions for teachers
Professional relationships	<p>Teachers continue to learn and engage in reflective practice. They:</p> <ul style="list-style-type: none"> <li>• collaborate with colleagues on analysing, reviewing and reflecting on their own and others' practice</li> <li>• they review and refine their teaching to improve students' learning opportunities and seek answers to pedagogical questions</li> </ul> <p>Teachers work collegially within their school community and wider professional communities to improve the quality and effectiveness of music education. They:</p> <ul style="list-style-type: none"> <li>• plan collaboratively so that the various contributions of all teachers are recognised and maximised</li> <li>• connect music in schools with music in families, communities, society and the broader contexts of students' lives</li> <li>• encourage parents and community members and their music to enhance the music learning of students</li> <li>• they utilise the resources of their professional associations, colleagues and community bodies</li> </ul> <p>Teachers recognise and respond to a range of different learning contexts. They:</p> <ul style="list-style-type: none"> <li>• can work in a variety of learning contexts</li> <li>• recognise the relationship between formal and informal learning environments</li> <li>• understand the complex partnerships that underpin effective music education</li> </ul>	

Teachers in specific phases of schooling need to focus on specific aspects of music. This section is to be read in conjunction with the phases of schooling outlined in Part 1.

## Guidelines for Teachers and Classrooms

Table 21: Guidelines for teachers in specific phases of schooling

Phase	Role of all teachers	Role of specialist music teachers	Key questions for all phases
Early childhood	<p>Provide opportunities for a number of different modes of expression in the arts in general and music in particular. Each child has the opportunity to sing, play, move, create and think as a musician</p> <p>Build on the musical experiences that students bring with them to school while extending and developing the repertoire of music that students experience and come to know and understand</p> <p>Value music as a form of expression and communication</p> <p>Work collaboratively with other teachers, community members and other providers of music learning for students</p>	<p>Introduce students to basic musical concepts</p> <p>Ensure that this music learning is engaging and meaningful for students</p> <p>Work collaboratively with other teachers and providers of music learning for students</p>	<p>Is my teaching of music age/development specific?</p> <p>Does my teaching include a range of approaches?</p> <p>Is my teaching of music inclusive?</p> <p>Do I include a range of music styles, forms, genres, periods and sources including those of students' home cultures</p> <p>Does my music teaching challenge students?</p> <p>Do I show and share my values about music with students?</p> <p>Do I respect the learning needs of each student?</p> <p>Do I work collaboratively, effectively and efficiently to teach music?</p> <p>Does my work with students recognise the value of music education in assisting and supporting learning in all other areas of the curriculum?</p> <p>Do I recognise the role music can play in the whole learning programme of all students especially those who may not be specifically studying music at school?</p>
Middle childhood	<p>Provide a range of music opportunities that build on their learning in early childhood including</p> <ul style="list-style-type: none"> <li>• Singing;</li> <li>• Playing music using both instruments; and</li> <li>• Creating/composing music</li> </ul> <p>Provide music opportunities that continue to challenge each student to explore and experiment with music ideas, extend their musical skills and understanding of musical processes</p> <p>Provide music opportunities that encourage students to make connections, to become aware of music and the other arts in the world around them</p> <p>Work collaboratively with teachers who specialist knowledge and experience in music, parents and community partners who can provide relevant music experiences</p> <p>Build in each child an understanding of music as an arts language</p> <p>Work collaboratively with other teachers and providers of music learning for students</p>	<p>Provide relevant musical experiences to enable students to engage with key musical concepts</p> <p>Provide performance opportunities for students as performers and audience to engage practically with musical concepts</p> <p>Ensure that this music learning is engaging and meaningful for students</p> <p>Work collaboratively with other teachers and providers of music learning for students</p>	

## Guidelines for Teachers and Classrooms

Table 21: Guidelines for teachers in specific phases of schooling (Continued)

Phase	Role of all teachers	Role of specialist music teachers	Key questions for all phases
Early Adolescence	<p>Provide a range of music opportunities that allow for a deeper study of the specific aspects of music they have been introduced to already</p> <p>Enable students to make more choices about the aspects of music</p> <p>Develop confidence in students to perform and critique both the music they are involved and interested in as well as other genres</p> <p>Encourage and support students bringing their own music repertoire into the school setting while also encouraging a broadening of music experiences</p> <p>Support and encourage student individual interests in music, providing ways of incorporating these into music curriculum</p> <p>Work collaboratively with other teachers and providers of music learning for students</p> <p>Include music in whole school activities especially for those students who are not undertaking specialised study of music</p>	<p>Provide relevant musical experiences to enable students to engage with key musical concepts</p> <p>Provide performance opportunities for students as performers and audience to engage practically with musical concepts</p> <p>Ensure that this music learning is engaging and meaningful for students</p> <p>Provide opportunities and pathways for students to continue their music learning</p> <p>Work collaboratively with other teachers and providers of music learning for students</p>	
Young Adult	<p>Challenge and extend students music education through a range of opportunities designed to deepen and broaden</p> <p>Focus on students initiating their own music projects</p> <p>Extend students' capacities to perform and critique their own music and that of others</p> <p>Extend students' repertoire and music experiences including music in concerts and performances</p> <p>Provide opportunities for students who wish to continue music beyond school</p> <p>Work collaboratively with other teachers and providers of music learning for students</p> <p>Include music in whole school activities especially for those students who are not undertaking specialised study of music or may be alienated from other aspects of school</p>	<p>Provide possibilities for music engagement beyond school for all music learners whether pursuing a musical career or not</p> <p>Provide practical advice on how to continue music-making beyond school (e.g., setting up a rock band, joining an existing or forming a choir)</p> <p>Work collaboratively with other teachers and providers of music learning for students</p>	

## 4.4 Guidelines for the broader community supporting music in schools

Music in schools is dependent on partnerships with a range of other people and organisations. These include parents; local community members; music organisations; universities who are charged with pre-service teacher education and professional development/learning; and professional associations supporting music in schools. The attitudes, values and work of this cluster of collaborators has an impact on the effectiveness of music in schools. Some general guidance and key questions have been developed for these groups about their specific roles in supporting and enabling music education in schools.

### Guidelines for the broader community supporting music in schools

Table 22: Guidelines for parents and community members

Role	Key questions
Supporting the music programmes of schools by encouraging participation, attending performances, supporting learning opportunities outside of school such as homework, practice, sharing cultural knowledge.	<p>Do we share the music of our family and culture with your students?</p> <p>Do we go to music events and concerts with our children?</p> <p>Do we support the school's music education programme by attending concerts and workshops?</p>

Table 23: Guidelines professional and community music organisations

Role	Key questions
<p>Developing specific partnerships with schools that provide opportunities for students to experience a wide range of music repertoire and encourage enjoyment and participation in music activities</p> <p>In association with university communities and professional associations, articulating standards for music education</p>	<p>Do our organisation have strategic partnerships with school systems and sectors both government and independent?</p> <p>Do we have strategic partnerships with schools, school clusters and districts?</p> <p>Do we provide visiting artists who can work with teachers in school settings?</p> <p>Do we provide performing groups that can visit schools?</p> <p>Do we provide opportunities outside the school for students and teachers to visit and explore and discover music?</p> <p>Do we provide support materials – teacher notes, background materials, professional development materials, CDs and recordings, etc. – that assist teachers to make your visits to schools and schools' visits to you, productive, connected with the overall learning programme of students and valuable?</p> <p>Do we provide a web site or other ICT based materials?</p> <p>Do we provide professional development for teachers? Does your professional development explicitly link to curricula? Do you require teachers from participating schools to complete your professional development programmes as an integrated package with your programmes?</p> <p>Do we take on leadership and action roles in the development of standards for music teachers and music education?</p>



## Guidelines for the broader community supporting music in schools

Table 24: Guidelines for universities and schools of education

Role	Key questions
<p>Providing initial teacher education programmes/courses that explicitly address the content and pedagogy of music (within the broader context of the arts and a comprehensive, balanced curriculum)</p> <p><b>Programmes for teachers who will be generalist classroom teachers</b> to meet standards including:</p> <ul style="list-style-type: none"> <li>• Foundation music knowledge and skills</li> <li>• A general introduction to music and its role in student learning with a focus on demonstrating a balance of musical knowledge, understanding, skills and values;</li> <li>• Confidence in teaching music</li> <li>• Cross curriculum learning involving music;</li> <li>• Working collaboratively with music specialist teachers; and</li> <li>• Practical teaching and learning strategies to support students learning music.</li> </ul> <p><b>Programmes for teachers who will take specialist music teacher roles</b> to meet minimum standards including:</p> <ul style="list-style-type: none"> <li>• Psychological foundations for learning and music learning in particular</li> <li>• Contextualising music within the broad curriculum for all students and explicitly address the content and pedagogy of music within the broader context of the arts and a comprehensive, balanced curriculum;</li> <li>• Focusing on the specific musical and cultural knowledge, understandings, values and skills developed by students as they learn music valuing a broad range of approaches to music curriculum and implementation showing awareness of diversity and the need for relevance to the needs of students and communities;</li> <li>• Specific skills in classroom teaching (including applications of music technology) to implement the Guidelines for Effective Music Education</li> <li>• Specific approaches to teaching and learning music including a balance between process and product, embodied and performative, creative and re-creative;</li> <li>• Maintaining own music knowledge, understanding and skills</li> <li>• Committing to continuing professional development in music education</li> <li>• Working collaboratively with classroom teachers</li> <li>• Developing music teaching management skills</li> </ul> <p><b>Professional Development Programmes for teachers – primary classroom and specialist music teachers</b></p> <ul style="list-style-type: none"> <li>• Providing ongoing professional learning programmes for teachers; and</li> <li>• In association with professional associations and professional and community music associations, articulating standards for music education.</li> <li>• In association with professional music organisations and professional associations, articulating standards for music education</li> </ul>	<p>Do our initial teacher education programmes explicitly include music?</p> <p>Do they adequately prepare generalist teachers to include music in balanced comprehensive curricula?</p> <p>Are there courses and programmes that explicitly develop specialist music teachers?</p> <p>Are there professional development programmes and partnerships to support music education in schools?</p> <p>What kinds of networks do we operate which support school music? Can we use these networks more effectively?</p> <p>Do we understand what schools, teachers and students want and need from us as professional associations supporting music education?</p> <p>Do we take on leadership and action roles in the development of standards for music teachers and music education?</p>

## Guidelines for the broader community supporting music in schools

Table 25: Guidelines professional associations

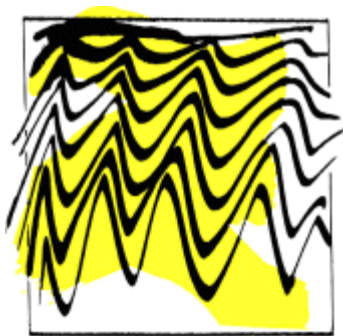
Role	Key questions
Providing ongoing professional learning programmes for teachers and others associated with music in schools such as Principals, School Administrators and School Leadership/ Decision making groups  In association with university communities, professional and community music associations and industry articulating and enacting standards for music education	Do we adequately support teachers, principals and others to improve the quality and status of music in schools?  How well resourced are schools in terms of information about the music services we offer as a professional association?  What kind of contact do we have with schools to ensure that information about the music services we provide is available?  How often do we visit individual schools?  What kinds of networks do we operate which support school music? Can we use these networks more effectively?  Do we understand what schools, teachers and students want and need from us as professional associations supporting music education?  Do we take on leadership and action roles in the development of standards for music teachers and music education?

### 4.5 Discussion of guidelines

Members of the Steering Committee identified the need for these Guidelines to be used dynamically rather than as a passive checklist. This Review recommends that they be actively used as a tool for review and reflection rather than for summative judgments. Their use needs to be focused on continuing improvement.

In addition, these Guidelines are comprehensive and need to be seen as a complete package. Evidence of demonstration of any particular aspect of these Guidelines is of use only in the context of all aspects outlined in the Guidelines. Taken in tandem with the point made above about the purpose and focus of these Guidelines, it is important to avoid focusing on limited aspects in a simplistic checklist approach.

These Guidelines are designed to be forward looking. They are intended to blueprint the future of music education in Australian schools rather than be used in looking back over the shoulder at the past. Therefore they are cast in a futures orientation, designed to raise expectations and encourage growth.



## Part 5 Issues, challenges, and opportunities for School Music Education

The evidence gathered during this Review indicates significant issues and challenges facing effective teaching and learning of music in schools. It also points to a number of positive opportunities. The purpose of this section is to identify and discuss both challenges and opportunities, and to articulate recommendations that arise. In this way, recommendations are clearly contextualised. Then, in the next section, the summary of these recommendations sees them re-organised into clusters according to key stakeholders.

There are two levels of recommendations in Part 5. The overarching recommendations that begin this section focus on broad philosophical commitments about music education in schools. They are addressed to all stakeholders and focus on *valuing music* and the *need for prioritising music in schools to improve and sustain consistency and quality*. They address the funding necessary to meet these priorities. Following are specific, strategic directions and recommended actions that are achievable in the immediate to mid future. These recommendations address major clusters of issues:

- Status;
- Access and equity leading to participation and engagement;
- Teacher education, including pre-service training and in-service professional development;
- Curriculum policy, syllabus and support materials;
- Support services for music education;
- Partnerships, connections and networking;
- Facilitating effective music in schools; and
- Accountability.

Where appropriate, specific key stakeholders have been nominated to initiate and sustain action. Stakeholders include the Australian Government, State and Territory Governments, School systems and sectors (which includes those run by government departments of education and training and those in the independent non-government school sector), schools, principals and teachers, universities and others such as conservatories providing teacher education for music in schools, professional associations, professional and community music organisations and musicians, parents and the broader community.

While there are legitimate concerns to be had about the status and state of music education in many Australian schools, the Review has also identified genuine opportunities and positive aspects about school music and woven them through these recommendations. Taken as an implementation package, action on these recommendations will contribute to enhancing the quality and status of music in Australian schools.

## 5.1 Overarching recommendations

This Review has demonstrated both strengths and areas of concern for music education in Australian schools. There are some fine examples of school music programmes that exemplify the characteristics outlined in the literature as best practice. However, in general terms there is a lack of consistent quality in music education and a lack of consistency in the provision of music education. For some students, no formal music education is provided; for others, music education is fragmentary, delivered non-continuously and lacking the sequential development that is so critical for a solid grounding in music. It is sometimes taught by teachers who are ill prepared to do so. In general, feedback to the *Review* suggested that school systems and sectors seem to give low priority and status to music in schools.

This, in turn, demonstrates a need for leadership and action in response to what some have described as ‘a crisis’ for Australian school music education.

### Discussion

The submissions highlight the critical part that music plays in everyone’s lives. Everybody engages with music in some way. It enriches our lives. The Australian music industry is a significant part of our economy with potential for growth.

Submissions to the Review looked at music both in terms of the intrinsic value of music and its extrinsic values. The submission from the Australia Council exemplifies these two approaches in its opening paragraphs:

Music is one of, if not the most appealing, relevant and accessible art forms for young people today. As such, it is critical that it be given appropriate emphasis and status in our curriculum frameworks and documents, and in our classrooms and other educational settings. (#567)

Music allows a unique fusion of intellectual, physical, social and emotional learning opportunities. Music teaches a curiosity and an engagement with patterning – designing patterns, interpreting them, decoding them and seeing the differences, similarities and connections between patterns. The learning processes are the same whether or not the reading of them occurs through the spectacles of their specific coda- musical, mathematical, visual, spatial, auditory and/or physical. (#567)

Both the Literature *Review* in Part 2, and a majority of submissions to the Review have demonstrated the recognised value and demonstrated impact of a quality music education on the individual and on the school environment.

If this is the case, questions must be asked:

- Why is the intrinsic value of music under-recognized and not clearly understood amongst education policy makers, principals and teachers?
- Why is access not consistent for **all** Australian students?
- Why is there inequitable provision across States/Territories?

Vibrant music education programmes do exist in some Australian schools. Some are focused on traditional approaches and others are more diverse in approach; some are performance focused and others are process oriented and yet others are balanced across the spectrum of music education. But findings from this Review show that this is not the case in all schools. In general, Australian schools – particularly primary schools – struggle to implement and maintain effective music programmes. And, of great concern is the fact that a significant minority of Australian schools have no music programmes.

### *Why do Australian schools struggle to provide effective music education?*

Responses from submissions to the Review and surveys undertaken by the Review suggest that opportunities for young people to engage and participate in music in schools have declined over the past two decades. There appear to be a number of contributing factors to this apparent decline.

The first is the crowded curriculum and the increasing demands on schools to meet an ever-widening array of topics. In this context, music is sometimes given lower priority or even lost from the curriculum. In particular, the sustained continuity that is essential to support sequential, developmental learning in music (as necessary in music as in other subjects) has been severely affected. A second and related factor is the impact of the ongoing succession of reforms in curriculum. While recognition of the Arts Learning Area was welcomed in general, the trend to

general ‘arts’ outcomes – and, in some States, cross-curricular outcomes – is contributing to a drift away from music education.

A third factor is revealed in a number of submissions and other reports, where many K-10 generalist classroom teachers cite their lack of training to teach music as contributing factors to their inability to implement and maintain effective music programmes.

Furthermore, there has been an erosion of system support. The Review’s findings indicate that, in most States/Territories, curriculum support such as advisory teachers and, in particular, on-going professional development have been withdrawn, re-directed or depleted. In addition, in some States syllabus and support documents are out of date or written in ways that no longer provide direct guidance to teachers, particularly inexperienced teachers. This further compounds the reported lack of competence and confidence on the part of many generalist teachers about teaching music.

Difficulties in staffing music in schools and associated problems with teacher education combine to limit the effectiveness of music education in schools.

Another factor is that of funding. Submissions and surveys suggest that funding for music education has been constrained. In some schools, as a result of the implementation of music within the Arts Key Learning Area, funding for music has suffered. Competing priorities and an increasingly crowded curriculum have impacted on the place of music in schools. In addition to funding music in schools the cost of music education to parents is often cited as a factor inhibiting students’ participating in, and engagement with, music in schools. Many students don’t receive a musical education because their parents are not able to or are unwilling to directly fund it themselves and it is not provided as part of the general education entitlement.

Of particular note in submissions was the suggestion that geography and the tyranny of distance hinder staffing and teaching of music in many rural and remote schools. Children in cities, larger regional centres and higher socio-economic circumstances are more likely to be able to access music programmes.

The Review heard of a range of perceptions about music education, the most damaging of which is that music is not a core part of the curriculum, but instead, a ‘frill’; some see it as extra curricular and non-essential or only for those with gifts and talents in music. This persists in the face of extensive research and feedback that highlights the value of music education for all students.

A final factor that contributes to difficulties in provision of music in schools arises from differing views within the music education profession itself as to what constitutes an appropriate music education. Beliefs about what must be taught and learnt in music vary widely. While some successful programmes meet the needs of their students well, others lack relevance for students. The research suggests that a focus on a narrow range of genres and styles is not appropriate for all students. A diversity of approaches to music education is necessary. A coherent approach to music in schools built on foundations of diversity, access, equity, participation and engagement is a necessary reform if music is to thrive.

#### *What needs to be done to improve the situation?*

If this situation is to change, the Australian government, in partnership with the States and Territories, school systems and sectors, schools, universities, and other key stakeholders, need to provide leadership to raise the status and quality of music education in Australian schools. In so doing it is recommended that these partners make the following broad commitments.

### Overarching Recommendations

#### The Australian Government and State and Territory governments

- O.R.1** Assert the value of music education for all Australian students
- O.R.2** Place immediate priority on improving and sustaining the quality and status of music education

There is a need for *valuing* and *prioritising action* for music education in schools. So that this can happen there is a need for commitment to providing the resources necessary to bring about change. This gives rise to a third overarching recommended commitment.

### Overarching Recommendations

#### The Australian Government and State and Territory governments

**O.R.3** Provide sufficient funding to support effective, quality music education that is accessible for all Australian children and addresses the specific areas detailed in this Review.

The principles of quality music education identified in this Review such as the crucial nature of continuous sequential music teaching and learning, should not be compromised by funding and resourcing issues. These funding issues need to be addressed at a government level and not cost-shifted to school communities.

In addition to the broad commitments suggested by these overarching recommendations, the following specific recommendations need to be endorsed and acted on by key stakeholders. As well as acting on those recommendations addressed specifically to the Australian Government, the Australian Government needs also to support specific actions by other key stakeholders. In acting on these overarching recommendations outlined above, the following specific *strategic directions* – with accompanying *recommended actions* – are made.

## 5.2 Specific recommendations

### 5.2.1 Status

Many music teachers, students and parents feel that school music lacks status. Yet, as this Review demonstrates, there are many music teachers and programmes that are outstanding. They deserve to be celebrated. When taken in collaboration with the other recommendations to follow, the status of music education can be potentially improved.

#### Discussion

Status is a complex web of perceptions and actions.

Many music teachers report a lack of status in schools, citing their treatment by school hierarchies; working conditions; unacknowledged or under-acknowledged work; under-valued place in the curriculum as an 'extra-curricular frill'; and, lack of recognition. This is evidence of how music is not recognised as core to the learning of all Australian students. Perceptions about the value placed on music in schools are also reflected in the resources and facilities provided, timetabling and how music is assessed and reported.

Paradoxically, while there may be a lack of enacted status, music is often pivotal to the public relations profile of schools. Yet, the hours of out-of-school rehearsal and commitment to ensembles and performance that underpin these high profile events in the community are rarely rewarded.

One further factor impacting on the status of music, particularly noted in a number of submissions, is the submersion of music within the Arts Learning Area. Since the Hobart (1988) and Adelaide (1999) Declarations Australian school curricula have been shaped by the eight learning area model that includes music as part of the broader curriculum field of the Arts. This has been detailed in Part 2. How curriculum is described impacts on how it is taught and assessed and, in turn, on how it is perceived. While it may have been an unintended consequence of the introduction of the Arts Learning Area, in some cases, the result has been that music has all but

disappeared from the radar. In some schools, music is not assessed and reported in its own right but subsumed within the arts on report cards. This trend is aggravated in more recent moves towards curricula described in terms of *Essential Learnings*. In this approach curriculum is organised according to broad inter-disciplinary areas such as thinking, communicating, personal futures, social responsibility and world futures (Tasmanian Essential Learnings, 2004). In this approach music, along with many other traditionally recognisable subjects, is less visible.

There are a range of suggestions made that would lead to enhancing status directly through public relations campaigns that celebrate excellence in music education. While music teachers and principals can be recognised through existing awards, there is potential for raising status through valuing music education in targeted ways. Attending to other issues that impact on the status of school music is necessary as well. However, it is important for music educators also to note that their own actions impact on the ways that their work is valued. Status is built on pro-active and positive approaches. As the site visits have shown, often teachers, students and parents are the best advocates for music in schools. The crucial role of principals and school leadership groups in the status of music has also been highlighted by these site visits.

The complementary roles of music organisations and musicians in promoting music in schools are also a vital part of the process of raising the status of music education in the broader community.

### Strategic direction

R.1 To enhance the status of school music education

### Recommended actions

#### **MCEETYA and CMC**

R.1.1 Promote the value, status and quality of music education in schools through the Joint Ministerial Statement on strengthening and expanding links between the arts and education with explicit attention to the role that music plays in education

#### **The Australian Government in partnership**

R.1.2 Take action to promote the value of school music education nationally

R.1.3 Celebrate excellence in school music education through Awards of Excellence for teachers, principals and schools

#### **State and Territory systems and sectors**

R.1.4 Address workload, industrial, curriculum, assessment and resource issues that impact on the status of music teachers

R.1.5 Address perceptions of loss of status for music arising from curricula that focus on the Arts as a learning area

#### **Schools, Principals and Teachers**

R.1.6 Promote and advocate for music in schools

#### **Music organisations and musicians**

R.1.7 Promote and support music in schools

#### **Parents and Community**

R.1.8 Promote and support music in schools

## 5.2.2 Access and equity leading to participation and engagement

The evidence collected by this Review shows that numbers of Australian students have no access to music education. A considerably larger group of students have access to limited music opportunities. In particular, there are deficits in opportunities to participate and engage in continuous, sequential, developmental music education programmes.

In tandem with the concept of universal access is the need for explicit attention to equity of opportunity for all students to engage and participate in music education.

The evidence provided to the Review shows that country and rural students are likely to miss out on music education. Students from low socio-economic circumstances also are often disadvantaged. There is also the possibility that some students with identified gifts and talents in music miss out on realising that potential.

## Discussion

Submissions to the Review, and the findings of the Literature Review, provide support for the notion that: *Every child has a right to have access to quality musical experiences within the school system*, [Australia Council submission].

Through MCEETYA, Australian governments can show leadership on the question of access and equity. To achieve universal access to music education will require effective partnerships and collaboration. It will need a change of will on the part of some education systems, and it will require support – both professional and financial – for those schools currently unable to provide quality musical experiences to their students. The use of technology, reform of curriculum, extensive and sustained professional development and support services will be necessary. There will be budgetary consequences. This is not to underestimate the challenges posed by Australia's vast and often isolating geography and the socio-economic circumstances of significant numbers of students and their families. But there is no valid case that can be made for denying access to music to all Australian students. The benefits outweigh the costs. The spasmodic, fragmented approach to music currently provided in some schools is not in the best interests of the music education of students. Furthermore, students must have access to a quality music education programme as outlined in this report. While those programmes that focus on participation are a necessary starting point, there are specific features of engaged and extended music programmes that are essential for a quality music education.

A further issue on access identified during the Review was the cost of music in schools and the practice of providing music on a user-pays basis. Limiting music only to those whose parents can pay for it is inhibiting effective music education for all students. As with all education, the diversity of cultures and individuals must be recognised. In this context, equity should not be taken for granted but needs to be proactively monitored and accounted for by systems, sectors and schools. The lack of systemic focus on music education noted by this Review suggests that this sort of focus and monitoring is required.

The recommendations here refer to the *Guidelines for Effective Music Education* developed as part of this Review (see Part 4). Adoption of these Guidelines will help to overcome a major impediment noted in a number of submissions and findings, and that is an absence of clear and desirable guidance for systems, schools, principals and teachers. These *Guidelines* provide the basis for a sustained, developmental approach that is the key to achieving a successful music education. Adoption of the *Guidelines* in a sustained and regular manner will overcome many of the impediments currently encountered in school systems.

Implicit in these recommendations is recognition that commitment to access and equity will lead to both participation and engagement for all students, that in turn, will enhance the quality of music in schools.



## Strategic direction

- R.2 To ensure every Australian child has opportunities to participate and engage in continuous sequential, developmental music education programmes

## Recommended actions

- R.2.1 **MCEETYA** endorse and enact the *Guidelines for Effective Music Education* developed by this Review

### **School systems and sectors, curriculum and teacher accreditation agencies**

- R.2.2 Ensure all students participate and engage in continuous, sequential, developmental music education programmes regardless of geographic location, socio-economic circumstances, culture and ability
- R.2.3 Ensure that working conditions of teachers support schools to provide for access, equity, participation and engagement in music for all students
- R.2.4 **MCEETYA, school systems and sectors** monitor and report on the implementation of the *Guidelines for Effective Music Education* developed by this Review and endorsed by MCEETYA

## 5.2.3 Teacher education

Teacher education to support music in schools has three dimensions:

1. Pre-service teacher education for generalist classroom teachers in primary and middle schools;
2. Pre-service teacher education for specialist teachers; and
3. Professional development for teachers currently in schools.

### Pre-service teacher education for primary and middle school generalist classroom teachers

As submissions to the Review have outlined, teacher education for generalist classroom teachers has changed particularly as funding models for tertiary education have changed. In many cases, time for learning about music and learning to teach music have been reduced or removed from teacher education courses. The Review has collected further opinions that this is compounding the issues for music education, as successive generations of teachers are less competent to teach music in the generalist classroom and feel less confident to do so.

While this Review recommends increasing the number of music specialist teachers in schools, it is likely that generalist classroom teachers will continue to be the only source for music education in many schools. For this reason, and because generalist classroom teachers need to know how to support a comprehensive and balanced music education when there is a music specialist, the recommendations in this section are directed primarily towards the issue of generalist classroom teachers.

It is also important to note that this is an issue beyond traditional primary school demarcations. The continuing development of middle schools, the blurring of transition from primary to secondary education across States and Territories and the move towards generic transdisciplinary outcomes such as *essential learnings* means that pre-service teacher education needs to be more flexible and to reflect the changing nature of schooling. Therefore these recommendations are addressed to pre-service education for K-10 generalist teachers in the broadest sense.

## Discussion

### *How have changes to pre-service teacher education impacted on preparing generalist classroom teachers to teach music?*

As submissions to this Review have argued, successive reforms to pre-service teacher education for generalist teachers K-10 have reduced the amount of dedicated time, content and focus on music in the curriculum. The current funding model for teacher education impacts on the choices made by universities about the amount of time given to music. The Arts learning area model is also a factor, as it dilutes time available for music.

### *What needs to change?*

The Review shows there is a need for reform of music education for generalist teacher pre-service training. There is clearly insufficient time for music in teacher education courses. This needs to change.

The course content for music education in pre-service teacher education courses needs to ensure that teachers are competent in their own personal music knowledge, understanding and skills, in other words that they can make music themselves. There have been a range of opinions about this aspect with some arguing for teachers being able to read and write music using traditional, conventional notation and others arguing for a more flexible approach. As a rule of thumb, the evidence gathered by this Review suggest the need for teachers being competent in the concepts and skills that curricula require them to teach.

Alongside this need for personal competence in music is a need for generalist teachers to be competent in the principles of teaching music, including knowing how to work collaboratively with music specialist teachers. The complexity of this issue is compounded when, as the findings of this Review highlight, many students enter teacher training with deficits in their own music education, having themselves come through an education system that has, in the main, neglected it. This is not the case in some other countries; for example, in Singapore, teacher training applicants are required to demonstrate prior learning in music. Therefore the role of Universities training generalist K-10 classroom teachers is two-fold: to address gaps in students' general knowledge, understandings, skills and values about music as well as prepare them for teaching music. There is a range of approaches for doing so but there needs to be an emphasis on balancing understanding of music and application of appropriate pedagogy. In particular, attention is needed so that teacher education graduates are aware of contemporary developments in music and consequent trends in music education.

The *Guidelines for Effective Music Education* developed by this Review provide leadership on this matter.

As has been argued in submissions, a major part of this pre-service training needs to be building confidence alongside competence. Attitudes, pre-dispositions and values to music in schools are of critical importance in the pre-service education of generalist teachers. What is valued is often ultimately what students learn. Understanding how music is integral and connected to the whole curriculum (and not extra-curricular) is central. Attention to the musical needs of all students, including specific groups of students, such as those with identified gifts and talent in music, is essential. Understanding collaboration with specialist music teachers (where they are part of the school team), school principals and administrators, parents and music in the community needs to be a key aspect of courses.

Universities need to demonstrate accountability for the competence of their generalist teacher graduates to teach music in schools. While there are moves towards Beginning Teacher Competencies there are currently no clear standards across Australia for generalist teachers K-10, let alone for music education. This is an issue for NIQTSL and State and Territory Colleges of Teaching and other stakeholders such as professional associations.

### *How much time is necessary in pre-service education to prepare generalist classroom teachers to teach music?*

It is clear from both the Literature Review and from submissions to the Review that mandatory hours dedicated to music education without attention to quality of learning and teaching is not a sufficient solution. Nonetheless, without adequate allocated time, it is all but impossible to expect generalist teacher education graduates to enter their careers equipped to adequately address the music learning needs of students. The same arguments for a consistent and sequential

developmental approach to music education that apply to school students should also apply to tertiary students, albeit over a shorter span of time. Therefore, this Review endorses the recommendation from the Australia Council's submission that

'... all pre-service teacher education courses (be) required to include a minimum of two hours music content per week';

and, that in reforming pre-service teacher education courses, universities provide programmes according to the needs of students: those with more gaps in their musical knowledge, understanding, skills and values require more time. Research suggests that teachers need to demonstrate general standards of competence and confidence in music as part of their initial training and a commitment to ongoing and sustaining professional development about music. They need to value pro-active engagement with music in their work in schools. They need a capacity to develop their understanding and skills through professional development and to demonstrate their on-going competence through management review processes when employed as teachers. Feedback to the Review would suggest that, for this to happen, pre-service teacher education needs considerable change.

While tertiary teacher education was not the primary subject of this Review, it has become clear from the submissions received, coupled with the research covered in the Literature Review, that improvements to school music education in Australia cannot and will not occur without significant action being taken by the Australian Government working in partnership with States and Territories governments and Universities. One suggestion would be to fund conversion and bridging courses to meet identified needs as has been successfully done in response to other gaps in teacher education.

<b>Strategic direction</b>	
<b>R.3</b>	To improve the standard of pre-service music education for all generalist classroom teachers
<b>Recommended actions</b>	
<b>The Australian Government</b>	
R.3.1	Explore ways to encourage universities (and other providers of teacher education) to provide more time for music education for pre-service teachers
R.3.2	Refer this report to NIQTSL to consider in their upcoming work on teacher education course accreditation and standards
<b>Universities and Schools of Education (and others preparing teachers)</b>	
R.3.3	Enhance or transform courses for generalist classroom teachers to ensure that: <ul style="list-style-type: none"> <li>• There is sufficient dedicated time for music education; and</li> <li>• Student teachers develop and demonstrate knowledge, understanding and skills in their own music making as well as teaching music</li> </ul>
<b>Graduating/Beginning Teachers</b>	
R.3.4	Demonstrate the currency and relevance of their knowledge, understanding, skills and values about music education

### Pre-service teacher education for primary and secondary specialist music teachers

While urgent action is necessary about music education and generalist classroom teachers, there is none-the-less need for action about pre-service specialist music teacher education.

Submissions to the Review strongly argued for increasing the number of specialist teachers of music in primary schools (see later recommendation and discussion). While some universities currently provide programmes for music specialist teachers, there will need to be increased numbers of students in pre-service training as specialist music teachers. These courses will need to address the issues raised by this Review.

By comparison with pre-service music teacher education for primary schools, teacher education for secondary music is in a stronger position. But there is also a need to address the specific issues associated with music teaching for adolescents and the trends towards low rates of students continuing music in secondary schools. In particular, attention to the inclusion of technology and the use of appropriate inclusive repertoire, choice of instruments and approaches to teaching and learning music is needed in pre-service programmes.

There are implications for the training of specialist music teachers that take place alongside education studies within conservatories or music departments.

## Discussion

### *Primary specialist pre-service education*

The Literature Review in Part 2 and the submissions to the Review have made a supportable case for music specialist teachers in schools. If the recommendations for increasing the number of primary specialist music teachers in primary schools included later in the Review are acted on, there will likely be a need for specialist music teachers in schools. Increasing demand for music specialist teachers is an opportunity for universities. Carefully integrated planning between universities and employing authorities and schools is necessary to meet any demand and avoid oversupply but this is an area of potential growth. There is scope for re-training of currently qualified teachers. Models of intensive short course training used to meet similar high demand areas in other learning areas provide another way of addressing the situation until fully trained teachers can be deployed into these positions.

### *What else needs to change about pre-service training for specialist music teachers?*

The pre-service training of specialist music teachers needs to meet the needs of contemporary students and the principles of access, equity, participation and engagement, recommended by this Review. In that light, pre-service courses for music education should re-focus or reform, to satisfy the standards outlined in the *Guidelines for Effective Music Education* developed by this Review. The amount of course time on music for students in these courses may need to change. It is essential that courses develop specialist teachers who:

- Are familiar with a broad range of approaches to music curriculum and implementation, showing awareness of diversity and the need for relevance to the needs of students and communities;
- Have specific skills in classroom teaching (including applications of music technology) to implement the *Guidelines for Effective Music Education*;
- Have a clear and cohesive approach to planning, teaching and assessing music;
- Maintain their own music knowledge, understanding and skills;
- Commit to continuing professional development in music education;
- Work collaboratively with classroom teachers;
- Develop music teaching management skills;
- Understand the learning needs of students of specific ages and the shifts in pedagogy needed as students grow;
- Work collaboratively with specialist music teachers and class teachers;
- Manage the administrative requirements of the role; and
- Understand the Occupational Health and Safety and Child Protection requirements of contemporary schools.

Attitudes, dispositions and values are significant components that need to sit alongside specific skills, knowledge and understandings. Particular attention to developmental learning in music is needed.

Maintaining specialist music teachers' own music knowledge, understanding and skills is important. Diversity in repertoire and approaches; music technology; and, the socio-cultural aspects of music appropriate to the role of music educators in schools need to be the focus in the general music studies of specialist music teachers in training. Performance skills appropriate to working with students in schools need to be pro-actively developed with particular attention to conducting,

working with ensembles and working with the developing capacities of children and adolescents. As many specialist music teachers train in conservatories and performance-based tertiary music programmes, there are implications for those training courses. The programmes for performance-oriented musicians needs to be augmented or re-focused for those students who may or will be teaching music in schools.

One suggestion noted by the Review is to provide an increased number of HECS exemption scholarships for students enrolled in music education degrees in the Australian university system. It would also be possible to fund conversion and bridging courses to enable teachers to upgrade their own music knowledge, understanding and skills.

### *Secondary pre-service teacher education*

Of concern to the Review are identified issues about the currency, quality and effectiveness of teaching music in secondary schools.

One serious issue identified by the Review is the significant drop-out rate from music that takes place in secondary schools (see Part 3). There are many factors suggested that might account for this decrease such as competing interests, physical and sociological changes in young people and peer pressure. But it is an issue that must not be ignored by secondary music teachers. More students who sustain their study of music through to graduation would be one indicator of effectiveness for secondary school music.

The Review noted that there are youth music programmes provided outside of schools such as those supported by the Australia Council, the Queensland Arts Council and local authorities e.g. GossieRock in the City of Gosnells in Western Australia. These programmes indicate that while many young adolescents have a passionate interest in music, they simply do not follow that passion through school music. Music education in secondary schools can, in these cases, be seen as a missed opportunity. There are many students who need different approaches to music education from those traditionally offered. This is evident in some of the sites visited by the Review. For example, the teacher at Murray Bridge High School noted that the skills he needed to teach his students were under-developed in his pre-service training and that he has undertaken considerable additional musical and technological training in order to meet the needs of his students. Therefore, this Review recommends that more attention in pre-service training needs to be given to the factors that 'switch' adolescents on to, and maintain their interest in, school-based music.

An observation made to the Review is that many who take up the career of music educator in secondary schools are products of the existing music education system. Their experience and training often perpetuates both the strengths and the limitations of what is currently offered in secondary schools rather than reflectively questioning that system. Notable are gaps in inclusive repertoire and skills in the use of music technology. One significant issue observed during site visits, is the operational separation of classroom and instrumental/vocal music to the point that there is a lack of communication between these important interlocking aspects of a holistic approach to music education. This underlines necessary reform in conservatories and tertiary music programmes as well in pre-service teacher education leading to reform in schools.

### *What are the implications for secondary pre-service teacher education programmes?*

There are clear implications for secondary pre-service music education outlined in the recommended actions in this section. In particular these programmes need to address:

- Clearer understanding of how young adolescents learn music;
- Having specific skills in classroom planning, teaching and assessing music to implement the *Guidelines for Effective Music Education*;
- The need for broader, more inclusive repertoire; and
- The need for a focus on different kinds of music knowledge including a broader range of instruments and more attention given to music technology, composition and improvisation.

There should also be attention given to the relevant issues mentioned in the section on primary music specialist teachers.

Changes to how music is taught in conservatories and tertiary schools of music have also been suggested as necessary by some providing advice to the Review. Many of those who study a musical instrument will find themselves taking on a teaching role, sometimes in schools. Yet, for most of these musicians, their current instrumental music programmes do not include aspects of

how to teach music. There are different models for addressing these issues such as the *Artist/Teacher/Scholar* Framework developed by the Music In Education National Consortium (Scripp 2005). Secondary music teachers need conducting and ensemble knowledge and skills and music technology skills, particularly in audio, recording, amplification and digital technologies. They need knowledge and experience in a range of instruments including those popular with secondary students such as keyboards and electronic instruments. This should not be a downgrading of other instrumental programmes but an open, inclusive expansion of the scope of instrumental music, reflecting the diversity of music in the world beyond schools.

It has also been proposed to the Review that there are other necessary components needed by secondary music teachers such as management skills, financial management, instrument hire and management and knowledge about sourcing instrument repairers. They need skills in public relations, promotion and advocacy. In summary, secondary music teachers need multiple skill sets to do their job effectively. In their work music teachers need to recognise how music is significant in the lives of students and our whole community. Music is an essential component of film, television, drama, dance information technology and contemporary living – particularly the lives led by young people. It impacts on health and well-being. This integration of music is an opportunity for music teachers to assert their role in the education of all Australian students.

As suggested already, HECS exemption scholarships may be one strategy for addressing these identified needs. Bridging and conversion courses for musicians who wish to teach in secondary schools would be another way of enriching the quality of music in schools, provided these courses promoted values and approaches endorsed by the findings of this Review.

Teacher accreditation and standards organisations need to take account of the issues raised in this section.

## Strategic direction

- R.4 To improve the quality, and expand the provision, of pre-service music education courses for specialist classroom teachers

## Recommended actions

### **The Australian Government**

- R.4.1 Explores ways to encourage Universities (and other providers of teacher education) to increase the cohort of specialist music teachers
- R.4.2 Refer this report to NIQTSL to consider in their upcoming work on teacher accreditation and standards

### **State and Territory Governments**

- R.4.3 Refer this Report to State and Territory Teacher Accreditation Agencies (or equivalent) to inform their work on teacher education course accreditation and standards

### **Universities and others preparing music teachers**

- R.4.4 Enhance or transform courses for specialist music teachers (including instrumental and vocal music teachers) to ensure that students develop and demonstrate contemporary approaches to knowledge, understanding and skills relevant to the needs of specific groups of students
- R.4.5 Provide conversion or bridging courses (in response to identified needs) to capitalise on existing musical knowledge and skills while also addressing the need for contemporary approaches to music education in schools
- R.4.6 **Music conservatories and schools of music** enhance or transform music courses to ensure that performance-based music courses include aspects of teaching music using contemporary approaches and meeting the needs of specific groups of students

### **Graduating teachers**

- R.4.7 Demonstrate the currency and relevance of their knowledge, understanding, skills and values about music education

## In-service professional development

In addition to the gaps identified in pre-service teacher education, the Review identified significant issues in meeting the professional in-service needs of both classroom and specialist music teachers currently teaching music in schools. Provision of professional development is linked to up-to-date curriculum support materials and accessible support services.

## Discussion

While acknowledging exceptions, the Review identified deficits in music teaching amongst teachers currently in schools. Generalist primary classroom teachers particularly recognised gaps in their knowledge (see, for example, the site visit report for Dawes Road, Kyabram). Submissions to the Review noted in Part 3 further flesh out these gaps. There was recognition that some of these gaps are a reflection of the changing nature of music in society under the influence of many factors, including changing technology. Gaps in pre-service training identified by teachers during the Review, the decline or loss of music support services such as advisory teachers outlined in Part 3, and the difficulties associated with accessing up-to-date curriculum documents, contribute to the current need for increased professional development. The potential for these gaps to be addressed through on-line learning was noted in submissions received.

Some systemic support for professional development is provided, by systems and sectors but this is often directed towards other priorities or to the arts in general. However, the evidence presented to the Review shows a general contraction of support for music in schools in most States and Territories.

The gaps in systemic support are sometimes partially filled by

- Professional music organisations such as *Musica Viva in Schools*, the Symphony Orchestras and The Song Room; and
- Professional Education Associations such as ASME, Orff Schulwerk.

It is apparent, however, that both education and training institutions and industry, have potential to provide more professional development for teachers.

### *What needs to change?*

A multi-level strategy is needed that brings together key stakeholders. This strategy includes

- Recognition of the issues and challenges involved;
- Scoping the needs of different teachers:
  - Primary teachers both specialist and classroom;
  - Secondary teachers; and
  - Instrumental and vocal teachers;
- Commitment to designing and providing on-going professional development programmes including using on-line and distance learning modes as well as workshops, provision of print and audio-visual materials, mentoring and interactive web sites;
- Addressing knowledge and skills issues discussed by this Review; and,
- Partnerships and alternative models of provision.

In addition, teachers in schools need not wait for others to provide professional development in music. They should be encouraged to be pro-active in identifying their own music learning needs and sourcing professional development to meet those needs. The power of mentoring and the potential for Internet-based networking needs to be harnessed, as well as the considerable resource base and opportunities provided by music organisations in the Australian community.



## Strategic direction

### R.5 To ensure that

- Australian primary and K-10 generalist classroom teachers can support music education; and,
- Primary and secondary specialist music teachers can develop and maintain their knowledge, understandings, skills and values about teaching music

## Recommended actions

### **The Australian Government, State and Territory school systems and sectors and schools in partnership with universities, professional associations, professional and community music organisations and musicians**

- R.5.1 Provide programmes of professional development for all primary and K-10 generalist classroom teachers to develop and maintain music knowledge, understandings, skills and values to support music education
- R.5.2 Provide programmes of professional development for primary and secondary specialist teachers – including instrumental and vocal teachers - to develop and maintain specific knowledge, understanding, skills and values and refresh perspective on music education
- R.5.3 Provide programmes of professional development for principals and school administrators to develop and maintain understanding of the purpose and value of music education in schools
- R.5.4 Establish and maintain music mentoring and networking programmes and Internet (or similar) based support for teachers and principals

### **State and Territory school systems, sectors and schools management groups**

- R.5.5 Support principals and school leaders to fund and facilitate this on-going professional development

### **Teachers**

- R.5.6 Demonstrate the currency and relevance of their knowledge, understanding, skills and values about music education

## 5.2.4 Curriculum policy, syllabus and support materials

The mapping of music curriculum undertaken by this Review identifies significant issues about three aspects: policy about music education, syllabi and support materials.

The Review has gathered evidence that there appears no coherent shared approach to music education across Australian States and Territories. Although there is increasing reliance on electronic publishing in education, the mapping of State and Territory curricula established how difficult it was for teachers in schools to access curriculum materials for music.

Provision of up-to-date curriculum support materials is linked to professional development.

## Discussion

At its broadest, as outlined in Part 3, the term curriculum includes all that is taught and learnt: the *intended*, *implemented* and *attained* curricula. Practically, the focus on curriculum taken in this section is on curriculum policies, syllabi and support documents for music. There are separate

recommendations about curriculum services such as advisory teachers that support teachers understanding of curriculum materials.

The Review identified that there are major concerns about music curricula: cyclic attention to music; currency and relevance of curriculum materials; movement towards frameworks away from specific *syllabi* (in some States and Territories); movement to *essential learnings* curricula; and, some problems with access to curriculum materials. The Review identified some specific gaps in curricula including music technology; inclusive repertoire and indigenous music; music education for gifted and talented students; and, approaches to creativity, improvisation and composition.

While recognising the diversity of Australian students and schools, and the right for each State and Territory system, sector and individual schools to develop their own programmes, there is value in developing a cohesive approach to music education. There is some evidence in the Review that Australian music education may not be being optimised because of a lack of consistency. This is not an argument for a national music curriculum but for collaborative action and reducing unnecessary curriculum dissonance.

As difficult and as challenging as it will be, there is a need to put the issue of the over-crowded curriculum on the agenda for discussion in the context of music in the curriculum. This is an issue that needs to be seen in a broad way taking account of the overall needs of each student for a broadly inclusive education.

#### *What are the issues with the current curriculum documents?*

Firstly, it is important to recognise the volatility of curriculum development and how what is happening in different States and Territories can be out of synch. As the Review is being completed, additional documents are being forwarded for inclusion and discussion. In this context there needs to be on-going flexibility and openness.

*Policy frameworks:* As outlined in Part 3, all States and Territories have Arts education policy documents that include music, though some do so in more explicit ways. They are State and Territory adaptations or developments of the National Arts Statement and Profiles (1994). Music is included in these policy frameworks but often appears to be or is subsumed within the Arts as a learning area and music teachers identify this as a loss of status and identity within schools.

*The Essential Learnings* approach to curriculum that has emerged in recent years is also of concern because of a lack of explicit attention to the role of music education. While an approach to addressing issues of the over-crowded curriculum and valuing learning that connects and integrates, these *Essential Learnings* curriculum documents threaten further subjugation of music in describing the curriculum.

*Syllabi:* With the exception of Queensland and New South Wales, syllabi are not provided for music K-10 in most States. In those cases, there is an expectation that teachers have the necessary experience to move from frameworks documents to school-based teaching and learning programmes and develop school-based syllabi. The gaps in syllabi are a problem, particularly for beginning or inexperienced teachers. There are a range of syllabi for music in Years 11 and 12 that provide explicit guidance reflecting the high stakes nature of assessment at this phase of schooling. But the lack of syllabi in K-10 can have an impact on the capacity of students in Years 11 and 12 to complete music studies.

*Support documents:* In some States and Territories there are recent, effective and relevant curriculum support documents but there are also gaps that reflect cyclic approaches to curriculum development. A high proportion of teachers' survey responses highlighted the lack of quality and relevance of curriculum support documents. There are also specific identifiable gaps in support materials notably for conducting, composition and improvisation, and inclusive music repertoire. One of the other gaps identified was in support materials for teaching students with identified gifts and talents in music. Specific suggestions about instrumental, vocal, choral music and music technology are addressed separately. Curriculum documents for music need to explicitly address the integrated nature of planning, teaching and assessing. Assessment is a complex area of schooling and balance is needed to ensure an integrated focus on planning, teaching and assessing. Perceptions of rigour and status are linked to the approaches used in assessment.

It is important to note that the Review identified the role of curriculum support documents developed by music organisations such as the Symphony Orchestras and *Musica Viva in Schools*. They partially fill gaps in support documents from State and Territory systems and what is provided by sectors such as Catholic Education Offices and Associations of Independent Schools. The vital and necessary role played by these organisations needs to be recognised better and funded accordingly.

This Review did not consider commercially available curriculum documents but noted the number of times teachers referred to the *UpBeat* programme (now out of print) and the *Sing* booklets and CDs provided by the ABC (Australian Broadcasting Corporation). There is scope for more publishing and co-publishing in music education.

The Review noted other relevant music research projects in the community, such as the *National Indigenous Recording Project*, that are opportunities for music curricula in schools to recognise significant aspects of Australian culture. As these sorts of projects are initiated, there is a need for school curricula to flexibly introduce them and make the most of the opportunities offered. School curricula need to be flexible and responsive to opportunity and the changing nature of music in the community.

#### *Are curriculum support documents up-to-date and relevant?*

Documents for music in Queensland and New South Wales are relatively recent. Some other State and Territory music education documents are over twenty years old and many of these are out of print. While the fundamentals of music education may be consistent in these documents, over time the look, style of publication, choices of repertoire and even approaches to music education have dated. There is a need for action to ensure that all Australian schools have up-to-date, inclusive and current materials. There is scope for sharing existing materials and any future development costs through collective projects.

#### *Developing a cohesive approach to music curriculum across Australia*

As outlined in the Literature Review, music education internationally and in Australia reflects diverse origins and traditions. Rather than reinforcing the railway gauge debates that have plagued Australian State and Territory relationships, there is a need for decisive, collaborative and open action. In this proposed dialogue there is a need to acknowledge and, where necessary, find ways of supporting sequential, developmental music programmes for all Australian students. Issues that might be the focus for such work include but should not be limited to exploring different approaches to class music, instrumental and vocal music, composition and improvisation, the nature of a balanced music curriculum including the relationship between performance and process, music as 'entertainment' and deeper learning in music. There is a need for Australian music education to state an inclusive yet cohesive position on music education. While this may not be an easy task, it is none-the-less necessary. This is not to suggest a homogenisation of music education approaches.

As discussed in Part 3, one of the debates taking place in Australian education has been and continues to be about the relative merits of syllabus style documents and frameworks documents. While this is an issue that is not widely understood beyond teachers, there have been important qualitative shifts in the way that curriculum is specified for teachers, the full impact of which is now being recognised. While some criticism levelled at current Australian music curricula documents is based on a lack of understanding of the differences between syllabus and framework approaches, feedback to the Review indicates that teachers actually want and need the sort of guidance provided by syllabi. This is supported by other reviews such as the report *Benchmarking Australian Primary School Curricula* (Donnelly 2005).

The Review received significant discussion about the negative impact on music education of the Arts Learning Area and its focus on a whole-of-learning area approach. While there needs to be a focus on developing music specific curriculum documents, the Review team also noted that curriculum documents that explicitly relate music to the Arts Learning Area do not seem to have been developed, contributing to confusion and resistance amongst music teachers and school administrators. This is also a professional development and pre-service teacher education issue.

There are roles for all stakeholders in development of relevant up-to-date curriculum documents. State and Territory curriculum authorities/agencies have a significant but not exclusive role. Universities, professional associations, music organisations and musicians have leadership roles. There is also a need for school-based curriculum development with teachers working in pro-active partnerships.

#### *Implementing music curriculum documents*

The cyclic nature of curriculum development identified in submissions echoes the findings of the 1995 Senate Inquiry on Arts education. Teachers in particular talk about a 'boom and bust' syndrome reading these cycles as signals to stop and start. In the light of this perception, there is a

need for curriculum development to be seen beyond the production of documents. Implementation of new curriculum documents and approaches requires attention, accountability and on-going support mechanisms such as professional development, mentoring, on-line support and follow up publications in magazine and popular easy-to-read formats. Publishing a curriculum document is only part of the jigsaw of implementing effective music education.

*Are current curriculum documents sufficiently accessible for teachers?*

The research of the Review has identified an issue with accessibility of curriculum documents. The current practice of publishing curriculum materials on-line has been identified as counter productive, inhibiting music education in schools. For a variety of reasons many teachers have not embraced the ease of access provided by electronic publishing. This may reflect reluctance on the part of some teachers to engage with technology. However it may also point to deeper issues such as the difficulty of accessing electronically published materials with the current provision of computers and broadband access in schools. This is particularly the case in rural and remote schools. It may also highlight the inconvenience of working with electronic rather than printed documents and cost shifting of printing costs to individuals and schools.

While recognising the increasing moves to publishing electronically and the advantages of being able to include audio and video clips in electronically published material, there is a need for school systems, sectors and school administrators to recognise the conditions that best support teachers accessing and using curriculum documents. Multiple forms of publication need to be continued.

## Strategic direction

- R.6 To support a cohesive inclusive curriculum approach to music education that meets student needs and interests

## Recommended actions

### **The Australian Government**

- R.6.1 Initiate and lead a music curriculum development project focusing on
- Providing a cohesive approach to music across Australian schools
  - Targeting specific priority needs identified by this Review: music technology, indigenous music, gifted and talented students, creativity, composition, improvisation and inclusive repertoire

### **State and Territory school systems and sectors**

- R.6.2 Share existing music curriculum support materials
- R.6.3 Participate in collaborative, inclusive curriculum development projects
- R.6.4 Support partnerships with music organisations to produce curriculum materials
- R.6.5 Provide explicit guidance on the integration of planning, teaching and assessing music

### **State and Territory school systems and sectors, in partnership with professional associations, industry and professional and community music organisations**

- R.6.6 Use new technologies to support development and implementation of support materials for music education
- R.6.7 Establish clearing houses, libraries and mechanisms for sharing curriculum materials
- R.6.8 Continue to provide music support materials in a range of formats including print, digital and on-line until non-print formats are firmly established in all schools
- R.6.9 Encourage publishers to develop relevant materials supporting music in Australian schools
- R.6.10 Provide curriculum materials focusing on inclusive repertoire
- R.6.11 Connect with cultural projects such as the National Indigenous Recording Project to ensure that music programmes explicitly recognize Australian indigenous music
- R.6.12 Build flexibility and responsiveness into curriculum development and implementation cycles and projects
- R.6.13 Provide curriculum materials catering for the needs of students with identified gifts and talents in music
- R.6.14 Provide curriculum materials supporting creativity, composition and improvisation in music

### **Teachers**

- R.6.15 Share curriculum support materials and participate in school-based curriculum development projects

*See also specific recommended actions about instrumental, vocal and choral music and music technology*

## 5.2.5 Support services for music education

Support services for music in schools has five dimensions:

1. Advisory services;
2. Instrumental music services;
3. Vocal music services;
4. Music technology; and
5. Equipment and facilities.

### Advisory Services

The Review found contraction and in some cases disappearance of advisory support services for music in schools. Traditional models of support such as advisory teachers are rare and opportunities provided by technology, partnerships and outsourcing under-developed.

### Discussion

The contraction of music support services discussed in Part 3 has impacted on the delivery of music education in Australian schools. Reasons why this has happened are complex but now is the time to reform the situation. While there has been debate about the past effectiveness of such advisory services, their absence was commented on in submissions and conclusions drawn about the impact on music in schools. In re-instating these sorts of advisory services, there is a need to go beyond simply providing consultants; there is a need for a more complete package of support including access to libraries of music providing inclusive repertoire, newsletters and sustaining networks and facilitated mentoring. In addressing this issue there is scope to consider alternative methods of delivery of music curriculum services including outsourcing to appropriately funded music organisations and associations and using the potential of emerging technologies such as the Internet (or similar).

#### Strategic direction

- R.7 To enable every Australian student to participate and engage in continuous, sequential, developmental music education programmes

#### Recommended actions

##### **Schools, school systems and sectors**

- R.7.1 Establish, reinstate and/or provide support services for music education including advisory teachers, consultants, resource libraries, mentoring, networking and on-line provision of support (with appropriate technology and training)
- R.7.2 Establish partnerships with professional and community organisations, professional associations and universities to provide support for music education in schools
- R.7.3 Initiate alternative models of delivery of curriculum services including outsourcing

### Support for learning a musical instrument

The Review identified gaps in teaching of musical instruments in schools. While some State and Territory Departments of Education provide centrally organised instrumental services, these are not universally provided. While much of the cost of tuition and instrument hire is supported in these programmes, parents are still required to make a financial contribution. In other State and Territory systems, instrumental music is provided on a 'user-pays' basis and organised locally by

schools. Similar user pays and school-based programmes are provided within independent/non-government schools and sectors.

Instrumental music teaching and learning requires specific facilities, equipment and support services.

## Discussion

The research of the Review and submissions received showed that instrumental tuition is inconsistently provided for Australian students. The Departments of Education in three States and one Territory provide centralised services; in other States individual schools and in the independent school sector, individual schools organise instrumental tuition usually on a direct 'user-pays' basis.

In addition, the value and place of instrumental music in the overall music education of students is sometimes misunderstood. There is a popular misconception that music education involves only playing an instrument.

To meet the *Guidelines for Effective Music Education* developed by this Review, Australian education needs to consider how instrumental music will be a part of every students' music learning, and not just available to a few. The practice of considering instrumental music separately from the rest of music in schools is also divisive and questionable: all of the various branches of school music need to be working in harmony.

Instrumental music programmes need to include both initial learning experiences for students beginning their instrumental music studies, as well as sustaining programmes for those who have an identified interest and talent for them.

### *What instruments are included in school music programmes?*

The choice of instruments taught in schools is another area of debate identified by the Review. As discussed by some experienced music teachers as part of site visits, the historic development of school instrumental music that focused on orchestral and wind band has led to some instruments being included and others excluded. In some States and Territories, piano and keyboards are included and in others they have not been. While there are examples of rock and contemporary instrumental programmes in some schools, these are not accorded the status and resources of other programmes for brass, woodwind, strings and similar instruments. Inclusion of instruments enabled by music technology has also been slow. The choice of instruments has an impact on repertoire. This in turn has consequences for the acceptance or rejection of music in schools, particularly by adolescents. The current choice of instruments included in programmes may contribute to an impression that school music is elitist. Submissions to the Review have identified the need for a wider range of instruments to take account of the breadth of music in contemporary Australia.

The practice of introducing instrumental music through recorder or similar inexpensive options is still alive in some schools though perhaps not as widely as it may have been in the past. (See Dawes Road Primary, Kyabram, site visit report for an interesting variant) It is difficult to judge the effectiveness of these programmes and their contribution to students' overall music learning. They are often accorded lower status in music programmes and considered unrelated to other instrumental music programmes. Teachers and curriculum authorities need to review the usefulness of these introductory instrumental music programmes and, if appropriate, reinstate them into the music for all students.

### *How effectively is instrumental music integrated?*

One particularly worrying aspect identified by the Review is the current practice in some schools of separating instrumental music learning from other music learning and activities. This fragmentation and disconnection undermines effective student learning. Best practice is integration of instruments into all music learning. In other words, students should bring and use their instruments into class; they should be learning and connecting their concept learning from class music into their instrumental music classes. There needs to be seamless collaboration between all who teach music. While it is often a challenge for instrumental and other music teachers to coordinate and integrate learning, it is in the best interests of students to do so. This will mean reform and change for practice. As has been pointed out to the Review, this is not to downplay

current practice in providing one-on-one instrumental lessons for some students particularly as students prepare for performance examinations in Years 11 and 12.

### *Is there a best approach to teaching instruments in schools?*

There are several different approaches to instrumental music teaching noted during the Review: one-on-one, small group and large group classes. Playing in ensembles is also integral to instrumental music. While the use of different approaches may be influenced by the availability of teachers, economic circumstances and the learning needs of students, the effectiveness of each needs to be considered. These different approaches have implications for practice and pedagogy. Group teaching of instruments does require different pedagogy and practice and teachers need to be trained for group instrumental teaching (see earlier discussion of pre-service teacher education). The Literature Review identified useful paths to the future such as *Tuning In: wider opportunities in specialist music tuition* (OFSTED 2004).

Based on observations during site visits, instrumental music teaching practice may, in some cases, need reform. A narrow focus on micro skills, while important, should not be the only focus. Instrumental music must connect with and support the broad aims of music education. The focus of instrumental music learning must move beyond training and apprenticeship for a musical vocation; while this vocational track will be the path for some students, many will gain lifelong pleasure and satisfaction from playing an instrument and this should be catered for in our schools.

There is a need for instrumental music to be open to innovation, change and development. In a similar vein, instrumental music must encompass the broadest definition of what a musical instrument is in contemporary music practice.

One further area of discussion about teaching instrumental music identified during the site visits is the use of distance teaching and technologies. There is some encouraging, but tentative, evidence of successful teaching using distance learning and electronic delivery. Teachers working in this distance mode need specific training and sympathetic temperament. Distance education in music needs to be complemented by face-to-face and other support. There is, however, considerable resistance to these alternative teaching methods. More research is needed about them.

Professional development is necessary to refresh and maintain knowledge and skills of instrumental music teachers.

### *Who pays?*

The cost of instrumental music is high and considered a major impediment to instrumental music for all students. Small group or individual tuition and costly instruments represent significant costs. The cost of including initial instrumental music for all Australian students may be beyond current capacity; however the site visits of the Review identified models that enabled this to happen. Models of group tuition are successfully used in some instrumental music classes and this enables more cost-effective delivery, provided attention is given to using appropriate pedagogy. Initiatives such as the programme at Meningie Area School provide other models. The Literature Review also identified other approaches.

Outsourcing instrumental music tuition is an option for some schools. As with those teaching music within school systems and sectors, maintaining quality of teaching is an issue within out-sourced provision of instrumental music services.

### *How are students provided with instruments?*

In a number of States and Territories and in a number of individual schools, instrument hire schemes are available. Similarly, commercial hire schemes are available. Since the cost of an instrument is often a significant factor for parents and students, these schemes are important in supporting instrumental music in schools and State and Territory systems, sectors and schools should support such low cost schemes. Capital investment programmes for instruments, already mentioned, are another way of supporting instrumental music in schools.

### *What else is needed to support instrumental music in schools?*

*Resources:* in addition to instrument music hire and purchase schemes, schools, students and teachers need access to libraries of inclusive repertoire and recordings.

*Performance opportunities:* instrumental music programmes require a balance of collaborative, developmental processes and performance opportunities. Effective instrumental music



programmes ensure that students and teachers have opportunities for performing such as festivals and, where appropriate, competitions.

*Teaching facilities:* as instrumental music is often taught concurrently in small groups, teachers are sometimes working in spaces not originally designed or suitable for music. Submissions to the Review were strongly of the opinion that instrumental music must not be taught in sub-standard spaces. To do so lowers the status of instrumental music and poses threat to the health and well-being of students and teachers. While music technology is discussed separately, it is a relevant aspect of contemporary music teaching facilities.

The Review notes reports that the Occupational Health and Safety standards are not being met in some schools. There is a need to ensure that instrumental teaching facilities meet Occupational Health and Safety standards including sound separation, maximum sound level ratings, size, ventilation and air conditioning. Similarly, Child Protection standards need to be addressed.

*Storage and security:* Instruments are often bulky and difficult for students to carry around during the school day. Therefore, in the design of school music facilities, there needs to be large, accessible and secure storage facilities.

*Maintenance and repairs:* while instruments generally have an extended working life, they still need maintenance and repairs. Managing this aspect of teaching music needs to be both a part of music teacher education and a recognised part of the workload of music teachers. The cost of maintenance and repairs needs to be part of the budget of music programmes. In larger programmes, the provision of administrative assistance is essential. To place this sort of administrative burden on music teachers is inequitable and rarely required of other teachers.

## Strategic direction

### R.8 To ensure that

- Every Australian student participates and engages in initial instrumental music programmes; and,
- Students with identified interest and talent in instrumental music are provide with sustained vocal music programmes

## Recommended actions

### **State/Territory school systems and sectors**

R.8.1 Provide instrumental tuition in a range of instruments that reflect the breadth of music in contemporary society and meet the needs of students

R.8.2 Provide instrument hire schemes

R.8.3 Provide funding for instrument maintenance and repair services

R.8.4 Provide appropriate facilities for instrumental tuition, taking account of requirements for Occupational Health and Safety, Child Protection, storage and security

R.8.5 Integrate instrumental and other class music learning

R.8.6 Provide professional development for teachers in instrumental music

R.8.7 Provide performance opportunities for instrumental music students

### **Universities in partnership with school systems and sectors**

R.8.8 Research the delivery of instrumental music in a range of modes including through distance and electronic delivery

## Support for vocal music

The evidence gathered by the Review indicated that support for vocal music is inconsistent. While some schools, particularly primary schools, introduce and support ensemble singing and singing in

choirs, there is relatively little vocal music in secondary schools apart from specialised music schools.

## Discussion

While it is possible to argue that the voice is another instrument and therefore already considered in the previous recommendations and actions, the value of singing and voice work requires its own focus. Every student carries her or his own instrument with her or him. It is instantly accessible, flexible and useful for learning. Although many teachers cite a fear of singing as an inhibiting factor in teaching music, students show willingness and enthusiasm for singing that can be usefully capitalised on. This initial impetus to vocal music needs to be supported by programmes that sustain and extend it. In addition, as with instrumental music, there are some students who need programmes for solo voice. The specific needs of maturing voices present particular issues, especially changing voices in adolescent males. There are implications for teacher education and for provision of programmes by systems, sectors and schools.

### *What issues need to be addressed?*

Pre-service and in-service teacher education is needed to raise the standards of vocal music in schools. This presents opportunities for universities, music organisations, musicians and professional associations. As noted in submissions to the Review, overcoming fears of singing is a significant hurdle identified by many teachers and therefore a necessary component in teacher education programmes.

Inclusive repertoire is a further major issue if vocal music is to be successfully included in school programmes. Teachers also need access to libraries of vocal music scores and recordings and, in some cases, recording equipment. A balance between popular and contemporary music is needed as well as programmes introducing students to the rich heritage of music of other times, places and cultures is needed. Advisory support services and opportunities for vocal performance are necessary.

## Strategic direction

R.9 To ensure that

- Every Australian student participates and engages in initial vocal music programmes; and,
- Students with identified interest and talent in vocal music are provide with sustained vocal music programmes

## Recommended actions

### **State/Territory school systems and sectors**

R.9.1 Provide vocal and choral tuition for all students that reflects the breadth of music in contemporary society and meet the needs of students

R.9.2 Provide appropriate facilities for vocal and choral music, taking account of requirements for Occupational Health and Safety and Child Protection

R.9.3 Provide professional development for teachers in vocal and choral music

R.9.4 Provide performance opportunities for vocal music

### **Universities and schools of education**

R.9.5 Ensure that vocal and choral music is an integral part of pre-service training for teachers

## Music teaching and technology

The Review identified that there is variation in incorporating music technology into school music programmes across the country.

## Discussion

Technology is both an opportunity and a challenge for music in schools. Music in the world beyond schools is dynamically changing in response to changes in technology. This includes the mediation of music through recording, sampling and other forms of digital manipulation. Technology has also provided different sounds and ways of making music as well as different ways of listening to and participating in music.

Students find these aspects of music particularly engaging. Music syllabi in most States incorporate opportunities for music technology. Yet, there is a lack of evidence of music technology being deeply embedded in schools particularly when compared with its place in the music industry. This may reflect reluctance on the part of teachers to include music technology and a lack of equipment and resources from school finance committees, systems and sectors. These gaps may contribute to the drop out rate of adolescent students and impacts on the lack of status accorded music in schools.

Technology is a rapidly changing field; it can also be cost intensive. But it is necessary for music programmes in schools to reflect contemporary practice and values. It requires funding and, in many cases, radical changes in the worldviews of some music teachers. This requires professional development and commitment.

As pointed out to the Review, attitudes and values about technology in music need to change. There are implications for pre-service teacher education, in-service professional development, and syllabus and curriculum developers. Music technology specific curriculum documents and support is necessary. Changes in practice are needed.

## Strategic direction

R.10 To ensure that music technology is actively included in the curriculum

## Recommended actions

### **State and Territory schools systems and sectors**

R.10.1 Provide and maintain music technology equipment

R.10.2 Embed technology in curriculum, syllabi and provide support materials

R.10.3 Provide professional development for all music teachers to ensure familiarity and integration of music technology in music programmes

R.10.4 Monitor and account for the inclusion of music technology

### **Universities and Schools of Education**

R.10.5 Embed music technology in pre-service teacher education courses

### **Schools and Teachers**

R.10.6 Incorporate music technology in their programmes and account for its inclusion

R.10.7 Undertake professional development programmes to develop and maintain their understanding of music technology and its place in music education in schools

R.10.8 Demonstrate their capacity to use music technology and integrate it into their programmes

## Facilities and equipment for music

As the site visits and other evidence gathered by the Review show, music education requires specific equipment. Despite the significant investments made by some systems, sectors and schools there is still a need for overall priority to address the deficits in music facilities and equipment in schools. This is in addition to the needs for facilities and equipment already outlined in earlier recommendations.

## Discussion

Music facilities and equipment are an investment in the music education of young Australians. While it is possible to run programmes on a shoestring, to do so places a heavy, sometimes intolerable, burden on teachers. Responses to the survey showed that music education takes place in a range of spaces, not specifically designed for the purpose. In primary schools, halls and covered open spaces can be used. In many schools converted spaces are used. Music facilities can vary widely but should provide for large and small groups of students, ensembles, small group and one-on-one classes. Sound isolation is important. Instruments and equipment are necessary, particularly as music technology continues to play an important role (see earlier recommendations). In addition, maintenance is vital. One of the features of the cycles of neglect noted in this Review is the lack of maintenance of music facilities and equipment with many running down over time, without refurbishment and upgrade. Storage spaces are needed.

The Review also notes the value of the Australian Government providing a kick-start for music in schools through one-off instrument grants. The impact of a similar stimulus grant on the music programme at Meningie Area School in South Australia, one of the sites visited by the Review, demonstrates the benefit of such an approach. It should be noted that school communities can apply for music-related facilities and equipment, including instruments, under the Australian Government's \$1 billion *Investing in Our Schools* Programme.

## Strategic direction

- R.11 To ensure provision of the facilities and equipment necessary for every Australian student to participate and engage in continuous, sequential, developmental music education programmes

## Recommended actions

- R.11.1 **The Australian Government in partnership** stimulate music education through the provision of one-off grants to schools for music facilities and equipment, including instruments
- R.11.2 **State/Territory school systems and sectors** ensure that schools have up-to-date and well-maintained facilities and equipment to support contemporary music programmes
- R.11.3 **Communities and parents** support music in schools through fundraising and advocating for funds, facilities and equipment

### 5.2.6 Partnerships, connections and networking

As the Review has found, music in schools does not operate in isolation. There are considerable resources provided by music organisations that can support music in schools. In general, schools under-utilise these partnerships and need more actively to use what is offered by these partnerships.

#### Discussion

Effective music education in schools relies on a web of relationships between schools; parents and communities; professional and community music organisations and musicians; professional associations and universities. Increasingly, effective music programmes in schools reflect their capacity to engage students with music in the community. They break free from the isolation that can limit what happens in schools. It is vital that students access a range of musical experiences. The site visits, notably the Armidale cluster, Xavier College and St Thomas the Apostle, showed the value of collaboration between schools as a further way of developing effective music programmes. This is a trend to be encouraged.

Parents and community are significant partners supporting music in schools.

Leadership on these vital partnerships is needed from Australian governments and their agencies. The models of arts and education partnerships, such as Creative Partnerships in Western Australia, are encouraging and need to be extended.

Particular attention is drawn to the need for systems, sectors, curriculum authorities and schools to recognise the important role that live music plays in Australian music education in schools. While the importance of performance mediated by recordings and technology needs to be recognised, it is vital that students experience performances both in their schools and in the community. As submissions to the Review have argued, funding needs to be provided for programmes that support professional, suitably qualified and experienced musicians to share their music with students. There are cases where funding should be increased particularly to ensure equity of access to all students. On the other side of this coin, as evident with some high profile musicians who currently work with students and schools, musicians must recognise their responsibility to work with and support the rising generation.

## Strategic direction

R.12 To ensure that music in schools is supported and enhanced by partnerships with key music and arts funding organisations

## Recommended actions

### **The Australian Government, State and Territory governments, school systems and sectors**

R.12.1 Establish develop and maintain partnerships between education and arts/culture departments through agreements, shared staffing and resources

R.12.2 Establish develop and maintain partnerships between schools, education and music organisations to support music in schools

### **Professional music organisations in partnership with their funding agencies**

R.12.3 Develop, extend and sustain music programmes for schools, exploring partnerships that engage students with music in their community

R.12.4 Ensure that connections are made to school music by projects such as the National Indigenous Recording Programme

### **Schools, Principals and Teachers**

R.12.5 Engage students with music in the community through partnerships with music organisations

### **Parents and community**

R.12.6 Support music in schools

### **Musicians**

R.12.7 Take on active mentoring and support roles for music in schools

## 5.2.7 Facilitating effective music in schools

There are three dimensions to teaching music in schools:

1. Role of principals and school leaders;
2. Role of specialist teachers including working conditions for teachers in schools; and
3. Timetabling music.

### Role of principals and school leadership

As the site visits made by the Review demonstrated, there is a critical role played by principals, school administrators and school leadership through Schools Councils/Governing Bodies/Decision making groups/Parents bodies in the effectiveness of music in schools.

### Discussion

#### *What are the changing contexts for school leadership?*

In common with many education systems internationally, Australian schools are well into a cycle of site management and school-based decision-making. The site visits showed that the move away from centralised decision-making has had positive impact in empowering local leadership and initiatives. It has led to more diverse, though sometimes idiosyncratic, schools. However, the Review has also heard evidence that implementation of curriculum reform has become less uniform and increasingly patchy as school management has become increasingly devolved.

The site visits reinforced the importance of school leadership in the implementation of successful music programmes. However, the question remains: has the situation changed from the following submission to the 1995 Senate Inquiry into Arts Education?

There is a lack of understanding among most primary school administrations and teachers of the nature of music education in the primary school, the high level of skill needed by the teacher, the demands of a properly constructed music education programme and the length of time necessary to see worthwhile student development. (Australian Society for Music Education (WA Chapter), submission 39 p455) Senate Report 1995, page 46.

#### *What is the role of School Council members in fostering and supporting music education?*

In those States and Territories where applicable, the context of devolution places more emphasis on the role of school management and decision-making bodies such as School Councils in supporting and implementing music education programmes.

The Australian Music Association suggested in its submission that school administration and management including school councillors should 'receive some sort of information regarding the value of music education and the role of music in education'. (#552)

#### Strategic direction

R.13 To recognise the crucial role of school leadership in successful music education in schools

#### Recommended actions

##### **The Australian Government in partnership with schools systems and sectors**

R.13.1 Promote the value of leadership for effective music education in schools

*See also R1.3*

##### **National Institute for Quality Teaching and School Leadership (NIQTSL)**

R.13.2 In developing standards for principals, NIQTSL consider the inclusion of the knowledge, understandings, skills and values about supporting music education based on the *Guidelines for Effective Music Education* developed by this Review

##### **Schools systems and sectors**

R.13.3 Provide information to School Council, decision-making groups and parents on the value of music education and the crucial role of leadership

R.13.4 Monitor the effectiveness of music education programmes

##### **Schools**

R.13.5 Ensure that the crucial role of leadership is recognised

#### Role of music specialist teachers in primary schools

The Review found that some schools support music education through employment of specialist music teachers through staffing allowances for specialist teachers, though these allowances may be used for other school identified priorities and not necessarily allocated to supporting music. The Review has seen the benefit of music specialist teachers in primary schools and the need for all schools to have specialist music teachers. The reality though is that there will still be Australian schools that will not be able to have a music specialist and these schools must not fail the music education of students.

Finding adequate numbers of appropriately trained music specialist teachers is a problem particularly for remote, rural and isolated schools.

## Discussion

### *What do the terms music specialist teacher and classroom teacher mean?*

One response to the increasing complexity of the primary school curriculum is a move from students being taught by one teacher for an extended block of time, and increasing use of specialist teachers.

'Specialist teachers' have been employed to enhance the delivery of the specific aspects of the curriculum traditionally provided by 'classroom teachers'.

While these terms are contestable, a classroom teacher identifies with and is responsible for an allocated class group, such as Year 4. This is a 'one class one teacher' model. The class teacher organises learning programmes across the scope of the whole curriculum. The disadvantage of the 'one class one teacher' model of education is that one teacher now cannot manage with the size and intensity of the modern curriculum. By contrast, a specialist teacher focuses on one aspect of that curriculum such as music. Specialist teachers are increasingly used in primary schools for Health and Physical Education, Languages Other Than English or other aspects of the Arts such as drama, dance or visual arts. These specialist teachers work across the whole school with all or most year groups. Specialist teachers' contact with the student is often longitudinal, with one teacher often instructing students for a number of years. They generally see students in half hour to one-hour blocks once or twice a week and often work part-time. They may work with large groups of students, flexible timetables, resources and conditions.

There are advantages and disadvantages of employing subject specialists highlighting contrasts between 'child-centred' and 'subject-centred' approaches. The advantage of the sole classroom teacher is a child-centred focus. One teacher provides a coherent programme for each student and over the year balances that child's educational experience.

The advantage of a specialist teacher is the high level of subject-specific knowledge. The quality of specialist teaching is almost always better than that of the non-specialist. Specialist teachers also often have a positive influence on the work of other teachers in the school.

At this point it is also relevant to note that, where instrumental and vocal teachers are part of primary school programmes, they are to be considered as specialist teachers.

### *What are the concerns about music specialists in primary schools?*

Evidence from submissions to the Review and site visits indicates issues about the use of specialist music teachers, notably the de-skilling of classroom teachers, abdication of responsibility for and editing of the whole curriculum, and fragmentation of teaching. School principals sometimes justify specialist teachers as Release Time for class teachers rather than for their educative value.

On a positive note, it is evident from site visits that specialist teachers demonstrate commitment and are highly professional in carrying out their teaching. Specialist teachers have generally had positive experiences with their chosen subject and believe strongly in conveying these experiences to students. Specialist teachers are often experts in their chosen field demonstrating talents and skills exceeding the standards of what can be taught at primary school level. Specialist music teachers consistently express high levels of confidence and believe they will experience fewer problems than non-specialist teachers.

In the past there have been problems in finding adequate numbers of appropriately trained music specialist teachers and quality has been affected when teachers, without sufficient training have been appointed to these positions.

### *What are the concerns about music being taught by classroom (i.e. non-specialist) teachers?*

In contrast to the work of specialist music teachers, when generalist teachers teach music, four factors shape their work. The first is their own experience of music as students, where learning the subject was probably intermittent and peripheral to classroom learning. The second is the absence or tokenism of music in their professional training. The third is a lack of knowledge of the ability of music to empower and facilitate creativity. The fourth is the low status of music (Hartzell, 2002 92).

Within the industrial provisions for teaching in primary schools, specialist teachers also allow Release Time (RT) or Duties Other Than Teaching (DOTT) for class teachers. Submissions to the Review point to this as a source of frustration for many specialist music teachers. They have, in some contexts, been employed to provide specific expertise for classroom teachers, promote best



practice and organise curriculum content. Their leadership roles, coordinating curriculum material and professional development for classroom teachers have been compromised. Specialists may also meet in-service needs and advocate for their subject in a range of educational and community networks.

#### *How many music specialist teachers are there in Australian schools?*

This Review has not been able to determine accurately the number of music specialist teachers currently in Australian schools. In making site visits specialist music teachers were observed in some Western Australian and Tasmanian government schools, and the submission from the Director General Queensland Department of Education and the Arts noted that all primary schools in Queensland participate in mandatory primary music programmes 'usually delivered by a specialist music teacher'.

However, under current arrangements in many State and Territory Departments of Education, it is difficult to gain information about the number and location of music specialist teachers. This is particularly so in those States where site based local management of schools is implemented.

Submissions to the Review also indicated concern that there has been a significant contraction of support for those music specialist teachers that do continue to operate in schools.

Interested parents also take on this specialist teacher role in some schools.

#### *Should music specialists teach music in primary schools?*

The evidence collected by this *Review* points to the value of music being taught by specialist music teachers in every Australian school. This needs to be in collaboration with classroom teachers.

#### *Is it possible for every Australian school to have a music specialist?*

Yes, it is possible and desirable for every primary school to have specialist music teachers. But there will be costs in doing so. While the calls for every Australian school to have a music specialist have an underlying logic supported by the literature on the comparative effectiveness of music education by non-specialist teachers, there are a number of challenges to implementation.

Suitably trained teachers are not abundant and there would be a lag time in supply, even if pre-service training or bridging training were provided.

Geographically isolated and small schools will likely continue to find it impossible to locate the required teachers locally and, being small schools, will have difficulty in offering full-time employment for a music specialist position, unless combined with other roles.

It is important to note that even if it were possible to employ a music specialist for every Australian school, there would not necessarily be a guarantee about the quality of music learning outcomes for all Australian students. As with every aspect of the curriculum, the personal qualities that individual teachers bring to the classroom are important factors affecting learning.

The competing claims of other parts of the curriculum for specialized teaching in primary schools also need to be considered as they can be made with similar force by their advocates. And the implicit problem of imposing a 'secondary school' model of fragmented specialized teaching would need to be resolved, particularly in light of the criticisms of that model.

Similar notes of warning arise when reviewing the current industrial model under which music specialist teachers, as providers of Duties Other Than Teaching (DOTT)/Release Time (RT), are used in schools. Where music specialist teachers are employed, there are a range of significant problems for school leaders to resolve, notably the tighter and more cohesive management of learning to provide for a music education that is better integrated into the whole curriculum for each student. These problems are not insurmountable but require significant changes in school culture, including explicit attention to the status and role of specialist music teachers and the valuing of music education as an integral and essential part of the learning of all students. The isolation that many current music specialist teachers report needs to be addressed.

In addition, it should be recognized that the responsibility for the music education of all students is a whole school responsibility and should not be placed solely on the shoulders of specialist music teachers. Classroom teachers do have a significant role to play in the music education of all children. Their values and dispositions are shaping factors in the whole school culture towards music. If classroom teachers share their enjoyment of music and actively support and integrate music into the whole curriculum, then the specific learning programmes of specialist music teachers can be enhanced.

Recognising the value of the specialist music teacher model, it is important to add that relatively little work has been found on alternative models, such as team teaching by specialist and classroom teachers. This suggests areas for future research and projects on writing suitable support materials.

*What is distinctive about the work of music teachers?*

Music teachers focus on both process and performance outcomes. This requires an active and engaged approach to teaching. Music teachers sing, talk and play instruments through the length of their teaching day. In addition to their work in developing learning in classrooms, they are also responsible for the music performances of students. As shown in the survey responses and site visits, this involves music teachers in considerable out-of-class and out-of-school-hours work in ensembles, rehearsals and performance. Camps, excursions and public relations can be added to this workload.

The complexity and multi-layering of music teachers' work is also challenging. In addition to multiple teaching roles – as ensemble and performance director, teacher – music teachers have roles in instrument, equipment and resource management and maintenance. Where instrumental and vocal programmes are in the school, music teachers have a role in managing staff where there are visiting instrumental music teachers teaching in the school.

In general, schools and employment contracts do not reflect the distinctive nature of music teachers' work. The lack of respect for these working conditions impacts on the status of music in schools.

These working conditions are shared by few other teachers and need to be recognised and rewarded.

## Strategic direction

R.14 To ensure all primary school students have access to music specialist teachers

## Recommended actions

### **States/Territories systems and sectors**

R.14.1 Provide appropriately trained music specialist teachers for all Australian primary schools

R.14.2 Negotiate industrial agreements for music specialist teachers to recognise the specific working conditions of music in primary schools and support collaborative and team-teaching between specialist music teachers and classroom teachers

R.14.3 Monitor the implementation of music specialist teachers in primary schools as part of accountability processes

### ***Where difficulties in providing music specialist teachers persist***

R.14.4 Provide on-going support services for classroom teachers through:

- Suitable contemporary support materials
- Technology and on-line support
- Advisory teachers and networks
- Sharing of music specialist teachers to support professional development and learning, as well as stimulate and support personal growth

### **School principals**

R.14.5 Provide classroom generalist teachers with guidelines and professional development about the role of specialist teachers and expected models of collaboration

R.14.6 Monitor and account for effective use of music specialist teachers

### **School systems and sectors in partnership with universities, professional and community music organisations, industry and professional associations**

R.14.7 Research models of collaboration between music specialist teachers, classroom teachers and other partners

## Time for music in the timetable

The Review found that across Australia there is an inconsistent approach to the time for music education in schools. In some States, time is mandated for government schools. In most States and Territories time for music is at the discretion of schools.

There is an increasing trend reported to the Review of modularised timetabling for music e.g. students take units of music that are say six weeks long but then not taking another music unit for the next three months. This lack of connection runs counter to the principle of continuous, developmental music programmes that has been identified as necessary for effective music education.

## Discussion

As with many subjects, the overcrowded curriculum presents a problem for music in schools: where is there time for continuous developmental music programmes in the competing pressures of school timetables?

Having acknowledged that schools face these competitive pressures for time, it is vital to recognise that to ensure music education for all students, music requires time on the timetable. Students can't learn music in school if there is no time dedicated to it. The status of music is affected when it does not appear on the timetable. While in the past, music has been considered as extra-curricular, the findings of this Review demonstrate the centrality of music to the learning of all Australian students and therefore the need for it to be on the timetable. Music educators, however, also need to recognise that the arguments for time for continuous, developmental programmes can and must be made for other parts of the curriculum.

Principals and teachers then have the unenviable task of balancing competing demands and needs. But given the value of music demonstrated by this Review, they must take on this responsibility. Music deserves its place on the timetable. Piecemeal and fragmented music lessons will not support effective music outcomes and change is needed. The trend towards modularising music into discrete units noted in submissions to this Review is questionable in terms of promoting seamless music learning. The separation of instrumental music lessons from class music is counterproductive and must be reformed.

### *How much music?*

Some submissions to the Review suggested mandating specific time e.g. two hours per week for students K-10. In some States specific time for music is specified. While recognising the status and impetus for school principals and teachers in such stipulations, it is important to also note that mandating time on its own does not necessarily guarantee quality learning in music for students. Time is but one element of the jigsaw of effective music education.

Another aspect of timetabling to be considered is when music is included in students' learning. If music is relegated to low status and low energy times, then quality outcomes for music will be limited. Music needs to be timetabled when students' minds are active, energised and focused.

### *Are there solutions to the time and timetabling issues?*

Some of the site visits reported in this Review modelled different approaches to timetabling that more effectively use teachers and resources and give students necessary time and space to explore, develop and apply their music ideas, skills, knowledge and understanding. Site visits undertaken by the Review identified some possible solutions. For example, Dawes Road Primary, Kyabram, showed ways of including music within the whole timetable. MLC Burwood also showed innovation in timetabling music effectively. These encouraging models need further development and research and to be promoted to principals and teachers.

## Strategic direction

R.15 To ensure sufficient time for continuous developmental music programmes for all students K-10

## Recommended actions

### **State/Territory school systems, sectors:**

R.15.1 Direct schools on appropriate time and approaches to timetabling for continuous developmental music programmes for all students K-10

### **Schools and principals:**

R.15.2 Provide time for continuous, developmental music programmes K-10

R.15.3 Explore and adopt innovative approaches to providing time for and timetabling music

### **Universities and professional associations:**

R.15.4 Research and report on innovative approaches to providing time for and timetabling music

R.15.5 Run professional development workshops for principals and teachers on approaches to timetabling music in schools

## 5.2.8 Accountability

As the research of the Review showed, at a national level there are some mechanisms for accountability about music education but these have not been evident since 1998.

For a range of contextual factors, school systems and sectors have not maintained focus on the quality and effectiveness of music education in schools.

## Discussion

### *What are the mechanisms for national systemic accountability for music education?*

State, Territory and Australian Government Ministers of Education meet as the Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA). The *Adelaide Declaration on National Goals for Schooling in the 21<sup>st</sup> Century* (1999), highlights a recognition of how schooling provides 'a foundation for young Australians' 'intellectual, physical, social, moral, spiritual and aesthetic development'. The Adelaide Declaration identifies, in broad and general terms, commitment to collaboration between States, Territories and the Australian Government on issues relevant to this Review.

The MCEETYA mechanism for monitoring quality of educational outcomes is through National Reports on Schooling in Australia. As reported in 2002, at the MCEETYA meeting held in July, a measurement framework for national Key Performance Measures (KPMs) was agreed to, covering participation and attainment, literacy and numeracy, vocational education and training in schools, science, information and communication technologies and civics and citizenship education.

This focus is further reinforced by the accompanying Key Performance Measures and Assessment Cycle outlining the proposed action 2002-2009 ([cms.curriculum.edu.au/anr2002/ch4\\_measures.htm](http://cms.curriculum.edu.au/anr2002/ch4_measures.htm))

At this national level, there is no current accountability mechanism for the Arts as a learning area, let alone for music as a component of the Arts Learning Area. In fact, the last National Report on Australian Schooling to include the Arts was in 1998 ([www.mceetya.edu.au/public/pub324.htm](http://www.mceetya.edu.au/public/pub324.htm)).

### *What has changed about the context for school systems and sectors?*

Australian school systems have undergone significant shifts as part of larger social, political and economic restructuring. In response to economic, technological and societal drivers there has been an extended period of on-going structural reform, management re-focus and industrial change.

Particularly relevant to this Review has been more than a decade of on-going curriculum reform and shifts in community expectations and support for education. Notably curriculum has been re-conceptualised. There is also increased attention to accountability but a narrowing of focus to the parts of the curriculum that have political impact in the community, or are the subject of effective lobby groups.

One additional aspect has been a shift to local management of schools and moves towards de-centralising departments of education. Accompanying changes in universities have also impacted on teacher education and training.

In this context there has been decreasing attention to music education.

#### *Has there been a 'culture of neglect' for music education?*

In 1995 the Senate Environment, Communications, Information Technology and the Arts Committee Report on Arts Education highlighted a cycle of neglect. The Report identified lack of continuity in teachers' own experiences in the arts; cutbacks in teacher education; lack of support from school administration; declining centralised curriculum support; declining use of primary specialist teachers; and, devolution of decision-making to schools. Ten years on in 2005 this Review notes similar continuing cycles of neglect.

#### *What has been the impact of structural and systemic changes on school music education?*

One of the consequences of devolved systemic approaches to school management has been a lack of focus on specific aspects of teaching and learning music. As already discussed, all students do not have access to participate in instrumental, vocal and class music programmes, yet there has been no accounting for this. The impact of curriculum reform, particularly the Arts Key Learning Area approach to describing curriculum, has been identified as an issue.

This Review acknowledges and celebrates the existing support given to music education across schools through programmes such as the Western Australian School of Instrumental Music and similar programmes in other States and Territories. In addition, the commitment made by specific schools is outstanding. What seems to be missing is overall systemic and sector accountability.

#### *What level of system accountability does exist for music education in schools?*

There is very prominent accountability for music education at the Year 12 level through public examinations for tertiary entrance. However, it is important to acknowledge that any issues identified at that level are not addressed with the current cohort of students under assessment, but with subsequent groups of students.

At other levels, K-10 in most cases, there is little system information gathering or accountability in relation to effective music education. This Review has noted, among other issues: problems with reporting to parents of individual student progress; the lack of capacity to make comparative judgments; and, issues of comparability of assessments.

#### *How could gaps in Systemic Reporting student achievement in music be addressed?*

The Monitoring Standards in Arts Education (MSE) model used by the Department of Education and Training in Western Australia provides one useful model of systemic review. The *Guidelines for Effective Music Education* developed by this Review provide another mechanism for review and accountability.

It is important that accountability is not a simplistic testing regime or a tick-the-box compliance but a qualitative reporting and accountability framework focused on continuous improvement, self-reflection and local goal setting as well as global and systemic demonstration of accountability. At system level, information should be collected, analysed and reported in transparent ways. Feedback should be provided for students, teachers, school administrators, parents and the wider community. To improve, music education needs to be visibly valued through demonstrated accountability.

Strategic direction

R.16 To demonstrate quality music programmes through appropriate accountability measures

Recommended actions

**MCEETYA**

R.16.1 Monitor music education participation and attainment in the National Reports on Australian Schooling (or equivalent)

**School systems and sectors**

R.16.2 Articulate and implement systemic approaches to strengthen accountability measures and data reporting mechanisms for music education

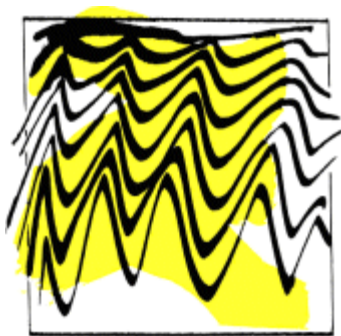
R.16.3 Monitor and demonstrate accountability for music education outcomes for all students

**Schools, Principals and Teachers**

R.16.4 Demonstrate accountability for music education outcomes for all students







## Part 6 Conclusion

This Report of the National Review of School Music Education provides a comprehensive picture of music education in Australian schools from a number of different perspectives. In focusing on evidence through a comprehensive research strategy, the Review has sought to move discussion beyond the opinions and advocacy positions of enthusiasts for music in schools. The review of international and local literature (Part 2) has grounded the research in rigorous, extensive and long-standing research that establishes the benefits and value of music in the education of all Australian students in schools K-12.

The snapshot of the current situation, outlined in Part 3, focused on a number of key perspectives on delivery of music in Australian schools now. In scanning the landscape of school music education, the Review highlighted a number of issues: scope and delivery of curriculum documents; provision of services for music in schools by systems and sectors; partnerships in provision; participation and achievement data, and accountability; and teacher education.

In presenting this snapshot of school music it is important to recognise that there are sites of excellence currently delivering effective music education to Australian students. In identifying deficits in school music it is important that these programmes of excellence are not overlooked or diminished. As a nation we need to celebrate and thank teachers, principals, parents and partners involved in these programmes. We need also to recognise the support for music provided by systems and sectors. While identifying needs for more attention and support, there is a need to acknowledge what is currently being provided.

The evidence gathered during the Review pointed towards focusing on what is meant by the term *a quality music education*. The evidence collected in part has answered this during site visits, submissions to the Review, consultation and the development of the *Guidelines for Effective Music Education* (Part 4). The strategic directions and recommended actions outlined in Part 5 provide a focus on leadership and action on this matter.

The recommendations are substantial, reflecting the extent of the issues identified. But they are achievable providing that there is sufficient political commitment, ongoing goodwill and collaboration. The actions are targeted to a range of key stakeholders and, in most cases, reflect the need for concurrent action by different stakeholders. This multi-level approach to resolving issues is a key to bringing about the necessary change identified by the Review.

All of the recommendations should be seen as a complete, necessary package. As highlighted in the Key Messages priority action is needed for:

- Improving the overall status of music in schools;
- Improving the equity of access, participation and engagement in school music for all students;
- Improving teacher pre-service and in-service education;
- Improving curriculum support services (advisory, instrumental music, vocal music and music technology);

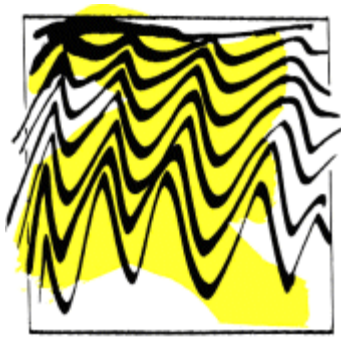
- Supporting productive partnerships and networking with music organisations, musicians, the music industry and the Australian community;
- Improving music education in schools through supportive principals and school leadership, adequately educated specialist teachers, increased time in the timetable, adequate facilities and equipment; and
- Improving levels of accountability.

The Review highlights that the effectiveness of music in schools depends on the quality of teaching, in partnership with quality support. The work of teachers is enabled through the support provided by systems, sectors, schools, principals, parents, the wider community and through partnerships with music organisations and industry. Raising the status of music education will have a positive impact on the quality of music in schools.

There has been considerable debate about the seriousness of the current situation. Some on the Steering Committee argued for using the term *crisis*. The Review team has avoided the connotations of such language, but notes that the evidence points to this being a *time when action must be taken, a critical turning point*. The National Survey of Schools showed that there are students in approximately 900 Australian schools (about 9-10% of schools) that have no music programme. As tempting as it might be to dismiss this number as relatively small, to do so would fly in the face of international and local research that demonstrates the need for and value of universal music education for Australian students. Besides, there is also the other evidence collected that, in addition to these 900 schools with no music, there is likely to be a significant number of other schools where music education is limited to participation. A quality music education – as identified by this Review – provides a music education that focuses on participation and engagement, extension and, ultimately, excellence.

Quality and status are inter-connected. As quality is enhanced, status is raised. The *Guidelines* developed by the Review represent one powerful tool for enhancing both status and quality. But concerted, immediate action is required by all stakeholders to effect change.

The sub-title of this Report is *augmenting the diminished*. This is more than a play on words based on musical concepts. The conclusion of the research undertaken by the Review is that music in schools has been diminished – there has been decreased systemic and school attention to music; music suffered a loss of identity and status; participation in music in schools has decreased; and, consequently, perceptions of the status of music in schools have suffered. The solution to this situation is to give increased attention to music in schools; focus on quality (as identified by the work of the Review); build and re-build the place of music in the school curriculum; and, as a result, raise the status of music in schools.



## Bibliography

- Abbott, B. E. (1998). *Music in the education of hearing impaired children: Teachers' perspectives*. Unpublished BMus (Honours) thesis, Sydney Conservatorium of Music, University of Sydney.
- ABC (2005). News Radio, August 19.
- Abeles, H. & Porter, S. (1978). Sex-stereotyping of musical instruments. *Journal of Research in Music Education*, 26(2), 65-75.
- Acuna, L. (2002). Resonance as dimension of interdisciplineship: On the meaning of resonances in music therapy. In D. Laufer & J. Montgomery (Eds.), *Resonances with music in education: Proceedings of the ISME Commission on Music in Special Education, Music Therapy and Music Medicine, Regina, Canada 2000* (pp. 1-12). Regina, Canada: ISME.
- Adaman, J. E. & Blaney, P. H. (1995). The effects of musical mood induction on creativity. *Journal of Creative Behavior*, 29(2), 95-108.
- Addison, R. (1988). A new look at musical improvisation in education. *British Journal of Music Education*, 5 (3), 255-267.
- Allan, R. & Hill, B. (1995). Multicultural education in Australia: Historical development and current status. In Banks & Banks, Banks, J. A. Banks & C. A. M. Banks (Eds.), *Handbook of research on multicultural education*, pp. 763-777. New York: Macmillan.
- Allen, J. and Wojtowicz, A. (1985). Primary music, who should teach it? In J. Forsyth, (Ed.), *The present state of educational research and the behavioural sciences and their relationship to music and arts education: Association of Music Education Lecturers National Conference (1985: Sydney, N.S.W.)*, pp.190-205. Churchill, Victoria: The Association.
- Americans for the Arts. (1996). *Coming up taller*, [www.cominguptaller.org/report\\_pp.html](http://www.cominguptaller.org/report_pp.html).
- Anderman, L. H., Patrick, H., Hruda, L. Z., & Linnenbrink, E. A. (2002). Observing classroom goal structures to clarify and expand goal theory. In C. Midgley (Ed.), *Goals, goal structures, and patterns of adaptive learning* (pp. 243-278). Mahwah, NJ: Lawrence Erlbaum Associates.
- Anderson, W. M. & Campbell, P. S. (Eds.). (1996). *Multicultural perspectives in music education* (2nd ed.). Reston, VA: MENC.
- Angus, M.; Olney, H.; et al. (2004). 'The Sufficiency of Resources for Australian Primary Schools', Canberra, Australian Government Department of Education, Science and Training.
- Animarts. (2003). *The art of the animateur. An investigation into the skills and insights required of artists to work effectively in schools and communities*. London: Animarts, [www.lonsas.org.uk/artsdocs\\_details.asp?DocID=68](http://www.lonsas.org.uk/artsdocs_details.asp?DocID=68).
- Aprill, A. (2001). Toward a finer description of the connection between arts education and student achievement. *Arts Education Policy Review*, 102(5).
- Arnot, M. (2002). Equal opportunities and education performance. In B. Moon, A. S. Mayes & S. Hutchinson (Eds.), *Teaching, learning and the curriculum in secondary schools*, 279-278.
- Aronoff, F. W. (1979). *Music and young children*. New York: Turning Wheel Press.
- Arthurs, A. (2003). Keynote speech at 1st Music Technology Conference, Leeds College of Music, UK.
- Arthurs, A. (2005). Presenting at the Art of Record Production Conference, London

- Arts Education (1995). *Report by the Senate environment, recreation, communications and the arts reference committee*. Canberra: Parliament of Australia.
- Arts Education Partnership (1999). *Learning partnerships - Improving learning in schools with arts partners in the community*. Washington DC: Arts Education Partnership.
- Arts in Motion (2005). [www.artsinmotion.org/100704.html](http://www.artsinmotion.org/100704.html).
- Asia Center. The Japan Foundation Asia Center Intellectual Exchange Division Activity Report (1998). *Increasing Mutual Understanding and Tolerance for Diversity*. [Online]. [www.jpfa.go.jp/e/region/asia/report98](http://www.jpfa.go.jp/e/region/asia/report98).
- Askew, G. (1993). *Music education in the primary school*. Melbourne: Longman Cheshire.
- Asmus, E. P. (1986). Student beliefs about the causes of success and failure in music: A study of achievement motivation. *Journal of Research in Music Education*, 34, 262-278.
- Associated Boards of the Royal Schools of Music. (2000). *Making music 2000*. London: Associated Boards of the Royal Schools of Music.
- Austin, J. R., & Vispoel W. P. (1998). How American adolescents interpret success and failure in classroom music : Relationships among attributional beliefs, self-concept and achievement. *Psychology of Music*, 26, 26-45.
- Australia Council for the Arts (2002). 'Contemporary Principles of Arts Education', [www.ozco.gov.au/council\\_priorities/education/contemporary\\_principles\\_of\\_arts\\_education/](http://www.ozco.gov.au/council_priorities/education/contemporary_principles_of_arts_education/).
- Australia Council for the Arts. (2001). *Promoting the value of the arts*, [www.ozco.gov.au/pva](http://www.ozco.gov.au/pva).
- Australia Council for the Arts. (2002). (Electronic version). *Arts education research in Australia - Bibliography, 1980 – 2001*, [www.ozco.gov.au](http://www.ozco.gov.au).
- Australia Council for the Arts. (2002, February). *Promoting the value of the arts. National seminar on education and the arts. State and Territory presentation summaries*. Papers presented at the National Seminar on Education and the Arts, Sydney, Australia.
- Australia Council for the Arts. (2004). *Education and the arts strategy 2004 – 2007*, Strawberry Hills, NSW.
- Australian Association for Research in Music Education. (2005). *Music in primary teacher education courses in Australian universities: A mapping of curriculum content* (unpublished survey).
- Australian Broadcasting Commission. (2003). *George Negus Tonight*, discussion with Dr Bob Smith on the *Boys' Business Music Programme*, 15 Oct 2003, [www.abc.net.au/gnt](http://www.abc.net.au/gnt).
- Australian Bureau of Statistics (2003). *Children's participation in cultural and leisure activities, Australia*, [www.abs.gov.au/Ausstats/abs@.nsf/0/0b14d86e14a1215eca2569d70080031c?OpenDocument](http://www.abs.gov.au/Ausstats/abs@.nsf/0/0b14d86e14a1215eca2569d70080031c?OpenDocument).
- Australian Chamber of Commerce and Industry (ACCI) and Business Council of Australia (BCA). (2002). *Employability skills for the future*. Canberra: Department of Education, Science and Training.
- Australian Music Association (2001). *Australian attitudes to music*.
- Australian Music Association (2004). *Market Report 2003-4*.
- Baker, W. (1999). Performing arts organisations as education providers. In *Opening the umbrella: An encompassing view of music education*. Australian Society for Music Education XII National Conference, pp. 15-18. Sydney, Australia: Australian Society for Music Education.
- Ball, D. L. (2000). Bridging practices: Intertwining content and pedagogy in teaching and learning to teach. *Journal of Teacher Education*, 51(3), 241-247.
- Bamberger, J. (1991). *The mind behind the musical ear: How children develop musical intelligence*, Cambridge, MA: Harvard University Press.
- Bamberger, J. (2000). *Developing Musical Intuitions: A project-based introduction to making and understanding music*, Oxford: Oxford University Press.
- Bamford, A. (2002). Making middle school cool. *EQ Australia* (3), 16-18.
- Bamford, A. (2005). 'The Impact of Arts in Education: A Global Perspective on Research', Sydney, UNESCO in collaboration with the Australia Council for the Arts and the International Federation of Arts Councils and cultural Agencies (IFACCA).
- Barkl, L. (2005). *Professional musicians and the music education programmes of arts organisations: Case studies of two models*, Unpublished Masters thesis, University of Sydney.
- Barrett, J. R., McCoy, C. W., & Veblen, K. K. (1997). *Sound ways of knowing: Music in the multidisciplinary curriculum*. New York: Schirmer Books.
- Barrett, M. S. and H. Smigiel (2003). 'Awakening the 'Sleeping Giant'?: The arts in the loves of Australian families', *International Journal of Education & the Arts* 4(4).

- Barry, N., Taylor, J., & Walls, K. (1990). *The role of the fine and performing arts in high school dropout prevention*. Tallahassee, Florida: Center for Music Research, Florida State University.
- Bartle, G. (1968). *Music in Australian schools*. Hawthorne, Victoria: Australian Council for Educational Research.
- Baum, S, Owen, S & Oreck, B (1997). Transferring individual self-regulation processes from arts to academics. *Arts Education Policy Review*, 98(4), 323-38.
- Beatles, The (1997). *Sgt Peppers Lonely Hearts Club Band*, Parlophone Label, EMI
- Bentley, D. & Shaw, N. (2002). *Arts in the curriculum*. Video. Direk Schools.
- Ben-Tovim, A. (1979). *Children and Music*, London: A. C. Black.
- Bitz, M. (1998). Rap music and choral education. *Teaching Music*. 5 (5), 36-37, 71.
- Blecher, S., & Jaffee, K. (1998). *Weaving in the arts: Widening the learning circle*. Portsmouth, NH: Heinemann.
- Board of Studies. (2000). *Creative arts K-6 syllabus*. Sydney, Australia: Board of Studies.
- Bolton, J. (2000). A multi-arts creative approach to music education: its impact on generalist primary teacher education students' confidence to teach music. In *A community of researchers. Proceedings of the XXIInd Annual Conference*, pp.31-37. Melbourne, Australia: Australian Association for Research in Music Education.
- Bonham, G. (1984). Music in Australian teacher education. In D. Symons (Ed.). *Proceedings of the Australian Symposium on Music in Tertiary Education*, pp. 101-106. Perth: School of Music, University of Western Australia.
- Botstein, L. (2004). Music of a century: museum culture and the politics of subsidy in Cook, N. & Pople, A.(Ed) *The Cambridge history of twentieth-century music*, Cambridge University Press Cambridge; New York :
- Boughton, D. (1993). Shaping the National Curriculum: issues for Australian art educators. In, Errington, P. (Ed.), *Arts Education: Beliefs, Practices and Possibilities*, pp. 19-30, Geelong, Victoria: Deakin University Press.
- Bowman, W. (2002). Educating musically. In R. Colwell and C. Richardson (Eds.), *The new handbook of research on music teaching and learning*, pp 63-84. New York: Oxford University Press.
- Boyd, W. & King, E. J. (1975). *The history of Western education* (11th ed.). London: A & C Black.
- Boyle, D., DeCrabo, N., & Jordan, D. (1995). Middle/Junior high school band directors' views regarding reasons for student dropouts in instrumental music, [music.arts.usf.edu/rpme/boyledec.htm](http://music.arts.usf.edu/rpme/boyledec.htm).
- Bray, D. (2000). An examination of GCSE music uptake rates. *British Journal of Music Education*, 17(1), 79-89.
- Brennan, J. (2003). 'What is happening to music in NSW Government primary school classrooms?' Unpublished M.Mus thesis proposal, University of Sydney.
- Bresler, L. (1996). Traditions and change across the arts: case studies of arts education. *International Journal of Music Education*, 27, 24-35.
- Bresler, L. (2004). *Knowing Bodies, Knowing Minds - Towards Embodied Teaching and Learning* Dordrecht, Kluwer Academic.
- Bresler, L. (1993). Music in a double bind: Instruction by non-specialists in elementary schools. *Council for Research in Music Education Bulletin*, 115, 1-13.
- Bridges, D. (1992). Integrity, integration, and eclecticism in the early stages of a developmental music programme. In M. Comte (Ed.), *Doreen Bridges: Music Educator* (pp. 118-122). Parkville, Victoria: Australian Society for Music Education. (Original work published 1984)
- Bridges, D. (1992). Outcomes of a developmental music programme. In M. Comte (Ed.), *Doreen Bridges: Music Educator* (pp. 118-122). Parkville, Victoria: Australian Society for Music Education. (Original work published 1979).
- Bridges, D. (1994). *Music, young children and you*. New York: Holt, Rinehart and Winston.
- Brown, A. R. (1995). 'Digital Technology and the Study of Music', *International Journal of Music Education*, vol.25, 14-19.
- Brown, A. R. (1999). 'Music, Media and Making: Humanising digital media in music education', *International Journal of Music Education*, vol.33, 3-9.
- Brown, A. R. (2006). *Computers in Music Education: Amplifying Musicality* New York; Routledge

- Bruce, R. & Kemp, A. (1993). Sex-stereotyping in children's preference for musical instruments. *British Journal of Music Education*, 10(3), pp. 213-218.
- Bryce, J. & Withers, G. (2003). *Engaging secondary school students in lifelong learning*. Camberwell: Australian Council for Educational Research.
- Bumgarner Gee, C. (2001). The perils and parables of research on research. *Arts Education Policy Review*, 102(5), pp. 31-38.
- Bunt, L. (1994). *Music therapy: An art beyond words*. London: Routledge.
- Burns, R. (2000). *Introduction to research methods (4th ed.)*. Frenchs Forest, NSW: Pearson Education Australia.
- Burton, J., Horowitz, R. & Abeles, H. (1999). Learning in and through the arts: Curriculum implications. In E. Fiske (Ed.), *Champions of change: The impact of the arts on learning*, pp. 36-46. Washington DC, USA: The Arts Partnership and the President's Committee on the Arts and Humanities.
- Bush, J.E. & Therens, J. (1997). 'Cultural interactions through the arts'. *General Music Today*, 11(1), 11-14.
- Butzlaff, R. (2000). Can music be used to teach reading? *Journal of Aesthetic Education*, 34 (3-4), 167-178.
- Bygrave, P. L. (2000). Music in cognition and students with learning disabilities. In D. Laufer, C. Chesky & P. Ellis (Eds), *Music as a human resource: drafts and developments*. Germany: Dohr.
- Byo, S. (2000). Classroom teachers' and music specialists' perceived ability to implement the national standards for music education. *Arts Education Policy Review*, 101(5), 30-35.
- Cage, J. (1981). A lecture at the International Dance Course for Choreographers and Composers, Surrey University, UK
- Campbell, P. S. (1991). *Lessons from the world: A cross-cultural guide to music teaching and learning*. New York: Schirmer.
- Campbell, P. S. (2004). *Teaching music globally: Experiencing music, expressing culture*. New York: Oxford University Press.
- Campbell, P.S. & Scott-Kassner, C. (1995). *Music in childhood*. New York: Schirmer.
- Campbell, P.S. & Scott-Kassner, C. (2002). *Music in childhood*. (2<sup>nd</sup> edition). New York: Wadsworth.
- Campbell, P. S. (1998). *Songs in their heads: Music and its meaning in children's lives*. Oxford: Oxford University Press.
- Carder, P. (Ed.). (1990). *The eclectic curriculum in American music education* (rev. ed.). Reston, Virginia: Music Educators National Conference.
- Carroll, A. (1993). Secondary school music education in Australia. In J. Thonell (Ed.), *Australian music education source book no. 1*, 318-323. Perth, Australia: Callaway International Resource Centre for Music Education.
- Catterall, J. S., & Waldorf, L. (1999). Chicago arts partnerships in education: Summary evaluation. In E. Fiske (Ed.), *Champions of change: The impact of the arts on learning*. Washington DC: The Arts Partnership and the President's Committee on the Arts and Humanities (pp. 48-62).
- Catterall, J. S., Capleau, R., & Iwanaga, J. (1999). Involvement in the arts and human development: General involvement and intensive involvement in music and theater arts. In E. Fiske (Ed.), *Champions of Change: The Impact of the Arts on Learning*. Washington DC: The Arts Partnership and the President's Committee on the Arts and Humanities (pp. 1-18).
- Central Advisory Council for education (1963). *Half our future* (The Newsom Report). London: HMSO.
- Chadwick, F. (1997). *Sydney Symphony Orchestra education programme – ten years on*, Sydney: Sydney Symphony.
- Chadwick, F. (1999). Developing musical potential – A question of opportunity. In N. Jeanneret & K. Marsh (Eds.), *Opening the umbrella: An encompassing view of music education*. Proceedings of the ASME XII National Conference, (pp. 30-35). Sydney: Australian Society for Music Education.
- Chadwick, F. (2002). School-based music education and the experienced young musician. In J. Southcott & R. Smith (Eds.), *A community of researchers. Proceedings of the XXIInd Annual Conference of the Australian Association for Research in Music Education*, pp. 46-53. Melbourne: AARME.
- Chadwick, G. (2002). *Partners in a learning culture*. Australian Indigenous Training Advisory Council Conference, Gold Coast, Queensland, 2002.

- Chanan, M. (1995). *Repeated Takes*, Verso, London
- Chang, H. H. (1992). *A status report and suggestions for improving elementary music education in the Republic of China*. Unpublished doctoral dissertation, University of Oregon.
- Chapman, J. & Aspin, D. (1997). *The school, the community and lifelong learning*. London: Cassells.
- Cheong-Clinch, C. (1999). *An investigation of relationships between music literacy and textual literacy in young children*. Unpublished Masters thesis, Southern Cross University, Lismore.
- Choksy, L. (1981). *The Kodály context*. Englewood Cliffs, New Jersey: Prentice-Hall.
- Choksy, L. Abramson, R. M., Gillespie, A. E. & woods, D. (1986). *Teaching music in the twentieth century*. Englewood Cliffs, NJ: Prentice-Hall.
- Chong, S. N. Y. (1992). *General music education in the primary schools in Singapore*. Unpublished doctoral dissertation. University of Illinois at Urbana-Champaign.
- Citron, M. (1993). *Gender and the musical canon*. Cambridge: Cambridge University Press.
- Clarke, A. (1996). The seeds of love. In M. Schmith & D. Colville (Eds.). *Musica Viva Australia - the first fifty years* (pp. 40-41). Pymble, NSW: Playbill.
- Cohen, L., Manion, L. & Morrison, K. (2000). *Research methods in education (5th ed.)*. London: Routledge Falmer.
- Colley, B. (1989). 'Artists, Musicians and School Principals', Graduate School of Education. Ann Arbor MI., Harvard University: 211.
- Colley, B. (1991). 'Finding Common Ground: Art Schools and Ed Schools', *Designing for Arts in Education*, 93(2): 35-48.
- Colwell, R. (1997). *Music education and everyday life*. Callaway Lecture series 12. Perth, Australia: Callaway International Resource Centre for Music Education.
- Committee for the Review of Teaching and Teacher Education. (2003). *Australia's teachers: Australia's future – agenda for action*. Canberra: Australian Government Department of Education, Science and Training.
- Commonwealth of Australia. (1995). *Arts education*. Report by the Senate Environment, Communications and Arts References Committee. Canberra: Senate Environment, Recreation, Communications and the Arts Reference Committee.
- Comte, M. (1988). The arts in Australian schools: The past fifty years. *Australian Journal of Music Education*, 1, 102-121.
- Comte, M. (1993). Multi-arts: issues and implications for schools and teacher education. In Errington, P. (Ed.), *Arts Education: Beliefs, Practices and Possibilities*, pp. 165-174. Geelong, Victoria: Deakin University Press.
- Comte, M. M. (1982). Music in the early childhood years—A theoretical framework. *Australian Journal of Music Education*, 29, 33- 41.
- Cooksey, J. & Welch, G. F. (n.d.). Adolescence, singing development and national curricula design. In *Singing development childhood and change: An overview*. London: The Centre for Advanced studies in Music Education, Roehampton Institute.
- Costantoura, P. (2000). *Australians and the arts. A report to the Australia Council from Saatchi and Saatchi Australia*. Sydney: Australia Council for the Arts.
- Cottrell, S. (1998). Partnerships in the classroom. *British Journal of Music Education*. 15 (3), 271-285.
- Covell, R. (1970). *Music in Australia: needs and prospects*. Sydney, Unisearch: University of New South Wales.
- Curriculum Corporation (n.d.). *National principles and guidelines for Aboriginal and Torres Strait Islander Studies*. Melbourne: Author.
- Curriculum Corporation. (1994). *A statement on the arts for Australian schools: A joint project of the States, Territories and the Commonwealth of Australia initiated by the Australia Education Council*. Carlton: Curriculum Corporation.
- D'Ombrain, G. (1974). Music in Australian education institutions: Teacher training. *Australian Journal of Music Education*, 15, 23-25.
- Dane, C. & Manton, K. (2002). *Counting the notes: The economic contribution of the UK music business*. London: UK National Music Council.
- Darling-Hammond, L. (2000). How teacher education matters. *Journal of Teacher Education*, 51(3), 166-173.
- Darrow, A. A. (1985). Music for the deaf. *Music Educators Journal*, 71, 33-35.

- Darrow, A. A. (1987). Exploring the arts of sign and song. *Music Educators Journal*, 74, 32-35.
- Davies, C. (1994). The listening teacher: An approach to the collection and study of invented songs of children aged 5 to 7. In H. Lees (Ed.), *Musical Connections: Tradition and change*. In H. Lees (Ed.) *Musical connections: Tradition and change. Proceedings of the 21st World Conference of the International Society for Music Education* (pp.120-127). Tampa, Florida: ISME.
- Davis, W. B., & Thaut, M. H. (1989). The influence of preferred relaxing music on measures of state anxiety, relaxation, and physiological responses. *Journal of Music Therapy*, 26, 168-187.
- Dawkins, J. (1988). *Strengthening Australia's schools*. Canberra: Australian Government Publishing Service
- Deasy, R. (2002). Introduction: The Growing Impact of Partnerships. A Reason for Research. In R. Colwell & C. Richardson (Eds.). *The new handbook of research on music teaching and learning* (pp. 905-907). New York: Oxford University Press.
- Deasy, R. E. (2002). *Critical links: Learning in the arts and student academic and social development*. Arts Education Partnership.
- Delamont, S. (1992). *Fieldwork in educational settings: Methods, pitfalls and perspectives*. London: Falmer Press.
- Delaney, M. (2000). *A study of music education and music therapy for children with special needs in schools for specific purposes in New South Wales*. Unpublished Masters thesis, Sydney Conservatorium of Music, University of Sydney.
- Dennis, B. (1975). *Projects in sound*. London: Universal Edition.
- Denscombe, M. (1998). *The good research guide*. Buckingham UK: Open University Press.
- Department for Culture, Media and Sport, UK (2005). [www.culture.gov.uk/creative\\_industries/default.htm](http://www.culture.gov.uk/creative_industries/default.htm).
- Department of Education and Children's Services, Government of South Australia, *Learning to Learn* Programme. [www.learningtolearn.sa.edu.au](http://www.learningtolearn.sa.edu.au).
- Department of Education N.S.W. (1984). *Music K-6 syllabus and support statements*. Sydney, Australia: N.S.W. Government.
- Dillon, S. C. (1995a). *The student as maker: A narrative for a pragmatist aesthetic*. Paper presented at the Australian Society for Music Education (ASME X1), Brisbane Australia.
- Dillon, S. C. (1995b). *The Student as Maker: An examination of making in music education and the implications for contemporary curriculum development*. Unpublished Master of Education Minor thesis, Latrobe University, Melbourne, Australia.
- Dillon, S. C. (1999). The student as maker: An analysis of the meaning attached to early childhood musical encounters. *The Weaver: A Forum for New Ideas in Education*, [www.latrobe.edu.au/www/graded/SDed3.html](http://www.latrobe.edu.au/www/graded/SDed3.html), 3.
- Dillon, S. C. (2001). 'The student as maker: An examination of the meaning of music to students in a school and the ways in which we give access to meaningful music education.' PhD Thesis, La Trobe University.
- Dillon, S. C. (2001a). Making computer music meaningful in schools. *Mikropolyphonie-online journal*
- Dillon, S. C. (2001b). *The student as maker: An examination of the meaning of music to students in a school and the ways in which we give access to meaningful music education*. Unpublished PHD, La Trobe, Melbourne.
- Dillon, S. C. (2003, 27th-30th September 2003). *jam2jam-Meaningful music making with computers*. Paper presented at the Artistic Practice as Research: 25th Annual Conference of the Australian Association for Research in Music Education, Brisbane, Queensland, Australia.
- Dillon, S. C. (2004). *Music, Meaning and Transformation*. Paper presented at the 26th International Society for Music Education Conference, Tenerife, Spain.
- Dillon, S. C. (2005 In Press). Assessing the positive influence of music activities in community development programmes. *Research in Music Education*.
- Dillon, S. C. (2005). Meaningful engagement with music technology. In E. Mackinlay, D. Collins & S. Owens (Eds.), *Aesthetics and Experience in Music Performance* (Vol. In Press). Cambridge: Cambridge Scholars Press.
- Dixon, W. (2005). An investigation of the selection procedures relating to Australian vocal repertoire for mid-adolescent and HSC performers. In D. Forrest (Ed.), *A celebration of voices: Australian Society for Music Education Inc. XV National Conference Proceedings*. 288-289.
- Dodge, C. and Jerse, T. A. (1997). *Computer Music*, New York: Schirmer Books.
- Donnelly, D. K. (2005). *Benchmarking Australian Primary School Curricula*, Canberra, Australian Government, Department of Education, Science and Training.



- Dunbar-Hall, P. & Beston, P. (2003). Aboriginal and Torres Strait Islander musics in Australian music education: Findings of a national survey. *Proceedings of the XIV National Conference of the Australian Society for Music Education*. 37-42.
- Dunbar-Hall, P. (1997). Problems and solutions in the teaching of Aboriginal and Torres Strait Islander music. *Proceedings of the XI National Conference of the Australian Society for Music Education*. 81-87.
- Dunbar-Hall, P. (2000). Concept or context? Teaching and learning Balinese gamelan and the universalist-pluralist debate. *Music Education Research*, 2(2), 127-139.
- Eisner, E. W. (1999). Does experience in the arts boost academic achievement? *Clearing House*, 72, 143-149.
- Ellis, P. (1994). Special sounds for special needs: towards the development of a sound therapy. In H. Lees (Ed.) *Musical connections: Tradition and change. Proceedings of the 21st World Conference of the International Society for Music Education* (pp.201-206). Tampa, Florida: ISME.
- Ellis, P. (1995). Incidental music: a case study in the development of sound therapy. *British Journal of Music Education*, 12, 59-70.
- Eltis, K. (1997). New South Wales: Panel discussion. In Department of Education and Training and Education Co-ordination (DTEC), *Forum on National Statements and Profiles in Australian Schools*, pp. 69-75, Sydney, NSW: Department of Education and Training and Education Co-ordination New South Wales.
- Etzkorn, K. P. (Ed.). (1991). *Music and society: The later writings of Paul Honigsheim*. New York: Holt, Rinehart and Winston.
- Evers, W., Gerrichhauzen, J., & Tomic, W. (2000). The prevention and mending of burnout among secondary school teachers: A technical report. ERIC document Reproduction Service No. ED 439091.
- Farkas, A. (1990). Can Kodály help my teaching? In P. Carder (Ed.), *The eclectic curriculum in American music education* (rev. ed.) (pp. 103-106). Reston, Virginia: Music Educators National Conference.
- Fisher, J. & Berliner, D. (1985). *Perspectives on Instructional Time*. New York, Longman.
- Fiske, E. (1999). *Champions of change: The impact of the arts on learning*. In E. Fiske (Ed.). Washington DC: The Arts Partnership and the President's Committee on the Arts and Humanities. Washington D.C.: Arts Education Partnership
- Foreman, P. (Ed.) (1996). *Integration and inclusion in action*. Sydney: Harcourt Brace Jovanovich.
- Fowler, C. (1991). Finding the way to be basic: Music education in the 1990s and beyond. In R. Colwell (Ed.), *Basic Concepts in Music Education II*. Colorado: University Press of Colorado.
- Fowler, C. (1996). *Strong arts, strong schools*. New York: Oxford University Press.
- Fowler, C., & McMullan, B. (1991). *Understanding how the arts contribute to excellent education*. Washington DC: National Endowment for the Arts.
- Fraze, J. (1987). *Discovering Orff: A curriculum for music teachers*. New York: Schott.
- Frith, S. (1996). *Performing Rites* OUP, Oxford p259
- Fullarton, S. (2002). *Student engagement with school: Individual and school level influences*. Longitudinal Surveys of Australian Youth. (Research report 27). Camberwell: ACER.
- Fyk, J. (1994). The effect of memory in the ability of vocal pitching and vocal reproduction of melodies in nine-year-olds. In G. Welch & T. Murao (Eds.), *Onchi and singing development: A cross-cultural perspective*, (pp. 25-62). London: David Fulton Publishers.
- Gagne, F. (1985). Giftedness and talent: Reexamining a reexamination of the definitions. *The Gifted Child Quarterly*, 29(3), 103-112.
- Gagne, F. (1993). Constructs and models pertaining to exceptional human abilities. (pp. 69-87). In K. A. Heller, F. J. Monks & A. H. Passow (Eds.). *International Handbook of Research and Development of Giftedness and Talent*. New York: Pergamon.
- Gamble, S. (1988). The elementary classroom teacher: An ally for music education. *Music Educators Journal*, 75 (1), 25-28.
- Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences*. New York: Basic Books.
- Gerges, G. (2001). Factors influencing preservice teachers' variation in use of instructional methods: Why is teacher efficacy not a significant contributor? *Teacher Education Quarterly*, 28(4), 71-88.
- Gfeller, K. (1992). Research regarding students with disabilities. In R. Colwell (Ed.) *Handbook of research on music teaching and learning* (pp. 615-632). New York: Schirmer Books.

- Ghaith, G. & Shaaban, K. (1999). The relationship between perceptions of teaching concerns, teacher efficacy, and selected teacher characteristics. *Teaching and Teacher Education*, 15, 487-496.
- Gibbons, A. C. (1985). Stop babying the elderly. *Music Educators Journal*, 71 (7), 48-51,
- Gifford, E. (1993). The musical training of Primary teachers: Old problems, new insights and possible solutions. *British Journal of Music Education*, 10 (1), 33-46.
- Glover, J. and Ward, S. (Eds.) (1993). *Teaching music in the primary school: A guide for primary teachers*. New York: Cassell Educational.
- Glover, J. and Young, S. (1999). *Primary music: Later years*. London: Falmer Press.
- Goldberg, M. (2001). *Arts and learning: An integrated approach to teaching and learning in multicultural and multilingual settings* (2<sup>nd</sup> ed.). New York: Longman.
- Goleman, D. (1996). *Emotional intelligence: Why it can matter more than IQ*. London: Bloomsbury Publishing
- Goodrum, D., Hackling, M. et al. (August 2000). *The status and quality of teaching and learning of science in Australian schools*. Canberra: Department of Education, Training and Youth Affairs.
- Green, L. (1997). *Music, gender, education*. Cambridge: Cambridge University Press.
- Gulbenkian Report (1982). Calouste Gulbenkian Foundation.
- Haack, P. & Smith, M. V. (2000). Mentoring new music teachers. *Music Educators Journal*, 87(3), 23-27.
- Hallam, S. (2001). *The power of music*. London: Performing Right Society.
- Haman, D. L., Daugherty E. D., and Mills, C. R. (1987). An investigation of burnout assessment and potential job related variables among public school music educators. *Psychology of Music*, 15(2), 128-140.
- Hamann, D. L., Baker, D. S., McAlister, P. A., & Bauer, W. I. (2000). Factors affecting university music students' perceptions of lesson quality and teacher effectiveness. *Journal of Research in Music Education*, 48(2), 102-113.
- Hanley, B. (1998). Gender in secondary music education in British Columbia. *British Journal of Music Education*, 15(1), 51-69.
- Hansen, C. H. (1995). Predicting cognitive and behavioural effects of Gangsta rap, *Basic and Applied Social Psychology*, 16(1 & 2), 43-52.
- Hanser, S. B. (1990). A music strategy for depressed older adults in the community, *The Journal of Applied Gerontology*, 9(3), 283-298.
- Hanser, S., Larson, S., & O'Connell, A. (1983). The effect of music on relaxation of expectant mothers during labor. *Journal of Music Therapy*, 20(2), 50-58.
- Hanson, N., Gfeller, K., Woodworth, G., Swanson, E. A. & Garand, L. (1996). A comparison of the effectiveness of differing types and difficulty of music activities in programming for older adults with Alzheimer's disease and related disorders. *Journal of Music Therapy*, 33, 93-123.
- Hardie, D. (2004). The structure and function of Western Australia's School of Instrumental Music. Unpublished Master of Educational Management thesis, The University of Western Australia.
- Hargreaves, D. & North, A. (Eds.) (2001). *Musical development and learning: The international perspective*. London & New York: Continuum.
- Hargreaves, D. (1986). *The developmental psychology of music*. Cambridge, UK: Cambridge University Press.
- Hargreaves, D. J., Comber, C. & Colley, A. (1995). Effects of age, gender and training on musical preferences of British secondary school students. *Journal of Research in Music Education*, 43(3), 242-250.
- Hargreaves, D., Lamont, A., Marshall, N. & Tarrant, M. (2002). *Young people's music in and out of school: A study of pupils and teachers in primary and secondary schools*. A UK Qualifications and Curriculum Authority's (QCA) Curriculum Development Project in the Arts and Music Monitoring Programme. *British Journal of Music Education* (2003), 20:229-241, and [www.qca.org.uk/artsalive/why\\_invest/stratified\\_report.pdf](http://www.qca.org.uk/artsalive/why_invest/stratified_report.pdf).
- Harland, J., Kinder, K., Lord, P., Stott, A., Schagen, I., & Haynes, J. (2000). *Arts education in secondary schools: Effects and effectiveness*. Slough: National Foundation for Educational Research.
- Harle, R. (1990). Training personnel for implementing music programmes in early childhood settings: The ideal and the reality. *Proceedings of the 19th World Conference of the International Society for Music Education*, ISME, Helsinki, Finland, pp. 154-158.
- Harris, L. D. (1992). An investigation of selected characteristics in young male singers at various stages of maturation. *Journal of Research in Singing and Applied Vocal Pedagogy*, 27(1), 17-30.

- Hartzell, G. (2002). 'The principals perceptions of school libraries and teacher librarians', *School Libraries Worldwide*, 8(1): 92-111.
- Harwood, E. (1998). Music learning: a playground tale. *Research Studies in Music Education*, 11, 52-60.
- Hayes P. R. (1996). The effect of teacher behaviour on students' decisions to choose additional studies music for years 9 and 10 in selected New South Wales schools. Unpublished honour's thesis (B.M.E.), Sydney Conservatorium of Music, New South Wales, Australia.
- Heath, S. B., & Roach, A. (1999). Imaginative actuality: Learning in the Arts during the nonschool hours. In E. Fiske (Ed.), *Champions of Change: The Impact of the Arts on Learning*. Washington D.C.: The Arts Partnership and the President's Committee on the Arts and Humanities.
- Heffernan, C. (1982). Effective utilisation of hearing using Kodály music for deaf children. *Australian Teacher of the Deaf*, 23, 56-60.
- Heidegger, M (c1977). *Basic writings: from Being and time (1927) to The task of thinking (1964)* Martin Heidegger ; edited, with general introduction and introductions to each selection, by David Farrell Krell. New York : Harper & Row,
- Hendricks, C., Robinson, B., Bradley, L. J., & Davis, K. (1999). Using music techniques to treat adolescent depression. *Journal of Humanistic education and Development*, 38(1), 39-45.
- Hetland, L., & Winner, E. (2001). The arts and academic achievement: What the evidence shows. Executive summary. *Arts Education Policy Review*, 102 (5).
- Hinson, S, Caldwell, M. & Landrum, M. (1989). Characteristics of effective staff development programmes. *Journal of Staff Development*, 10 (2), 48-52.
- Hodge, G., Jupp, J., & Taylor, A. (1994). Work stress, distress, and burnout in music and mathematics teachers. *British Journal of Educational Psychology*, 64(1), 65-76.
- Hoermann, D. & Herbert, G. (1979). *Report and evaluation: A developmental programme of music education for primary school (Kodály-based)*. Brookvale, Australia: Educational Supplies.
- Hoermann, D. (1984). Music in the upper primary school-a beginning, a continuation or an end? In E. Gifford (Ed.), *Music in the upper primary and lower secondary school and the problems of transition: Association of Music Education Lecturers National Conference (1984: Launceston, Tasmania)*, pp.116-121. Launceston, Tasmania: Tasmanian College of Advanced Education.
- Hoermann, D. (1988). Reflective comments on primary music education in Australia. *Australian Journal of Music Education*, 1, 314-316.
- Hoermann, D. (undated). The Kodály movement in Australia. In *Kodály Music Education Institute of Australia (KMEIA)*, www.Kodály.org.au.
- Hoffer, M. & Hoffer, C. (1987). *Music in the elementary classroom: Musicianship and teaching*. San Diego: Harcourt Brace Jovanovich.
- Hope, S. (1992). Professional organisations and influences. In R. Colwell (Ed.). *Handbook of research on music teaching and learning* (pp. 724-734). New York: Schirmer Books.
- Horowitz, R., & Webb-Dempsey, J. (2001). Promising signs of positive effects: lessons from the multi-arts studies. In R. J. Deasy (Ed.), *Critical links: Learning in the arts on student academic and social development* (pp. 98-100). Washington DC: Arts Education Partnership.
- Hughes, D. (1983). The importance of music. *Music Teacher*, 62(11), 16-17.
- Hunter, M. A. (2005). 'Education and the Arts Research Overview', Australia Council for the Arts (in press).
- IFPI website www.ifpi.org/.
- Iwanaga, M., Ikeda, M. & Iwaki, T. (1996). The effects of repetitive exposure to music on subjective and physiological responses. *Journal of Music Therapy*, 13(3), 219-230.
- Jackson, A. L. (1975). *An exploratory study using a group piano approach in an original comprehensive course for the older blind beginner*. Unpublished doctoral dissertation, Northwestern University, Evanston, USA.
- Jacobs, H. H. (1989). *Interdisciplinary curriculum: Design and implementation*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Jamrozik, A., Boland, C. & Urquhart, R. (1995). *Social change and cultural transformation in Australia*. Cambridge: Cambridge University Press.
- Jaques Attali, J. (1977). *Noise - the political economy of music*. University of Minnesota Press, Minneapolis p133

- Jeanneret, N. (1994). Teaching music K-6: Confidence and the preservice primary teacher. *Proceedings of the 16th Annual Conference of the Australian Music Education Lecturers Association, Melbourne*, pp. 78-91.
- Jeanneret, N. (1999). Music assessment: What happens in the schools sector? *Sounds Australian*, 53.
- Jeanneret, N., McPherson, J., Dunbar-Hall, P., Forrest, D. (2003). Beyond Manhattanville, Paynter and cultural identity: The evolution of the NSW music curriculum. In L. C. R. Yip, C.C. Leung, & W. T. Lau, (Eds), *Curriculum innovation in music – Asia-Pacific Symposium of Music Education Research (APSMER)* (pp. 137-141). Hong Kong: Hong Kong Institute of Education.
- Jeanneret, N. (1995). Preservice teacher attitudes: Implications for tertiary curriculum design and professional development in music. In N. Jeanneret and N. Temmerman (Eds.), *The Professional Development of Music Educators: Association of Music Education Lecturers National Conference (1995: Wollongong, New South Wales)*, pp. 21-28. Wollongong, New South Wales: University of Wollongong.
- jMusic - An environment for computer music making with Java. [jmusic.ci.qut.edu.au](http://jmusic.ci.qut.edu.au).
- Jones, C. (1999). *Working in schools: A practical guide to partnership*. London: Independent Theatre Council, [www.lonsas.org.uk/artsdocs\\_details.asp?DocID=13](http://www.lonsas.org.uk/artsdocs_details.asp?DocID=13).
- Jordan DeCarbo, J. (1989). The effect of pretraining conditions and age on pitch discrimination ability of preschool children. *Journal of Research in Music Education*, 37, 132-145.
- Kalandyk, J. (1996). *Music and the self-esteem of young children*. New York: University Press of America.
- Karageorghis, C. I. & Terry, P. C. (1997). The psychophysical effects of music in sport and exercise: A Review, *Journal of Sport Behaviour*, 20(1), 54-68.
- Kaufmann, W (1976). *Musical References in the Chinese Classics*. Monographs in Musicology No. 5. Detroit, Michigan: Detroit Information Coordinators Inc.
- Keetman, G. (1974). *Elementaria* (M. Murray, Trans.). London: Schott.
- Kelman, D. (2002). *SCRAYP youth arts with an edge: Methodology and guiding principles*. (unpublished).
- Killian, J. N. (1997). Perceptions of the voice-change process: male adult versus adolescent musicians and non-musicians. *Journal of Research in Music Education*, 45 (4), 521-535.
- Kinder, (1987). *A survey of the musical activities of classroom teachers with implication for undergraduate music courses for elementary education majors*. Doctoral dissertation , Indiana University. Dissertation Abstracts international, 58, 1691A
- Kirsch, I., de Jong, J., Lafontaine, D., McQueen, J., Mendelovits, J., Monseur, C. (2003). *Reading for change: Achievement and engagement across countries. Results from PISA 2000*. Paris: OECD.
- Kotsopoulou, A. (1997). *Music in students' lives*, Unpublished MA Dissertation, University of London.
- Koza, J. E. (1994). Big boys don't cry (or sing): Gender, misogyny, and homophobia in college choral methods texts. *Quarterly Journal of Music Teaching and Learning*, 4, 5(4, 1), 48-64.
- Labuta, J. A. & Smith, D. (1997). *Music education: historical contexts and perspectives*. Prentice-Hall, Inc.
- Lamb, R., Dolloff, L. & Howe, S. (2002). Feminism, feminist research, and gender research in music education. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* New York: Oxford University Press and MENC.
- Lamdin, D. (1992). 'Elementary School Teachers Lives and Careers: An interview study of physical education Specialists, other subject specialists and classroom teachers', Graduate School of Education. Boston, Massachusetts: 236.
- Landis, B. & Carder, P. (1990). The Kodály approach. In P. Carder (Ed.), *The eclectic curriculum in American music education* (rev. ed.) (pp. 55-74). Reston, Virginia: Music Educators National Conference.
- Landis, B. & Carder, P. (Eds.)(1972). *The eclectic curriculum in American music education: Contributions of Dalcroze, Kodály and Orff*. Washington: Music Educators National Conference.
- Lehman, Paul R. (1985). *The class of 2001: Coping with the computer bandwagon*, Reston, Virginia: MENC.
- Leong, S. (1996). *The relationship between music competencies perceived as important for novice teachers and the professional expectations of high school music teachers in Australia*. Unpublished PhD thesis, University of Western Australia.
- Leong, S. (Ed.) (1997). *Music in schools and teacher education: A global perspective*. Perth, Australia: ISME Commission for Music in Schools and Teacher Education & CIRCME.
- Lepherd, L. (1994). *Music education in international perspective: Australia*. Toowoomba, Queensland: USQ Press in association with Faculty of Arts, University of Southern Queensland.

- Leung, T. (1999). A critique of the concept-based approach to world music education in New South Wales and an exploration of alternative models. Unpublished Honours thesis, University of Sydney, Sydney.
- Lierse, A. (1998a). *The effectiveness of music programmes in Victorian government schools 1995-96*. Unpublished EdD thesis, Monash University.
- Lierse, A. (1998b). Ensuring quality music education in our schools in the twenty first century: The issue of teacher effectiveness. *Australian Journal of Music Education*, 1998(1), 72-78.
- Lillico, I. (2003). *Contemporary Strategies in Boys Education - The Vital Role of Women Teachers and Recommendations for Schools*. Paper presented at the Boys to Fine Men Conference, Newcastle, 27 - 29 March 2003.
- Lindberg, L. & Swedlow, R. (1976). *Early*. Boston: Allyn and Bacon.
- Livermore, J. (1998). A key role for music in holistic education: an Australian perspective. In C. van Niekerk (Ed.), *ISME World Conference Proceedings 1998*, pp 327-336. Praetoria, South Africa: University of South Africa (Unisa).
- Livermore, J. and McPherson, G. (1998). Expanding the role of the arts in the curriculum: some Australian initiatives. *Arts Education Review*, Jan/Feb 1998, 10-15.
- Locke, L., Spiriduso, W. & Silverman, S. (1998). *Reading and understanding research*. Thousand Oaks, CA: Sage.
- Luftig, R. L. (1994). *The schooled mind: Do the arts make a difference? Year 2: An empirical evaluation of the Hamilton Fairfield SPECTRA+ programme*, [www.fittoncenter.org/pdf/SchooledMind.PDF](http://www.fittoncenter.org/pdf/SchooledMind.PDF).
- Lundquist, B. & Szego, C. K. (Eds.). (1998). *Musics of the world's cultures: A source book for music educators*. Reading, UK: ISME/ CIRCME.
- Lundquist, B. R. (2002). Music, culture, curriculum and instruction. In R. Colwell & C. Richardson (Eds.), *The new handbook of research in music teaching and learning* (pp. 626-647). New York: Oxford University Press.
- Mackinlay, E. (2001a). Setting the stage: Learning Indigenous women's music and dance in an Australian educational institution. In H.R. Lawrence and D. Niles (eds), *Traditionalism and Modernity in the Music and Dance of Oceania: Essays in Honour of Barbara B. Smith*. Oceania Monograph 52. Sydney: Oceania Publications, University of Sydney.
- Mackinlay, E. (2001b). Performative pedagogy in teaching and learning Indigenous women's music and dance. *Australian Journal of Indigenous Education* 29, 1, 12-21.
- Mackinlay, E. (2002). Engaging with theories of dialogue and voice: Using Bakhtin as a framework to understand teaching and learning Indigenous Australian women's performance. *Research Studies in Music Education* 19, 32-45.
- Mackinlay, E. (2003a). Embodied pedagogy: Reading race and gender in an Indigenous Australian women's music and dance classroom. *Gender, Education, Music and Society*, 3, [www.boisestate.edu/gems/pedagogical\\_spotlights.htm](http://www.boisestate.edu/gems/pedagogical_spotlights.htm).
- Mackinlay, E. (2003b). Performing Race, Culture, and Gender in an Indigenous Australian Women's Music and Dance Classroom. *Communication and Education*, 52(3/4), 258-272.
- Madura, P. D. Jazz improvisation for the vocal student. *Teaching Music*, 4 (6), 26-28.
- Mahlmann, J. J. (1997). Techniques for vocal health. *Teaching Music*, 4 (4), 36-37, 62.
- Majsay, A. P. (1999). *A study of change: Pedagogical approaches to the changing adolescent male voice*. Unpublished BMus (Honours) thesis, Sydney Conservatorium of Music, University of Sydney.
- Manins, S. (1990). Start music young. *Proceedings of the World Conference of Music Education of the International Society ISME*, Helsinki, Finland, pp. 116-119.
- Mark, M. (1996). *Contemporary music education*. (3rd edition). New York: Schirmer.
- Marks, G. N., & Fleming, N. (1999). *Early school leaving in Australia: Findings from the 1995 Year 9 LSAY cohort* (LSAY research report 21). Camberwell: ACER.
- Marsh, K. (1974). *The origin and development of Orff-Schulwerk and its application in Australian schools*. Unpublished BA Honours thesis, University of Sydney.
- Marsh, K. (1988). *Teaching music K-6: A multicultural perspective*. Sydney: NSW Department of Education, Services Directorate.
- Marsh, K. (1997). *Variation and transmission processes in children's singing games in an Australian playground*. Unpublished PhD thesis, University of Sydney.
- Marsh, K. (1999). A conceptual framework for music education: A broader perspective. *Curriculum Support for Teaching in Creative Arts 7-12*, 4(4), 1-3.

- Marsh, K. (2000). Making connections: A case study of pre-service music education students' attitudinal change to indigenous music. *Research Studies in Music Education*, 15, 58-67.
- Marsh, K. (2005). Multiple voices in children's musical play: Learning in context. In D. Forrest (Ed.), *A celebration of voices: Australian Society for Music Education Inc. XV National Conference Proceedings* (pp. 184-189). Parkville, Victoria: Australian Society for Music Education.
- McClary, S. (1991). *Feminine endings: Music, gender, sexuality*. Minneapolis: University of Minnesota Press.
- McCulloch, G. (1998). *Failing the ordinary child: The theory and practice of working-class secondary education*. Buckingham, UK: Open University Press.
- McCurry, D. & Bryce, J. (1997). *The school based key competencies levels assessment project*. Final Report, April 1997. Camberwell: Australian Council for Educational Research.
- McCurry, D. Macaskill, G. & Bryce, J. (2003). *The whole school assessment process and software for the assessment and reporting of key competencies and other cross curricular competencies*. Overview and Installation Handbook, June 2003. Camberwell: Australian Council for Educational Research.
- MCEETYA, *National Report on Australian Schooling 1998*, [www.mceetya.edu.au/public/pub324.htm](http://www.mceetya.edu.au/public/pub324.htm)
- MCEETYA, *Hobart Declaration on Schooling 1988*, [www.mceetya.edu.au/hobdec.htm](http://www.mceetya.edu.au/hobdec.htm)
- MCEETYA, *Adelaide Declaration on Schooling 1999*, [www.mceetya.edu.au/adeldec.htm](http://www.mceetya.edu.au/adeldec.htm)
- McGregor, S. & Woolf, F. (2002). *Culture and learning: Creating arts and heritage education projects*. London: The Arts Council of England.
- McKean, B (2000). Arts everyday: Classroom teachers' orientation toward arts education. *Arts and Learning Research*, 16(1), 177-194.
- McMahon, O. (1976). The relationship of music discrimination training to reading and associated auditory skills. Unpublished M.Ed (SpEd) empirical project report. Townsville: James Cook University.
- McPherson, G. & Dunbar-Hall, P. (2001). Australia. In Hargreaves, D. & A. North (Eds.), *Musical development and learning: The international perspective*, pp. 14-26. London & New York: Continuum.
- McPherson, G. (1995). Integrating the arts into the general school curriculum: an Australian Perspective. *Arts Education Policy Review*, 97 (1), 25-31.
- McPherson, G. (1997). Music in a changing environment: An Australian perspective. In Leong, S. (Ed.), *Music in Schools and Teacher Education: a Global Perspective*, pp. 170-178. Perth, Western Australia: ISME & CIRCME.
- McPherson, J. & Jeanneret, J. (2005). Connections and curriculum development: Foundations of the New South Wales K-12 music curriculum. In D. Forrest (Ed.), *A celebration of voices: Australian Society for Music Education Inc. XV National Conference Proceedings* (pp. 190-196). Parkville, Victoria: Australian Society for Music Education.
- Melbourne Symphony Orchestra. (2005). *MSO 2005* [Brochure], [mso.com.au/education/outreach.asp](http://mso.com.au/education/outreach.asp).
- MENC (n.d.). Survey of music education practices and policies. [www.menc.org/connect/conf/imeps/symposium\\_fs\\_toc.html](http://www.menc.org/connect/conf/imeps/symposium_fs_toc.html)  
[www.menc.org/connect/conf/imeps/symposium\\_fs\\_appendix.html](http://www.menc.org/connect/conf/imeps/symposium_fs_appendix.html)
- Meyer-Denkman, G. (1977). *Experiments in sound*. London: Universal Edition.
- Mills, J. (1989). The generalist primary teacher of music: a problem of confidence. *British Journal of Music Education*, 6 (2), 125-138.
- Mills, J. (1993). *Music in the primary school* (rev. ed.). Cambridge: Cambridge University Press.
- Mills, J. (1996). Starting at secondary school. *British Journal of Music Education*, 13(1).
- Miluk-Kolasa, B., Matejek, M. & Stupnicki, R. (1996). The effects of music listening on changes in selected psychological parameters in adult pre-surgical patients. *Journal of Music Therapy*, 33, 208-218.
- Mizener, C. P. (1993). Attitudes of children towards singing and choir participation and assessed singing skill. *Journal of Research in Music Education*, 41(3), 233-245.
- Moni & J. Knight (Eds.), *Scholars in context: prospects and transitions* (pp. 28-34). Mt Gravatt Qld: Post Pressed.
- Monsour, S. (2000). General Music Tomorrow. *Music Educators Journal*, September, 45-49.
- Montague, J. (2004). Policy to practice: *Arts Action* and support for the non-specialist teacher in the K-6 classroom. Paper presented at the ISME Music in Mass Media Policy Commission Seminar, Tenerife, 7-10 July, 2004.

- Moog, R. (1990). Recorded interview with Clive Williamson, [www.symbiosis-music.com/moog.html](http://www.symbiosis-music.com/moog.html).
- Moog, R. (1997). Interview with Jason Gross, [www.furious.com/perfect/moog.html](http://www.furious.com/perfect/moog.html).
- Moore, D. & Schultz, N. R. (1983). Loneliness at adolescence: Correlates, attributions, and coping. *Journal of Youth and Adolescence*, 12, 95-100.
- Moore, M. (1999). *Sydney symphony orchestra education programme: Historical perspective*. The Orchestras of Australia Network Newsletter, 6 (May/June), 1-4.
- Moore, R. (1991). Handling the changing voice. *Sing Out*, 8 (2), 5-7, 17.
- Moore, R. (1994). Selected research on children's singing skills. In G. Welch & T. Murao (Eds.), *Onchi and singing development: A cross-cultural perspective*, (pp.41-48). London: David Fulton Publishers.
- Murfee, E. (1996). *Eloquent evidence: Arts at the core of learning*. Washington DC: President's Committee on the Arts and the Humanities.
- Murphy, P. (2002). Assessment and gender. In B. Moon, A. S. Mayes & S. Hutchinson (Eds.), *Teaching, learning and the curriculum in secondary schools*, 214-224.
- Music Manifesto (2005). [www.musicmanifesto.co.uk](http://www.musicmanifesto.co.uk).
- Music Play for Life (2005). [www.mca.org.au/music.playforlife.htm](http://www.mca.org.au/music.playforlife.htm).
- Myers, D. & Brooks, A. (2002). Policy issues in connecting music education with arts education. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* (pp. 909-928). New York: Oxford University Press.
- Myers, D. (1992). Teaching learners of all ages. *Music educators Journal*, 79 (4), 23-26.
- Myers, D. (1996). Creativity and continuity in music education. Presentation at the *Music Educators National Conference General Music Symposium*, September, Chicago IL.
- Myers, D. (2004). Preparing professional musicians for effective educational work with children. In Musomeci, O. (Ed.), *Proceedings of the ISME Seminar of the Commission for the Education of the Professional Musician. Preparing musicians – making new sound worlds* (pp. 149-163). Barcelona, Spain: Escola Superior de Música de Catalunya.
- Myers, D. E (1995). Lifelong learning: An emerging research agenda for music education. *Research Studies in Music Education*, 4, 21-27.
- National Advisory Committee on Creative and Cultural Education (NACCCE). (1999). *All Our futures: Creativity, culture and education*. Sudbury UK: Department for Education and Employment.
- National Arts Education Consortium, Department of Art Education (2002). *Transforming education through the arts challenge*. Final report. Columbus, Ohio
- Nevalainen, L. (2002). *The effects of improvisational music therapy on the nonverbal communication behaviours of children with autism*. Unpublished BMus (Honours) thesis, Sydney Conservatorium of Music, University of Sydney.
- NSW Department of Education. (1983). *Multicultural education policy and support documents*. Sydney: Author.
- NSW Ministry for the Arts. (2004). *The education and Arts Partnership initiative report: Promoting the value of the arts*. Manuscript in preparation.
- Numark (2005) [www.numark.com/products/product\\_view.php?v=overview&n=132](http://www.numark.com/products/product_view.php?v=overview&n=132).
- Nzewi, M. (1999). Strategies for music education in Africa: Towards a meaningful progression from tradition to modern. *International Journal of Music Education*, 33, 72-87.
- O'Hair, M. J. (Ed.). (1995). Educating teachers for leadership and change. *Teachers Education Yearbook III*. Thousands Oaks, CA: Corwin.
- O'Neill, S. (2001). Young People and Music Participation Project, Keele University.
- O'Neill, S. (2001). *Young people and music participation project*. Keele University, UK, [www.keele.ac.uk/depts/ps/ESRC/Preportall.pdf](http://www.keele.ac.uk/depts/ps/ESRC/Preportall.pdf).
- Oddleifson, E. (1992). *Schooling transformed by the arts*. Washington DC: The Centre for Arts in Basic Curriculum.
- OECD Education Statistics and Indicators  
[www.oecd.org/document/52/0,2340,en\\_2649\\_34515\\_13634484\\_1\\_1\\_1\\_1,00.html](http://www.oecd.org/document/52/0,2340,en_2649_34515_13634484_1_1_1_1,00.html)
- OFSTED (1998). *Standards in the secondary curriculum 1997/98*. London: HMSO.
- OFSTED (2004). 'Tuning in: wider opportunities in specialist instrumental tuition for pupils in Key Stage 2: An evaluation of pilot programmes in 12 local education authorities'.
- OFSTED. (1997). 'Using subject specialists to promote high standards at Key Stage 2: An illustrative survey', London: 28.

- OFSTED. (2004). *Tuning in: wider opportunities in specialist instrumental tuition for pupils in Key Stage 2: An evaluation of pilot programmes in 12 local education authorities*. London: Office of Standards in Education.
- Olsson, Bengt. (1997). Is musical knowledge aesthetic or social? A pilot Study of knowledge formation in music. *Bulletin of the Council for Research in Music Education*, 133, 110-114.
- Oreck, B., Baum, S., & McCartney, H. (1999). Artistic talent development for urban youth: the promise and the challenge. In E. Fiske (Ed.), *Champions of change: The impact of the arts on learning*. Washington DC: The Arts Partnership and the President's Committee on the Arts and Humanities, (pp. 64-78).
- Orff, C. & Keetman, G. (n.d.). *Music for children*. English version adapted by M. Murray, Vols. 1-5. Mainz & London: Schott.
- Orff, C. (1990). The Schulwerk - its origins and aims. In P. Carder (Ed.), *The eclectic curriculum in American music education* (rev. ed.) (pp. 137-144). Reston, Virginia: Music Educators National Conference. (Reprinted from *Music Educators Journal*, 1963, April-May).
- Owens, V. (1980). *Music education pilot performance programme project report*, Strawberry Hills, NSW: Musica Viva Australia.
- Pascoe, B. J. (1997). 'Monitoring standards in the arts: A testing programme using an outcomes framework', [education.curtin.edu.au/waier/forums/1997/pascoe.html](http://education.curtin.edu.au/waier/forums/1997/pascoe.html).
- Paterson, D. (1995). Teacher attitudes: their effects on curriculum implementation and implications for the professional development of music educators. In Jeanneret, N. & Temmerman, N. (Eds.), *The Professional development of music educators. Association of Music Education Lecturers 17th Annual Conference*, pp. 52-55, Wollongong, NSW: University of Wollongong.
- Paterson, D. (1998). Advocacy for quality changes to music curricula: the importance of involving teachers. In Leong, S. & Nierman, G. (Eds.), *Music education at the edge: needs, identity and advocacy. International seminar for music in schools and teacher education*. ISME, Stord-Haugesund University College (Norway) and Callaway International Resource Centre for Music Education (CIRME).
- Paynter, J. & Aston, P. (1970). *Sound and silence*. London: Cambridge University Press.
- Paynter, J. (1978). *A place for music in the curriculum? Schools Council Project. Music in the Secondary School Curriculum. Working Paper 7*. York: Schools Council Publications.
- Peet, S. (2004). *A case study of the effects of music therapy on the social behaviour of children with autism*. Unpublished Masters thesis, Sydney Conservatorium of Music, University of Sydney.
- Peggie, A. (1997). *Musicians go to school: Partnerships in the classroom*. London: London Arts Board in association with Yamaha-Kemble Music.
- Petengell, G. (1997). Secondary school string players: Self-perception, individual achievement and the influences of family, society and teachers. Unpublished M.Mus. (Mus. Ed.) thesis, Sydney Conservatorium of Music, New South Wales, Australia.
- Plummeridge, C. (1991). *Music education in theory and practice*. London: The Falmer Press.
- Podlozny, A. (2000). Strengthening verbal skills through the use of classroom drama: a clear link. *Journal of Aesthetic Education*, 34 (3-4), 239-275.
- Poole, M. & O'Keafor (1989). The effects of teacher efficacy and interactions among educators on curriculum implementation. *Journal of Curriculum and Supervision*, 21(4), 146-161.
- Powell, M.C. (1997). 'The arts and the inner lives of teachers'. *Phi Delta Kappan*, 78(6), 450-453.
- Power, A. (1999). Implications of a study on delivery of professional development for teachers of K-6 children and the creative arts umbrella. In *Opening the umbrella: an encompassing view of music education: Australian Society for Music Education XII National Conference*, pp. 170-173, Australian Society for Music Education.
- President's Committee on the Arts, & Humanities and Arts Education Partnership. (1999). *Gaining the Arts advantage: Lessons from the school districts that value arts education* [web page], [www.PCAH.gov](http://www.PCAH.gov).
- Prickett, C.A. (1988). *Effectiveness of music therapy procedures: Documentation of research and clinical practice*. Washington: National Association for Music Therapy.
- Pringle, E. (2002). *We did stir things up: The role of artists in sites for learning* London: The Arts Council of England, [www.artscouncil.org.uk/news/publicationsindex.html](http://www.artscouncil.org.uk/news/publicationsindex.html).
- Radocy, R. E. (1986). A review of Louise Frakes' dissertation: Differences in music achievement, academic achievement, and attitude among participants, dropouts, and nonparticipants in secondary school music. *Bulletin of the Council for Research in Music Education*, 89, 45-49.
- Rainbow, B. (1990). *Music and the English public school*. Abersystwyth, Wales: Boethius Press.
- Ramsey, G. (2000). *Quality matters*. New South Wales: Department of Education and Training.



- Rauscher, F., Shaw, G., Levine, L., Wright, E., W, D., & Newcomb, R. (1997). Music training causes long-term enhancement of preschool children's spatial-temporal reasoning. *Neurological Research*, 19(2-8).
- Reynolds, S.B. (1984) Biofeedback, relaxation training, and music: Homeostasis for coping with stress. *Biofeedback and Self-Regulation*, 9(2), 169-179.
- Rider, Morrette. (1990). The importance of music and the arts to the higher education curriculum of the future. *ISME Year Book*, 64-67.
- Rkudhyar, D. (1982). *The magic of Tone and the Art of music*. Boulder, Colorado: Shambala Publications, Inc.
- Robertson, W. D. (1996). Developing quality music education for senior citizens. *Update*, Spring/Summer, 21-23.
- Robitaille, D. F. et al. (1993). *Curriculum Frameworks for Mathematics and Science*, Vancouver, Pacific Educational Press, University of British Columbia.
- Ross, M. (1998). Missing Solemnis: Reforming music in schools. *British Journal of Music Education*, 15(3), 255-262.
- Rothman, S. & McMillan, J. (2003). Influences on Achievement in Literacy and Numeracy, *Longitudinal surveys of Australian youth, Research Report 36*. Camberwell: Australian Council for Educational Research.
- Runfola, M. and Rutkowski, J. (1992). General music curriculum. In R. Colwell (Ed.), *Handbook of Research on Music Teaching and Learning*. New York: Schirmer, pp 697-709.
- Russell, M. (1984). Specialist: generalist-a compromise? In E Gifford, (Ed.), *Music in the upper primary and lower secondary school and the problems of transition: Association of Music Education Lecturers National Conference*, pp 110-115. Launceston, Tasmania: Tasmanian College of Advanced Education.
- Russell-Bowie, D. (1993). Where is music education in our primary schools? *Research Studies in Music Education*, 1, 40-51.
- Russell-Bowie, D. (1997). Is anything new under the sun? Researching research into primary music education. In *AARE National Conference, Brisbane, Queensland*, [www.aare.edu.au/97pap/russd507.htm](http://www.aare.edu.au/97pap/russd507.htm).
- Russell-Bowie, D. (2002). Where in the world are we? *Australian Journal of Music Education*, 2002(1), 33-44.
- Russell-Bowie, D. E. (1993). *Policy and practice in music education in New South Wales state primary schools*. Unpublished PhD thesis, Wollongong University.
- Rutkowski, J. (1990). *The comparative effectiveness of individual and group singing activities on kindergarten children's use of singing voice and developmental music aptitude*. Paper presented at the Music Educators National Conference, Washington DC.
- Ruud, E. (1998). *Music therapy: Improvisation, communication and culture*. Barcelona Publishers, Gilsum NH.
- Scartelli, J. P. (1984). The effect of EMO biofeedback & sedative music, EMG biofeedback only and sedative music only on frontalis muscle relaxation ability. *Journal of Music Therapy*, 21(2), 67.
- Schafer, R. M. (1967). *Ear cleaning* London: Universal Edition.
- Schaffner, M., Little, G., & Felton, H. (1984). *NADIE papers No. 1, drama, language research project no. 1. Reports of the Drama and Language Research Project*. Hobart: Speech and Drama Centre, Tasmania Department of Education.
- Schmitz, N. B., Mazzulla, D., & Hyatt, J. (2000). Young Talent case study: An analysis of the effect of arts in education programming on the motivation, academic performance and personal development of inner city youth involved in the Young Talent programme. In N. Brooks Schmitz, L. Overby & J. H. Humphrey (Eds.), *Dance: Current selected research IV*.
- Schneider, M. (2003). *Linking school facility conditions to teacher satisfaction and success*. ERIC document ED480552
- Scott-Kassner, C. (1993). Musical characteristics. In M. Palmer and W. Sims (Eds.), *Music in Prekindergarten: Planning and teaching* (pp. 7-13). Reston, Virginia: MENC.
- Scripp, L. (2003). 'The Artist/Teacher/Scholar Framework', *New England Conservatory Journal for Learning Through Music II*, Spring 2003.
- Scruton, R. (1993). 'Notes on the Meaning in Music' in Krausz, *The Interpretation of Music*. Ip197

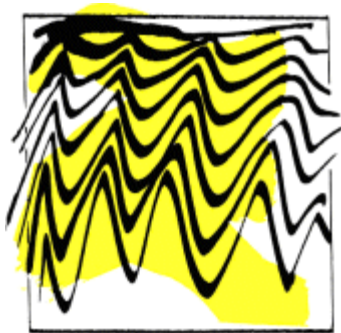
- Seidel, S. (1999). 'Stand and unfold yourself': A monograph on the shakespeare & company research study. In E. Fiske (Ed.), *Champions of change: The impact of the arts on learning*, pp. 80-90. Washington DC: The Arts Partnership and the President's Committee on the Arts and Humanities.
- Self, G. (1967). *New sounds in class*. London: Universal Edition.
- Senate Environment, Recreation, Communications and the Arts References Committee (1995). *Arts education*. Commonwealth of Australia: Senate Printing Unit.
- Sharp, C. and Le Métails, J. (2000). *The arts, creativity and cultural education: An international perspective*. Slough, UK: National Foundation for Educational Research (England & Wales) & the Qualifications and Curriculum Authority.
- Silberman, C. B. (Ed.) (1973). *The open classroom reader*. New York: Vintage Books of Random House.
- Sims, W. (1990) Young children's concept acquisition: Proposed developmental sequence with implications for teachers and researchers. *Proceedings of the 19th World Conference of the International Society for Music Education*, pp. 125-130. ISME, Helsinki, Finland.
- Sinsel, T. J., Dixon, W. E. & Blades-Zeller, E. (1997). Psychological sex type and preferences for musical instruments in fourth and fifth graders. *Journal of Research in Music Education*, 45(3), 390-401.
- Skylstad, K. (1997). Music in conflict management – a multicultural approach. *International Journal of Music Education*, 29, 73-80.
- Sloboda, J. A. (1991). Music structure and emotional response: some empirical findings. *Psychology of Music*, 19, 110-120.
- Sloboda, J. A. (1992). Empirical studies of emotional response to music. In M. Reiss-Jones & S. Holleran (Eds.) *Cognitive bases of musical communication*. Washington DC: American Psychological Association.
- Sloboda, J. A., O'Neill, S. & Ivafdi, V. (2000). Everyday experience of music: an experience-sampling study. *Proceedings of the 6th International Conference on Music Perception and Cognition*, Keele University, Keele.
- Small, C. (1996). *Music, Society, Education*, Wesleyan University Press
- Small, C. (1998). *Musicking*, Wesleyan University Press, USA
- Smith, D. S. (1990). Therapeutic treatment effectiveness: Implications for music therapy. *Music Therapy Perspectives*, 8, 32-34.
- Smith, R. (1995). Honing the skills of whose craft? West-centric and Aboriginal arts education in west-centric, urban and traditionally oriented Aboriginal settings. *Proceedings of the X National Conference of the Australian Society for Music Education*, 242-249.
- Smith, R. (2001). *Boys' business: Ongoing project involving middle years' boys engagement with music – Darwin & top end schools*. Discussion paper, [www.octa4.net.au/bobsmith/boysbus.htm](http://www.octa4.net.au/bobsmith/boysbus.htm).
- Smith, R. (2003). Boys are okay. *EQ Australia*, Winter, 2003.
- Smith, R. A. (1992). Trends and issues in policy-making for arts education. In R. Colwell (Ed.), *Handbook of research on music teaching and learning*, pp 749-759. New York: Schirmer.
- Smith, R. G. (2005). *Boys' business, tuning into boys in the middle years using music and the arts*. Newcastle, Australia: Family Action Centre, University of Newcastle.
- Spencer Foundation practitioner research communication and mentoring programme (2002). *Research reports prepared by the staff of Direk Schools 2001 – 2002*. Direk Schools and University of South Australia
- Spirovski, D (2004). *Stories of Transformation through Meaningful Music Engagement*. Queensland Journal of Music Education Vol. 11, No. 1, Ed McKinley, E
- Sports Newsletter (2002). *Editorial*, 2. Perth: The University of Western Australia.
- Stake, R., Bresler, L. & Mabry, L. (1991). *Custom & cherishing: The Arts in elementary schools*. Urbana, Illinois: Council for Research in Music Education, University of Illinois at Urbana-Champaign.
- Stålhammar, B. (2004). 'Music – Their Lives' (The experience of music and view of music of a number of Swedish and English young people), *Action, Criticism & Theory for Music Education* Electronic Article Volume 3, No. 2
- Standley, J. (1986). Music research in medical/dental treatment: Meta-analysis and clinical application. *Journal of Music Therapy*, 23, 56-122.
- Stat View (Computer Software) (1994). Berkley, C.A.: Abacus Concepts.
- Stevens, R. (1993). Music in Australia: Reflections on the past and present. In P. Errington, (Ed.) *Arts education: Beliefs, practices and possibilities*, pp. 57-68, Geelong, Victoria: Deakin University Press.

- Stevens, R. (2003). *Trends in School Music Education Provision in Australia*. Sydney, The Music Council of Australia in collaboration with the Australian Society for Music Education and the Australian Music Association.
- Stevens, R. S. (2000). Where are we twenty years on? -- A review of Australian music education research for the period 1978-1997. *Research Studies in Music Education*, 14, 61-75.
- Stewart, C. (1991). Who makes music? Investigating access to high school music as a function of social and school factors. Doctoral dissertation, The University of Michigan. (UMI No. 9208660).
- Stokes, H. (2002). Engaging young people in school through the arts: Evaluation of SCRAYP youth arts with an edge. Report completed for Maribyrnong City Council and Crime Prevention Victoria. University of Melbourne, December 2002.
- Stowasser, H. (1993). Music education and the school curriculum: a question of survival. *Research Studies in Music Education*, 1, 14-21.
- Strauss, A. & Corbin, J. (1990). *Basics of qualitative research: Grounded theory procedures and techniques*. Newbury Park, CA: Sage.
- Swanwick, K. (1996). Music education before the National Curriculum. In G. Spruce (Ed.), *Teaching Music*. London: Routledge.
- Swanwick, K. (1997). Assessing musical quality in the National Curriculum. *British Journal of Music Education*, 14(3).
- Swanwick, K. and Tillman, J. (1986). The sequence of musical development: a study of children's composition. *British Journal of Music Education*, 3, 305-309.
- Swingler, T. (1994). Choreography as composition – movement into music: Using Soundbeam as a new key to creative eloquence In H. Lees (Ed.) *Musical connections: Tradition and change. Proceedings of the 21st World Conference of the International Society for Music Education* (pp.141-145). Tampa, Florida: ISME.
- Taylor, T. D. (2001). *Strange Sounds: Music, Technology and Culture*, New York: Routledge.
- Temmerman, N. (1991). The philosophical foundations of music education: The case of primary music education in Australia. *British Journal of Music Education*, 8(2), 149-159.
- Temmerman, N. (1995). Children's perceived best and worst classroom music experiences. *Proceedings of the 10th National Conference of the Australian Society for Music Education*, pp. 262-266. Hobart, Australia: Australian Society for Music Education.
- Temmerman, N. (1997). An investigation of undergraduate music education curriculum content in primary teacher education programmes in Australia. *International Journal of Music Education*, 30, 26-34.
- Temmerman, N. (1998). Arts and young children: A survey of childhood music education programmes in Australia. *Early Childhood Education Journal*, 26(1), 29-34.
- Théberge, P. (2000). 'Any Sound You Can Imagine', Wesleyan University Press, Hanover & London
- Thomas, D. W., Heitman, R. J., & Alexander, T. (1997). The effects of music on bathing cooperation for residents with dementia. *Journal of Music Therapy*, 34 (4), 246-259.
- Thomas, R. (1984). Music, school and the basic curriculum. *Music Teacher*, 63(3), 12.
- Tuckman, B. (1994). *Conducting educational research*. New York: Harcourt Brace Jovanovich.
- UNESCO (2003). 'UNESCO Asia Meeting on Arts in Education', Unpublished programme notes. UNESCO meeting in Hong Kong. Bangkok, UNESCO Bangkok Office.
- UNESCO Official information sources on education. [www.ibe.unesco.org/Links/weurope.htm](http://www.ibe.unesco.org/Links/weurope.htm).
- Van Eeden, S. M. (1991). *Music education: a support programme for teaching and learning* Masters thesis, University of Pretoria. Masters' Abstracts International, 29((4), 539.
- Vanderark, S., Newman, K., & Bell, S. (1983). The effects of music therapy on quality of life. *Music Therapy*, 3, 71-81.
- Vaughan, L. (1998). *The Voice Change and Choral Participation of Adolescent Boys*. Unpublished MMus(MusicEd) thesis, University of Sydney.
- Vaughan, L. T. (1998). *The missing males: Factors which contribute to low participation of adolescent boys singing in secondary school*. Unpublished Masters thesis, Sydney Conservatorium of Music, University of Sydney.
- Vaughn, K. (2000). Music and mathematics: Modest support for the oft-claimed relationship. *Journal of Aesthetic Education*, 34(3-4), 149-166.
- Vaughn, K., & Winner, E. (2000). SAT scores of students who study the arts: what we can and cannot conclude about the association. *Journal of Aesthetic Education*, 34(3-4), 77-89.

- Vella, R & Arthurs, A (2000). *Musical Environments*, Currency Press, Sydney
- Vella, R & Arthurs, A (2003). *Sounds in Space, Sounds in Time*, Boosey and Hawkes, London
- Verrastro, R.E. and Leglar, M. (1992). Music teacher education. In R. Colwell (Ed.), *Handbook of Research on Music Teaching and Learning*, pp 676-697. New York: Schirmer.
- Victorian Arts Centre. (2005). *Education Directory 2005* [Brochure], [www.vicartscentre.com.au/schools/index.htm](http://www.vicartscentre.com.au/schools/index.htm).
- Walker, L. M. & Hamann, D. L. (1995). Minority recruitment: The relationship between high school students' perceptions about music participation and recruitment strategies. *Bulletin of the Council for Research in Music Education*, 124, 24-38.
- Walker, R. (1996). Music education freed from colonialism: a new praxis. *International Journal of Music Education*, 27, 2-15.
- Walker, R. (2005). All dressed up and nowhere to go! Some thoughts on the current scene in music education in Asia and the West. *Asia-Pacific Journal for Arts Education*, 3(1), 24-63.
- Watson, A. (1999). Broadening the umbrella: music education in an Arts Key Learning Area. *Opening the umbrella: an encompassing view of music education: Australian Society for Music Education XII National Conference*, pp. 221-223. Sydney: Australian Society for Music Education.
- Watson, A.R. (1998). *An investigation in the Arts Key Learning Area with a specific focus on music in the Victorian 'Curriculum and Standards Framework' in a national and international context*. PhD thesis, RMIT University.
- Welch, G. F. (n.d.). The developing voice. In *Singing development childhood and change: An overview*, pp. 3-13. London: The Centre for Advanced Studies in Music Education, Roehampton Institute of Education.
- Wemyss, K. (1999). Ethical issues surrounding the inclusion of the music of Maganiu Malu Kes (the Torres Strait Islands) in curricula. *Proceedings of the XII National Conference of the Australian Society for Music Education*. 225-229.
- Wemyss, K. (2003). Teaching and learning TI style: The music programme at Thursday Island State School. *Proceedings of the XIV National Conference of the Australian Society for Music Education*. 110-114.
- White, A. (1985). Meaning and effects of listening to popular music: Implications for counseling. *Journal of Counseling and Development*, 64, 65-69.
- Wigfield, A., Eccels, J. S., MacIver, D., Reuman, D. A., & Midgely, C. (1991). Transitions during early adolescence: Changes in children's domain-specific self-perceptions and general self-esteem across the transition to junior high school. *Developmental Psychology*, 27(4), 552-565.
- Wigfield, A., Eccles, J.S. and Rodriguez, D. (1998). The development of children's motivation in school contexts. In D.P. Pearson and A. Iran-Nejad, *Review of Research in Education*. Washington, DC: American Educational Research Association.
- Wiggins, J. & Bodoin, K. (1998). Painting a big soup: Teaching and learning in a second-grade general music classroom. *Journal of Research in Music Education*, 46 (2), 281-302.
- Wiggins, J. (2001). *Teaching for musical understanding* New York: McGraw-Hill Higher Education.
- Wilmot, C. (2002). *The use of music in intervention for primary school aged children with specific language impairment*. Unpublished Master of Music Education thesis, The University of Western Australia.
- Winner, E., & Cooper, M. (2000). Mute those claims: no evidence (yet) for a causal link between arts study and academic achievement. *Journal of Aesthetic Education*, 34(3-4), 11-75.
- Winterson, J. (1998). (Electronic version). *The community work of orchestras and opera companies: principles, practice and problems*. Unpublished doctoral dissertation, University of York, England.
- Winterson, J. (1999). *The community work of orchestras and opera companies: the experiment is over*, Royal College of Music, Professional Integration Project, [pipdbs.rcm.ac.uk/com.htm](http://pipdbs.rcm.ac.uk/com.htm).
- Wis, R. M. (1998). Invite, instruct, inspire. *Teaching Music*, 5 (6), 38-40.
- Wolf, P. (1999). Why the arts matter in education or just what do children learn when they create an opera. In E. Fiske (Ed.), *Champions of change: The impact of the arts on learning*, pp. 92-98. Washington DC: The Arts Partnership and the President's Committee on the Arts and Humanities.
- Wong, M. (2005). A cross-cultural comparison of teachers; expressed beliefs about music education and their observed practices in classroom music teaching. *Teachers and Teaching: Theory and Practice*, 11(4), 397-418.

- Wong, M. M. (1991). *The music curriculum in the primary and secondary schools of Hong Kong*. Doctoral dissertation, Columbia University Teachers College. Dissertation Abstracts International, 51, 2309A, University Microfilms, No 9033914.
- Wragg, D. (1974). An investigation into some factors affecting the carry-over of music interest and involvement during the transition period between primary and secondary education. *Psychology of Music*, 2(1), 13-23.
- Yates, P. (2001). *The experience of schooling and the sequestration of the spirit*. Unpublished paper given at the Eighth Annual Conference on Education, Spirituality and the Whole Child, University of Surrey Roehampton.
- York, F. & Choksy, L. (1994). Developing a culturally appropriate music curriculum for Torres Strait Island schools. In H. Lees (Ed.), *Musical connections: Tradition and change, Proceedings of the 21st World Conference of the International Society for Music Education* (pp. 111-119). Auckland: ISME.
- York, F. A. (1995a). Island song and musical growth: Toward culturally based school music in the Torres Strait islands. *Research Studies in Music Education*, 4, 28-38.
- York, F. A. (1995b). Australian government policy and Torres Strait Islanders' attitudes towards cultural maintenance and preservation: Culturally appropriate music education in Torres Strait schools. Paper presented at the 33rd World Conference of the International Council for Traditional Music, Canberra.
- Zagorskis, L. & Capper, C. (nd). *Arts and Education in the Northern Territory*. Presentation prepared for the Northern Territory Department of Employment, Education and Training and the Department of Community Development, Sport and Cultural Affairs.





# Appendix A Curriculum Documents Reviewed

## A.1 Policy documents reviewed

### Australian Capital Territory

*The Arts Curriculum Framework* (1994) (early years–Year 12), and *The Arts Curriculum Profiles for Australian Schools* (1994), Department of Education and Training, ACT.

An overarching document that has a constructivist approach to arts learning with generic descriptions and advice. Music is included as one of the five arts disciplines.

No syllabus or support documents are available for primary or secondary years

### New South Wales

*Creative Arts K-6*, Board of Studies NSW, 2000.

This is an overarching policy document outlining curriculum requirements for each arts area. It is for all teachers, therefore there is a strong attempt to use jargon-free language and simple terminology. A constructivist approach to learning is expected, based on learning of music universal elements. There is an emphasis on provision of a wide range of musical experiences together with active engagement of students through exploration, creative activity and consolidation. There are examples of learning experiences for each stage provided in the document.

*Music Years 7-10 Syllabus*, Board of Studies NSW, 2003.

*Music 1 Stage 6 Syllabus*, Board of Studies NSW, 1999.

*Music 2 and Music Extension Stage 6 Syllabus*, Board of Studies NSW, 1999.

### Northern Territory

*Northern Territory Curriculum Framework* (T–Year 12), Department of Employment, Education and Training, 2002.

This document has generality of language, commonality of outcomes and is intended for all teachers T–12, specialist and non-specialist. It expresses the need for breadth of genres, styles, forms, experience and practice.

No syllabus documents are available for primary or secondary years.

## Queensland

*Curriculum Framework for Education in Queensland Schools: Policy and Guidelines*, (Years 1–10), Education Queensland, 2001.

This is a document which has generality of language, commonality of outcomes and is intended for all teachers, specialist and non-specialist. It promotes intellectual engagement, connectedness to the wider world and recognition of difference and promotion of well-being. Music is included as one of the arts with no music outcomes listed in this document

*The Arts, Years 1–10 Syllabus*, Office of the Queensland School Curriculum Council, 2002.

This document provides detail on the Arts Key Learning Areas. Each area is explained in detail – including music. It is very accessible for all teachers and has a constructivist approach with strong leaning towards a Kodály philosophy of music learning.

*Queensland Music Syllabus* (Years 11 and 12), Queensland Studies Authority, 1995 (assessment component amended for 2005-2006).

The assessment components of this document have been amended considerably in content and number, to allow flexibility for schools to cater better for individual school and student needs and conditions.

## South Australia

*South Australian Curriculum Standards and Accountability Framework* (birth–year 12), Department of Education and Children’s Services, 2001.

This document addresses the different phases of early years, reception years, primary years, middle years and senior years. It has generality of language, commonality of outcomes and is intended for all teachers R–12, specialist and non-specialist. It has no specific music outcomes. However, the rationale section provides a description of characteristics and a body of knowledge that makes each art form unique. Music teachers are encouraged to develop their own pedagogy within the framework. There is no sequence of music learning provided. It expresses the need for breadth of genres, styles, forms, experience and practice.

*Stage 1 Music Curriculum Statement*, Senior Secondary Assessment Board of South Australia, 1991. (Currently under redevelopment)

*Stage 2 Music Curriculum Statement*, Senior Secondary Assessment Board of South Australia, 2002. (Currently under redevelopment)

No syllabus documents are available for primary or early secondary years.

## Tasmania

*Essential Learnings Outcomes and Standards* (birth–age 16), Department of Education Tasmania, 2003.

This is a policy document which has generality of language and commonality of outcomes related to life skills and competencies. It is intended for all teachers, specialist and non-specialist.

No syllabus documents are available for primary and early secondary years.

*Year 11 and 12 Music Syllabi* (4 units of work covering different areas of music learning at level 6 difficulty), Tasmanian Secondary Assessment Board, 2003.

*Year 11 and 12 Music Standards* (4 documents to accompany the 4 syllabus documents), Tasmanian Secondary Assessment Board, 2003.

## Victoria

*The Arts – Curriculum and Standards Framework* (P–Year 10), Board of Studies, Victoria, 2000 (updated 2005).

This is a policy document that has generality of language, commonality of outcomes and is intended for all teachers, specialist and non-specialist. It encourages schools to be responsible for their own curricula.

*The Essential Learning Standards* (P–Year 10) Victorian Curriculum and Assessment Authority (2005).



This document was released in February 2005. Music is included with five other arts disciplines, including Visual Communication. The document has little arts-specific detail and gives no special attention to music.

No music syllabus documents are available for primary years.

*The Arts – Curriculum and Standards Framework II* (Senior Secondary), Victorian Curriculum and Assessment Authority.

*VCE Study Design: Music Performance*, Board of Studies, Victoria, 2000 (updated 2005).

*VCE Study Design: Music Styles*, Board of Studies, Victoria, 2000 (updated 2005).

*VCE VET: Music Industry Assessment Guide*, Victorian Curriculum and Assessment Authority, 2004.

*VET in the VCE: Music Industry*, Victorian Curriculum and Assessment Authority, 2002.

*Victorian Certificate of Applied Learning*, Victorian Curriculum and Assessment Authority/VQA, 2004.

## Western Australia

*Curriculum Framework, K–12*, Curriculum Council of Western Australia, 1998.

This is an overarching framework for arts learning. Music is included as one of the 5 arts and common arts outcomes are provided, but there are no music specific outcomes. However, in the *Scope* section of the document there is an overview of essential content for music that expects a constructivist approach to learning with very generalised advice on pedagogy. It is for all teachers, therefore a strong attempt is made to use jargon-free language and simple terminology.

No syllabus documents are available for primary years

*Progress Maps – Working Version*, Curriculum Council of WA, 2004.

*Curriculum Assessment & Reporting K-10: Policy & Guidelines*, Department of Education and Training, 2004.

*WA Government School Standards: Preview Package*, Department of Education and Training, 2004.

*Monitoring Standards in Education*, Department of Education and Training, 2004.

*Policy Statement on Gifted and Talented Students*, Department of Education and Training, 2004.

*Content-based Unit Curriculum: Instrumental Learning Sequence*, Department of Education and Training (date unknown).

*Handbook for Instrumental Music Teachers; Policy, Procedures & Organisational Guidelines*, Department of Education and Training, revised yearly.

*TEE Music Years 11 and 12 (D632 & D633)*, Curriculum Council of WA, revised every 3-4 years.

*Music in Society Years 11 and 12 (E64, 632 & 633)*, Curriculum Council of WA, revised every 3-4 years.

*Courses of Study*, Curriculum Council of WA, (under public consultation, yet to be published).

## A.2 Support documents reviewed

### Australian Capital Territory

No support material is available

### New South Wales

*Creative Arts K–6 Units of Work*, Board of Studies NSW, 2000.

*Arts Action*, NSW Department of Education and Training.

*Sync or Swing*, NSW Department of Education and Training.

*Vocal-Ease*, NSW Department of Education and Training.

*NSW Music Year 7 –10: Assessment for Learning a Standard Referenced Framework*, Board of Studies, 2004.

*Music Stage 6 Support Document*, Board of Studies NSW, 1999.

*Encore*, NSW Board of Studies.

Additional to documents included in this list are numerous web-based resources for teachers and students, 7–12, produced by the NSW Board of Studies and NSW Department of Education and Training.

### **Northern Territory**

No support material is available

### **Queensland**

*The Arts, Years 1 to 10 Sourcebook, Guidelines*, Office of the Queensland School Curriculum Council, 2002.

*The Arts Years 1 to 10, Curriculum Materials*, Office of the Queensland School Curriculum Council, 2002.

### **South Australia**

*R-10 Arts Teaching Resource*, Department of Education and Children's Services, 2005.

SACSA online, [www.sacsa.sa.edu.au](http://www.sacsa.sa.edu.au)

### **Tasmania**

No support material is available

### **Victoria**

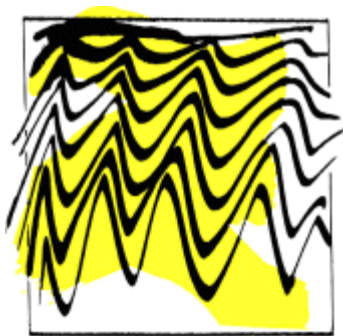
*Annotated Work Samples – Music*, Victorian Curriculum and Assessment Authority, 2003 (updated 2005).

For levels 1 - 4 three units of work are provided, organised under thematic structures. For levels 5 and 6 there are four units and for level 6 a music extension unit is also provided. Access to these is available by password on a website ([www.eduweb.vic.gov.au/curriculumatwork/arts/tsmart.asp](http://www.eduweb.vic.gov.au/curriculumatwork/arts/tsmart.asp)).

### **Western Australia**

*Curriculum Guides The Arts 2005*

*Guide to Instrumental Music Services to Schools*, Department of Education and Training, (updated yearly).



## Appendix B      Site Visit Reports

As reported in Part 3, site visits were a valuable source of information about the quality of music education. Sites were chosen for a variety of reasons including different aspects of music education as well as location. They represent a spectrum of noteworthy examples of music education across Australia but do not attempt to exhaustively represent all facets of music in schools. While outstanding examples, no one site is presented as 'perfect'. Each site must be considered in its own context and some sites represent only aspects of effective music education practice. As with all case stories, caution is needed in reading these reports. There are no doubt other schools that could have been visited and would have been likely to highlight different aspects of music in Australian schools.

The common themes identified in Part 3 were identified through coding key features of these schools. As shown in Table 26 and Table 27, not all features were found in all schools. However, taken as a whole these site visits provide rich detail to underpin the snapshot of music in Australian schools captured during this Review.

Table 26: Success factors observed in site visits

Factors	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U
<b>Staff factors</b>																					
Dedication and commitment	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Passion for music	✓	✓	✓	✓		✓			✓	✓	✓	✓		✓	✓	✓		✓	✓	✓	✓
Enthusiasm	✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Warmth/rapport	✓	✓	✓							✓	✓			✓	✓			✓	✓	✓	✓
Vision	✓	✓	✓	✓		✓	✓		✓	✓	✓			✓	✓				✓	✓	✓
Musical expertise	✓		✓	✓			✓		✓	✓	✓	✓		✓		✓		✓	✓	✓	✓
Continuity	✓		✓					✓	✓	✓	✓	✓		✓		✓			✓	✓	✓
Collegiality	✓		✓		✓	✓	✓	✓		✓	✓	✓		✓		✓			✓		
Mutual respect between staff and students	✓	✓	✓						✓	✓	✓	✓		✓	✓	✓			✓	✓	✓
Trust of students		✓							✓	✓	✓	✓	✓	✓	✓	✓			✓	✓	✓
Mentoring of new staff & teaching students	✓				✓		✓	✓			✓			✓				✓	✓		
Provision of prof. development to others	✓		✓				✓							✓		✓		✓			
Work in community music ed programmes	✓										✓							✓	✓		
Specialist staff	✓		✓		✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Expectations of musical excellence			✓						✓	✓	✓	✓		✓					✓	✓	✓
Organisational skills	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓		✓	✓	✓			✓	✓	✓
Teaching partnerships with the community			✓															✓			✓
<b>Student factors</b>																					
Responsibility	✓	✓	✓							✓	✓		✓	✓	✓				✓		
Respect	✓	✓	✓						✓	✓	✓	✓	✓	✓	✓	✓			✓	✓	✓
Enthusiasm	✓	✓	✓				✓		✓	✓	✓	✓	✓	✓	✓	✓			✓	✓	✓
<b>Community factors</b>																					
Avail studio teachers	✓		✓																		
Valuing of music	✓		✓	✓		✓					✓	✓		✓		✓		✓	✓	✓	✓
High expectations	✓		✓						✓		✓	✓									
Performance & enrichment opportunities	✓		✓		✓	✓			✓	✓	✓							✓	✓	✓	✓
Specialist facilities/expertise eg Con, univ	✓		✓	✓					✓												✓
Provision of funding			✓								✓				✓						
Provision of cultural knowledge & expertise																		✓			✓
<b>Parent factors</b>																					
Parental valuing of music	✓		✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓	✓
Financial assistance or fund-raising						✓		✓		✓									✓		
Participation in music activities	✓				✓		✓														
Payment of music tuition fees					✓		✓	✓		✓			✓	✓					✓	✓	✓
<b>School principal &amp; executive factors</b>																					
Endorsement of music in school	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Vision & passion for music			✓			✓					✓			✓							✓
Support through staffing, timetabling, relief	✓						✓			✓			✓	✓	✓			✓	✓	✓	✓
Support through funding					✓		✓			✓				✓					✓		✓
Continuity of support								✓			✓	✓	✓	✓			✓		✓	✓	✓

Factors	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U
<b>Teaching practices and programme factors</b>																					
Diversity of musical styles				✓				✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓
Practical based	✓					✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Integrated classroom activities	✓		✓	✓	✓	✓	✓	✓		✓	✓		✓	✓					✓	✓	✓
Integration class & co-curricular music								✓		✓	✓		✓				✓		✓	✓	
Integration music & other curriculum areas					✓					✓		✓					✓	✓			✓
Performance based		✓	✓				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Composition based	✓		✓											✓	✓	✓					✓
Enjoyment		✓		✓	✓		✓	✓		✓	✓			✓	✓	✓			✓	✓	✓
Provision of performance opportunities	✓				✓		✓	✓	✓	✓		✓		✓				✓	✓	✓	✓
TAFE, VET, music production																✓	✓				✓
Popular music focus		✓								✓				✓	✓				✓		
Cultural maintenance																		✓			✓
Music used to enhance other learning							✓											✓			✓
Support for at risk students & students with identified needs								✓		✓				✓	✓	✓			✓		✓
<b>School culture factors</b>																					
'Have a go'					✓														✓		
Music as normal part of school life					✓			✓		✓			✓				✓	✓	✓	✓	✓
Challenge is worthwhile										✓											
<b>Collaboration factors</b>																					
Between staff members	✓				✓	✓	✓	✓		✓	✓		✓		✓				✓	✓	✓
Between principal & staff				✓	✓	✓	✓	✓		✓	✓		✓	✓	✓	✓			✓	✓	✓
Between schools	✓																		✓	✓	
Between primary & secondary schools	✓									✓			✓	✓							✓
Between schools & community	✓		✓					✓		✓	✓		✓		✓						✓
Between schools & tertiary institutions	✓		✓					✓													
Between schools & external providers										✓											✓
<b>Professional development factors</b>																					
For teachers	✓					✓	✓						✓		✓						
For parents						✓	✓														
For music teachers in wider community						✓				✓											
<b>Resource factors</b>																					
Space	✓	✓	✓				✓	✓	✓		✓	✓		✓							✓
Equipment	✓	✓	✓				✓	✓	✓	✓		✓	✓							✓	✓
Technology	✓									✓		✓	✓	✓	✓						✓
Development over time		✓	✓				✓	✓		✓			✓	✓						✓	✓
Video link tuition	✓		✓										✓								
External providers eg SSO, Musica Viva						✓		✓													
<b>Timetable factors</b>																					
Flexibility (music in school time)				✓		✓				✓			✓	✓							
<b>System support factors</b>																					
Instrumental hire /tuition eg SADET														✓							
Special programmes eg 'Lighthouse'																					✓

Table 27: Inhibiting factors observed in site visits

Factors	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U
<b>Resource factors</b>																					
Teaching space	✓			✓	✓	✓	✓	✓						✓	✓	✓		✓	✓	✓	✓
Performance space	✓			✓	✓	✓	✓	✓						✓			✓		✓	✓	✓
Storage space	✓							✓	✓										✓	✓	
Practice space										✓									✓	✓	
Instruments	✓			✓			✓			✓											✓
Technological equip	✓								✓	✓				✓	✓	✓		✓	✓		
Maintenance of equipment				✓	✓																
Sound proofing and insulation				✓				✓												✓	
Published scores appropriate level					✓								✓								
<b>Staffing factors</b>																					
Multiple loads (class, tutoring, conducting)	✓													✓	✓					✓	
Music 1/2/ext NSW schools	✓																			✓	
Teaching above statutory load																					
Insufficient fulltime staff	✓														✓	✓				✓	
No Music specialists in primary schools	✓												✓				✓				
Lack of expert tuition (eg voice)		✓																			
<b>Curriculum factors</b>																					
Music 1/2/ext NSW schools	✓																				✓
No pathways from popular music to VCE		✓																			
<b>Timetabling factors</b>																					
Prevents multiple streams	✓																				✓
To enable regular music activities						✓															
Music not available in all years								✓	✓											✓	
<b>Class size factors</b>																					
Too large for HS practical activities	✓																				
Too small to teach multiple streams	✓																				
<b>Distance (rural) factors</b>																					
Attendance of out of hours rehearsals	✓																				✓
Access to tuition																					✓
<b>Teacher training factors</b>																					
Attrition of university music teacher training programmes																					✓
<b>Professional development factors</b>																					
Lack of opportunities					✓																
Need time release to observe other school practices					✓																
<b>System support factors</b>																					
Instrumental support not available to primary schools (Vic)					✓																
<b>Community factors</b>																					
Further support for extra-curricular music						✓															

## B.1 The Armidale Cluster: A collaborative community

The schools working within this collaborative network are Armidale High School, Duval High School, Presbyterian Ladies College (PLC) Armidale, and The Armidale School (TAS). The two high schools are state schools, each catering for 754 students from Years 7 to 12. PLC is a small independent girls' school with 370 students from 4 to 18 years of age. TAS is an independent school predominantly for boys aged 5-18, although there are a small number of girls in the primary school. Both PLC and TAS cater for day students and boarders, drawn from the local population and more distant rural districts.

The schools are all located in the regional New England town of Armidale on the northern tablelands of New South Wales, 563 kilometres northwest of Sydney. Although it is situated within a rural pastoral area, a focus of the town for many years has been the University of New England and previously, a teacher's college. This has led to a 'very well-educated demographic. It's a university town so education, arts, culture is highly valued [and] that's reflected in the student body' (BM, Music teacher, Duval HS).

In addition, the presence of the tertiary institutions has attracted a relatively large and stable number of music teachers working both within the schools and community:

There's a lot of... people that have been in this community involved with music and music education that have been here for a long time. I think that's really important that there hasn't been this changing population of music teachers and musicians. There's a lot of stability. Music teachers that have been teaching in this town have retired here and they're still here and they're still active in the groups in the town and I think that's what keeps it going... as well as the instrumental teachers that have been here and teaching for a long time. So there's a lot of stability in music and a lot of interest and it seems that the population are quite happy to support it and get involved. (Music teacher, PLC)

In the past two years the musical life of the town has been enhanced by the newly developed New England Conservatorium of Music (NECOM), the director of which has taken an active role in supporting music education both within and outside of schools and providing further opportunities in music education for teachers, students and the broader community: 'I see the Conservatorium as plugging holes' (CA, NECOM).

### Why this site was Chosen

Despite the rural location of the town, these schools in Armidale have had a lengthy reputation for thriving music programmes which involve large numbers of children and produce excellent results, most notably in the areas of student composition and performance. A strong contributor to this success has been the collaboration of teachers within and between schools and the co-operative relationship between the schools and the larger community. The Armidale Music Teachers' Association (operating since the mid 1980s and currently comprising 20 teachers) has provided a network of mutual teacher support through ongoing teacher interchange and professional development activities, now organised through the Conservatorium. The community provides studio and peripatetic teachers for instrumental and vocal tuition, but also a wide range of performance activities, including the Armidale Youth Orchestra and choral, string and band programmes at various levels. Of particular significance is the role of the local eisteddfod, where students from all schools have the opportunity to perform in ensembles and to compete individually in both composition and performance categories. The eisteddfod forms a major focus for school music activities during the year and promotes a drive for musical excellence within the schools.

The symbiotic relationship between teachers and schools in both state and independent sectors and the community constitutes a model for other regional areas dealing with issues of isolation and limits on resources.

### Key observations

#### *Armidale High School*

Music in our school means everything... The music community is pretty much a 'community'. (Female students, AHS)

This school has a dynamic music programme with a strong emphasis on diversity, active engagement and enjoyment in the mandatory classroom music programmes in Years 7 and 8. This has engendered a continued interest in music and a strong elective programme from Years 9 to 12. In Years 11 and 12 the full range of music courses are offered (Music 1, 2 Extension), catering for students with varying levels of musical experience and expertise. In the senior years students develop independence with the unstinting support of a dedicated group of teachers who benefit from co-operative planning of music programmes and a strong collegial atmosphere:

There's a whole sort of big community music thing happening... it's so much more than just the classroom activities. (Student at AHS)

Resources are relatively limited, with two music classrooms, a small amount of music technology equipment and a single storeroom which doubles as a practice room and space for small group work. The single storeroom has no window and is thus considered by both students and teachers to be a less than ideal learning environment. Nevertheless, the space is used by students in a productive way for small group practice and composition.

There are a number of instrumental ensembles within the school, including a choir, string group, concert band, jazz vocal ensemble, jazz group (stage band), chamber group, and recorder group.

Members of the school ensembles join together with students at Duval High School twice a term to form a full orchestra for special occasions. There is no funded instrumental tuition within the school so students rely on studio teachers within the community. They also participate in community performing ensembles, some of which are conducted by music teachers from the school:

You've got to have a bit of each of the things – private music lessons, then the school thing and large community groups to get a full range of experiences. (student at AHS)

An additional resource for talented students is provided by an outreach programme from the Sydney Conservatorium of Music involving video-conferenced instrumental lessons and periodic tuition visits from master teachers. Although these take place at PLC and TAS, students from Armidale and Duval High Schools have access to them and find them a source of inspiration.

### *Duval High School*

As with Armidale High School, Duval has a broad-ranging music programme from Years 7 to 12. The elective music classes in Years 9 and 10 are large (30 students) with a waiting list. This is seen by staff as both an indicator of the success of the programme and a difficulty, as the large class sizes create challenges for staff in meeting individual needs. This year members of staff have introduced a school-based music elective course in Year 8, in addition to the mandatory course, in order to cater more effectively for the divergent needs of students.

However, the large numbers of students involved in music increase the variety and quality of music activities in the school. There is a wide variety of music ensembles, including a choir, advanced choir, concert band, soul band (performing jazz, funk, swing and other styles) and a string chamber group. The students have just performed a school musical which they created themselves. This allows for a positive and collaborative relationship with dance, drama and visual arts and a developing performing arts culture in the school.

Other opportunities for student development are offered in the form of workshops with visiting music educators (again combining co-operatively with other schools) and assisting teachers with ensemble programmes in the neighbouring primary school. One teacher conducts ensemble activities on a weekly basis in the primary school, thus providing needed expertise to develop instrumental music within that school. In turn, this provides a more solid basis for music students entering Year 7 and an expectation on the part of new students from the primary school that music will be an active part of high school life.

Students are enthusiastic about the variety of classroom and co-curricular experiences, citing composition, listening and performing activities in the classroom as a vehicle for developing understanding of a range of musical styles:

You enjoy it... to be able to understand it and really appreciate it, it makes you enjoy it more listening to it and being able to play it. (Female student, Duval HS)

Year 7 students were observed enthusiastically performing an arrangement of a popular song which had been created to include all members of the class in active participation, taking into account varied skill levels. This was to be the class entry in the local eisteddfod, which provides a continuing incentive to achieve well musically.



However, as with Armidale HS, the lack of a funded instrumental tuition programme within the school is seen to be a disadvantage by students:

It's really the wealthier people who have more options... It's only people who can have private music lessons outside of school that do music. (Students, Duval HS)

Lack of resources (rooms, equipment and performance venues) is cited by teachers as creating difficulties. Again collaboration with the neighbouring PLC school is used to ameliorate the lack of a performance venue. PLC staff willingly share their specialist music facilities with Duval students undertaking HSC performance exams. Talented Duval students can also participate in the Sydney Conservatorium of Music outreach tuition using PLC facilities. The instrumental programme at the school has also benefited from the professional performing background of a current staff member, who devotes a considerable amount of time beyond his required teaching load to rehearse instrumental ensembles and assist individual students. There is evident commitment to maintaining a strong music education programme on the part of the teachers and school executive.

#### *Presbyterian Ladies College, Armidale*

Music is something that is very much valued at this school and always has been and the music programme is quite an integral part of the school life... It's expected that girls will be in the choir or be in some musical activity... In the eisteddfod we enter the Year 7 and 8 girls' class into one of the categories as a choir so that's just part of what they do. (Musical Director)

Music permeates the school programme from Transition (preschool) to Year 12. Students from Transition to Year 2 receive two music lessons per week and from Years 3 to 6, one lesson per week. In the high school students receive two lessons per week in Years 7 and 8 and elective music is offered in Years 9 to 12. Music 1 and 2 are both taught in the senior high school years, but, as in the other Armidale schools, they are taught concurrently because of smaller classes and timetable considerations. Music is taught by specialist music teachers with the exception of Transition which is taught by the classroom teacher.

There is an extensive co-curricular music programme in both primary and secondary sections of the school. These comprise, for the primary:

- 2 choirs, K-2 and 3-6: These are mandatory as part of their timetable once a week;
- 2 string groups: Super Special Strings (K-2) and Middle Fiddles (3-6);
- Primary school orchestra once a week;
- A new Year 3-6 'universal music programme where girls are encouraged to try out a musical instrument. It might be recorder, it might be the violin, or it might be a brass instrument or percussion but we've tried to cater for a range of different ability levels as well as different interests... as far as we're concerned that's a commitment that we've made because we believe music is important' (JW, Principal): This programme is conducted with group lessons paid for by school; and
- Individual instrumental lessons (string, woodwind and brass) conducted within the school but financed by parents.

Girls are allowed out of school classes for their individual lessons in both primary and high school.

In the high school, the following experiences are provided:

- High school choir;
- Junior and senior vocal groups;
- Orchestra;
- Wind ensemble;
- Jazz band; and
- String orchestra.

Rehearsals for high school ensembles are before school or at lunchtime.

Because it is a small school with multiple options, the senior music classes are small but many students continue their involvement in the co-curricular music activities throughout high school.

The music department is well resourced with two large specialist music rooms, (one with a grand piano and the other with a wide variety of percussion instruments and keyboards), practice rooms which are also used for small group classroom creative activities, and a music technology lab. The music programme is actively endorsed by the school administration and parents, and has the

largest budget in the school. The choral programme is particularly strong and the school's choirs consistently win the choral sections in the eisteddfod, creating an expectation of excellence on the part of the whole school community.

The high status of music at PLC is reflected in students' positive experiences of music education. The school has a creative arts prefect and there are 2 school captains in music who provide students with a voice and a certain amount of ownership of the music programme, including making decisions about repertoire and performance opportunities. Students are proud of their involvement in music and their achievements:

We have a fantastic choir here... I've seen school choirs from all over the world and I know that we are really good. (Yr 12 PLC student)

Moreover, the music education experiences of students at PLC are something which they value and will carry with them once they leave school and for the rest of their lives: I'll probably get straight into an orchestra as soon as I go into uni just because I know it's a good way to meet people and experience life... I can't imagine life without music. (Yr 12 PLC student)

The school is a host to the Sydney Conservatorium of Music outreach programme, shares its considerable facilities with nearby Duval students and occasionally works in collaboration with TAS.

The head of music also conducts community ensemble programmes based at NECOM.

### *The Armidale School*

As with PLC, TAS has an extensive music programme from the first years of school through to Year 12. Children in the primary school participate in enjoyable experiential classroom music sessions taught by one of the two experienced music specialist teachers in the school. This caters for students with a range of musical competencies, accommodating both those who have participated in instrumental programmes from early primary school and those entering the school in Year 5 with little previous musical training.

A programme which focuses on western art music with an emphasis on contemporary art music and composition follows in the secondary school.

The school has a purpose-specific music wing with two classrooms, practice rooms, a large room for ensemble activities and a well-equipped music technology lab.

Students commented that the recent addition to staff of a music teacher with expertise in music technology has assisted their development in this area.

The dedicated and highly experienced staff also ensure that there are individual resources available to support each student in the classroom music programme, providing CD sets of repertoire studied in the classroom and examples of more exploratory material (such as sound sources).

A large group of peripatetic instrumental staff provide individual tuition (financed by parents) and support the extensive co-curricular music programme. Ensembles include:

- TAS band;
- The TAS singers;
- Junior vocal ensemble;
- The middle school vocal ensemble;
- String ensemble;
- Junior string ensemble;
- Chapel choir; and
- Clarinet ensemble.

While many students also participate in instrumental ensembles in the community, the choral needs are more directly met by the range of vocal groups within the school.

TAS provides performance opportunities both within regular school activities, such as assemblies and at special events such as musicales. Student compositions are also highlighted at these events and are a feature of the students' contributions to the local eisteddfod which provides not only endorsement of their efforts but valuable feedback from adjudicating composers. Students demonstrate a high degree of musical literacy both in their compositions and in other classroom activities.

To meet the needs of boarders who may have difficulty establishing a regular practice regime, the school has instituted a programme where music students from the university are employed in the evening to supervise and assist student instrumental practice. Many day students also take advantage of this programme.

### Success factors

These vary slightly from school to school but the following factors reflect views expressed by principals, staff and students.

There are dedicated and experienced staff who work collaboratively within and between schools. There has been a pattern of music teachers moving from one school to another in the area but continuing to work together within the educational community to promote music education in schools, provide professional development for both experienced and new teachers and to enhance music education programmes within the community.

A depth of music teaching expertise within the community to support individual music tuition is very important:

The great thing about Armidale is that there is not only a great network... of experienced teachers that meet and share a lot of resources and ideas and experiences but the support of the peripatetic teachers in town with the students one on one and NECOM as that's... emerging. (Head teacher Creative Arts, Duval)

Music is valued by the community and there is an expectation that music education will be provided:

[There are] five very large high schools... competing for the same students so it's really important in a town like Armidale with high expectations and a very high profile of music and the arts... that music has to be very prominent, has to be public and it has to be of a high standard because that's an expectation of parents. So music IS high profile in our school and it's more than just meeting the needs of the students – that's obviously paramount - but it is also really important for the profile of our school because we are in a competitive market. (Deputy Principal, Duval)

There is strong endorsement of the value of music education within the school by the principal and/or school executive at all schools.

Provision of performance and music enrichment opportunities for students and teachers within the community is integral to students' musical development. These opportunities include the local eisteddfod and regular ensemble and skills development programmes provided, for example, by NECOM.

Participation by school music teachers in community music activities involving school students creates unity between the school and community musical environments.

An ongoing programme of teacher professional development has been organised both by the music teachers' network and more recently by NECOM.

### Areas for future growth

Again this varied between schools. The two public high schools listed resources as an issue, citing lack of sufficient teaching and performance space, instruments and technological equipment.

Staffing and timetabling were problems discussed in all schools. In particular, the large class sizes for what is regarded as a practical class in the junior high school years were cited as problematic in the state schools. Conversely, the small classes in the senior years created difficulties in delivery of the two music streams: Music 1 and Music 2 which often had to be taught together, despite differences in content and in the needs of the two groups of students. Staff members were often teaching above their statutory load in order to adequately assist students in both streams.

The need to conduct co-curricular programmes before school and during lunch breaks is also problematic. Because some students travel large distances from rural areas to school, it is often difficult for them to attend rehearsals and some teachers spend virtually every lunch time involved in ensemble activities without due recompense (for example by relief from other duties).

There was a strong endorsement of the need to provide adequate music programmes taught by music specialists in primary schools.

Many teachers also expressed concern at the attrition of music teacher training programmes in universities, stating that the amount of time and quality of these programmes needs to be maintained to ensure that quality music teaching continues.

## Conclusions

In many ways it is the rural location of Armidale that necessitates strong collaboration between schools, music teachers, and the community. This collaboration has enabled the schools to overcome potential disadvantages caused by distance and to pool resources and access a collective set of human and physical resources to the mutual benefit of students, school teachers, studio teachers and other members of the Armidale community.

*Sites visited by Kathryn Marsh and Elizabeth Mackinlay*

## Acknowledgements

Armidale High School  
Dot Panaretos, Principal  
Phil Oxley, Music Teacher  
Cathy Archer, Music Teacher  
Chris Garden, Music Teacher  
Rowena Teege, Music Teacher  
Participating students

The Armidale School  
Murray Guest, Principal  
Diedre Rickards, Head, Music  
Simon Hughes, Music Teacher  
Participating students

Duval High School  
Richard Skinner, Deputy Principal  
Wayne Grafton, Head Teacher, Creative Arts  
Bruce Myers, Music Teacher  
Hilary Pearson, Music Teacher  
Participating students

New England Conservatorium of Music  
Corinne Artur, Director

Presbyterian Ladies College Armidale  
Judith White, Principal  
Stuart Pavel, Head, Music  
Joanne Scott, Music Teacher  
Participating students

## B.2 Ballarat High School: An alternative approach to teaching music

Ballarat is a large Victorian regional city approximately 100 kilometres from Melbourne and it supports a number of both government and non-government schools. Ballarat High School was established in 1906 and has a school population of 1400 from Years 7–12 drawn from a range of socio-economic backgrounds. Music is compulsory in Year 7, and approximately 600 of the school's students are involved in the range of music electives offered. At the beginning of 2005 the Music Department moved into its new, purpose-built facility after many years of poor conditions.

### Why this site was Chosen

Ballarat High School is in regional Victoria and offers Instrumental Music, both as a classroom and extra-curricular activity. These include Year 7, Year 8, Intermediate, Senior and two Stage Bands,

various ensembles, Years 7 and 8 Music – class, band or instrumental, Year 9 Music Performance, Music Keyboard, Year 10 and music through to and including senior school. Elective classes focus on contemporary music-making in the ‘prac room’.

### Key observations

The principal is totally in support of the music in the school. Part of the funding for the purpose-built facility came as a result of a government loan, procured by the principal through the establishment of a cooperative as guarantor, and a financial commitment on the part of all 350 members, over a ten-year period, until the loan is discharged.

Further, she explained that there had been a gradual shift in philosophy of the music programme since the current full-time music teacher arrived in the late 1990s:

There was a strong instrumental programme... but... classroom music is now performance-based, and that has been the shift... you only have to go into that building, into the classroom music programme and you know that what they are doing is hitting the mark.

The underlying philosophy is that music in the classroom is about doing... what better way to engage kids in music... All the social skills that we try to teach kids all come to together in that room, it's about working as a team... learning to wait patiently... taking responsibility for equipment, your role um part in the piece.

The full time music teacher's philosophy and approach rests in the idea that students use practical experiences to construct knowledge and that they come to the formalities of music on a need to know basis. At the same time, these students are handed pieces in formal notation every lesson and expected to play from this. They are taught through both sound/imitation and symbol. He described his philosophy:

My philosophy is that music is a performing art and they should be playing and enjoying it. The biggest buzz is for new Year 7s [most] have never played an instrument... and when they pick up a guitar for the first time they go - which - but the next minute they are playing a song for classes... the enthusiasm is so rewarding... Just getting them to do it, to participate, it's just fantastic.

The performance elective programme has drawn a large group of students with little or no background into music. The teacher's approach is very student-centred, including a focus on building trust and development of student responsibility for instruments and music spaces. The music teachers arrange the music that matches the abilities of the students in each particular class. In the ‘prac class’ they workshop a new song, working with small groups and individual students and gradually building up the song. In describing this process the teacher explained:

We do a lot by demonstrating what we require. If they have to play a chord, instead of playing the full notes, we split it down to two notes and if that's too hard we split it down to one note, especially if it's a tricky rhythm. So like today [in the prac class you saw] I showed him the two notes of the chord (well of three or four chords) and he started to get that, and when we put it together he was struggling a bit, so we dropped back to one note, and he got it and every time he got it. So there's that sense of achievement in that. And then you can maybe ask him at the next lesson, let's try that other note now... so you build it up that way.

He added:

You have to have a good rapport with them... you have to have a good time yourself. I do have a passion for it and that rubs off on them.

The principal is very conscious of the possibility of burnout amongst the music staff and ways to manage that (for example, she avoids him having six-period days because of the high energy levels expended). She talked extensively about the importance of talking and reflecting with staff, mentoring on her part and on the part of the teacher with the new music teacher:

We are very keen to talk to the music staff... the worst thing we can do is sit back and say, Oh we've got a great music programme... we have to keep working at it... it is high energy, we can't burn people out... we have to talk about what other things are needed... We are conscious of the fact that we have something really good and if we aren't careful it could just slip away because no one is paying attention.

The students referred to the school having a sporting focus but thought that there was a recognition that the skills and knowledge required to perform were similar to those required to develop elite sports people. The principal and students spoke of the inclusion of music activities in every facet of school activities ‘the school doesn't do anything without music’.

Another part of the approach is to broaden students' repertoire – using music from other cultures, and popular music outside the Top 40. All kinds of music are valued, including vocal and instrumental music.

There was also a conscious effort to give students opportunities to create music, and to perform for others. Comments made by music students included:

From Year 7 through to Year 12 there is just heaps of opportunity and stuff. It's compulsory when you start off, you do the basic prac music course. But there are so many different areas that you can go into and you get lessons, and um whiz bang orchestra and a bunch of different bands. Right throughout while you are at school there are so many opportunities to get involved in the music programme.

Anyone can do it, with the prac room it doesn't include people who just learn instruments, it's everyone.

You make cool music here. Instead of everyone sitting there and playing the same instrument.

[What do you like?] Especially just prac and stuff, 'cause then you actually sort of learn the instrument as you play it and everything.

We talked to the music teachers and they said we could do lots more music next year – and that's really good.

On the day of the visit one of the Year 8 classes ran a class-time concert for students from one of the primary schools featuring the students' own compositions.

The philosophy is that teachers grow as kids grow. The full-time teacher doesn't want to teach music as he was taught. The students want the new recently appointed teacher to have a go, embrace the philosophy and teach differently.

### Success factors

Special attention has been paid to the employment of passionate and enthusiastic teachers and the students spoke very highly of all the music staff. The warmth and commitment of all the music staff was evident throughout the visit and the interactions observed demonstrated that the students obviously respect and like the staff. Students commented:

The teachers are really inspiring, and they are really passionate about what they do and it just makes learning so much joy for us. They are here all the time and it's just really good learning off them.

It's what makes it great – it doesn't matter if you play whether its clarinet or guitar, or bagpipes whatever – everyone is just the same.

Students are clearly trusted and accept responsibility for the care of the equipment and music facility. There is no vandalism or mistreatment of the valuable equipment and both the teacher and the principal made the comment that the repair expenditure was largely related to instruments simply wearing out through the extensive and constant use. In commenting on the level of trust and support, one student said:

We the students organise a lot of things as well - a few nights here and there. The teachers allow us do things ourselves. Like they say you want to do something, you go away and organise it and bring it to us. Things like that, that's really good - a lot of support.

The music space is well set up and equipped. The new building boasts excellent storage for instruments, and the range of equipment has gradually increased over many years.

### Areas for future growth

Currently there is no real pathway for Year 10 students coming out of the performance programme to the VCE. The music VCE courses are very prescriptive and assume a formal background. At the same time, the VET offerings tend to contain material the students have already covered in the performance course. It was noted that some students have enrolled in VET courses and dropped out because of the lack of relevance.

Although voice is valued, there is little tuition available at present.

New computers have been set up in the new building and the teaching staff plan to integrate computer use into the classroom music-making.

## Conclusions

The success of this programme is significantly connected with the personality, commitment and enthusiasm of Damien and the Principal is fully aware of this. In summing up Damien explained the keys as 'enjoyment, enthusiasm and engagement' and the 'great team of staff'. The Principal is trying to continue building the staff to support him as well as monitor his work levels.

*Site visited by Judy MacCallum and Neryl Jeanneret*

## Acknowledgements

Mr Damien Woods, Music Teacher  
Mrs Lorraine Hayes, Principal  
Participating students and music teachers

### B.3 The Conservatorium High School, Sydney: A unique, selective entry music school

The Conservatorium High School, as a unique selective school, aims to promote the musical talents of students with extensive experience in all aspects of music through school programmes and by fostering interaction with the Sydney Conservatorium of Music. (Mission Statement)

Established in 1918, the Conservatorium High School has a long tradition of music training at an elite level with a focus on Western European classical music. The school provides a complete high school education as well as a high concentration on music training and education.

The school is co-located with the Sydney Conservatorium of Music, University of Sydney, in the Sydney CBD. Most students who attend are from across the Sydney metropolitan area. However, there are some students who are from other areas of New South Wales. These students must find their own accommodation within the Sydney area and make transport arrangements for the many out of school hours events involved in studying music at the elite level offered by the Conservatorium High School.

Entry to the school is selective by audition, workshop and interview. The majority of students enter at Year 7 (the commencement of Secondary schooling in NSW) although some students also enter at later points in their schooling. Most of the students enter the school with special instrumental skills, though some enter with skills in voice.

The facilities of the school are relatively new. The building was constructed in 2001 as part of the refurbishment of the Conservatorium building. The school's building is an addition to the extended and remodelled original Conservatorium building and often, when possible, the High School is able to extend its own facilities by using those of the Conservatorium.

#### Why this site was chosen

With a population of 200 students the Conservatorium High School is unique within NSW Department of Education schools. Although there are other performing arts high schools with selective entry in NSW, this is the only school with an exclusive music focus. The entire school population is comprised of gifted and talented music students. In this regard, the school is unique in Australia. Because the school only has music students and high achievement in music is the main aim of the school, the school provides the students less choice in curriculum although every learning area is covered. This allows the timetable to be arranged to accommodate all individual lessons, ensemble and orchestra sessions into school hours. Of course, in a school such as this where performances of choirs, ensembles, bands and orchestras are frequent, there are many out of hours practice sessions, but these are reduced somewhat because of the specialised music timetable.

Another unique aspect of this school is its close relationship with the Sydney Conservatorium. This is not just because it shares the same site, but music staff and students from each enjoy working with and sharing each others' facilities, talents and knowledge. This is particularly true of the strong

relationship the school enjoys with the Conservatorium's instrumental and vocal staff and in the area of composition where students benefit from individual tuition with the Conservatorium's composition teachers.

The school has a focus on Western classical music and training in instrumental music and voice. There is no focus on contemporary popular music although some students show interest in Jazz, but this is not developed to any great level.

### Key observations

An immediate observation a visitor to this school may make is the clear evidence of the mutually supportive environment that is created when all students have identified gifts and talents and are working with like-minded individuals. It is a safe and stimulating environment.

They are extremely supportive of each other, which is something we really do encourage.  
(Head of Music)

The Year 12 students run a House Concert Programme which is competitive and evaluated by outside judges. Each House has about 60 students in it comprising students from all years. Students are given about six weeks to prepare a programme for performance. All the students get to know each other very quickly and regard this experience as most valuable.

Students are dedicated, very hard working and self disciplined often with a strong sense of vocation:

I want to go everywhere with music and this is just the beginning. (Year 7 student)

Students are responsible for their own learning and behaviour. There is an expectation that every student will be completely committed to all aspects of study and music practice. Full attendance and cooperation is never an issue. There is self check attendance with use of swipe cards. Students are expected to achieve in the top 10% of the State's HSC music results. The students want and expect to be part of an elite group and if more hard work is needed to maintain that status, then the students are willing to commit more. Although students may listen to a range of music styles and genres outside of school they see themselves having a clear commitment to and genuine appreciation of 'classical' music and that music is definitely the dominant music in their lives.

The dedication and commitment of the students is equally matched by the dedication and commitment of their parents. Without this, much of the music programme and the success of the school would be significantly diminished.

I wanted to make them (parents) a significant part of the governance of the school – representation on committees, being involved in the Finance Committee, the selection of new staff and being involved in major reviews. (School Principal)

Apart from the many hours of after hours chauffeuring to and from rehearsals, concerts and performances and constant encouragement, there is the extra expense that attendance at a specialist music school expects. This includes the cost of everyday travel, when students might live a long distance, cost of instruments, the expectation that students will attend a variety of concerts and purchase of these concert tickets.

The students at this school are offered a rich musical experience in their programme involving a balanced classroom programme, instrumental and choir experiences.

All students have classroom music lessons which include sol fa. They (the students) all have, as part of the common programme participation in the large ensembles. In year 7, students might be in the string ensemble or the concert band. As they get older they are likely to be in the orchestra, which is a quite detailed and impressive programme with visiting conductors. The chamber music programme is also core which all students share. (Head of Music)

The School has established an Alumni association, CHAOS (Conservatorium High Association of Old Students), which is not only comprised of former students, but current parents and interested people from the wider community are welcomed. This association has proven to be invaluable in the provision of contacts for extra musical experiences for the students. For example, connection has been made with the Macquarie Trio, Richard Tognetti and the flautist, Jane Rutter, all of whom have worked and performed with students extensively. Also, CHAOS has made grants available to students.

CHAOS provide special purpose grants to students. For example, in the first year a student used it to attend a percussion summer school in New York. The next year the student who won it was able to travel around Australia having cello lessons with leading teachers. Last year



a trio was able to attend a chamber music summer school and when they came back was able to give a CHAOS recital. (School Principal)

Together with the high expectations of students, equally, there are high expectations of the staff. 'Students want to know so much so quickly. They are very hungry for it' (Head of Music). The staff have a clear understanding of the investment in time, money and effort students and parents make by being part of this school. Consequently the staff constantly work to make sure that each student receives the appropriate care and attention necessary to maximise each student's opportunity to excel in music. The school has an evaluation culture which includes self evaluation of staff, each other, each concert, each project, each programme, each semester, each year. As a result of this culture, change is constant. One example of this is the introduction of yoga into performance practice classes as a means of assisting students to minimise the stress in being a performing musician.

Composition is a major component of the school's curriculum. It is taught in all years of the programme and senior students who wish to develop composition further (together with their instrument or voice) may have regular, weekly individual lessons with composing teachers. Student compositions are regularly performed in public concerts. There is a programme of individual tuition in composition for all students in Years 10 and 11.

### Success factors

It is obvious to a visitor to the Conservatorium High School that it has strong leadership which gives the institution a clear focus and purpose. The fact that it has survived and grown from strength to strength over nearly one hundred years and continues to build its connection to the community, both through the parent and ex student associations, in the general Sydney professional music community and in the wider community, is testament to the continued success of the institution.

It goes without saying that many students continue music studies at tertiary music institutions, in particular, the Sydney Conservatorium of Music, although many study elsewhere, including overseas. Similarly, many students have made their name as performers, teachers, composers and music administrators, both in Australia and elsewhere.

### Areas for future growth

Because the Conservatorium High School has been built in recent years, it is in the fortunate position of not requiring extra space or facilities and as the school keeps its numbers constant, this is not likely to change in the foreseeable future. However, in the area of technology, where change is always constant, this may not be the case.

The principal commented that in the matter of staffing, there could be some difficulties. Teaching staff at the school are always fully competent musicians; however they may not always have a teacher education. She believes that tertiary institutions educating musicians should, as a matter of course, include some teacher education components as many musicians at some point in their lives teach, either individual students or classes or both. She argues that the quality of teaching at institutions such as the Conservatorium High School would be enhanced if more staff had such an education.

### Conclusions

Throughout Australia there are many examples of selective entry schools for music students. The Sydney Conservatorium High School provides a model unique in Australia. Its population comprises only music students of exceptionally high ability.

The enthusiasm of the Principal and School leadership, the clear sense of focus and purpose and the up-to-date facilities complemented by a successful partnership with the Sydney Conservatorium are hallmarks of this programme.

The institution's willingness to change as a result of ongoing monitoring and evaluation guarantees a dynamic programme that will continue to meet the needs of young gifted and talented musicians in NSW.

*Site visited by Dr Sam Leong and Robin Pascoe*

## Acknowledgements

Barbara Macrae, Principal  
Patricia Morton, Head of Music  
Students and Staff of Sydney Conservatorium High School  
Trevor Pearce, Sydney Conservatorium of Music, University of Sydney  
Dr Kathy Marsh, Sydney Conservatorium of Music, University of Sydney  
Participating students

## B.4 Darwin High School: For the elite musician

Darwin High School (DHS) ([www.schools.nt.edu.au/darwinhs](http://www.schools.nt.edu.au/darwinhs)) is one of six public secondary schools in the greater Darwin area. The school's music education programme aims to cater for the elite musician. The school has approximately 1300 students and 150-200 of these participate in the specialist music programme. There are no 'grass roots' music students in the music education programme; they are already musically literate and capable performers. The music education programme, as a result, has a very practical focus in terms of both classroom music and the instrumental programme.

### Why this site was Chosen

DHS presents a strong music education programme in the Northern Territory. The school prides itself on nurturing a strong music culture and has a longstanding reputation for excellence in music education in the Northern Territory.

### Key observations

The music education programme at this school offers a diverse and wide-ranging set of classroom and instrumental music experiences. There is a distinction between the specialist extension music programme and foundation 'mainstream' music. Students who identify and are identified as musically talented participate in the music extension programme and upon their enrolment in Year 8, commit to a 2 year music stream which prepares them for senior music (Years 10, 11 and 12). Mainstream music students who have no background in music are offered one term of music in Year 8 which aims to give them exposure to and an appreciation of music.

The music extension programme is staffed by two full-time music teachers who largely are responsible for delivering the classroom music programme and for leading the extra-curricular ensembles. DHS, like others in the Northern Territory, takes advantage of the NT Education Department's instrumental and choral music teaching programme provided by the NT Music School ([www.schools.nt.edu.au/ntmusic](http://www.schools.nt.edu.au/ntmusic)). All students participating in the specialist music programme receive instrumental music tuition through this service:

It's absolutely fabulous and it's a huge support, not only to the individual students and their families... but also for us as a school in regard to our capacity to be able to deliver a music education in that... instrumental tuition. (School Principal)

The classroom music offered in the specialist programme places a strong emphasis on theory integrated with practice. The head music teacher firmly espouses active learning, process over product and her pedagogical approach favours student-centred learning. She is a dynamic teacher who has a good rapport with students and succeeds in making music education a meaningful and fun experience:

The teacher's really funny and she's really nice... We have little [theory] exercises we have to do and we get chocolate. (students)

Her emphasis is upon developing the aural skills of students and this comes through in all aspects of the classes she teaches in music theory, music history and composition. Students like the variety:

It builds up your confidence... We do theory, we do practical lessons, we have to play in front of people, we have to keep rhythms and sing, and we get to work on Sibelius and computers. (student)

As a result, the improved ear training of students positively impacts upon their ability as performers:

I reckon my piano's improved since I started music at school because you're taught a lot about rhythm and patterns in music. (student)

The instrumental programme is delivered by teachers from the NT Music School, and all students who take advantage of this music tuition are required to participate in the various extra-curricular ensembles. These include: Choir, Concert Band, Chamber Music Groups, Rock Bands, Guitar & Ensemble, Drama Groups and the Dance Group. The School strongly believes that one of the important issues for a developing musician is performance experience and participation and DHS students are encouraged to perform at every opportunity, both in competition and for entertainment. Aside from in-class performances, the other main performing opportunity for students is the annual North Australian Eisteddfod and many of the Schools' ensembles are successful in this competition. In the 2003 Eisteddfod:

The School entered students in 27 different sections and was awarded 19 first places and 6 highly commended performances, which is testament to the enormously talented and committed students in the Music Department at Darwin High School ([www.schools.nt.edu.au/darwinhs/extra-curricula.htm](http://www.schools.nt.edu.au/darwinhs/extra-curricula.htm)).

The type of repertoire used in the classroom music programme and the instrumental programme is western-based. However, the School fosters a holistic approach to musical styles and provides opportunities for musical expression through a variety of forms, for example, through the VET programme, Jazz, western art music and popular music. The head music teacher encourages students to 'think outside the box' and 'doesn't push anything in particular' (AB, Head music teacher). Although the head music teacher adheres to the music curriculum she does provide students with opportunities for making choices about pursuing their own particular musical interests:

We've got such freedom to do things differently... you can pretty much do whatever you want to do that involves music, it's kind of possible. (students)

The school is well resourced, consisting of two large workshop/teaching rooms, two computer rooms, three individual instrumental tuition and practise rooms, a recording studio and storage rooms. The school has an extensive range of musical instruments which includes:

- Strings: Violin, Viola, Cello, Double Bass, Guitar (classical and rock);
- Woodwind: Flute, Oboe, Clarinet, Bassoon;
- Brass: Trumpet, French Horn, Tuba, Trombone; Saxophone Alto, Tenor, Baritone; and
- Percussion: Drum Kit, Marimba, Xylophone, Timpani, Javanese Gamelan.

In the past 12 months the Music Department's IT resources have been upgraded with 15 new computers and site licenses for Sibelius music software. This has enabled an expansion of the classroom music compositional focus.

### Success factors

The music education programme at DHS is successful because the students come to the programme with an already-developed interest, competence and love of music:

They [music students] don't need to be pushed, they are already a captured audience, they are active and enthusiastic participants. (music teacher)

Music has a high profile at DHS, it is valued by the school community and is seen as an integral part of DHS culture. This high status of music is expressed most readily by strong parental support. The quality of music teaching staff is perceived by both principal and students as a major contributing factor in the success of the music programme. The support of the Northern Territory Music School, in the provision of the music programme, is also vital in this regard.

The principal, music teaching staff and students all noted that the diversity of musical styles, combined with a holistic approach to the classroom and instrumental teaching programmes, creates and sustains a positive music learning environment:

There is a sense of there being something of a music family within the school. [Music] students identify very closely with the music area of the school, they have a sense of a place, there is a home... almost a nest [where] there is that sense of a nurturing environment. (School Principal)

## Areas for future growth

The music education programme at DHS is thriving and growing at a rapid rate. At present, the music department exists within the Arts Faculty. Recognising that the music teachers drive the music programme and their needs are quite different to the other arts areas, the school is considering restructuring this arrangement so that the Music Department becomes a faculty in its own right. To continue to support the growing music programme the school has plans to address the huge costs of resourcing a programme of this calibre. As a venue, the Music Department was identified as not providing enough space to cater for the great variety of musical activities that take place on a day-to-day basis. A major area for future growth identified by the principal, music teaching staff and students, was for the Music Department to become better resourced. Students identified a need for more instruments and the regular maintenance of the equipment available to them.

There is no identified performance/auditorium space for performance and practice. There are soundproofing issues and the school has made the funding of a performing arts centre a priority for the future.

The music school's push to develop their IT in music programme is an area identified for future growth enabling, at a general level, the dealing with the geographic isolation of Darwin, (eg through the use of video conferencing) and more specifically, using cutting edge technology to develop high levels of aural literacy and links between theory and practice.

## Conclusions

The music education programme offered at DHS is typical of an 'elite' music education programme in Australia. DHS offers a comprehensive classroom music programme, due largely to the commitment, vision and energy of the Head of Music. The instrumental music programme is made possible through the support of the NT Music School. The collaboration between the NT Music School and DHS is a good illustration of ways to pool resources in areas where location can be a disadvantage for the provision of a well-rounded instrumental music programme.

The Head of Music has a long term vision for music education at Darwin HS. This is an incrementally based developmental approach that commences in Year 8 which aims to provide students right from the beginning with high skills in all aspects of music – theory, aural training, composition, performance and understanding.

The attempt to implement a balanced music programme at DHS which makes firm links between theory and practice in both classroom and instrumental music provides students with an enjoyable and valuable music education experience.

*Site visited by Elizabeth Mackinlay and Gordon Chalmers*

## Acknowledgements

Marion Guppy, Principal  
Alana Bryett, Music Teacher  
John Hammatt and Annette Anderson, NT Music School  
Participating students from Years 8-10

## B.5 Dawes Road Primary School, Kyabram: Working together to bring music to all students

Dawes Road Primary School is one of two primary schools in the small town of Kyabram in north central Victoria. Kyabram, about two hours driving time from Melbourne and close to Echuca on the Murray River, was Victoria's first Learning Town in 2000. It is situated in the heart of the wide plains that generally support dairy herds and fruit trees. The recent drought has impacted on the region, and on the ability of the school and families to maintain its music programme. On the day of the visit the few millimetres of rain that had fallen overnight were a big topic of conversation.

The music programme is part of a thriving arts programme at the school. Dawes Road has a visual art specialist who works from a dedicated art room. Music is a major component of the performing arts programme and is taught by a mix of classroom teachers, visiting specialist teachers and local musicians. A large multipurpose room is used for band practice, choir and instrumental lessons.

In the early 1990s the then principal had a vision to further develop music opportunities for all the students. The school purchased enough melody horns for every student in Grades 3 and 4 to learn a musical instrument and basic music notation. At about the same time a brass specialist, who had been teaching in secondary schools in the area, recognised the potential of teaching primary-aged students and offered his services to Dawes Road as a band teacher. In 2005, the school continues with the melody horn programme for all students in Grades 3/4, offers opportunities for instrumental instruction in a choice of band instruments (Grades 4-6) and membership of the junior band (Grade 4) or senior band (Grades 5/6), membership of the choir (Grades 3-6), and opportunities for piano, guitar and violin tuition. These are all delivered in school time. In addition classroom teachers integrate music in literacy and numeracy.

### Why this site was Chosen

Dawes Road Primary School was identified as a rural school that has been able to maintain an effective ongoing music programme without a teacher designated as a music specialist. The school has developed a classroom music programme run by generalist teachers, augmented by choral and instrumental lessons by visiting specialist teachers.

### Key observations

A first observation is that this is a happy active school. The school brochure asks readers to 'Open the page to share the joy of learning' and to visit the school to 'feel the difference'.

The walls and classrooms are adorned with students' work and there is an atmosphere of cooperation and participation, which exemplifies the school motto of 'achieving excellence together'.

The school of just over 200 students has adopted multi-age composite classes with three of each of Prep/Grades 1/2, Grades 3/4, and Grades 5/6 classes. This contributes to the family atmosphere of the school and enables teachers to work and plan together, give students access to a range of teachers and allows students to support each other's learning. Music is one of the activities in which everyone participates.

Many of the teachers have participated in music themselves as children and adults, and have at least rudimentary music knowledge and skills. The Principal said 'quite a few teachers here are into music' and a large number of the classroom teachers believe music should be a part of the lives of all children. One talked of the questions about her music interests that she had been asked at the interview to come to the school. She concluded that the school wanted to foster a love of music from Prep through to Grade 6. Teachers commented:

I like music myself. I think it is a great outlet... there is all sorts of music for all sorts of people.

It's a real personal love of music... I've always enjoyed singing and I play guitar... I play music on my own with my own children... music is a part of me, I love music and it's a part of who I am and how I teach and I use that a lot in the classroom.

The Acting Principal's illustration exemplified the school's approach to music:

I think you need music in the classroom. Because I've been in a variety of schools across the state, once you hand music just to a specialist, people abdicate and think I don't need to do music anymore... as a classroom teacher (when I was one) I used to like to do different aspects of music through other curriculum areas... even in maths the rhythm and patterns that you can have for beat... and time such as 4/4 and 3/4 and making collections of notes that added up so really a maths activity in some ways. If you narrow it down to just a specialist I think you lose a whole lot of practical application I suppose.

The Prep/Grade 1/2 teachers use music in a variety of ways in their learning programme. One teacher has taught the children fun action songs, which he accompanies with guitar. His main purpose is for students to enjoy the experience, but they also learn basic rhythm and beat as they take turns accompanying the singing with un-tuned percussion instruments.

Another teacher uses the idea that rhythm and beat helps with language skills and maths. She sees a strong connection between music and the rhythm of words and rhythm of language, and uses singing along with the words as a pre-reading activity.

Another teacher explained one of the activities she did with her Grade 3/4 class:

I get children to write verses to music, verses of their own as in poetry, and then they get to perform it, so they are creating and performing music, not only in the classroom, but with the wider school community and to parents as well.

This teacher explained that drawing on her own music background, she had been able to take on board what she had been taught in the ten hour-long classes in her teacher education course:

We had to choose a song and actually teach it to our classmates, and she wanted us to include performing and creating, as well as teaching beat and how to teach that well, and looking at theory type of things, and how to teach that. She just took us through some very simple sort of ways we could teach those things, and I have actually taken those on board and used them.

Students in Grades 3 and 4 are introduced to melody horn in an additional music session taught by generalist teachers, who have worked together to develop their own knowledge and skills. This programme teaches basic notation, note value and rhythm with the aim that by the end of Grade 4 students would be able to read music in the treble clef. One student explained:

The melody horn I think is a really strange instrument. It is sort of a shortened version of the piano... in band it is really hard, it's really important that you learn the notes... last year it [learning the melody horn] helped me in band this year because I knew all the notes.

The resources for melody horn are what teachers in the past have been able to 'put together from all sorts of places, music that's easy enough for children to play at the beginning' One of the teachers said she was a little apprehensive about teaching the melody horn but one of the other teachers with a music background helped her by teaching together initially and she brushed up on her rudimentary music knowledge. She tries to make the classes fun and now enjoys them herself.

As the melody horns are ageing and require increasing maintenance, there is some discussion in the school about whether to continue with melody horns or change to recorders. The advantage of melody horns is that it enables students to develop keyboard skills, and according to the band teacher 'there is a clear relationship between the music notation and the keyboard, and the students can't overblow the horns'. On the other hand, recorders require two hands and more developed motor skills, but are less expensive and have lower maintenance.

At the end of Grade 3 the band teacher tests students for entry to the junior school band. Grade 5/6 students join the senior band. A fee is levied which includes instrument hire, weekly small group and band rehearsal tuition and a Band fund-raising group works to keep the fees as low as possible. Currently the band teacher organises instrument hire in Melbourne but is working on purchasing instruments himself to reduce hire costs to students. The number of students in the senior band is usually around 20, but is a few less this year attributed to the worsening economic conditions in the area. The instruments available are smaller instruments (clarinet, flute, trumpet, trombone, bass guitar) 'so that students can handle them easily' and the band teacher arranges music so it is suitable for the students to play. He also cuts a computerised CD for students to take home to practice. The students' comments showed that they appreciated the teaching and support received in band. One said:

In Grade 4 I changed to band... and I have done band for the past 3 years now. Our teacher is really good and if you do a wrong note he tells you about it and tells you why how to fix it up and stuff.

Grade 3-6 children have the option of joining the school choir. In 2004 a small charge was made to pay for the services of a local singing teacher who was able to develop technical, voice, oral and breathing skills. In 2005 the Acting Principal took on the role of Choir Leader.

Private piano tuition can also be arranged through the school, with two teachers visiting the school to give lessons in school time. Currently about 12 students from Prep-6 take advantage of this opportunity. Similarly, guitar lessons are available at the school through one of the local music shops. The school also has arranged for a few students to have violin lessons at the high school in class time with parents responsible for travel arrangements.

Each of the instrumental activities is assessed as part of the school learning programme.

One Grade 5 student explained some of the music activities in which he participated in class:

We get into little groups and each group does a different rhythm, and then we put all the rhythms together and usually it sounds pretty good. And then we sometimes we go to our

tables and revise the notes. [For the rhythms] we clap, we use the clapping sticks and tambourines and different other instruments.

Other students spoke of the importance of music:

I think it is important to express yourself – musically and like what you're thinking you can put onto a musical instrument and stuff. Like say on bass guitar if something sad happened you can play blues.

It is really nice to be able to play something.

[music is good] because it can be for any one. Everyone likes music because there is all different types.

### Success factors

Ongoing support of the principals for music for everyone over many years. In explaining what is needed for regular teachers to engage in music in their classrooms the Acting Principal explained:

They need confidence and to understand that you don't have to be a perfect musician. You learn to sing by singing, you learn to do music simply by doing it. You just to have a go, some resources, we use the ABC Sing series.

School funds designated for music education as part of the arts programme.

Self-funded extra-curricular opportunities (eg instrumental tuition, band, choir and piano tuition) but working out ways to work around economic disadvantage and make participation in music possible.

School culture that encourages 'having a go', with the resulting participation of a high proportion of the school's teachers and students.

Music as a fun and enjoyable activity and part of many other activities and learning areas.

Support and encouragement of new staff to become part of school and music activities

Utilising contacts in the community and encouraging parent participation

Flexible timetabling allows music activities to take place in school time

Opportunities for performance at the school, in the town and wider community (including the Shepparton Network Schools' Music Festival)

### Areas for future growth

In order for the teachers to develop the music programme further they require:

- Resources that enable them to use music scores appropriate to students' interests and musical knowledge, and simple to understand for teachers without a lot of musical knowledge. One of the resources they currently use is the ABC book series *Sing* but finding suitable music and scores is a continuing difficulty.
- Professional development opportunities 'there's very rarely any PD in music for the normal classroom teachers... and no PD in the country'.
- Time release for teachers to visit other schools and classrooms to observe music classes.
- System instrumental support only available to secondary schools in rural Victoria, so schools have to make their own arrangements.

### Conclusions

This school has been able to utilise the skills and talents of generalist teachers and draw on community resources to develop a music programme that everyone can participate in. In order to develop further skills and confidence in staff they need professional development opportunities and appropriate support resources.

*Site visited by Judy MacCallum*

### Acknowledgements

Maureen Munro, Acting Principal and Choir Leader  
Alice Tindale, Classroom Teacher and Music Coordinator

Peter Arnold, Band and Instrumental Teacher  
Helen Chapman, Classroom Teacher  
Rob Hunter, Classroom Teacher  
Participating students and teachers

## B.6 The Essington School, Darwin: Music lives

The Essington School Darwin (TESD) is currently celebrating its 17<sup>th</sup> year.

The school commenced as a Montessori-based pre-school and has now grown to offer excellent educational programmes from pre-school to Year 10. The programme is based upon the Northern Territory curriculum framework but offers a 'value-added' curriculum, and the school is a member of the European Council of International Schools. The School is divided into 3 mini schools: the Pre-school (including pre-transition and transition); the Junior school (Years 1-5); and the Middle school (Years 6-10). As part of the school's policy of pursuing a value-added curriculum, the school began to establish centres of excellence – the first of which was music in 2000.

### Why this site was Chosen

TESD bases its philosophy on the Montessori model of education and has used this philosophy at the primary and secondary levels to develop its own 'Essington' education. The school is an incorporated independent school and is Darwin's first parent-owned private non-sectarian primary school.

The school aims to foster academic excellence, self-esteem, independence and strong habits of self-discipline:

We really should pick up kids from where they are and move them along... The whole philosophy that drives this place is one of value adding so while we take on frameworks of curriculum... I want to push the boundaries in all areas of the curriculum. (School Principal)

TESD believes and promotes music as having great value to children, not only in providing the opportunity for personal satisfaction in music-making, but also the positive effect on learning in other areas. The major aim of the music programme is to develop the child's skill, sensitivity and imagination in music.

### Key observations

The music programme at TESSD is only five years old and is still in its developmental stages. However, given its infancy and small pool of resources, the music programme attempts to offer a wide variety of performance experiences. The school has a culture of affirmation about music and there are music symbols everywhere attesting to this (eg Music Centre, school posters, newspaper ads, school awards for music).

There's a culture of expectation but there's also a culture of affirmation in the school about music... there's lot of symbols around the place so music is very much part of the culture of the school here, it's accepted, it's just normal and so the kids are very responsive, there's none of that negativity... it's a social thing as well and that culture in a school is something to be fought and die for and we are very keen to preserve that. (Music Coordinator)

The classroom music programme is offered in the primary curriculum once a week for 40 minutes and is taught by a specialist music teacher. The programme uses the Kodály method and classroom sessions are based on singing, playing instruments, clapping movement and listening. The classroom teacher takes advantage of the *Musica Viva* programme to teach an understanding of the rudiments of music as well as music in its cultural context.

At present classroom music in the Junior school is only offered to Year 6 students once a week, but students in Years 8-10 can undertake an elective in music

Extra-curricular music extension classes are offered to allow students to extend their knowledge and understanding of music as the need and interest arises, eg musicianship in preparation for



AMEB exams, and music mind games. The school was also one of the first schools in Darwin to work with Dr Bob Smith in his Boys Business programme.

Currently, the instrumental programme is available to students from Years 2-10 and specialist teachers are employed on a sessional basis to teach the following: singing, piano, guitar, percussion, recorder, violin and wind band instruments. The school seeks out the best teachers and invites them to teach at the school. Two teachers are paid by the school (fees are recovered from the students) and the remainder receive their fees direct from parents. The school sets the standard fee. Approximately 170 of 650 students learn an instrument.

Instrumental lessons are scheduled during normal class hours and students taking advantage of these lessons are expected to make up for any missed class work. Instruments are available for hire through the school or privately. Students are encouraged to sit for AMEB exams.

The school has a small number of ensembles: a wind band; 3 choirs; (Songsters – Years 1-3, Junior school choir – Years 4-5 and Middle school choir Years 6-7); and a recorder group. All of these ensembles perform regularly at the North Australian Eisteddfod, and the choirs in particular are integral to the interaction between the students, the school community and the wider community of Darwin:

Music is something to be shared and enjoyed with others not just to be done in a room on your own so we're keen to promote that. The other thing linking with performance is that Essington is a community school, a school of the community of Darwin... we need to be involved with it and we need to give back to it so we perform at just about any opportunity we can find. (School Principal)

The school has been very innovative in acquiring resources and facilities for the music centre. At the beginning of 2004 the school installed two second-hand transportable buildings and modified them to provide a dedicated music teaching space, which includes: a large teaching classroom/performance space; two small teaching/practice rooms and a group of six small music practice rooms. Recently the school has refurbished its old dental clinic to become a radio station and recording studio.

In addition to educating students about music the school strongly supports music education for parents of students and the professional development of its music teachers:

One of the ways you can be better is to have the best music teachers and one of the ways to have the best music teachers is to actually take control of their professional development and do a coordinated plan... Our next move to make sure our product is really good is to make sure that our teachers are alive and connected and all working together. (School Principal)

### Success factors

There is no doubt that the implementation of a music programme has been highly successful at TESD. Five years ago there was no music at TESD and today it has grown to become an integral part of the school curriculum and school's identity. There are several reasons for this. One of the major success factors is that the principal and music coordinator both have a strong vision for music education at TESD and are highly creative in finding means to achieve their goals. Both the principal and the music coordinator are passionate about the value of music making in children's lives and have a strong working partnership to make 'music live at Essington':

We don't put anything off until tomorrow, if we can do it today and fit it in before midnight then we do. (School Principal)

As a parent-owned independent school, the TESD benefits from a supportive and generous parent base:

Our parents are our greatest asset, we need to get them on side, get them to understand our philosophy, what we're doing and why we're doing it and if we've got them on side they paddle the boat for you. (School Principal)

To encourage this, TESD has in the past run parent professional development workshops (eg Ruth Bonetti visited last year) aimed at teaching them about the value of music education and how to support their children.

The entire school community from the top down (Principal, teaching staff, students and parents) positions music as something to be valued. The high status, profile and worth of music are well supported by TESD's value-added approach to the curriculum, which allows for music to be nurtured, developed and expanded.

## Areas for future growth

TESD identified many areas for the future growth of the music programme. The School aspires to have a world class music programme and finding the money to create this is always going to be an issue. However TESSD strongly believes that 'you don't need dollars to make music happen' and are keen to explore all avenues to do just this:

Quality programmes are not about having a lot of money, I mean it would be wonderful to do it all with a lot of money, but you can be enterprising and you can be very creative.  
(School Principal)

The School is constantly looking to and learning from the experiences of other schools nationally and internationally to source ways and means to develop their music programme. The expanding music programme now requires more teaching and performance space and a new transportable building will be added to the Music Centre in the next 12 months.

The School is keen to develop their senior choir, a percussion group for boys, a stronger emphasis on musicianship within their classroom music programme at all levels, classroom music in the Middle school, regular timetabling for instrumental lessons and a culture which supports a stronger extra-curricular music programme.

With a strong emphasis on instrumental students participating in AMEB exams, TESSD has plans to become an AMEB exam centre in Darwin. TESSD is also keen to become a professional development centre for music educators in the Top End to foster best teaching practice in music.

## Conclusions

TESSD is an excellent example of a school which, over the past five years, has built a music education programme from nothing. TESSD demonstrates how with the support and vision of an enthusiastic principal and team of music educators, it is possible to think creatively and innovatively to obtain resources to provide the infrastructure (e.g., buildings, musical instruments) to develop a thriving music education programme for students at all levels within the school. Further, TESSD is also an example of a school which is concerned with the music education of the entire community in which it is situated – the students, the parents and the broader community of Darwin – and actively works to make music education accessible and enjoyable to all three.

*Site visited by Elizabeth Mackinlay and Gordon Chalmers*

## Acknowledgements

David Cannon, Principal  
Jill Kuhn, Music coordinator  
Merrilyn, Junior school classroom music teacher  
Kirsty, Middle school classroom music teacher  
Music students in Junior school and Middle school

## B.7 Excelsior Primary School, Perth: Music commences

The Excelsior Primary School (EPS) in the Canning District of Western Australia is a school which opened its door in 2005 in a new housing estate. It has a total student population of about 250 students, one third of which are pre-primary students.

EPS has a dedicated music room connected with entry to the school assembly area. Music equipment includes piano, basic tuned and un-tuned percussion instruments, storage space along two walls and relevant music charts on walls. The outlay to provide instruments for the music programme included \$4,500 for the piano (which can be wheeled out to assembly area for musical items), and \$5,000 for musical instruments. While Year 1 to 3 students are scheduled to have two 50-minute music lessons per week, Year 4 to 7 students have one weekly 50-minute music lesson. Classes are encouraged to present music and other arts items during morning school assembly fortnightly.

## Why this site was Chosen

EPS is a new school in its first year, set within a growing suburb founded in 1997. It is committed to an active music programme by engaging an experienced music specialist and initiating an instrumental programme that had begun for about 8 weeks. The school principal worked with the music specialist to determine directions for the music programme prior to the opening of the school year.

## Key observations

The main aim of the music programme is to encourage students to become 'active listeners' through the development of auditory skills, body awareness and co-ordination, a knowledge of spatial relationships and inner rhythmic sureness. Students are also encouraged to reflect on their thinking processes and evaluate their arts experiences. The foundational belief is that music helps to build a school-wide culture of participation.

Music does set the tone across the school in so many ways. (Principal)

[We] try to instil in children a love of music, enjoy it... see that it's OK especially for boys as well... that we can all participate in Music at various levels. (Music Specialist)

Music integrates into so many things... language, English, mathematics, creativity – children use their creativity... they are all very important. (Music Specialist)

Music provides a context for learning... and a context kids are interested in. (Principal)

The broad outcomes-based programme is based on the Orff and Kodály teaching principles applied to activities involving singing, movement, instrumental playing and musical knowledge. The programme includes experiences in playing tuned and untuned percussion instruments and the recorder. The school has a number of metallophones and xylophones; the marimba presently used is a borrowed instrument while one is being made by a parent for the school. Students learn to handle and perform the musical instruments appropriately, including holding the mallets properly, exercising controlled use and stopping and starting as cued.

When comparing music across primary schools, students focused on the kinds of activities in classroom music:

We did more work with writing at my previous school and at this school we hardly do any writing.

At the other school we sat down and did nothing. I like it here, we do active things.

It is a lot better here because we don't do so much work on paper... we learn rhythm and beat and do clapping things but get to use instruments at the same time. We learn different songs every week. Playing on instruments and singing are best. We do old King Glory... dancing and actions and singing mixed together.

We have music games... and learn beat, rhythm, to stay in tune.

They also talked about the availability of different instruments and the variety of music experiences out of the classroom:

[I've just starting learning the trumpet at this school] I like learning trumpet, I think I have the hang of it now.

The marimba is great as... it is big... three people can go on it. It is easy to learn.

I played a song at assembly. I had to play two notes either side of one note... I had a solo bit on it... played for the whole school... we didn't know what a marimba was until we got to this school. Now a girl's father is making one for us. This one is the teacher's marimba.

We get to sing, we get to go out to sing. Do singing and dancing and choir... We are learning two songs to sing at the festival and some kids are playing instruments with it... xylophone and marimba.

It is good allowing anyone to join the choir. At my other school only [Year] 6 and 7s could sing in the choir. We practice at 8am on Tuesday before school... have to get up early.

At my other school I got to play the drum. and for assembly item just like it was playing music and she had a guitar.

The music specialist had very well-prepared lessons that were fast-paced and included a number of musical games and short activities, each of which carefully developed a set of skills and built on students' prior knowledge. Several activities cultivated the memory skills of students. Those students new to school or with less knowledge/skills were given due consideration and encouraged to join in at an appropriate level. Peer teaching was encouraged and evident. At the end of each class students were asked to reflect on what they had learned.

Selected students from Year 6 have commenced brass lessons through the Department of Education and Training's Instrumental Music Programme. In Term 3, the recorder will be offered to Year 5 students in this Programme and will be extended to Year 4 students in 2006 as part of the regular class music lessons.

Students in Years 2 and 3 can choose to participate in the Junior Choir and those in Year 4 to 6 can participate in the Senior Choir. The music specialist directs the choir rehearsals which are held before school. In Term 1, the Senior Choir performed at the school's ANZAC Memorial Service and the Canning District Music Festival in Term 2.

Student work samples are collected and included as evidence of student progress in summary reports to parents in Terms 1, 3 and 4, and in a formative report in Term 4.

### Success factors

The music specialist mentors a number of colleagues in developing their music and music teaching skills. She assists the kindergarten teacher in developing her musical skills by taking a 30-minute music lesson once a week with one group of children and another lesson once a fortnight with a second group of children. She also works with two pre-primary teachers to foster early childhood music in the school. The deputy principal who has little musical background is being taught by the music specialist to gain knowledge and skills in conducting the school choir. She believes working beside an experienced teacher is important:

Mentoring... I firmly believe, I would love to see music teachers or even in their uni training to actually working besides someone for about 12 months... need to be working with other people lots and lots. (Music Specialist)

Teachers who are preparing items for assembly have been offered the assistance of the music specialist with musical items or music in class activities. This offer does not appear to have affected teachers' interests in developing their own musical items without assistance – a Year 1 teacher has prepared an item which included dancing to music without input from the music specialist.

A Year 6 teacher with some musical background and interested in starting a popular band within the school, plans to work with the music specialist.

The assembly that is held fortnightly provides an opportunity for the music specialist to engage the entire school community in music – students, teachers and parents. Having the students perform publicly brings in the parents, and educates and engages them in music and its value. The school community can appreciate the ways students can express themselves through music and see the skills that students have acquired through the music programme. A performance by five students who have recently begun learning brass instruments introduced trumpets and trombones to the whole school community. The music specialist had the entire assembly participate in singing songs and the Year 6/7 students took a role in leading the school. Even the parents joined in, enthusiastically singing the easy-to-learn songs.

### Areas for future growth

EPS would be working towards building a performance programme that offers a full range of instruments and voice. It will also work towards obtaining a full complement of classroom, orchestral and band instruments. With assistance from colleagues who have musical interests and/or training, music ensembles with more contemporary flavour would be formed and offered as extra-curricular activities.

### Conclusions

The recognition of the value of music education and the commitment made by the school administration and music specialist have encouraged other staff and parents within a new school to create and build a viable and vibrant music environment in its first year of operation. The expertise of an experienced music specialist has facilitated colleagues with less musical knowledge and skills

to develop professionally and be encouraged to be engaged with musical performance. Competent curriculum preparation, planning and teaching have contributed to the students being enabled to experience, participate and benefit from a range of musical activities in positive ways.

*Site visited by Sam Leong and Judy MacCallum*

## Acknowledgements

Mark Wirtz, Principal  
Simone Hall, Deputy Principal  
Margaret Cotton, Music Specialist  
Participating students and staff

## B.8 Glenorchy Primary School, Hobart: Fundamental questions and foundational answers in a well-focused and collaboratively supported primary school classroom music programme

Glenorchy Primary School is a K-6 government school with a stable enrolment of approximately 310. Students come from a cross-section of socio-economic backgrounds.

The City of Glenorchy is 10 kilometres north of the Hobart CBD, located between Mount Wellington and the Derwent River. It includes industrial plant such as the Pasmenco Smelter and Cadbury's Chocolate factory.

The school buildings are a mixture of architectural styles reflecting the eras in which they were built. They range from the original brick building built in the mid 1920's, with a steeple and weather vane, to weather-board and brick buildings of the fifties and sixties, to the open-plan brick classroom and purpose-built library of the seventies.

### Why this site was chosen

This site was visited on the recommendation of the arts officer for the Tasmanian Department of Education. In particular, the music programme was identified as successful classroom music education delivered by a successful music specialist teacher.

### Key observations

Although the school leadership and teaching team identify the school as having low socio-economic status, the students are all in the bright blue and yellow uniform with Year 6 students in 2005 school leaver jackets. The school buildings and facilities are well-maintained and there is a positive atmosphere amongst students and staff. There is evidence of relatively recent refurbishment.

The atmosphere in the school is warm and accepting.

There is a strongly collaborative approach evident in the school. Over introductions, I talk with two Year 6 teachers about their BELS project using the arts and drama. The concept of interdisciplinary study and learning for understanding slip easily into the conversation. This approach is reinforced in the charter for the school published on their website ([www.glenorchy.tased.edu.au/Charter/charter.html](http://www.glenorchy.tased.edu.au/Charter/charter.html))

### Learning

The staff subscribe to the following statements about learning:

- Learning is enhanced by a positive self-image;
- Learning is an active process requiring engagement of children;
- Learning requires the making of meaning; and
- Learning is a life-long and worthwhile experience.

## Teaching

Similarly, members of staff agree on the following:

- Teaching is a deliberate, planned and organised activity;
- Teaching involves educational intention;
- Teaching is interventionist;
- Teaching should ensure children are engaged intellectually, physically and socially; and
- Teaching should make a positive difference to the learning and development of children.

The role of music in providing glue to the overall learning and teaching outcomes of Glenorchy Primary is frequently commented on during my visit.

## Success factors

There are a number of success factors evident during the site visit.

Music is integral to the learning for all students. All students are part of the music programme. Even though the programme has grown to the point where the music specialist cannot teach all classes, these students do not miss out; the Principal teaches music in the kindergarten class.

Students with special needs are included in the classroom music programme along-side other students.

The culture of the school has an inter-disciplinary focus that is based on teachers collaboratively supporting learning across a range of contexts. This culture means a high measure of acceptance and support for the music teacher in the school.

The regular music-based assemblies provide not only opportunities for performers but also for learning values associated with being attentive and respectful listeners. The whole group of teachers cope with and manage these aspects of the music programme with assurance and support.

Wendy Burrows, Principal summed up this positive school climate of support:

I don't sense there is an attitude that says 'music is just my time off- it just buys me time off'. There's no such attitude. Our specialist areas are valued for the contributions they make to the kids.

The indicators for me that staff have a broader understanding of the value of music for our kids is the way they support Sharee. So, Sharee says 'I'm going to have a concert' - turn the whole school upside down and no one says anything but 'Yes! How can we help?'

These comments were amplified by Margaret:

What you were saying about teachers not seeing this as release time is interesting because often Sharee will send a kid down and say Miss Haberle said would you like to come and see this? And it doesn't matter that we are in the middle of planning... we just say, right, we're there because it's something they've been working on... so we go up and we listen and give a clap and the kids feel that we are part of it as well.

Wendy continues:

It's hard to put all the bits together about what makes the connection because like anything in education it's a complex thing. To pick one factor, your competence, Sharee... secondly, there is a culture in the school that says every kid is valued, every kid can and will succeed, and we have a collective responsibility for that... There's an expectation for success.

The music teacher is skilled and knowledgeable. She is firm but warm and places high expectations on students as learners. She is clear about her purpose and focus; she deals with the fidgeting and difficult students in calm, supportive and caring ways appropriate to age, development and capacity to learn. While this is, at one level, what all good teachers do, she shows skill in doing so while integrating music concepts, knowledge, skills and values.

It was evident that the teacher education from the Tasmanian Conservatorium had effectively prepared this teacher for her role.

The classroom music programme is well grounded in music concepts and understandings. There is evidence of clear planning, effective classroom management and enthusiasm for music – passion even. During the visit, teaching was focused on the imminent visit of a *Musica Viva* performance group. Using the material provided by *Musica Viva*, students were introduced to Indonesian music. Connections were made to Languages Other Than English and exploring cultures different from

the students' own. The *Musica Viva* material included print, CD music and CD-ROM interactive materials. From this album of materials the music teacher had selected appropriate introductory activities designed to provide students with foundations of understanding before the visit by the performing group.

I think there is no difference between success factors for music programmes and success factors for any other programme. I think they are based on quality staff. In our case you can see that Sharee knows her stuff and it's a mistake, I believe, to have non-specialist staff teach specialist areas and I say that with empathy and feeling because I am teaching kindy music at the moment (she laughs)... I believe that the elements of good teaching are the same for any area: a genuine care and concern for kids, wanting it to work for kids; high expectations, carefully scaffolded programme. A key thing here is having all that embedded in a school environment where teachers are proud of the kids, proud of the area, proud of achieving excellence.

It starts at policy. It starts at leadership. This is a school that *will* have every child succeed... all kids will participate, all kids will be valued... we have policies that reflect that, we have practice and culture... all of those elements contribute to why music is successful and valued here.

It is just good teaching... just good teaching. (Wendy Burrows, Principal)

Inclusive approaches to teaching music. Margaret observes:

Every child in this school is included. Sharee embraces participation from every child here... if they've wanted to have a go, to take part in something... then they are provided with the opportunity and encouragement to do so and the only thing that Sharee has asked of all the kids is commitment.

### Areas for future growth

Sharee identified as growth areas:

- Teaching music in the kindy;
- Continuing to build resources – e.g. a large marimba to add to the music equipment in the school; and
- A larger teaching room.

### Conclusions

As Dean, Year 6 student, left the interview, he turned and asked: 'What *is* music?' In that reflective moment he crystallised one of the important reasons why we teach children about music: so they will critically engage with an aspect of everyday life and culture that could so easily be taken for granted.

*Site visited by Robin Pascoe*

### Acknowledgements

Wendy Burrows, Principal  
Sharee Haberle, Music teacher  
Margaret King, Senior staff member  
Students and staff of Glenorchy Primary School

## B.9 Gorokan High School, Gosford: An enduring music programme

Gorokan High School is a state comprehensive coeducational school located in Gorokan, part of the fast-growing housing area extending north of Gosford on the central coast of NSW. The school population of 1100 is largely drawn from a lower socio-economic demographic, though a small proportion of students come from more wealthy families. Although the majority of students are Anglo-Australian, there is a significant group of Aboriginal students enrolled in the school (84 in 1994). Approximately half of the students are from single parent or blended families. There are two full-time music teachers at the school and a number of peripatetic instrumental teachers.

### Why this site was Chosen

The school has a long-standing reputation for active music making. Classroom music programmes for many years have been strongly influenced by the Orff Schulwerk approach. The extensive instrumental programme has also been running for an extended period of time on various organisational bases.

### Key observations

There is an Orff-based music programme in the junior school. This is highly participatory with the major objectives being development of musical literacy and self-expression. Students in both non-elective and elective music classes were enthusiastic about music, stressing its practical nature and the ways in which the classroom programme develops their understandings about music.

The music classes are practically oriented and the classrooms have been set up to support this practical approach. There are no tables in one classroom (other than for the keyboards and computer equipment on the classroom perimeter) and the other classroom also has flexible usage.

The classrooms are well resourced for practical activities with large amounts of melodic percussion (both classroom and orchestral), a drum kit, timpani, Roland electronic keyboards, acoustic and electric guitars and amplifiers. There are enough instruments for half the students in a Year 7 class to play at any given time and strategies are in place for efficient sharing of instrumental resources to ensure that all students can actively participate in the lessons. Students are clearly used to using the available instruments and do so carefully and proficiently. The orchestral percussion in one classroom supports both the classroom programme for elective students and a percussion ensemble. Unusually for a state school, this room also has a grand piano. Instruments have been acquired by extensive school-based fund-raising over a long period of time.

There are elective music classes from Years 9 to 12. The school offers a full range of course options for Years 11 and 12 and students in the current Year 12 cohort include those undertaking Music 1, Music 2 and Music Extension. There is some flexibility of timetabling to accommodate the varying needs of these students. Students studying Music 1 are given extra music time during sport periods for additional tuition and one music teacher is allowed time in lieu of other duties to provide this tuition.

The strong emphasis on improvisation and composition in the classroom programme is particularly evident in the senior classes, where students demonstrate sophisticated understanding of compositional processes. Students work collaboratively to perform the compositions of class members in readiness for Higher School Certificate assessment.

The head teacher of music has drawn on the assistance of composition staff from the Newcastle Conservatorium to enhance the composition programme.

There is a range of ensembles in the school including: a wind band, extension wind band, percussion group, string group, orchestra and jazz band. The instrumental programme is operated in conjunction with the Central Coast Conservatorium. Students pay an instrumental programme fee that covers individual tuition and participation in an ensemble. Students wishing to participate in multiple ensembles can do so for a slightly larger fee. Flexible arrangements are made for students with financial difficulties. This financial flexibility extends to payments for school music



excursions and band tours. Those students who were interviewed were very enthusiastic about the instrumental programme.

Many performance opportunities are provided both by concerts within the school and performances in the local community (for example student ensembles regularly play for senior citizens' groups and functions at local clubs, Anzac Day services and community events). Additional challenges are provided by concerts at the Central Coast Conservatorium, the Sydney Percussion Eisteddfod and interstate and international tours, which have been undertaken by the wind band on a number of occasions over past years.

The principal stated that a number of at-risk students only continued to attend school because of their participation in the instrumental programme.

### Success factors

The principal is very supportive and proud of the music programme, particularly the instrumental programme. This support has extended over the past 10 years and has contributed to the longevity of the programme.

There is a strong and dedicated group of music teachers who work as a team within a collegial atmosphere. Although there have been some changes in staffing over time, there has been a continuity of teaching expertise which has ensured that the music programme has maintained its integrity over a long period.

There is general support from the parents in the school. These include members of the Music Council, a parent group that manages the instrumental programme, and the larger body of parents who regularly attend school concerts.

The utilisation of resources available in the wider community strengthens the programme. For example, links have been established with the Newcastle Conservatorium, and students regularly attend music activities provided in Sydney, for example, the Sydney Symphony Orchestra's Meet the Music Days.

The commitment of music staff, students and their families to extensive and continued fundraising has meant that the music programme is well resourced in terms of instruments and equipment.

### Areas for future growth

Staff and students referred to the need for additional space, in particular, citing insufficient practice rooms and rehearsal and storage spaces. Lack of soundproofing and poor insulation (resulting in uncomfortable temperatures) in the music rooms was also seen as a disadvantage. The need to move large percussion instruments in and out of rooms and up and down flights of stairs was seen to cause difficulties for students and to diminish the playing life of instruments.

The mandated music classes for the junior students are all timetabled for Year 7. This means that students do not have access to music classes in Year 8 and this is perceived to affect the numbers of students electing to study music in Years 9 and 10. The music teachers would prefer a semesterised access to both music and art in Years 7 and 8 to overcome this difficulty.

### Conclusions

The dedication of staff to the music programme and the continued support of the school principal and school community for music in the school have ensured that this programme has flourished over an extended period of time, despite its demographic location. Continuity of experience, creation of links with institutions providing specialised musical expertise and facilities, and support for a manageable fundraising programme have contributed to the success of music in this school.

*Site visited by Kathryn Marsh*

### Acknowledgements

Allan Arkins, Principal

Karen Hibbard, Music Teacher

Jennifer Burgess, Music Teacher

Rowan McBride, Instrumental Teacher, Central Coast Conservatorium outreach programme

Participating students

## B.10 John Paul College, Brisbane: A large and growing range of excellent performance opportunities

The college is set in a spacious, beautiful garden setting in a medium socio-economic area between Brisbane and the Gold Coast.

### Why this site was Chosen

The site was chosen because it is a large, inter-denominational college with an extensive integrated music programme from K–12.

### Key observations

The college is divided into Junior, Middle and Senior Schools.

Music has a high profile within the college and is housed within the Arts Centre and managed by the Head of the Visual and Performing Arts programme, whose main aim at the moment is to offer students the 'absolute best in performance programme and performance experiences'.

All students, until they reach the Senior School, have classroom music in their study programmes, although Middle School students may only take one term (nine weeks) of music per year (the mandatory amount set by QSA). This creates problems because when students reach the Senior School and elect to study academic music, they have very little aural training, creative development, music history and other essential foundation skills necessary for full-rounded music study. The school therefore relies heavily on the instrumental side of music study to enable students to complete Year 12 and achieve tertiary entrance.

The focus of music learning is on Western Art music and light popular music. The instrumental programme uses the AMEB structure as well as the Queensland current QSA programmes of learning (a new QSA music syllabus will be effective from 2006).

The school offers a wide range of instrumental and voice performance opportunities. It has marching bands, a symphonic band (this term is used to keep uniformity of title with other large bands in the school), a concert band, a show band, jazz bands, choirs and about 20 small ensemble groups. Each instrumental student is expected to participate in more than one of these groups.

Students throughout the college may elect to take a course of study leading up to Year 12 graduation and tertiary entrance over a three year period, rather than the usual two years. This has appeal for students who might want to devote more time to music learning and research in preparation for tertiary entrance. Currently the college has six music students in this programme. They are students who are intent on making a career in music.

The Music Department in the Middle and Senior Schools has six full-time and about 20 part-time instrumental teachers, together with curriculum managers and classroom music teachers. The Primary School has one full-time classroom music specialist.

Primary students may also learn an instrument from one of the part-time teachers. Primary instrumental students are expected to join band and ensembles from Year 5.

The music programme is largely performance-based, with the major performance schedule based on a four-year cycle, with main events being an Australian tour, a major musical theatre production, an international tour and a major concert presented in the Queensland Performing Arts Centre Concert Hall. Apart from these performances, which involve a large amount of preparation, there are many smaller, in-house concerts and recitals. The more advanced students use these occasions for performance practice.

Each year the music students participate in a camp where guest musicians and conductors are invited from throughout Australia to work with staff and students on new repertoire.

The arts staff at the college like to integrate the different art forms where possible. The show band has strong links with the dance programme and they often present popular music and dance performances together. Music theatre is an important component of the arts, and music programme.

Students commence instrumental/band programme in Year 5. In Year 4 students learn recorder and get ensemble performance experience before the Year 5 band experience. Also, students may begin a strings programme in pre-school. The school actively tries to encourage students to learn

other string instruments after students have learnt the violin for a year or so, in order to achieve a balance of string instruments for future use in orchestras.

### Success factors

Music in the college has strong parent and community support and is recognised among staff and students as a major element within the school.

### Areas for future growth

The Music Department is moving towards providing exciting, diverse, multiple pathways for students to follow in music. This includes a less academic and non-AMEB structure, where students could choose from different programmes, including contemporary music with a rock/pop focus, TAFE units (VET) and applied music courses for students not studying in the instrumental programme (non-OP based).

The college is also looking at development of music technology as part of performing and visual arts.

It would like music students to be able to receive academic credit for band and ensemble participation towards graduation and tertiary entrance scores.

Another of their aims is to have, at the end of this decade, six concert bands and a 90-piece symphonic orchestra.

Finally, it would like to develop a more balanced blend of instrumental and academic music learning.

### Conclusions

When asked about the effect of music learning on overall student learning and behaviour, the head of department refers to the college Honour Board and points out that 'more than 50% of college captains and more than 50% of college duxes have been music students – is this the chicken or the egg? – Who cares!'

In conversations with music and ex-music students, they applauded the way that their music experiences have demanded them to work in teams, to get along with other people and to generally develop their social skills, self confidence, self image and pride in being a music student. They all agreed that 'everyone really respects everyone else and everyone's musical talent.'

*Site visited by Elizabeth Mackinlay and Terry Church*

### Acknowledgements

Rob Marr, Director of School Performing Arts

Mark Poland, Deputy Director School of Performing Arts

Cherrie Godfrey, Curriculum Manager Fine Arts and LOTE Senior School

Participating students

## B.11 Kelmscott Senior High School, Perth: Developing a site of music excellence in Perth's south east

Kelmscott Senior High School (SHS) is a large secondary school with about 1550 students in the south-eastern corridor of metropolitan Perth, serving a mix of middle and lower socio-economic suburbs. While sporting activities are well supported and resourced, there is no performing arts centre or similar facilities in the surrounding suburbs and many families of students have not had experience of the arts.

Music is one of seven special programmes offered by the school. The school music programme is now recognised for excellence across the metropolitan area. Students have the opportunity to

study music and drama to Year 12 tertiary level and to participate in the school bands, ensembles and choirs. The school boasts three bands, three choirs, together with 9-10 smaller ensembles.

The school has a purpose-built performing arts centre that includes a teaching classroom shared between music and drama, two partially sound-proofed music practice rooms and a common performance area (with seating for 100-120 people). There is little storage space and students padlock their instruments to a chain extending down the corridor of the building. The Deputy Principal explained that the facilities are good but small. It would be difficult to take any more students into the programme as the school is full.

### Why this site was Chosen

The school is a large comprehensive generalist high school that has been able to build an excellent music programme without music being given any special treatment by the school administration. Through the vision and commitment of the music staff, the programme is built upon a deliberate focus on developing the values of care, concern, commitment and cooperation within music activities that has received the support of the school community and recognition from the wider local community.

### Key observations

The music department has developed a statement of purpose for music education:

We are seeking to develop knowledge, skills, values and attitudes in a caring and stimulating environment which will allow students the opportunity to pursue music as a career path or as lifelong appreciators.

Continuity is perceived to be critical, and the music department has chosen to offer Year 8 music in two periods per week over one year rather than 5-week intensive experience-based courses as preferred by the other performing arts.

There are three primary feeder schools with music specialists and instrumental music programmes that provide continuity of music learning for students wishing to enter the KSHS music programme. Such 'thread' continuity is deemed important. The teacher explained:

We have to have to crash through the idea that everything finishes in Year 7 (primary school) and that Year 8 is new.

The music staff at KSHS work hard at developing good relationships with the primary schools to ensure a strong musical foundation. The Junior band at KSHS includes Year 6 and 7 students from the feeder schools and music making on site brings parents into the school.

In order to attract students to the music programme from schools outside the school boundary area, up to 10 music scholarships are offered per year from about 30-40 applications. The scholarship enables a student to cross school boundaries and provides a small sum towards uniform.

Approximately ten per cent of the school population participates in the school's class music and music performance programmes, which offer a wide range of activities from Year 8 to 12 including the study and performance of classical, jazz and rock repertoire, camps and tours. Weekly band and choir rehearsals are scheduled for 1.5 hours after school hours. The senior band has a large repertoire of 45 pieces spanning a range of musical styles and genres.

Music students are expected to commit to two years of music in Year 8 and 9. All students in the music programme participate in both the class music and music performance activities.

In addition, a small number of non-music students can elect to participate in the 80-hour music exposure ('taster') programme at Year 8 to 10, choosing courses such as 'Rock Arrangement', 'Basic Keyboarding', 'Singing in Broadway Musical' and 'Basic Guitar' as offered. At the upper school levels (Year 11 and 12) students can elect either the more academic 'Tertiary Entrance Exam Music' course or the more vocationally-oriented 'Music in Society' course. The annual Rock Eisteddfod and biennial school musical involve the wider school community and attract about 100 students not from the regular music programmes.

A Year 11 student commented on the Music in Society [Year 11/12 elective music course] course:

The best thing about Music in Society is that you get to choose which area you want to learn in, what interest you... Rock or Australian music.

While the class music curriculum is oriented towards rock in Year 8 and jazz in Year 9, the approach embeds basic musicianship knowledge and skills and considers the outcomes set out in the Curriculum Framework as well as the future requirements of the upper school music syllabus. Overall, the music programme emphasises the development of aural perception that is identified as an area of 'general weakness'.

A Music Tour takes place every two to three years to provide a focus and impetus for the music programme. At the time of the visit the students and teachers had just returned from a tour to Rotorua in New Zealand, involving the senior band, jazz band, vocal ensemble, string orchestra and guitar quartet. Although the tour required lots of hard work the teacher saw it as very important:

It's important for promotion, aspiration, commitment, international exposure and standard - a quality check... to stop musical myopia.

The students commented:

[The music tour] was really good for the Music programme... we used lots of skills. I've thoroughly enjoyed it.

When we were there, we didn't just play; we had big music influence... they were teaching us and we learned lots of good things.

There were three teachers teaching us; input from other schools [was great].

The band was so much better when we came back.

Not being a selective music school, the programme has to cater for a broader range of abilities and interests given the normal limited resources: A teacher commented:

We take all students really and work with them.

### Success factors

The staff environment, goal setting, leadership and communication are cited as notable factors of success. The two full-time music staff members are complemented by a strong team of seven peripatetic instrumental/voice tutors. The hard work, dedication and collegiality of the teachers ('one large family') are strengthened by support from parents, school and the local community. Consistent communication with the administration and school community has increased the awareness and appreciation of the contributions of the music programme to the school. The administration has supported the requirement of the two-year minimum commitment to the music programme at Year 8 and 9. Co-operation with performing arts teachers and a reasonable relationship with other learning areas in the school has seen support for music students leaving other subject classes to attend their music performance lessons on a rotation basis. These students are issued with a special plastic card to identify them as eligible for that privilege.

The visibility of the performance programme has lifted the status of music within the school, particularly with positive feedback from the community and the level of publicity gained from music ensembles being invited to high profile out-of-school events. The local Member of Parliament had heard the band before, so when the Prime Minister came to an official community function, he requested the band to play a specific item. That boosted the image of the school music programme in both the eyes of the community and within the school. For example the students keenly mentioned performing at a public function for the local electoral candidate and the Prime Minister. Also, a professional recording of a band performance was made recently and played on the school's call waiting system. In addition, students commented:

The reputation of music has improved after playing more gigs in the community.

The school is becoming a music school as there are more students wanting to do music.

The music learning process emphasises the importance of achieving longer-term goals and putting in the effort for things that are 'worthwhile'. Building on a framework of valuing people as well as skills and talents, a balance is sought between discipline and entertainment, between hard work and having fun. There is a culture of 'expectation' shared between students and teachers: that 'it's OK to love a challenge' and to be committed to active learning and participation. The Year 11 students commented:

I think school has a big influence in developing my music interest too. I do the subject two hours of my school day. When I am there, it's such an influence... I didn't want to do Music

when I came in Year 8 but now it's my favourite subject... have lots of resources that allow you to do fun stuff... I want to become a music teacher.

It's not just taught me about music but also taught me the value of perseverance and patience and putting in the hard work... Learning a musical instrument takes a lot of work; you have to do practice and stuff.

Music also teaches you a lot of life skills – time management, scheduling and goal setting.

Although I won't be making music my career, Music is definitely going to be part of my life... I have to play my trumpet at least once a day, otherwise I get withdrawal symptoms.

A conscious effort to make links ('integration') between class music and the music performance programme has seen instrumental tutors warming to the approach. The tutors are provided with a term's worth of class music curriculum ahead of time, to facilitate their planning.

The music programme's strong community focus lies in its belief of music as a 'gift to share'. Its fund-raising efforts to support the school chaplaincy programme through music performance every year have resulted in a reciprocal offer to use the facilities at a local church with a seating capacity of 300. This resolves the problem of finding a suitable venue for the winter concert.

The music programme is strongly supported by an active parent group that is the only parent support body in the school and 'would be resource-poor without it'.

### Areas for future growth

The areas for growth focus on three main areas:

Continuing to use the Curriculum Framework to develop music relevant music courses for students and performance opportunities to:

- Increase the number of students having 'access' to some form of musical participation;
- Do guitar- and technology-based courses in Year 8 when more timetable space is available;
- With Year 12 music changing – look carefully at the programme, especially upper school offerings;
- Develop an instrumental-only senior option in the elective 'Music in Society' course to retain students who want to perform but not interested in the non-performance aspects of music;
- Work towards having a small orchestra, adding woodwinds in the second half of 2005 – eventually to be the 'flagship' ensemble of the school; and
- Work towards having a more 'balanced' complement of instruments in the ensembles, especially low brass. Possibility to have parents purchase musical instruments from the start.

Further develop links with primary schools, towards:

- A more balanced group from feeder schools;
- KSHS as a 'hub' school which attracts students from around the area to its music programme; and
- A seamless approach from primary to secondary.

Dealing with inadequate school-based resources and music space.

- Tired and ageing equipment need replacements;
- Storage space needed and practice rooms need proper sound proofing;
- No suitable performance venue, and sometimes used the local church auditorium to cater for larger audiences.

### Conclusions

Kelmscott Senior High School has a clearly articulated purpose for music in the school and is working hard with the resources available to develop a reputation as a music programme of music relevance and excellence in the southern suburbs of Perth.

*Site visited by Judy MacCallum and Sam Leong*

## Acknowledgements

Lindsay Elliott, Deputy Principal  
John Chatfield, Head of Department, Music Teacher  
Phoebe Gluestein, Music Teacher  
Peter Hine, Band Teacher  
Participating students

## B.12 Lyneham High School: Care for the kids and the music will follow

Lyneham High School is a Year 7-10 comprehensive school in the Australian Capital Territory. It has approximately 1060 students and is located in a leafy suburb, about 10 minutes from the Canberra CBD. The school buildings are unremarkable looking, like many other Australian suburban high schools. There are clusters of students in clattering corridors of lockers with utilitarian finishes; and music is housed in classrooms converted from former purposes. Yet there are students involved with music everywhere along the music section of the school.

### Why this site was chosen

The music programme at Lyneham High School is remarkable for the number of students participating, the quality of music achieved and for the approach of the teachers. Lyneham High School has a reputation for excellence in music amongst Canberra schools.

### Key observations

#### *Numbers of students participating in music*

In a school population of approximately 1060 students, 645 students – approximately 61% of students – have music as an integrated part of their timetabled learning programme. From the Principal down there is an insistence that this is an ‘ordinary’ high school. Although recognising the reputation of the school for music (and other) programmes, the conditions for the success of music are not beyond the capacity of all similarly placed and resourced schools. The difference is in the choices made.

#### *Variety of music programmes*

There are also a variety of types of music programmes including extensive timetabled band classes and general music classes. There are timetabled classes for beginner band, Advanced Year 7 band, Year 8 concert band and senior concert band. All Year 7s not in the band take a compulsory music programme. There are keyboarding electives for Years 8, 9 and 10. Students in years 9 and 10 can also take a unit called Performance Music, which basically provides more opportunities for music beyond the band programmes. Music production is also offered as a semester-length optional unit. During the site visit, students were working on the final rehearsals for a production of *Return to the Forbidden Planet*, a rock version of Shakespeare’s *The Tempest*. The production involved a large cast, integrating their music and theatre performance skills. Students in the band for the production had written arrangements for songs.

Students make a year-long commitment (i.e. two semesters) to music. As well as programmes for students coming into the school with a background in music, Lyneham also runs ‘raw beginners’ band music classes starting students fresh. Many of these students continue with music into the later years of the school.

Inclusivity is a key hallmark of the programme: any student who wants to learn music is encouraged to do so. Students from the Special Education programme also enrol in music, though the number of students varies from year to year. The school has a significant investment in musical instruments, facilities and staffing. In addition, there are extra-curricular opportunities for students in the two jazz ensembles and a vocal group.

### *Number of staff*

There are five music teachers at Lyneham High School (growing from one teacher in 1998).

### *Parental support*

The parent support for the programme is noteworthy. In particular, the support for instrument management, recording and fundraising is an important contributing partnership, built into the fabric of success.

### **Success Factors**

The success of the programme is not just in numerical strength but in a careful approach to building it over a number of years, based on a clearly articulated philosophy and approach.

### *Approach to music education*

The overall approach to music at Lyneham High School is remarkable. Debbie Masling (Music Coordinator) put it this way:

The staff have a strong feeling that you can't just teach music – we provide opportunities for the kids to have a great time. We enjoy them and they enjoy each others' company. We look after the wellbeing of the student, we try and nurture all the other parts of their lives that are so important. Very much like a family they can feel comfortable and trust us. So we have all that happening and the music slots in. Every time I've seen a programme where they try to get really good quality music where the music is put first, you never see the same results. So we always go for that comfortable goodwill first and then try to establish good music.

It could be summed up as 'Care for the kids and the music will follow'. From this approach has sprung enthusiastic commitment to music and growth in the programme since 1998.

The resulting focus on self-directed learning amongst students is impressive. One group observed working on guitar skills showed their capacity to listen, to identify what needed to happen and to assist each other to improve.

Debbie observes:

We don't see ourselves as producing the best musicians. We see our job as sparking the fire by offering music to everyone, to everyone who's ever had a desire to make music, making it possible.

### *Leadership of music at Lyneham High School*

The leadership provided by Debbie Masling as Music Coordinator – working as member of an integrated team – is a powerful role model. The paperwork of the department is outstanding, yet Debbie insists that it is important to keep the mechanics of running the department hidden and under the radar:

Goodwill is absolutely critical – goodwill amongst our team of staff, students and families. Teamwork and collaboration. I'm the Music Coordinator so I guess ultimately I'm the one who drives the programme but it's always in collaboration with others and the kids and the things that they want to do. The rest of it is just good teaching practice.

Each team member brings different skill sets. Debbie recognises that in her team there is:

A broad range of personalities yet everyone has the same basic philosophy. The kids come first no matter what. It's not about us, it's about the kids.

Debbie commented on the necessity of raising the profile of music, making it a part of everyone's daily life, becoming a part of the culture of the school. She noted that in her first 15 months in the school, there wasn't a day without music being on the daily notices (even when she had to make up the item!). This drive and energy is special but it is a necessary element in turning around climates of disrespect or indifference.

Debbie has a realistic approach:

One of the secrets of success is making it look like it's really easy, and making sure that all the behind-the-scenes stuff is behind the scenes.



### *Team teaching of music*

The critical mass of music teaching staff in the school and their complementary set of skills is a powerful enabling factor. Having a team of five and being able to timetable groups of students at the same time enables teams of teachers to work together with students. For example, the 72 students timetabled into the beginners band represents two class groups and is allocated two teachers. When necessary the whole group can be lead by one teacher while others assist. On other occasions, the whole group can be divided into sectional groups or workshops run in specific aspects of music. Mentoring of younger students by older students is also a key to multiplying the effectiveness of the team.

### *A focus on student learning*

In the programme students have notable autonomy over their own learning. In one Performance Music class observed, students worked together to focus on self-correcting and peer-directing their playing of guitar chords. The music learning was authentic, self-focusing and mutually supported.

### *Perceptions about the quality of music teaching*

Interviews with students commented on the effectiveness of teaching. They used phrases such as 'they give everyone a go'; 'they help new students get up to the standard of the rest of the band'; 'they do extra things'; 'kids come to Lyneham for the music'; and 'music brings kids together'. It was important to the students interviewed that their music teachers 'get to know you better and you have better relationships' and that they are outgoing personalities, committed and 'treat you like adults'. In short, students recognised that music grew from the relationships established, reinforcing the approach that Debbie had already identified as critical to success.

### *Appropriate Repertoire*

Debbie recognised that a key to getting students motivated was 'by motivation including repertoire'. Interesting, it was not just in choosing popular music but by blending music that is 'really difficult as well as things they are comfortable with'. She noted that the programme included 'really serious classical type work as well as rock, jazz, movie themes'. And that the programme has 'a little bit of everything and that keeps them really motivated'. In other words, choices in repertoire is not about 'dumbing down' the music; it is as important for students to have the satisfaction of playing challenging pieces as it is for them to play their favourites.

### *Support of the Principal*

As has been illustrated throughout the site visits of the Review, the role of the Principal is crucial to the successful running of music programmes. Principal, Hugh Davies, notes that his role is to be:

The public face so there's a message in the community that music has support from the top down and that that support is non-negotiable... The next level of leadership is much more complex. To empower the leaders of music in the school, to back them, support them, run with them, pick up the pieces if required, solve the problems, be there to help them make it happen.

My support for the arts is on the table all the time. I celebrate it in publications. I attend – I won't say all – but I attend performances and celebrate with them.

The priority given to music – alongside other areas of the curriculum – is also an important success factor. Hugh observes that support for music has presented 'huge challenges'. He notes the changing context of decision-making amongst students and parents, noting how much more contemporary parents empower their children to make their own choices. This has had a positive impact on students at Lyneham choosing music over other subjects.

### *Growing a School through Music*

Another of the remarkable features of the programme is the articulation of purpose and sense of place in the school community. In her paper *Growing a School through Music*, Debbie has identified ways of growing music through inclusivity, permeating all aspects of school life, teamwork, a culture of success, performance tours, curriculum design and community. The conclusion is highly pertinent: '*growing music has grown a school*'.

### *Community music connections*

The programme at Lyneham High School has had benefit for the community beyond the school in that it has led to the development of the Ginninderra Wind Orchestra. Made up of former students from the school and a range of other music lovers, the orchestra meets regularly on Wednesday evenings, participates in competitions and tours and maintains a love of music in people well after they leave school. This is part of the charter of the music teachers at Lyneham – a lifelong commitment to music.

### *Recognition of value in a comprehensive school*

During the site visit, a non-music student was recognised. His perspective as a student in the special rugby programme of the school highlighted the high level of acceptance and integration of music in the school culture. Recognising how many students participate in music and deprecating his own skills in music, he none-the-less recognised and valued music, particularly noting that the defence line and coach of the school's rugby team were all part of the music programme. This easy acceptance and culture of tolerance is a significant factor in enabling music programmes in comprehensive schools.

### **Areas for future growth**

Discussions with the members of the music team focused on sustaining and amplifying a programme that was already at full stretch. While there is scope for growth, there is no current capacity with available staff and resources.

There was recognition of the growth possibilities in Performance Music (music classes beyond the band programme), music production and through links to music in schools around Lyneham. Music technology was also a field for growth. Debbie however sounded a note of caution that these developments needed to be carefully orchestrated and that they should not 'weaken the strengths' of the existing programme.

Personal professional development was also identified, with a focus on music technology being one identified aspect.

The facilities for music are in need of upgrade. They have obviously been converted from existing facilities and reflect the utilitarian standards of other times and design standards. They are not elegant yet serviceable and like many schools, looking worn.

### **Conclusions**

The focus of the music programme at Lyneham is summed up by Hugh Davies:

The conversation hasn't had much to do with music as much as with brilliant teachers teaching kids, commitment to kids, relationships and commitment – not talking about teaching a subject, talking about teaching kids and that expertise as a teacher is what makes the difference.

Debbie focused the visit by saying:

The staff really firmly believe that children learn through doing... music chooses us rather than we choose music and that's a passion and love of doing.

*Site visited by Robin Pascoe*

### **Acknowledgements**

Hugh Davies, Principal  
Debbie Masling, Teacher leader  
Tracey Webster  
John Batterham  
David Mahon  
Brendan McGee  
Students in the music programme

## B.13 Marryatville High School, Adelaide: Selective entry music programme

Marryatville High School is a Government secondary school, built on the site of an historic Adelaide estate, approximately 10 minutes from the CBD, in a comfortable suburban area. One of four Special Music Interest Centres established separately by act of parliament in 1976, the music programme provides a selective entry music programme within a comprehensive high school. The Music Department occupies a most attractively renovated and enlarged heritage-listed building, that was once the estate's stables. Additional buildings have been provided for the programme. The school draws on a medium to high socio-economic area for its student population. About 450 students study music and of this number, about 120 students are special music students.

### Why this site was Chosen

The school was selected because it has a most successful selective entry music programme (one of four in the city of Adelaide). The model used in establishing the programme by an act of parliament is an interesting model. While having its own identity, Marryatville represents a model for providing music education for students with identified gifts and talents that is found in some other States.

### Key observations

The process of selecting students into the music programme focuses on identifying musical potential, not necessarily current ability. The school selects about 28 - 30 students (one class) into Year 8 each year.

Apart from the selective entry students, the school caters for a large number of students who choose music as an elective subject through the five years of secondary school.

The focus of the music staff is the provision of a challenging environment for talented music students, rather than catering for the 'lowest common denominator' (staff member) in music learning.

All the music staff have professional music lives outside of Marryatville. For example, various members of staff are engaged in opera performance, writing for the South Australian Symphony Orchestra, performing as a professional cathedral choir director, professional jazz performing, working as a music critic for the daily newspaper and composing.

There was a strong belief evident amongst teachers during the visit that by 'expecting the highest standards of musicianship' the school achieves 'the best' (staff member). This approach is demonstrated by the many awards and accolades the school achieves each year. Staff members believe that learning in music should be considered as serious as other academic areas of school education.

It was obvious that the students, from both the elective and selective programmes, have a high degree of self-discipline and enjoy being part of the music programme. The school enters school ensembles, bands and choirs in many competitions, with outstanding success and they go on tours both nationally and internationally.

The music programme is strongly performance-based with many ensembles, choral groups, band and orchestra. An important component of this programme is regular classes of performance practice, where the etiquette of public performance is learnt and practised. Students in the class take turns in performing a practised piece, with a school accompanist, and the class forms the audience. Students are expected to positively criticise the performance in terms of both music performance and performance etiquette. Students say that this practice builds their self-confidence, both personally and musically and they regard it as a vital element in their music training.

The whole school staff regularly enjoys performances provided by student ensembles and choirs. These performances are given at the beginning of staff meetings. Again, these serve as valuable performance practice but also provide profile for the programme. This advocacy for music in the broader school community is a key factor in building support for the programme.

The study of music at Marryatville focuses mainly on the western classical tradition, and pre-20<sup>th</sup> Century music. The department has a very successful early music ensemble using appropriate instruments and is managed by a part-time teacher, expert in early music.

All students in the music programme are required to sing in a choir, play an instrument (or two) and take part in bands and ensembles. Many students participate in choral, orchestral, band and jazz components of the programme. Students spend many hours at music lessons and rehearsals in lunch times and after school, as too do teachers.

The main style of contemporary music the students study is jazz and this is in the form of stage band arrangements performed by the school's very successful stage band. There is good evidence of individual jazz improvisation in the performance of this music.

Students study composition and arranging and each year the department hold a 'New Music Concert', the programme of which is entirely current student composition. Also, all student compositions are performed in class.

The music department embraces music technology and has a classroom dedicated to addressing this area. The department also has a recording/sound production facility, ideally placed adjacent to one of the many performance areas and it is used occasionally to record performances. Unfortunately, the acoustics of this space do not suit the recording of most music, except jazz.

The Music Department has an administrative assistant and librarian who is a link between all components of the programme 'she is the grout between the tiles' (staff member). She is the point of contact for students and parents, manages the resource centre (hiring and repairing of instruments, ordering of materials, scores, etc), finances, concert and tour management. This position is a necessary component of the programme, particularly considering how busy and active the various teachers are.

Students who are currently in the music programme and those who have had to leave the programme because of other study and timetable demands, are very proud of the school's achievements in music. In discussion with some of these students, it was very clear that they valued the time spent in the programme and recognised the exceptionally high standard of musicianship they had achieved through the programme. They all regarded the hard work and long hours spent through the years as thoroughly worthwhile.

I started off in bands and orchestra only, then when I came here I picked up another instrument and ventured into jazz, touring now, done competitions. Everything has just gone into a larger scale that I every thought possible – just by coming to school. It is great. (Year 12 student)

### Success factors

The success of the music programme at Marryatville is dependent upon the commitment of the music staff. This is immediately obvious to a casual observer in the school and evident by the professional and friendly interchanges between staff and students throughout the school day and beyond. They have strong mutual respect for each other, both personally and professionally.

The school has won many awards. For example, in 2005 it won the Mt Gambier Stage Band Festival and the Flute ensemble competed against university entrants in a Queensland ensemble competition and won! One of the schools' ensembles has been invited to perform in a new schools' festival in New York in 2006.

The position of leader of the music programme is also a deputy principal position. This not only gives status to the programme but also provides it with representation on the senior management team of the whole school. This is a factor that should not be underestimated in ensuring a smooth connection across the elements of the school.

### Areas for future growth

The success of the programme over many years has built a culture focused on wanting the programme to continue in its current form. This will depend upon being able to appoint the appropriate staff to fill particular gaps and maintain the balance between the orchestral, choral, jazz and band programmes. This is becoming increasingly more difficult as more demands are made on the programme in order to maintain excellence. The Music Department currently selects staff through open advertisement responding to specific needs and this capacity is essential to maintaining the programme. Sometimes compromise is necessary.

## Conclusions

This is a school where all aspects of formal music study are addressed, with popular music addressed to a lesser extent. While some students form their own contemporary and popular ensembles this sort of musical activity tends to be self-determined. In discussion with the teachers, there was an emphasis on asserting that the term 'elite' is not a 'dirty word' at Marryatville. The aim of the programme is to produce the 'best by the best' and in so doing, to serve the cause of music and assist in producing the 'elite' musicians of tomorrow. The students recognise this and are grateful for the approach.

*Site visited by Terry Church and Robin Pascoe*

## Acknowledgements

Mark Leah, School Principal  
Algis Laurinaitis, Deputy Principal and Music Coordinator  
Darlene Newitt, Music Administrative Assistant  
Music teachers (classroom, instrumental, vocal, ensemble):  
Grant Sheridan  
Leonie Hempton  
Lynton Rivers  
Aldis Sils  
Christabel Saddler  
Jasmine Lim  
Jason Hammond  
Josie Hawkes  
Rob Chenoweth  
Participating students

## B.14 Meningie Area School: An emerging instrumental music programme

This is a government area school, serving Years R–12 and situated about 250 km south of Adelaide in the Coorong region.

### Why this Site was Chosen

It is a small rural school with approximately 280 students and a significant number of indigenous students. Students mostly come from dairy, sheep and cattle farms as well as fishing families. It has an emerging instrumental music programme which enjoys much parent and community support.

### Key observations

The school serves a low to medium socio-economic area, where most of the students travel from nearby farms each day.

The school principal wants the students at Meningie Area School to have similar opportunities to those available to students in Adelaide. One of those opportunities is music learning through instrumental programmes. Although the school has no music specialist appointed by DECS, the principal is able to employ a teacher on a mixture of a part-time/hourly rate basis, whose sole responsibility is to manage the instrumental and band programme.

The music programme begins in Year 5 with all students learning a band instrument. The instruments are provided free by the school for that year. The school has chosen to purchase the instruments because it can keep control of the quality, rather than having students hire them from the central Department of Education source where the quality of instruments is not always of a satisfactory standard. The purchase of the instruments was made possible largely through the Partnerships 21 Programme (DECS) which assists schools to purchase equipment. There is no instrument hire fee for the first year of tuition.

The school has no music specialist and no formal classroom music programme. However, there is an integrated practical and performing arts programme for the middle school Years 6, 7, 8 and 9 in which students complete units of work. Music plays a significant part, but not in any formal sense. Each of these units of work take a popular film, such as *Strictly Ballroom*, as a focus and examines different arts themes and practices as they emerge from study of the film. Singing and choir is also part of these units of work.

All Year 5 students receive instrument lessons once a week from two teachers. One teacher is from the Instrumental Music Service (IMS), based in Murray Bridge, and the other is a private teacher who travels from Adelaide for the day. The school has guaranteed him a full day's teaching paid for by the school and parents. This teacher is an experienced band leader and he teaches the school's senior band. The school has two bands, a senior band and a junior band. Sometimes this band teacher combines both bands. This has the effect of lifting the standard of performance of the junior band while consolidating the experience of the senior band performers who may assist the junior performers.

After Year 5, students who choose to continue with instrumental music must hire their instruments and pay for lessons. Some parents find this expense difficult to maintain and therefore some students drop music. A saxophone hire fee is \$225 per semester (other instruments are \$155) and the lesson charge for a single student is \$20 per half hour and for a group lesson the charge is \$17.50 per half hour.

Students above Year 5 must hire their instrument and pay for their lessons which they receive via the DUCT system and telephone link-up.

The DUCT system uses video link-up between teacher and students (often in small groups). Similarly, some teaching is done via telephone link-up with students, both in single and group arrangements. This system allows instrumental tuition to be received by students in remote, isolated locations. Although, obviously this method of tuition is not always satisfactory, especially when telephone line quality is frequently faulty. It was clear that the students observed were enthusiastic and their performances were of a good standard. Both teachers and students believe that such a means of teaching and learning is better than nothing. In such a low to medium socio-economic area, instrument hire and lesson fees often mean that some students drop out of the programme. This is particularly disappointing when students have talent and motivation. Other students drop out because of lack of interest.

Although the instrumental programme enjoys considerable support within the school, inevitably there are the occasional conflicts. Because more than half the instrumental students are from farms, all band practice and lesson times must be within school hours, rather than outside school hours as is mostly the case in other schools. This can cause problems with students missing lessons.

### **Success factors**

2005 saw the first student continue with music to the Year 12 level with the aim of gaining entry to the South Australian Conservatorium in 2006.

The Senior band has performed with James Morrison, the experience of which was a major boost to participating students.

### **Areas for future growth**

The school would like to expand the instrumental/band programme into Years 6 and 7 and expand the integrated arts programme to lower years in the primary school.

### **Conclusions**

There are some difficulties and disappointments in operating an instrumental music programme in low to moderate socio-economic situations when relatively high hire and tuition fees are necessary. Consequently there are some students who, for financial reasons, must drop out of the programme. Nevertheless, notwithstanding these difficulties, the school's instrumental programme is continuing to grow and its students are enjoying valuable musical experiences. They perform publicly within the school and at outside venues and festivals.

Like all small rural schools, students cannot receive the same opportunities as those offered in larger towns and cities. Consequently, Meningie Area School must cope with the constant drain of

students who leave, usually at the end of Year 7, but often during Year 6, to attend government and private schools in Adelaide and nearby Murray Bridge, where there are a large number of private schools charging reasonably low fees.

If the primary school had a music specialist and a formal classroom music programme, the work of the instrumental and band teachers would be supported and made somewhat easier because the instrumental teachers would not have to spend so much time teaching the basics of music knowledge and understanding such as notation, listening skills, dynamics and familiarisation with rhythm and beat.

*Site visited by Terry Church and Robin Pascoe*

## Acknowledgements

Bronte Longbottom, School Principal  
Rachel Wright, Music coordinator  
Dave Longden and Peter Longden, Instrumental teachers  
Participating students

## B.15 MLC, Burwood: An outstanding integrated music programme

MLC is a K–12 independent girls' school in the Sydney suburb of Burwood. It is well known for its excellent music programme and attracts students from throughout Sydney.

### Why this Site was Chosen

MLC was chosen because it is an example of an all girls' school well known for its thriving K-12 music programme. The performance-based programme integrates teaching and learning practices involving listening, and creative activity within classroom and co-curricular contexts.

### Key observations

The music programme is focussed on the teaching and learning of Western classical music with a particular emphasis on contemporary Australian composition.

The principal has a strong belief that music should be an integral part of every child's schooling if the whole child is to be educated and developed emotionally and intellectually. She also firmly believes that learning in music has distinct benefits for students' learning in other curriculum areas.

I've always had the view that music is another language that students should be able to develop through their school life and that... it's central... it's essential, it's critical to a student's growth, so that nobody should be not involved in music. It's not an option. It's part of our core in developing people who are sensitive, who are able to understand other cultures. It's part of the whole person that a school should be developing (Principal).

Music is taught in a purpose-built music centre which includes interrelated classrooms, an auditorium and practise rooms. This centre is now regarded as too small to accommodate the different needs of the programme.

The overwhelming observation is that music education in this school is so outstanding that other schools with struggling music programmes would find it very difficult to emulate quickly, even with increased funding. However, within the school's programme are many discrete components which may be isolated and used as models for others to follow. What it is that makes MLC's programme so outstanding is that all these components are integrated into one successfully balanced whole.

In the classroom music programme children engage in performance, improvisation/composition and listening activities in order to develop understandings related to musical concepts and notation. In these lessons students learn through and with the use of tuned and untuned percussion instruments in addition to the orchestral instruments which children learn as an integral part of the school. This skill-based programme commences from year 1 and is only taught by specialist music teachers.

Movement to music is also part of classroom music, as is the use of music technology, particularly in the high school years. There is extensive integration between the repertoire used for ensemble performance and that used as the basis for classroom teaching and learning. The intensive classroom, instrumental and choral tuition results in a high level of musical literacy among students and confidence to perform and compose within a broad range of musical genres, with a focus on contemporary art music.

Instrumental tuition is available to all students, with tutors available for all instruments. The music programme commences in Year 1 when all students learn violin or cello together with classroom music. Students have the option of changing to the recorder in Year 2, leading to woodwind tuition from Year 3 onwards. Every student in the school learns a music instrument until well into the high school years.

Choir involvement is included in all students' timetables and is additional to their classroom music lessons and instrumental tuition. Singing skills are taught as part of the classroom programme.

Composition is a major element of the integrated music programme. It is included in all classroom music and encouraged on an individual basis. The school employs three composers in a shared full-time position. They work with classes and on a one-to-one basis with students who want to develop their compositions. All student compositions are performed publicly by other students and staff in order that the student composers can fully appreciate their work as listeners without involvement in its performance. The composers in residence also compose works for performance by school ensembles.

Orchestra/Band/Ensemble involvement is compulsory for all those who learn an instrument. There is a large school orchestra, several bands including a wind band, a large string sinfonietta orchestra which serves as a training ground for the school orchestra and a large number of small ensembles such as trios, quartets and quintets for all instruments. The school employs a full time accompanist who is both teacher and pianist available for use with the choirs and ensembles.

Public performances are numerous. These include a school concert held at the Sydney Opera House once every two years. This is a major production that includes every student in the school above year 2 and dominates a major part of the year's music activity. Also, there are regular individual and ensemble performances after school, which students and parents may attend, assembly performances, a series of concerts called 'Stars of the Future' and student-run performances of popular music and music theatre.

Recordings are made of all performances. All students involved in these performances receive a CD recording of their performance.

The school has a most intelligent use of staff. There are seven full-time teachers who all teach classroom music across the year levels. These staff members are also involved in conducting choirs, orchestras, bands and ensembles. The full-time staff collaboratively plan the classroom programme and lessons. Each full-time staff member is expected to take part in all aspects of the programme, whereas the part-time staff are employed as specialists in particular areas.

Part of our major philosophy is that we want the kids to see us as active musicians so they don't just think of us as teachers they think of us as musicians... Everything we're doing they're watching us in a musical capacity – that's running rehearsals, conducting, everything.  
(Head teacher, Music)

Timetabling is organised so that all students in one particular year have music at the same time – both for choir and classroom music. This allows for flexibility of programming and for streaming of students across grade levels. This is particularly important in enabling students to learn at their level of capability. As many new students enter the school in Years 5 and 7, students with fewer years of musical training can be taught at a level consistent with their needs and experience, while musically talented students can participate in classroom experiences which extend their skills and knowledge.

All students, from Year 5, must own a laptop computer. Students use a number of computer programmes for compositional and notational activities. These include Garage Band and Finale Notebook.

The school also has a music dedicated interactive website which is password protected. Students are encouraged to access this site for extra information on particular subjects taught in class, through use of links to such internet sources as Grove Online. A wide range of student performances of music can be downloaded to provide wider listening experiences for students studying particular musical styles, genres and periods. This site is also used for chat purposes where



students may post and share ideas and issues with other students. Also, staff may respond to student concerns using this site.

### Success factors

Music is held in very high regard by the school community including students and parents:

People do enjoy it. There's also quite a lot of ownership too because they feel so involved and they feel like they've put in the effort... and in a lot of ways there's also a lot of pride... the girls are really supportive... I think they're really supportive of music just in general within the school... they kind of have a respect towards it... You don't get the idea that people who are real music people are kind of nerdy – there isn't that stigma... And because it's such a big part of our school the school is aware of how high our standard of music is here... It's a sense of pride I guess. (Year 12 students)

It's the opportunities that we have. There are so many.

And that's no matter what level you're at, whether you're advanced or just a beginner. You still have the opportunity to participate in lots of activities and ensembles and groups. (Year 12 students)

There is enormous support for the music programme by the school principal which enables a high level of resourcing (both in terms of staffing and musical equipment) and flexible timetabling.

The Principal and the Director of Music must have a relationship where you can discuss what the future is and what it needs to be like and you are equal in that relationship... the Head has to think it's really important in the school. If the Head doesn't think that music is important in the school then nothing will get done because the Head is the gatekeeper of the resources one way or another. It doesn't matter if it's an independent school or a government high school or whatever... You can't make something really significant if it isn't appropriately resourced. (Principal)

The intelligent use of resources and complete integration of the curricular and co-curricular music programmes from Year 1 through to Year 12 creates a critical mass of musically skilled students who can perform, compose and analyse a wide range of repertoire.

The employment of composers in residence facilitates the development of understandings and skills related to contemporary music composition and performance as well as creation of repertoire catering to the needs and abilities of students.

### Areas for future growth

The school would like a new music centre to accommodate its growing needs. Music production technology is not a focus in the school at the moment. However, staff are aware that the school needs to address this and currently has a programme of audio editing which may be taken by students outside the music programme.

### Conclusions

The music programme in this school is outstanding. Although many schools, because of financial or staffing restrictions, may not be able to emulate this programme, there are a number of elements which could be used as models to emulate in other schools. These elements include the use of flexible staff, the development of a music department website for student and staff use, recording of concerts and recitals, the use of composers in residence and the focus on contemporary Australian composition.

*Site visited by Terry Church and Kathryn Marsh*

### Acknowledgements

Barbara Stone, Principal  
Karen Carey, Head Teacher, Music  
Trevor Adams, Music Teacher  
Louise Keller, Music Teacher  
Ian Munns, Music Teacher  
Anna Parry, Music Teacher

Chris Hayles, Music Teacher  
David Grisdale, School Accompanist  
All participating students

## B.16 Murray Bridge High School: An emerging music programme

Murray Bridge is a major regional rural centre about 80 km east of Adelaide.

### Why this site was Chosen

The site was chosen because it is a medium size high school, with a population of about 850 students and a significant Aboriginal population. The school draws mainly from the low socio-economic areas of the region and competes with private schools in the town. The music programme is emerging and is contemporary, popular music-based, focussed mainly on relevance and connection with students' backgrounds and interests.

### Key observations

The Principal of Murray Bridge High School refers to the school as 'complex'. About half of the students come by bus to school from outlying areas.

The school has a thriving Expressive Arts Department and music is a large, rapidly growing component of this department, receiving full and enthusiastic support from the department's head and other arts teachers. There appears to be a culture in the school, from the Principal down, where arts learning is accepted as having a significant and important role in the education of the whole person. The growing success of the music programme within the school has helped in this acceptance, making it less difficult for the young head of music to implement his plans for programme changes and growth.

There is strong community support for music in the school. This has grown over the last few years as it has been more obvious that students enjoy and gain much from learning music. This has also been assisted by a particular music programme offered in some of the town's primary schools, where one teacher, in particular, operates a music programme based largely on drumming and music from other cultures. Another teacher works part time in the Primary schools and in the High School with Choir. Enthusiasm for school music has been built through these programmes. The town's Rotary Club has given donations of money to the High School, which has been spent on the purchase of instruments.

The co-ordinator of the school's music programme spends most of his non-instructional time with the instrumental programme, which involves the preparation and organisation of the many performances during the year. Instructional time is utilised by teaching classroom music to five classes ranging from year eight to year twelve. Recently, the school appointed a part-time music teacher who supports the co-ordinator, teaches two classroom music classes and operates a special needs music programme. She also takes Choir in the High School and in two primary schools

Through the Australian Government's Boys 'Lighthouse' Programme, the school has been able to secure funding to develop a school programme for 'at risk' boys in Years 9 and 10. This programme has used music very successfully. Many of the boys who came to the programme with significant behaviour and anger management problems, now show real change in attitude, motivation and social skills. The music programme developed specifically for these boys has a focus on developing creativity within the boys. They are taught to compose, perform and record their music. One of the boys has recently worked with the school administration and teachers and successfully designed and developed the school website – of which he is very proud.

The music department uses the professional sound production facility, Pro-Tools. Many of the boys in the Lighthouse Programme (and other students outside this programme) are very familiar with it and can record sound production of professional quality. Recordings (CDs) of performances and student compositions are made regularly. Boys and girls in the programme seem to have made the music centre their second home and are there in much of their spare time!

We purchased this (recording equipment) because we wanted to be able to do more than just record sound. We can now create, edit and publish movies as well, all of which helps to demonstrate and recognise the efforts of our students. In my first year here we (received) a grant to expand our p.a. system, which allowed us to teach a p.a. and recording based programme that would help students into the music industry. We could teach students those skills. It is pretty important that these students go through (the music programme) and come out the end and knowing how to do this sort of stuff, because that's where there are a lot of jobs. (Music coordinator)

None of the music production equipment was purchased with school budget money. Half of the funds were raised by Interact, a student-run, Rotary supported charitable group within the school. The Rotary Club of Murray Bridge donated the other half. Since the purchase of the equipment, it is used on a daily basis by a whole range of students and staff for different recording purposes. A study unit has been developed where all students now learn how to manage the equipment and make recordings.

In the four years since the current music teacher was appointed, the music programme has gone from strength to strength. The teacher admits that it has not been easy and there have been many low periods for him as well as many periods of real satisfaction. The department now has three Year 8 classes, two Year 9 classes and one each of Year 10, 11 and 12 classes. As well as these mainstream classes, advanced music is available for those who want to pursue music to tertiary entrance level. The school has a full stage band, junior band, rock bands, ensembles and a choir.

The music coordinator is very proactive and seeks out musically talented students in local primary schools. By doing this during each year, he has managed to form a full class of Year 8 'special' music students in each of the past three years, many of whom he hopes will pursue music seriously beyond their high school years.

The programme involves several part-time instrumental teachers. Students may hire their instruments from the school and the school provides tuition from private instrumental teachers and government funded instrumental teachers. The school is supported by the DECS Instrumental Music Service, which provides several free lessons each week to many students within the high school and feeder primary schools.

Murray Bridge High School is a centre for distance learning for instrumental music students. This is conducted by telephone and/or video. Although this, in many ways, is unsatisfactory compared to face-to-face learning, students (and teachers) consider it far preferable to not having instrumental learning at all. The teachers try to visit the students once a term.

The school has an International Baccalaureate Middle Years Programme that is the curriculum framework for the middle years of school, beginning in Year 6 in the primary schools and continuing into secondary school. Music learning has been part of this since 2003.

### **Success factors**

There has been a continual growth in student numbers.

There is obvious widespread enthusiasm within the music student body.

The music programme is growing in a town where there are private schools offering music. There are students now coming to the High School from these private schools, largely because of the music programme. In 2004 a Year 12 student changed schools in order to study music at Murray Bridge High School to improve her chance of tertiary entrance into the Adelaide Conservatorium. She was successful!

### **Areas for future growth**

The school would like to further develop music production facilities.

More teaching space is required.

More time and support needs to be allocated to the Music faculty to assist in its administration and organisation.

### **Conclusions**

The remarkable success of the music programme at Murray Bridge High School can be attributed directly to the enthusiasm and skill of its young director-co-ordinator. Through his flexibility and

openness to include all areas of contemporary music in the music programme, students are able to receive an enriching musical experience which often opens them to other areas of music from a wider range of styles and periods. In particular, this teacher makes his time available to all who seek it (which means he rarely has a lunch break). His quiet, unassuming manner together with his obvious breadth of musical knowledge of all genres and the obvious respect he has for all of his students produces a learning environment where everyone is happy and happy because the learning is producing real satisfaction. Students have a sense of moving forward. This teacher has had full support from the school Principal, Coordinator of Expressive Arts Department and from the school staff in general. Probably this support has grown in proportion to the rate of growth and success of the music programme itself.

*Site visited by Terry Church and Robin Pascoe*

### Acknowledgements

Merilyn Klem, School Principal  
Graham Peake, Faculty Coordinator  
Tim de Jong, Music Coordinator  
Sheryl Martin, Music teacher  
David Longden and Peter Longden, Instrumental Teachers  
Phillip Fitzsimons, Lighthouse Project Coordinator  
Participating students

## B.17 Rosny College, Hobart: A music programme built on credibility of teachers, mutual respect between students, teachers, administration and music

Rosny College has approximately 1200 Year 11 and Year 12 students. Set on a bay across the Derwent from the Hobart CBD, the facilities were purpose-built in the early 1970s. Rosny College is attractive, though the architecture seems a little worn and dated. The arts are on the walls of the foyers and there are posters for the Rosny College *Rock Challenge* to be held later in the week.

The day I visit, students are bumping out from the production of *Godspell* and the Music Department are retrieving cables, leads, chairs and musical instruments such as a drum kit.

### Why this site was chosen

Rosny College was recommended to the Review team as having a successful music programme, with a focus on inclusion of technology, audio recording and contemporary and rock music.

### Key observations

The young adult ethos of Rosny College is immediately apparent as you walk in. Scattered groups of students dressed for the mall, some with bright streaks of colour through fashionably dishevelled hair, move through the vibrantly lit foyers. The clothes and accompanying attitudes that students assume assert individuality and this is a key to the music programme at Rosny College.

This young adult culture is reflected in the relaxed interpersonal relationships and the warm interchanges between students and teachers.

The music programme is run by a compact team of three - Westy, Karp and Linc (the preferred names that students call the teachers) - supported by .35 FTE of other visiting music teachers. There is a buzz through the whole music suite with students coming and going along the corridors and in and out of the office. They came in to check or make bookings for rooms or to borrow different items of equipment. There is a sense of vibrancy and easy-going relationships – in tune with the young adult culture. They were generally on task and with a clear sense of music-making purpose.

Westy is acknowledged as the team leader though there is no specific title or salary allocation made for this position. He has a laid-back approach that veneers over highly organised and systematic approaches and a deeply imbued sense of musical knowledge.

The walls of the music suite display photos and images from past successes and events.

### *The music programme*

Music is well established. Westy has been at the school for 16 years and in that time has built a successful and popular programme that is relatively well resourced and supported. Westy identifies the importance of strategic alliances in the school in resourcing and maintaining the programme.

In 2005 there are:

- Two pre-tertiary level music classes one focused on solo performance aimed towards a music career and the other an advanced music class with a range of options for solo or ensemble performance, composition and arrangement or negotiated projects, though not necessarily aimed at entry to music courses in tertiary education;
- Three classes of Rock Music Studies (as part of Contemporary Music Studies);
- VET (Rock); and
- Three classes of Pre-Tertiary Audio design classes focused on recording, and amplification.

There are 13 operational rock bands. There are opportunities for music performance in outside venues such as the bar at the University.

Music is at full capacity in terms of teachers and facilities and music for beginners classes have been cancelled.

There are a significant number of ensembles: concert band, jazz ensemble, brass, trombone, and vocal.

Music is integrated into the production unit that students at the College can take – recently completed production of *Godspell*.

### *The music facilities*

The music suite has been shaped from rooms built for other purposes but with clear attention to the needs for contemporary music. There is one sound proof studio, teaching classroom with associated control room for recording, however, there is need for further soundproofing and sound isolation from other teaching areas. The school is endeavouring to address this issue through State Government and/or Federal funding. There are four computer studios but there are more computers (upscale Macs with ProTools loaded) throughout the music rooms alongside a range of amplifiers and microphones. A conscious decision has been taken not to use music notation programmes such as Sibelius because students will need to notate by hand in their examinations and computer notation can be time consuming both to teach and for students to complete.

The staff identify that facilities continue to be a source of limitation on the future development of music in the College.

### *Leadership role beyond the college*

Westy has for a number of years served as a syllabus developer and moderation leader across music and audio programmes. In that role he provides examples of materials developed for his own students, mentors other teachers and establishes a sense of standards. He provides these materials on disk and in hard copy.

In addition, he runs an independent music publishing company (he works part-time at the College) producing relevant materials for music in schools.

It is interesting to note that Linc, the youngest team member, is himself a graduate from Rosny College.

### *The year book with CD*

A notable example of the integration of the music programme of the school into the fabric of Rosny College as a whole is the CD of music included in the yearbook.

### *Relationship with other arts*

There is a sense of shared but separate existence between the drama, dance, media and music sections of the school. Although there is a senior teacher of Performing Arts and some clear co-ordination across the Arts as a learning area, the music programme has its own distinctive place and identity.

### *Gender balance*

The gender balance in classes is notable with the audio class observed being all male. During the classes observed there were relatively few female students. This may reflect the strong male role models provided by the music programme.

### *Teaching to capacity*

This programme is currently teaching to the capacity of available staffing and facilities. While it may be possible to increase the programme, this would require additional resources.

## **Success Factors**

### *Teacher credibility*

The music programmes at Rosny College carry considerable status and credibility because of the credibility of the individual teachers. This is more than a function of experience. It is more to do with a willingness to share ideas, to generate materials that are relevant and useful and to mentor other teachers.

This aspect of respect (a word that was often used during the site visit) was also a key to the successful relationships between teachers and students.

A key aspect of this respect that students have for their teachers lies in each teacher's on-going commitment to performing music and maintaining their knowledge about music technology.

### *Organisation and systematic approach – accountability*

A key success factor for the programme lies in the highly organised and systematised approach taken to running the programme. The considerable bureaucratic paper work of working in a school (payment of tutors; organisation of class lists, production of materials for students, contacts with parents etc.) is cleanly and efficiently handled. There is clear evidence of a systematised approach showing reflection and experience.

There was a recognisably high level of accountability linked to effective systems of record-keeping. What was remarkable was that there was no baulking at the demands of accountability – it was seen as clearly part of the responsibility of running an effective music programme (this is a contrast to some music educators who abdicate responsibility for accountability).

### *Openness*

The programme and the teachers in the programme demonstrated a remarkable openness to students, to the range of genres and forms of music, to technology and an inclusive and welcoming approach.

### *Refusal to be elitist*

There is a strong push to be inclusive at Rosny. There is no audition process for music subjects other than VET Music. Performing groups such as Stage and Concert Band welcome all comers. The annual Rosny CD included in the Year Book features student original compositions and recordings – warts and all! Student creativity is encouraged and celebrated – not rated or ranked. An annual Rock Band Challenge is conducted through necessity to select which of the many rehearsing bands will represent the college in a state-wide event.

### *Commitment to technology*

Professional level equipment is used throughout the music programme. Not only does this enhance student knowledge, it also makes clear links to the music industry and is more robust and therefore sustainable across time.

### *Relationships with the rest of the school*

As has been shown in other site visits, one key to success for the music programme in the school has been through leadership in school decision-making bodies such as the finance committee. Rather than waiting for decisions to be made by others, music has had representation on key committees and contributed to the life of the whole college community. While this in part rests on the personal authority of individuals, it is also a successful strategy for ensuring that music has profile and demonstrated relevance.

### *Context: Support from school administration*

A further success factor is the obvious support and respect for music from the College administration. This is evident in the support for music through counselling of new students transferring into the College from High Schools.

### *Audio technology programme*

One key to the success of music at Rosny College is the development of successful courses focused on music recording and performance technology. Through an understanding of technology such as recording, sampling etc., students develop a contemporary understanding of how music operates in industry, commercial, social and cultural contexts.

### **Areas for future growth**

At one level the music leaders in the College recognise that they are working to current capacity of resources. Development of additional teaching spaces and accompanying technology is one area for future growth.

The music team noted the tendency for successful programmes at Colleges to be self-perpetuating, therefore there has been a commitment to a deliberate strategy of bringing in younger blood in the teaching team.

### **Conclusions**

Rosny College models effective music education programmes for young adults. Key factors include matching style of learning with level of development, encouraging and expecting students to take responsibility for and interest in their own learning. There is a clear commitment to self-directed learning.

The commitment of teachers, students, school community and parents is evident. The College facilitates groups of students independently using the music studio facilities after school hours. Students are expected to respect this privilege – a further example of the culture of respect on which the programmes operate.

A further feature of the College is the development of music programmes in line with industry standards, needs and interests of students while maintaining a solid foundation of music knowledge and literacy. The use of technology is impressive.

*Site visited by Robin Pascoe*

### **Acknowledgements**

Brian West (Westy)  
Paul Karpniec (Karps)  
Lincoln Le Fevre (Linc)  
Bill Powell, Senior Teacher Performing Arts  
Geoff Collis, Deputy Principal  
Robin Fox, Principal  
Students in Music, Rock Music and Audio at Rosny College

## B.18 St Thomas the Apostle Primary School, Canberra: Integrating music into the whole curriculum – ‘Anyone can do it!’

St Thomas the Apostle Primary School in Kambah is about 30 minutes drive out along the Tuggeranong Parkway from the Canberra CBD. A Catholic systemic school it is located across the car park from the relatively modern open plan parish church of St Thomas the Apostle, the low-slung school buildings are of a similar vintage with a contemporary modular feel similar to many other primary schools across Australia.

There are about 400 students in a double stream.

As you enter the school the school mission statement is articulated alongside recognition of the Aboriginal people of the area. There are discrete religious artefacts and references and a sense of fresh cream painted surfaces and blonde wood furniture. On the day of the visit, there was a 3-way reporting process in progress and the Principal was busily taking classes so that teachers could be freed for it. There are morning prayers.

The Situational Analysis for the Creative Arts undertaken in 2005 as part of a 5-year cycle, identifies that ‘there has always been a strong Creative Arts focus within the school, providing opportunities for students to experiment, create and perform as groups and individuals’. The school contracts the services of an external provider for instrumental tuition and band though it is directed by the Assistant Principal who has a music background. Students identified music in a number of different aspects of their school lives: choir; as part of Indonesian classes in LOTE through angklung instruments; individual instrumental, guitar, piano and band music lessons; a video conference with students in East Timor based on music; performances in retirement homes; liturgical music and the school musical. The St Thomas’ School song is sung at assemblies.

### Why this site was chosen

There is recognition from peers that the music programme at St Thomas the Apostle Primary School is successful within the scope of available resources and staffing. While there is no music specialist teacher as such in the school, music education is woven through the fabric of the school curriculum and life in powerful ways.

### Key observations

The energetic Assistant Principal, Michael Lister and the support of the other executive team members is a lynch pin for a music programme that focuses on classroom teachers, some additional music activities such as band and liturgically-based music. The role of the music coordinator, Cathy Duffy, is essential to the success of the programme. While many teachers generally admit a limited background in music they nonetheless include it in their programme. For example, in a Year 3/4 class, students are playing the recorder as part of their daily programme. In the crisp Canberra cold they sit on the carpeted floor and follow the teacher in simple recorder tunes. Later, the choir is singing in the church, preparing for a Confirmation on the following Sunday. At lunchtime, students in the band, taught by an outside contractor, rehearse under Michael’s direction in a classroom across the quadrangle. In the rather draughty room, a small group of about 16 students eagerly participate.

Students interviewed had a typically naïve and under-articulated understanding of the value of music that was shot through with insights.

Music is like being in a river... when you’re playing a musical instrument, it’s like you’re in a different world.

Music gets your heart rate up – it’s the rhythm!

Collaboration with two other local schools is an important aspect of the development of music opportunities for students. The combined bands play at local events such as Floriade.

There has been a move away from competitions such as Wakakiri and a focus on music opportunities in the school.



## Success factors

Throughout the interview with Michael, the importance of support from the school executive is noted. A small budget of about \$1500 is provided to support music in the school. There is a focus on pro-active professional development. Timetabling for music is a key success factor. Recorder is taught in the middle grades as well as the other music activities such as band and instrumental music. There is a strong focus on integrating music in the whole curriculum. Parental support for music is strong.

### *The role of classroom teachers*

Mark Bazzana, teacher in the Year 4 area, describes the set of weekly rotations run in that phase of the school. Lessons in Indonesian, Physical Education and Music are taught through rotation with Mark taking the music classes, even though he describes his own background in music as relatively limited. He notes:

I enjoy music and make sure the things that I do show kids how enjoyable music is. If you like it then the kids enjoy it.

His description of his programme, while organised, shows an eclectic approach, taking activities from a range of sources including the New South Wales Creative Arts Syllabus, the ABC Sing booklets and his own comparatively recent experience as a student in teacher education. He maintains that he is 'not interested in trying to teach how to read music' but focusing on musical enjoyment. Integration of liturgical musical opportunities is an important factor. He sums up by saying:

The only point I want to make is that anyone can do it – teach music... I can't play, I can't read music, I can't sing. But I can enjoy what I am doing. I'm having fun and I'm learning stuff and I'm sure the kids are too. 'As long as you enjoy it, the kids are too.'

It is important to note that possibly not all class teachers share Mark's willingness to give music a go.

### *The role of the music coordinator is essential*

Cathy Duffy highlighted the value of professional development to support classroom teachers. In addition to the professional development session and materials that she provided as coordinator, she focused on the importance of classroom teachers being able to programme well rather than simply rely on programmes written by others. Noting that reliance on *UpBeat* had been downplayed since 2002, she advocated a more proactive approach to programming. The purchase of resources had been part of her coordination role. She also commented on the need for schools to have a music specialist teacher and discussed her experience in that role in another school. Her mentoring role has been particularly important throughout the implementation of the new plan for the Creative Arts.

### *Collaborative planning*

In the interviews there was recognition that a key to students achieving music outcomes is collaborative planning and teamwork. They provide the focus of the professional development sessions and the work of the coordinator.

## Areas for future growth

Michael identified the need for further development of music performance of students having authentic audiences as a way of extending themselves. He noted the importance of professional development and of overcoming the reticence of teachers to have a go at music. There is a need for more team teaching and mentoring. There is also the possibility of a change from contracting one company to provide music services to a more traditional pattern of the school identifying local teachers with suitable skills and experience.

## Conclusions

In many ways the programme of music at St Thomas the Apostle Primary School is typical and a model for others in similar circumstances. Resources are limited but there is a well of enthusiasm and expertise that is daily drawn on to provide an integrated music programme that enriches the

lives of all students. While relatively few students make an in-depth study of music, there is a focus on musical enjoyment. There are, however, questions about whether all students need more than this foundation.

The tensions between the role of specialist music teachers and class teachers are focused through the experiences of this school.

*Site visited by Robin Pascoe*

### Acknowledgements

Michael Lister, Assistant Principal  
Cathy Duffy, Music Coordinator  
Mark Bazzana, Year 4 class teacher  
Participating students

## B.19 Thursday Island State School: Cultural continuity, connectedness and inclusivity through community-based, project-oriented learning

Thursday Island (Waibene) is located in the Torres Strait and is one of a multitude of islands that are the remnants of the land bridge that previously existed between Cape York in Queensland and Papua New Guinea. Lying approximately 35 kilometres north-west of Cape York and falling under the jurisdiction of the Queensland Government, it is one of 17 islands currently inhabited and is the administrative centre for the region, housing the offices of many government services. The island supports a population of approximately 4000 people with a ratio of one non-Indigenous person to every six Indigenous, the Torres Strait Islanders being Indigenous and Australian. Of Melanesian descent, they are the 'minority within the minority' in the Australian Indigenous context.

Thursday Island State School is attended by approximately 430 children and reports a culturally diverse clientele, the vast majority of whom identify as Torres Strait Islander originating from the many Island communities throughout the Strait. The minority are a multicultural mix of Aboriginal, Papua New-Guinean and Anglo Saxon children, some also with Malay and Japanese inheritances, the result of intermarriage due to the historical forces associated with trade links, missionary activity, marine industries and the upheaval of the colonial experience. An extremely high percentage of students speak English as a second or third language and many are of low socio-economic background due to the limited employment opportunities and the remoteness of the region.

### Why this site was chosen

Thursday Island State School is uniquely situated in its relative isolation, its challenges for Standard Australian English literacy and oracy and, most significantly, in its cultural context. Its inclusion in this study may provide a model of the ways in which music education may cater for Indigenous students so that the education they receive is both meaningful and relevant to their cultural experience. The project-based and community-based learning approaches of the school are exemplary and may prove instructive to other schools with a high proportion of Indigenous students in promoting inclusive and purposeful music education.

### Key observations

Music appears to play a significant role at Thursday Island State School and reflects attitudes that are held more widely throughout the community. The classroom music teacher explains:

In the eyes of the community, I believe that music education is... essential because music is part of their every day lives, so it's just an extension of what they do at home to be able to broaden their skills here at school.

The students concur on the instinctive nature of music in their lives, one of them saying that 'music's just a part of school, a part of life. It's natural.' Perhaps this is explicable when considering the pervasiveness and significance of music to Torres Strait Island life where song acts as an expression of culture, a delineator of identity and has traditionally been used as a pedagogical tool.

The musical experiences available to the students of Thursday Island State School are found through three avenues: the extra-curricular music and performing arts programme; the cultural heritage programme; and the classroom music programme. In all of these programmes, many aspects of learning are designed in response to events or celebrations occurring in the community and are organised as projects. Learning in this way becomes more meaningful as students take on real world problems and contribute significantly to social events.

The extra curricular music programme currently comprises the senior and junior choir, the rock band, and the dance team which performs traditional Torres Strait Island songs and dances. There is substantial collaboration with community around these ensembles, all of which contribute with regular performances at community events and cultural celebrations. Some of these include the celebration of Mabo Day, the Torres Strait Cultural Festival, Church Days and NAIDOC Week. Croc Festival, an annual performing arts and Indigenous cultural celebration, where each participant school devises performances incorporating music, art, dance and drama, also gives students at Thursday Island State School musical performance opportunities.

In addition to local community events, the Dance Team tours annually, either to the Australian mainland or the outer Torres Strait Island communities. In 2004, the Team visited the outer island communities of Warraber and Iama and engaged in cultural exchange. The senior choir has also travelled, having had great success at the Cairns Eisteddfod in 2004 when they placed 1<sup>st</sup> and 3<sup>rd</sup> as well as being awarded the overall Encouragement Award. It is significant that this choir was the first from Torres Strait to participate in the eisteddfod. During the 2005 choir tour to Cairns, one of the pieces of repertoire will be 'New Time – United As One', a song co-written by some of the school students, originally composed to be performed at the 2004 Torres Strait Cultural Festival.

Additionally, all of the extra-curricular ensembles participate in bi-annual performing arts celebration concerts. These concerts are designed to promote the use of the performing arts as a tool for bringing school and community together in productive partnerships. The concept, instigated by the present classroom music teacher and entitled 'Power of Voices in Building Community Partnerships' was the recipient of a recent 2005 Education Queensland District Showcase Award. The school ensembles are generally well regarded by the students and parents and the classroom music teacher suggests that these ensembles are appropriate for inclusion in the school programme, not only in terms of available resources but also because of the prominent role singing, dancing and guitars play in the traditional and contemporary Island music practiced throughout the region.

The cultural heritage programme, taught by an Indigenous teacher renowned for his knowledge of culture, is where aspects of Torres Strait Island culture such as story, dance, song and language are learned. Song and dance are necessarily a large part of this programme, given their centrality to Torres Strait Island custom. In these lessons, students learn traditional and contemporary songs and dances, are taught Torres Strait Island cultural knowledge and have the opportunity to access material culture, traditional instruments and languages. The lessons are conducted in a mix of English and Torres Strait Island Creole, what is known as 'Broken' or 'Ailan Tok'. The material presented to students is done in an integrated manner. As the cultural heritage teacher explains:

What I'm really doing is reinforcing traditional culture but looking also not only just the song itself and we're looking into things like the... history of the song itself, the language structure of the song itself and... translation of that particular language.

This holistic and context-rich approach is perhaps in accord with a Torres Strait Island worldview. The programme is viewed as an aid to cultural maintenance and uses song as its backbone. The teacher suggests that 'you use the song as an integral part, or the central part... to actually expose the life or the structure of our culture... I use that as an important part.'

Many in the Thursday Island community believe that the school may play an important role in teaching Torres Strait Island song and dance and reinforcing culture, as such knowledge may no longer be passed through families as it has been traditionally. The classroom music teacher notes the apparent disparity of the cultural experiences of her students outside of school, asserting that 'there are varying degrees of cultural maintenance within different families in the community. You know, some sing Island songs all the time. Others don't sing them at all, you know, all they have on is the radio'. She continues, stating that 'cultural maintenance, wherever it can be done, should be done'.

The use of an Indigenous teacher and community consultation in the planning and delivery of this programme is a key issue, as ethical difficulties unquestionably arise when a non-Indigenous teacher presumes to teach Indigenous children their own culture and there are strict protocols surrounding the teaching and learning of cultural music. Misrepresentation and the ownership of songs are two issues that may arise and ongoing community input is used to minimise potential problems. In the words of the cultural heritage teacher:

I do NOT, do NOT just go and pick the song out... If the children wanted this particular song, for example, stuff from Murray Island, then I would go and see Murray Island elders. 'Would it be possible for me to use your particular song to teach our kids?' If it's okay, fine, then we can go ahead.

This point is reiterated by the school principal who explains:

We must always seek advice humbly so we don't breach cultural protocols - that would be very disrespectful and a big shame job... I will always give acknowledgement and recognition back to the people who have helped me to do it and keep on tapping back into them to make sure that I'm, I be doing it right.

Furthermore, in determining repertoire for the cultural heritage programme, due consideration is given to the substantial inter-Island cultural and musical differences. The teacher explains:

All of the songs in Torres Straits, they come from all different Islands. I'm not just focussing on one particular Island's songs, no. It's got to come from all different Islands right across the Torres Strait because... the school itself is a multicultural school.

The classroom music programme is part of a wider arts programme, where it is integrated with dance and drama, perhaps complementing the interrelatedness of song and dance in Torres Strait Island cultural practice. Each class attends a weekly lesson and musical activities include creative activities with performance using voice, percussion, guitar and keyboards. Focus in these lessons is not only musical development through practical activities but equally, the promotion of positive learning attitudes and self-esteem as so many of the students face challenges in acquiring English language skills. As the classroom music teacher muses:

I suppose being here in the Torres Strait where about 96% of the students have English as their second, maybe even third language, it's really important for me... that they, one, enjoy music because if they don't enjoy it, they don't want to be here, they don't want to learn. So I try to... include things within our programme in conjunction with the outcomes we are looking for but that are also what the kids enjoy doing.

This focus on attitudes to learning is certainly borne out in comments made by students who all stressed their enjoyment of the practical musical activities. As one student stated, without music at school 'life would be very boring'.

The Thursday Island State School staff acknowledge the potential of music in working with their children. The classroom music teacher explains:

Last year we, as a staff, had to prioritise as far as specialists including PE, library, local relief teacher, IT and so forth. And performing arts, actually out of... 10 options, maybe even 12, rated third equal. So I think as far as even our staff and our school community people view it as being very, very important for our children, simply because it's an avenue for them, for those who don't maybe excel academically, it's another way for them to excel. I guess it's all about flexible pathways of learning.

Furthermore, music is used to contribute to learning in other academic areas. As the cultural heritage teacher describes:

Because of the English as a Second Language of these children, I think what I'm trying to do is teaching... using their own language, or the song, but using that as a stepping stone to link children learning... into... [the] wider world so that children can... use that core of the language of their song, and use that to teach them English as well, or the other areas like literacy and maths.

### Success factors

In examining the music programmes at Thursday Island State School, the following success factors have been identified.

There is substantial collaboration between community and school in developing both programme content and pedagogical directions. This is particularly significant given the cross-cultural nature of the location. Community members are constantly involved in planning and implementing

programmes, particularly in the use of Torres Strait Island culture and music. The Torres Strait Islander community is thus an important musical, cultural and educational resource. As the past principal of the school describes:

The pearl is so lustrous for us because we can design... units of work, use the community and want the community to be a resource... parents have got so much... to offer and in a school like ours that is where the resource is, in the community.

Both school and community support the use of community-derived projects which allows students to participate in real world, meaningful activities. Through fostering a sense of 'connectedness' to community, students share responsibility for and sense the import of their own learning. As the school principal explains, it is vital that students feel a 'connectedness... connectedness to the world... so that the kids can actually see how that is... connected to the real world, to society, to me as my role as an active citizen'.

There is widespread use of music across curriculum areas and staff at the school have prioritised the music programmes. The staff acknowledges the role of music both in the personal growth of their students, as exemplified in the augmentation of self-esteem and in its ability to contribute to learning in specific learning areas such as English literacy. As the classroom music teacher explains:

We are very flexible and will help teachers out wherever we can. I think that's the way it's supposed to be, it's supposed to be a partnership and do what we can here in our programme to complement what's happening in the classroom.

Music is inclusive in that it has been identified as an alternate pathway of learning and a platform for otherwise marginalised students, including those who may be challenged in other academic areas. The classroom music teacher maintains that:

What's great about these particular programmes is that it is inclusive in the sense that if children don't fit into the mould of Island dancing, or don't fit into the academic realms of something like the Tournament of the Minds, they find their niche in a place like choir.

## Areas for future development

The classroom music teacher identifies the use of technology as an important progression to the already successful music programme at Thursday Island State School. She says:

I believe that the future, and this is me speaking as a teacher and as a musician, that there's a great future with music technology... The future of where I see this programme is with music technology and that's the way I think it should go. I can teach theory on a whiteboard and that's great but if they can apply that theory themselves... then that's fantastic.

She further stipulates that integration of technology will allow more individualised programmes and perhaps a greater emphasis on creativity. In order to pursue this, funding will need to be gained so that equipment may be purchased and maintained.

As recognised by the classroom music teacher, a more systematic and pervasive approach to creative activities is needed. While creative activities are incorporated in the programmes and in the words of the teacher, the students 'love to create their own music', there has been a recent period of consolidation of ensembles and focus on performance aspects. The teacher suggests the incorporation of technology may further facilitate creativity, and has already approached the local radio station about creating partnerships for the recording and transmission of their song compositions.

Although there is a dedicated music and performing arts room, there is a need for additional space to be allocated for the cultural heritage programme. Currently, lessons are conducted outdoors or under partially covered external areas. The culture teacher describes that, while teaching in the outdoors is useful in acquiring the projection and tone colour requisite to Island singing, it can present difficulties in wet weather and with extraneous noise from play areas.

The integration of dance, drama and music during weekly performing arts lessons appears to be partial. In other words, certain content is integrated substantially while, on other occasions, lessons are compartmentalised as discrete discipline areas. This configuration of the arts course is a relative new one to the school and so it may be recommended that a more deeply integrated approach may be trialled, in order to further contextualise and add meaning to the learning process. Note, however, that in some situations a discipline discrete approach may be the most appropriate and feasible for the situation.

## Conclusions

There are significant strengths inherent to the musical programmes in place at Thursday Island State School that may prove instructive to other music educators. By fostering partnerships within and outside the school, students experience connectedness to community, connectedness to each other, connectedness of content learning areas and connectedness to culture, all of which provide meaningful learning opportunities and a sense of security in which to explore music and the performing arts. In the words of the classroom music teacher, 'I think that when kids know that they are loved and valued... they are just going to become what you know they can be. It's all about helping them reach their potential'.

*Site visited by Kathryn Wemyss*

## Acknowledgements

Stephanie Savage, School Principal  
Colleen Hope, Former School Principal  
Rubina Kimiia, Music and Performing Arts Co-ordinator  
Fred Pabai, Culture teacher  
Koev Kaziv Kodomer, Senior Choir  
Participating students

## B.20 Warners Bay High School, Newcastle: Where it's cool to do music

Warners Bay High School is a state comprehensive coeducational school located in a suburb of regional Newcastle on the central coast of NSW. The school is a short distance from the shores of Lake Macquarie, a popular recreational area. The 1269 students are predominantly Anglo-Australian and come from mainly middle to upper class backgrounds, although there are some students from a small housing commission cluster.

### Why this site was chosen

The school has a very active music programme with a focus on contemporary popular music. The programme generates pervasive enthusiasm for music throughout the school, with an unusually large number of students electing to study music in both the junior and senior years. It also results in the creation of very successful rock bands that perform consistently well both in external music examinations and within and beyond the local music scene.

### Key observations

A significant proportion of the school population elects to do music through to Year 12. In the junior school, there are two elective classes in each of two semesters in Year 8, three elective classes in Year 9 and two elective classes in Year 10. There are two Year 11 and two Year 12 HSC classes undertaking the Music 1 course.

There is a strong focus on practical music activities within the classroom. The music classrooms have been cleared of tables and set up in such a way as to support the practical nature of the teaching programme.

There's a practical focus in the classroom from Year 7 right through to Year 12 and that is what the kids like to do and I think it allows students who are kinaesthetic learners and who are aural learners the real chance to shine in the situation whereas in other subjects they're just not getting the chance to do that sort of thing, necessarily (Music teacher).

The music classrooms are adequately resourced for practical activities with melodic and non-melodic percussion, a drum kit, electronic keyboards, electric lead and bass guitar and amplifiers so that all 30 students in any Year 7 class (for example) will have a melodic instrument to work with. The rooms are well organised and the instruments are easily accessible, and in constant use during and outside school hours. Students have regular access to the rooms during recess times for self-initiated rehearsal and performance.

As a result of the active engagement in the classroom, there is a culture amongst the students to want to be actively making music and 'hanging around the music rooms' which is facilitated and encouraged by the teachers – there is a constant buzz of activity.

There are a range of ensembles in the school that include a jazz band, string ensemble, choir, big band/concert band, and multiple rock groups (at least one per elective class and some from classes as early as Year 7).

During the site visit the rock musicians provided some extremely sophisticated and polished performances that exhibited very skilful and highly accomplished performance techniques. Some of these rock bands play in the community and it is not uncommon for Warners Bay rock groups to be playing paid gigs in the Newcastle pub scene.

The school holds a 'Bay Idol' contest (modelled on Australian Idol). This attracts a large number of entrants and audience members. The culture of acceptance and support which is generated within and beyond the classroom enables students of widely varying abilities to feel comfortable about taking a risk and performing in public. The teachers and school executive members reported, with considerable pride, the conduct of Bay Idol sessions where the audience of 200 students was quiet, attentive and supportive with applause even for those students who were clearly less competent performers.

This climate of acceptance and encouragement was clearly evident in the classroom activities that were viewed during the site visit. In a Year 7 Literacy class for children with learning difficulties, the teacher very cleverly facilitated a discussion involving deductive and divergent thinking related to sound production when the children presented and described their home-made instruments.

Other Year 7 students were encouraged to improvise in ways which were consistent with their levels of skill and confidence, with tactful assistance by the teacher. Classroom activities involve conceptual and skill development through the starting point of popular music that moves to a much broader repertoire.

We use contemporary music a lot and that's a big click for the kids because they can see that they're learning songs that they're hearing on the radio or they're playing that sort of stuff... We don't do it all the time and we don't focus on it regardless of everything else but we do offer it and that's... a good stepping stone into their world and you're able to then use the concepts to apply to other pieces of music. (Music teacher)

Similarly, students begin to learn instruments, such as guitars, at the commencement of high school, with patient endorsement of progress by the teachers. Many students go on to develop quite virtuosic performance skills. Students' enthusiasm for music and confidence in performance was evident in all the observed classes and groups, which were drawn from classes from Years 7, 9, 10, 11 and 12.

I think that's the important thing, that they're getting there. We're not saying to them, because it's not wonderful and fantastic the first time that they're doing it that it's not OK... I think we're saying across the whole faculty that you're having a go and that's the first step and that's on the way. You're on the way to refining all your skills and using the things that we're asking you to look at in the piece that we're doing; in the context that we're doing... and that then gives the impression in the classroom and the atmosphere in the classroom that it's OK to do it. (Music teacher)

Performance opportunities include: Starstruck (the regional performance spectacular); MAD (Music, Art and Drama school-based presentation) nights; an annual HSC performance and exhibition evening; an annual musical, a soirée evening for music students; Bay Idol; band tours; Lake Macquarie Band competition (for the school band and jazz band); Warners Bay Foreshore evenings (school bands); Youth Rock (a state popular music competition), and Encore (an Opera House concert of high achieving performers in the Higher School Certificate); and school and regional functions (string ensemble). These performance opportunities involve students of all skills levels and various competencies.

The Creative and Performing Arts head teacher has a Visual Arts background and although she acknowledges her perceived lack of understanding of music education, her philosophical position of integrative learning (which she uses in her own classroom) provides her with a powerful insight into what is taking place in the music classrooms. She fully appreciates the constructivist pedagogical approach to learning music.

Members of the school executive have also endorsed the music programme and are proud of its achievements.

The school community is also supportive of the music programme and school music events are always well attended by an appreciative audience.

The music and art departments have a close relationship. Large murals of popular music performance decorate the inside and outside of the music classrooms, adding to the creative arts 'vibe' in the school (there are well executed murals and ceramic work decorating many parts of the school).

### Success factors

With the development of a creative community comes a critical mass where participating in music and electing it as a subject becomes the norm. Both students and teachers indicated that it was considered 'cool' to do music by the student body and that the large number of older students who elected to study music and were also in integral roles in the school (eg key players in sports teams) acted as role models for younger students.

I think our extra-curricular stuff boosts our classroom stuff big time. Which comes first, the chicken or the egg?... When you've got a good classroom programme it of course spills over into your extra-curricular but as we've been building over these years, all our extra-curricular stuff has got a higher profile and that inspires other kids to want to be involved in it. [A previous Year 12 class] were such high profile personalities that... they promoted music for us in such a positive way... the one thing I really noticed happening behind that year was the incredible influx of boys because in that year there were a couple of strong girls... but there were ten very musical boys who were singing and playing and writing songs and those boys inspired, I think, a heap of other people. You could see all these younger boys thinking, 'I want to be that kid. That kid's just an ordinary kid who came to our school and started learning guitar in Year 8. If they can do it I can do it' (Music teacher).

The Creative and Performing Arts Faculty promotes the idea of music as an important subject with equal weighting to mathematics, science or English as a viable option for study at a high level, rather than a 'fill in' subject.

The Creative and Performing Arts Head Teacher is a fully supportive advocate for music education in the school. As a mediator between the music staff and the school executive, she facilitates decisions, for example, relating to funding and timetabling, which assist with the maintenance of the music programme at a high level.

Music lessons are exemplary in their integration of performance, conceptual and skill development incorporating improvisation and other creative aspects. This reflects both the vision and pedagogical prowess of the full-time music teachers. Their teaching skills, ability to relate easily with students and their tremendous dedication to teaching and maintaining the huge music programme are a key to its success.

The full-time music teachers take on a mentoring role with part-time and casual teachers and with teacher education students. This has resulted in a development of skill and broadening of outlook of novice teachers who then continue to work within this vibrant music programme or disseminate its successful aspects when taking up new positions in other schools.

The creation of multiple performance opportunities for students inside and outside school ensures that students have a continued involvement that maintains their enthusiasm and develops and celebrates their performance skills.

### Areas for future growth

To some extent the success of the music programme has caused some problems. It is difficult, with the current level of staffing, for the teachers to manage the large workload attached to the planning and assessment of music experiences for such a sizeable cohort of students, particularly with the unusually large numbers in the senior years where assessment achieves increasing importance. This has led to the decision by the music staff to only offer the Music 1 course for the Higher School Certificate.

Both staff and students referred to the need for additional space thanks to the expansion of the programme which is in danger of being capped due to lack of facilities. It should also be noted that there are problems with lack of soundproofing, practice facilities and the relatively small size of the existing classrooms for the practical style of teaching and learning that takes place in them.

At the moment there is one computer in one of the classrooms. The teachers would like to have greater access to computer facilities for composing and performing.



## Conclusions

This programme is inspirational in its dimensions and vitality. The teaching has generated an enthusiasm for music that permeates the entire school. Regardless of ability, students are able to enjoy and achieve success in music classes. This creates a disposition on the part of the students to broaden musical experiences by participation in co-curricular music activities, which abound at the school, and to continue to elect to participate in classroom music. As a result, participation in musical activity is regarded as worthwhile and worthy of respect by the students, staff and school community.

*Site visited by Kathryn Marsh and Neryl Jeanneret*

## Acknowledgements

Dr Sharon Parks, Principal  
Neil Best, Assistant Principal  
Trudy Farmer, Head Teacher, Creative and Performing Arts  
Sarah Reeve, Music teacher  
Judy Hill, Music teacher  
Jason Foy, Music teacher  
Participating students

## B.21 Xavier College, Kew: Building a music programme with boys

Xavier College is a Catholic school located in Kew, an affluent inner city suburb of Melbourne. This Jesuit school was established in the 1870s and is one of Melbourne's APS schools with the likes of Wesley and Scotch College. The Sydney 'sister' school is St Ignatius, Riverview. The students attending the school are mostly from high socio-economic areas such as Doncaster and Balwyn, while 70 or so boarders come from farming and professional families in country areas. The school has a long tradition of sporting achievements and is proud to have produced a number of significant AFL players. The musical life of the school prior to 1984 largely consisted of the cadet band and joint Gilbert and Sullivan productions with a neighbouring girls' school. In 1984, music was introduced into the school's teaching programme.

### Why this site was chosen

This site was chosen because it is a predominantly boys' school located in metropolitan Melbourne, across three campuses. The main campus is the secondary campus with one of the other campuses recently adding early childhood (both girls and boys) to an originally male Middle School campus. Although the college is Catholic, it operates independently of the Catholic system in Victoria, as a Jesuit school. Staffing ratios are moderate, and there is strong support for music with a large Music Department servicing all campuses.

### Key observations

The music programme is based on a traditional music programme with opportunities for students to engage in a range of music, including contemporary and popular music if they wish. The recent introduction of Kodály into Junior School classroom music is likely to have a huge impact on the rest of the school in the future. The Director of Music explained the key elements of music with boys:

The main feature is keeping them involved, keeping them busy and active. Boys traditionally like to be doing rather than passively listening... so that they will learn more if they are able to use an instrument or able to use technology as a tool with which to be creative. We are lucky here in that we have a Year3/4 string programme and a compulsory Year 5 instrumental programme [in the main intake year], so every boy will work on an instrument of their choice for the first 12 months... most of those boys will go on... and continue with their instrumental lessons and continue to be involved in a band or orchestra of some sort... I think their love of music comes through their involvement and participation in group

work... and in the classroom curriculum... if you can keep that practical component active and alive through those middle years I think you will keep boys engaged, so if there's a lot of creative work, composition work, work with percussion instruments or through technology you can still enhance their enthusiasm for the subject.

The structure of the music programme is carefully planned from Prep to Year 12, with attention to a balance between Classroom music and Instrumental/Ensemble opportunities.

The Director and Principal spoke of the importance of building a talented and balanced music staff. The Director explained:

I think the crucial aspect that underpins a successful music programme is good role modelling. It is essential that you have the correct staffing mix for it to work... the equipped teacher, the person who is able to motivate and excite their imagination and their creativity, because if you have the right person they can do anything with very little. I've seen the results of that. I think it's just imperative that you have a person who is passionate about what they are doing. That's why we are so lucky here. We have a fantastic staff, in the instrumental programme and in the classroom programme, and the beauty is that most of them in the classroom programme operate in the instrumental section as well so that there is a crossing of those two curriculum areas.

The students agreed and commented:

There are some great teachers here, really good, people with a lot of knowledge about music.

And they're committed.

We have a really good classroom music teacher 'cause he really enjoys what he does, really committed and we do really interesting stuff... we compose music, we just do improvising and ensemble stuff... We have a chance to perform as a solo in front of the class and practice doing that – that's really good.

The ensemble rehearsals observed were of high quality and the groups have challenging and interesting pieces as part of their repertoire. The school actively records music performances on CD as permanent records of student music.

Recent concerts include a combined Xavier-Lauriston Concert held in the Xavier College Chapel, featuring a number of ensembles from each school and a combined strings ensemble, combined choir and chamber singers; and a music staff concert, *Classics in the Chapel* followed by *Champagne Jazz in the Crypt*.

Classroom music operates side by side with the instrumental programme and composition activities, particularly in the junior programme.

There is an extensive instrumental programme with 700 boys learning an instrument, of whom 260 are in the Senior School. This is initiated in Year 5 with all Year 5 students learning an orchestral instrument. A majority of these students continue with this study into their high school years. Over the first two weeks, students can try out all the instruments on offer before making a choice.

The instruments used by Year 5 students are leased and they are levied \$220 per year for this programme, which includes free tuition. The cost of instrumental tuition in other years adds about \$1000 in fees for a 45-minute lesson per week, or \$800 for 30 minutes per week. Some families struggle to meet this cost.

Recently a Kodály specialist has been employed in the primary classroom programme to supplement the already healthy instrumental programme.

A significant number of students take their music study through to the VCE, mostly in the performance courses available. Students explained their music experiences:

I enjoy doing it. I want to do it after I leave school, not just at school.

Being a music student is a part of being well-rounded – that's what they encourage.

I love doing it and the school helps that.

If you want to do music you have to be well organised.

Most of the time it's up to the students' initiative to make extra rehearsals [as it clashes with sport a lot of the time].

[Other students in the school] are exposed to our classical side at assemblies and in order to see another side there's the Battle of the Bands... it's rock music... a lot of students like it... and also Year 8 Rock Fest... they are exposed to rock music and other contemporary stuff... You need that balance or you do get bored.

[The teacher] will give us a chord progression and we'll go into groups and make up melodies and harmonies for it and then perform it for the whole class.

There's also good support from the senior students, like we're Year 10s - gives us a chance to interact with them, they help us out and encourage us, and we go down to the junior school and help them.

Recently VET music industry courses have been introduced into the school with a cluster of schools in the area working together to spread the VET offerings. A significant number of students, many of whom have been involved in music before, have elected to do these subjects, resulting in three classes in Year 10 and 2 in Year 9. The numbers are limited by the number of workstations available (15). This course focuses on music concepts, such as the structure of music and editing, but involves some media skills in filming, storyboarding and editing.

This class requires specialist technical assistance and there have been a number of technical issues as teachers don't have the technical expertise to fix little glitches. Another aspect for consideration is replacement of equipment in the future.

The school is a part of a collective that enables three Year 11 boys to study a Music Industry course off campus. One of the students studies VCE music as well as Music Industry and explained the benefits of studying both:

I have an advantage in music industry class because of my traditional music background and understanding of music. ... Music Industry is good, because it has performance as well (similar in both), and both do composing – but with different instruments, types of pieces and effects possible in music industry. I have to do all the recording and covers, marketing etc. I use computers to compose in traditional as well.

Computer workstations have been set up in the primary schools and Year 6 students were clearly enjoying working with Garage Band.

### **Success factors**

The support from the school community, from the principal down, is noteworthy and a number of the non-music staff involve themselves in some concerts and performances. In addition, music is a part of many school activities, including chapel services and staff meetings, while parents and old boys have now formed a choir.

Special attention has been paid to the employment of passionate and enthusiastic teachers and the students spoke very highly of all the music staff. The warmth and commitment of all the music staff was evident throughout the visit and the interactions observed demonstrated that the students obviously respect and like the staff. The Director explained that all the teachers were able to teach effectively across classroom, instrumental curriculum and conduct ensembles.

The secondary music area is well-organised and allows for specialised spaces such as a technology lab and performance space that accommodates the orchestra (the old dormitories). Similar teaching spaces are available in the junior school in an original building dedicated to music.

### **Areas for future growth**

The primary school area is seen as having greater potential, especially with employment of the Kodály specialist.

The interest in the VET courses has generated an enormous interest among students who, to this point, had not been interested in the more traditional offerings.

The instrumental specialisation continues to grow.

### **Conclusions**

While some might argue that the affluence in the school is a significant factor in the success of the music programme, I have observed many wealthy schools where music programmes struggle. There is a powerful dynamic of commitment, enthusiasm and a high level of expertise present amongst the music staff and the Director, Greg Carey, is a thoughtful and intelligent leader who has a clear understanding of the scope and possibilities in music education. It should also be noted that there doesn't appear to be any sense of elitism about musical styles and genres. A number of the students interviewed are involved in rock bands outside the Music Department, as are students not involved in any of the Music Department's programmes. The school provides performance

opportunities for these groups in the form of a couple of 'Battle of the Bands' events during the year. One student commented that his rock band involvement benefited enormously from his involvement in the more formal school music programmes. Although some of the students commented on the power of the school's sport culture, they felt the majority of students and staff at the school were supportive of music.

A culture of music being a part of life and the inclusion of the staff concert and the ex-student/staff choir has been fostered and the Principal sees music as an ongoing involvement throughout life.

*Site visited by Neryl Jeanneret and Judy MacCallum*

### Acknowledgements

Chris McCabe, Principal  
Greg Carey, Director of Music  
Liz Smith, Director of Studies  
Richard O'Shaughnessy, Music Teacher  
Joanne Heaton, Music Teacher  
Olivia Cher, Music Teacher  
Claire Bancroft, Music Teacher  
Chris Eury, Music Teacher  
Participating students and ensemble leaders

## B.22 Zillmere Primary School, Brisbane: Where children love to sing

This is a Government-administered, medium-sized metropolitan primary school. It is in a low socio-economic area of Brisbane.

### Why this site was chosen

This site was chosen because of its multi cultural school population, with a high proportion of indigenous students. The school has earned a reputation for its choir performances in recent years, winning significant awards. Zillmere's profile in music education in Queensland comes largely from the community hub it has worked hard to develop, with the school as a strong element. The music teacher and school have worked to build a strong relationship with the school's cultural community to foster support and positive approaches to education.

### Key observations

The initial and overpowering observation to be made about Zillmere Primary School is that it has little resources except a most enthusiastic and dynamic part-time music specialist and a most supportive principal and staff.

The principal believes that music can fill many social needs that may not be filled by other learning areas within the school. The principal is new to the school (one term) and her observations of the successful impact of music on the children in the school has reaffirmed her belief in music education as a necessary factor for building life-long learning patterns, habits and expectations in children.

All music lessons are taken in the school library. It is not possible for a music learning environment to be permanently established in this room because the walls are lined with books and the tables and chairs cannot be removed. The school librarian and the music teacher work collaboratively to ensure that both library and music classes can be timetabled effectively. The students are timetabled for 30 minutes of classroom music per week.

Because of the very limited teaching space and few resources, it is not possible for the teacher to offer the students all components of a balanced music programme. Such areas as moving and creating/composing can only be done with substantial difficulty. Instead, the teacher uses the

resources she has (tambourines, triangles etc) and the human voice to get the students making music.

The students' musical needs are linked to their socio-economic needs and therefore the teacher fosters a different type of musical literacy in this school (compared with the other school in which she teaches part-time). The teacher (and principal) strongly believe that music supports other important aspects of education and life skills eg building pride, self esteem and confidence.

I want to make music more... part of social development, (I began my study doing music therapy) rather than pushing an academic framework on them. (students)

(I want to) work from where they're at first, looking at a holistic development. (Music teacher)

The thing I like about music (singing) is you can express your feelings – things inside that people don't know about. (male student)

There is only a very limited amount of money available for music in the school and the low socio-economic location of the school makes it difficult for parents and local community to contribute financially to music education. For example, there is not enough money to purchase new instruments or to provide bus transport for the school choir to perform at venues outside the school. The school allocates Music a budget of \$1000. Added to this, the school P&C Association gives money.

Despite these limitations, the students are extremely enthusiastic about music. This can be attributed to several factors:

- The teacher's enthusiasm and strong belief in music having the ability to impact positively on the self concepts of children.
- The teacher believes in using what the students 'have' already and moving on from there.
- Using contemporary music as the base for music learning (the teacher has a Jazz and Contemporary music qualification).
- The teacher is consciously forging links and relationships with community groups, both parent groups and local government, in the hope that the community will develop a sense of ownership of the school music programmes.
- As the teacher has been at the school for 8 years, her continuity is paying dividends with the school, parent and local government communities.
- The teacher and principal believe that the children in this school 'need lots of loving' and this can be achieved through music.
- The willingness for the community groups to take part in school music programmes indicates a sense of community ownership.
- The school recognises music as equal in status to sport and has created a position of Creative Arts Captain as well as a Sports Captain.

### Success factors

Zillmere Primary School is a good example of a music education programme which can attribute much of its success to an extremely dedicated, hard-working and committed music teacher, who goes well above and beyond the call of duty to make music happen in meaningful, relevant ways for students and the community. 'I'm all about community – reaching social outcomes and being inclusive' (music teacher). Her passion and dedication is reflected by the students who see her as an amazing role model - she cares for her students, makes time for each one and is interested in their lives, and perhaps above all has given them the valuable gift of music. One student held her in such high esteem that she thought the teacher 'should go in for Australian Idol!' Comparison can be made between the Zillmere music programme and the other school where the teacher has been part-time teaching for only three years. The music programme in this other school has a long way to go before it reaches the success of the Zillmere programme. The teacher attributes this to her lack of continuity in the other school.

The other major success factor at Zillmere Primary School is the way in which the music teacher and the principal have developed strong and positive working relationships with the community in the broadest sense of the term, that is, staff at the school, parents, local cultural groups, Brisbane City Council, industry and government. The community at Zillmere Primary School understands the value of music education for their children and despite the lack of resources, are finding ways

to make music meaningful in the growth and life of the school. For example, the students in the school choir perform publicly in 'all sorts of great places' as one student put it and the school received a Deadly Award for the film clip of their version of 'From Little Things Big Things Grow'. Through a developing strong relationship with Kev Carmody, the song's composer and with whom the school choir performed, the song has become the 'school song'. Kev Carmody has become the school's de facto ambassador. The school obtained a grant from the Brisbane City Council to develop the CD.

The launch of the Kev Carmody-school choir CD was the culmination of a major community school cultural initiative, the Aim High Project, where many cultural groups and local stake holders became involved sharing their expertise, arts (music, dance, arts and crafts) with students and others in the community. So successful was the project that the school often now enjoys multi-cultural festivals where the different cultural groups contribute with the school as a hub – often initiated by the music teacher.

It is very important to know the community you are working with. Be very adaptive and include the human element in working with students and their families and recognise the power that music has to transcend into the community... Keep it relevant and keep community ownership. (Music teacher)

The music teacher has also been instrumental in initiating several 'Amped Up' programmes within the school. This is a programme which uses professional musicians who work with, in this case students, to write, perform and produce their own compositions to a professional standard. Students of all ages use professional equipment brought into the school for the occasion. Initially the programmes were run for five days in the school holidays. The latest programme ran for ten evenings during a term and attracted participants from three high schools and three primary schools. Students who may have no musical knowledge or experience use guitars, keyboards, drums and learn vocal and DJ skills. The programmes have been supported by local and city interests. The participants are also expected to pay a small fee. The professional musicians who run the programme, with the school music teacher have a standard package which is able to be remodelled to suit each individual school or community situation. These musicians keep control of the situation to maintain musical integrity. It gives the students a 'real world' musical experience.

The school has won a Queensland Showcase Award because of its music programme.

### Areas for future growth

Zillmere has the following needs:

- More time to be given to music specialist in school;
- To expand music literacy in the programme to help give those children in the school with poor literacy skills a place where they may be equal to others with stronger language literacy;
- A dedicated music class room; and
- More music resources.

### Conclusions

Although to an observer the lack of music facilities and resources in the Zillmere Primary School is most apparent, the teacher in our conversations did not ever say that it impeded her work. She believes she can do enough with what she has. One can only reflect on what this most able of teachers could do with her own music room, a few more instruments and a quality sound system. In this school the positive links between music education and the socio-economic realities evident in the life circumstances of many of these students is obvious. Music and the musical community being constructed by the music teacher, principal and school are providing a lifeline to something better educationally and socially.

*Site visited by Terry Church and Elizabeth Mackinlay*

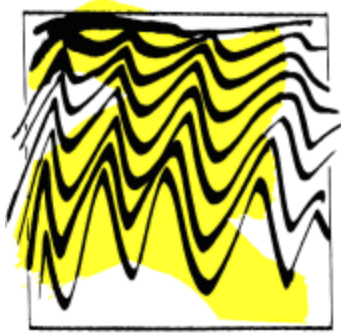
### Acknowledgements

Joy Stanfield, School Principal  
Rachel Templeton, Music Teacher  
Participating students









## Appendix C      Review Methodology

To achieve the research objectives of the review of school music education, a combination of qualitative and quantitative methodologies was employed.

The research involved 12 main components:

1. Consultation with the Department, Steering Committee and Critical Friends and State and Territory Education Departments;
2. Confirmation of the research strategy and ethics clearance;
3. Establishment of an interactive Review website;
4. Review of Literature, including review of relevant international and Australian studies, and available music education documents;
5. Benchmarking;
6. Identification of sources of information;
7. Collection of data from each State and Territory, and mapping of provision at the State/Territory level;
8. Submissions from music education experts, and other interested informants, focus groups and limited interviews;
9. Selection of sample of schools and national survey of sample of schools;
10. Field visits to selected sites;
11. Data analysis; and
12. Writing and development of recommendations (including feedback on reports from Steering Committee and Critical Friends).

Several of these components, such as the literature review, consultation and data analysis, were returned to periodically, to enhance the reflective and analytical research process. In addition, multiple research components informed each research question, as demonstrated in Table 28 below.

Table 28: Research questions and corresponding research components

Research questions	Corresponding research components
What are the key findings of music education research in Australia and overseas?	Review of Literature
What provisions for music education are evident in Australian school education authorities' curriculum frameworks and documents?	Mapping Review of Literature Submissions Field work to validate
What are the areas of commonality and difference in curricula across jurisdictions?	Field work (including data from State / Territory Departments of Education)

Research questions	Corresponding research components
	Mapping, Document analysis
How do Australian school music curricula differ from overseas curricula?	Review of Literature Field work
What are the levels of school student participation and achievement in music education?	Survey Field work Data analysis
What are appropriate benchmarks for determining quality teaching and learning in music?	Review of existing guidelines Benchmarks
How is music curriculum (and arts curriculum) delivered in classrooms across Australia at all stages of schooling (including identification of areas of commonality and difference and the provision of specialist teachers)? How is instrumental music included?	Survey Field work Submissions Data analysis Writing
What are the provisions for music education through extra-curricular activities, including studio instruction and performance?	Survey Field work Submissions Data analysis Writing
What is the role and nature of links with external music education providers and examination boards?	Survey Field work Submissions Data analysis Writing
What are the elements of effective practice in music education in Australia and overseas?	Field work Submissions Data analysis Writing
What are appropriate standards for initial teacher education and professional development in music education?	Review of literature Consultation Submissions Data analysis
What are the key recommendations?	Analysis of all data sources Writing

## Consultation

One key aspect of building this consultative network identified by the Department as necessary for this Review, was the consultation with significant music education voices. A Steering Committee and Critical Friends groups were formed for this purpose. This was a reflection of the amount of interest generated already by the announcement of the Review as well as the politically sensitised nature of its work.

## Website

A Review website ([www.schoolmusicreview.edu.au](http://www.schoolmusicreview.edu.au)) was established to provide information on the project, a survey facility and a conduit for submissions from interested people. A section of the site was used for communication with the Steering Committee, Critical Friends, Department and

Project Team members with access restricted to those groups. The site also augmented progress reports as well as maintained an audit trail for activity associated with the Review.

The review of literature identified issues for consideration, identified and gathered information concerning international perspectives on what constitutes quality music education, changes and influences on music education and the range of provisions for students. Journals, research reports, postgraduate theses, websites, recent identified music education research, music education documents and association email lists, and any other relevant sources of information on school music education and extracurricular programmes were examined for this purpose.

### Mapping of State/Territory curriculum and policy documents

The review of policy and curriculum documents built on the work included in the Stevens Report. Through contact with relevant State and Territory systems and sectors, and curriculum authorities, a comprehensive mapping took place with a critical analysis conducted that provided a comparative overview of the policy positions. This provided a template against which to review actual provision – to compare rhetoric and practice. It also informed development of the proposed benchmark guidelines.

The mapping was conducted in a four-stage process

- Documenting;
- Summarising;
- Cross Curriculum Analysis; and
- Meta-analysis

In *Documenting*, four team members reviewed the curriculum and policy documents from two Australian States/Territories and summarised each document. They recorded bibliographic and other information such as

- Identifier State/Territory and number;
- Title;
- Publishing authority;
- Date published;
- City;
- Mode of publishing/Print/Non-Print/web/other;
- ISBN/ISSN other bibliographic identifiers;
- Current availability: in print/out of print but still in use/etc; and
- Other relevant information.

In *Summarising*, team members considered the purpose and focus of the documents. Summarising was based on the following guidelines:

- Phase of schooling, eg early childhood, middle primary, middle schooling etc.;
- Purpose - policy/curriculum advice/syllabus requirements;
- Brief description focusing on music education;
- Philosophic/methodological basis, eg Kodály, Orff, Dalcroze etc.;
- Organisational principles of music - age, stage, concept-based, content-based, activity-based, skills- based;
- Broad approach to learning, eg constructivist, direct instruction etc.;
- Pedagogy - clarity of purpose, appropriateness for age/developmental stage; does the content provide opportunities for student engagement, connection with prior knowledge, opportunities to explore, practise, create and extend, reflect;

- Intended audience, eg specialist teacher, classroom teacher etc. Is the content appropriate for the intended audience's knowledge and understanding?
- 'Up-to-dateness';
- Relevance to target groups of students;
- Inclusiveness of documents, eg does it address needs of special needs students, gifted and talented students, rural and remote, gendered groups etc?
- User friendliness of document;
- Breadth of content, eg broadly inclusive of music genres and styles, focused on folk music etc.;
- Depth of content, i.e. how many layers of conceptual understanding and development are built into the design, e.g. superficial introduction to music/high level skills-based development to performance standards etc.; and
- Other relevant information.

Two Team members carried out an initial *cross-curriculum analysis* and synthesis.

All members of the Team were involved in a further level of an analysis, a *meta-analysis*, that identified the key issues for the Review.

### Call for submissions

Invitations for submissions were sent out via the website, postcards, music associations, parents' associations, in offices of parliamentarians, list servers, and in newspapers and magazines. The Review raised considerable interest from music education experts, researchers and industry groups, as well as parents, students and community members. A set of issues or questions was posed to frame submissions. Submissions could be made in two forms:

- Open submissions, up to 5 pages in length; and
- Structured submissions that responded to a set of questions (see Appendix F.2).

These related to four main areas of the Review:

- The current quality of music education in Australian schools;
- The current status of music education in Australian schools;
- Examples of effective or best practice in both Australia and overseas; and
- Key recommendations, priorities and principles arising from the first two aspects.

In addition, the call for submissions provided the following definitions of concepts:

- *Quality* refers to the general standard of music education including the effectiveness of learning, short and long term benefits of music education and the value of music education.
- *Status* refers to the relative position or standing of music education in the eyes of teachers, parents, students and the wider community.
- *Music education* includes all the music learning and teaching experiences and opportunities available in schools K-12. A broad inclusive definition of music is used not limiting music to any particular genres or types.

Submissions could be made in a variety of ways including in written/print forms as well as electronically through the Review website.

### *Analysis of Submissions*

The information was available to the team in a range of formats notably in a searchable database. The purposes of the analysis were to identify:

1. Key issues and concerns, opinions and points of view relevant to the areas of concern for the Review;

2. Perspectives of different stakeholders; and
3. Issues for further investigation in the later stages of the Review including the national survey of schools and site visits to schools.

### *Key Phrases and Categories For Initial Coding and Analysis*

Initial discussion by the Review Team highlighted the following key concepts, words, and phrases that could be searched for in the submissions and the initial categories for coding responses. A subsequent focus was the identification of categories.

Table 29: Key phrases and categories for initial coding and analysis

Key quality phrases	Key status phrases	Key provision phrases	Major coding categories
Balance	Community support	Budget	Additional support / resourcing
Beneficial	High	Community involvement	Curriculum documentation and support
Beyond the call of duty	Low	Community support	Facilities and physical resourcing
Breadth	Misunderstood	Equipment	Parent / community support
Caring	Parental support	Facilities	Teacher issues
Commitment	Poor	Resources	Teaching methods
Dedication	Poor facilities	Time	Values / attitudes / status issues
Enthusiasm	Priority	Timetable	Variability / difference issues
Enthusiasm	Supported		
Excellent	Timetabled after hours		
Good	Undervalued		
Initial teacher education			
In-service teacher education			
Limited			
Misguided			
Misinformed			
Motivating			
Outstanding			
Passion			
Poor			
Pre-service teacher education			
Professional development			
Professional learning			
Role model			
Scope			
Supportive			
Valuable			
Weak			

### Connections and relationships

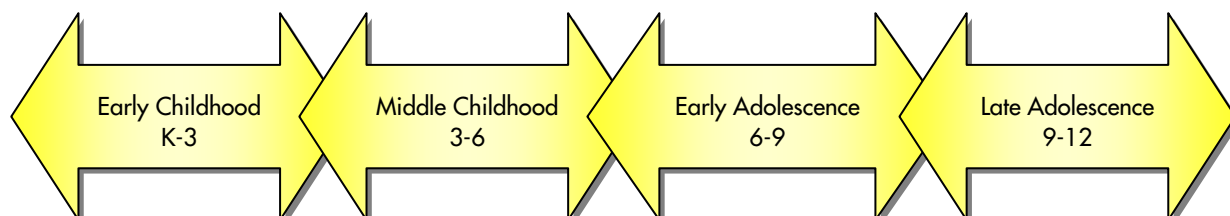
Key relationships between elements of the analysis are of significant interest. For example, relationships between

- Music knowledge, experience and education of the individual making the submission and the recommendations and points made in the submission;
- Opinions and suggestions made based on primary school background and secondary school background (and other backgrounds eg early childhood, studio, etc);
- Classroom teacher – specialist teacher;
- School administrator – teacher;
- Parent/community member – teacher/school administrator; and
- Music industry – teacher/administrator.

## Developing Guidelines for Effective Music Education

Benchmarks on music education in schools practice were developed to inform the analysis and interpretation of data gathered throughout the Review. They drew on the literature review, the curriculum mapping process and existing models such as *Opportunities-To-Learn Standards for Music Instruction: Grades PreK-12* (MENC, the National Association for Music Education: 1994) and the associated *Opportunity-To-Learn Standards for Music Technology* (MENC, 1999), and the teaching standards being developed by ASME and other recent examples of benchmarking. These benchmarks developed criteria specific to four overlapping phases of schooling shown in Figure 4.

Figure 4: Overlapping phases of schooling



Working from existing benchmarks for student learning achievement such as national profiles, outcome statements, progress maps and syllabi, the benchmarks were developed to provide cross reference to aspects of provision for music education such as:

- Time;
- Resources;
- Technology (ICT);
- Budget;
- Teacher competence, including pre-service and in-service;
- Variety and diversity of music content in classes;
- Principles of integration with other arts and learning areas – cross curricular learning;
- Links to industry;
- Values about music learning and teaching; and
- Factors affecting provision.

### National survey

The national survey needed to be large enough for the findings to be generalisable to relevant Australian school systems and States. The sample size selected (525) was based on the need to gain the required number of responses and the budget available for the purpose. The Australian Government Statistical Clearing House approved the survey and the Approval Number 01639-01 and logo was incorporated in correspondence to schools.

### Survey questionnaires

The surveys built on the methodologies and findings of a range of surveys on music education. For example, the National Foundation for Educational Research (2001), U.K., specifically surveys issues relating to location and timetabling of music lessons, staffing, equipment and resources and essential factors affecting outcomes of music education. Similarly the Qualifications and Curriculum Authority (2003), U.K., in their Monitoring Curriculum and Assessment Project 2003-2004 used a questionnaire focused on staffing and teaching, managing the curriculum for music, use of ICT in music, learning across the curriculum, assessment and curriculum enhancement in music. Using these categories the Review surveys probed for information on the following areas of music education provision:

- Scope of Music curriculum;
- School music teacher numbers and qualifications;

- Numbers of students participating in music;
- Teaching and learning of music;
- Assessment of music; and
- Support for music education.

Two survey questionnaires were constructed, one for principals or administrators focused on the general aspects (Survey of Schools, and Teacher Qualifications) and another for teachers focused on specifics of music education (Survey of Teachers). Schools with no music programme were asked to identify the main reason(s) and to consider what would be necessary for music to be offered at the school.

### *Sample and procedure*

The sampling frame was the DEST database of Australian schools. A stratified random sample was drawn, with strata based on location (State/Territory); sector (government, non-government); and level of schooling (primary/secondary/combined).

The strata concerned were clearly delineated in the sampling frame database. Geographical location within each State was used as a second stage to the location strata by ordering the schools within each State/sector/level of schooling by postcode and sampling each  $n^{\text{th}}$  school. This ensured that there was geographical distribution across each State.

The sample will be directly allocated to strata on a proportional basis in the following sequence:

Location:  
                   State/Territory  
 Sector:  
                   Government/non-government  
 Level of schooling:  
                   Primary/secondary/combined

Proportions for each State were based on the number of schools but adjusted for size to allow for a minimum of two schools in each end cell (i.e. ACT and NT over represented). Where the number of a particular level of schooling is small (e.g. combined schooling level in ACT government schools, the combined schools were included in the primary cell as the larger proportion of students would be at the primary level).

Proportions for other strata were based on proportion within each State/Territory.

Table 30: Number of schools surveyed

	ACT	NSW	NT	Qld	SA	Tas	Vic	WA	Total
Govt combined	1	7	3	5	5	2	7	6	36
Govt primary	6	85	4	51	22	7	65	30	270
Govt secondary	2	20	2	10	4	3	14	7	62
Non-Govt combined	2	11	2	6	3	3	7	6	40
Non-Govt primary	2	25	2	13	6	3	23	8	82
Non-Govt secondary	2	8	2	5	2	2	5	3	29
Special		2		2	0	0	2	0	6
<b>Total</b>	<b>15</b>	<b>158</b>	<b>15</b>	<b>92</b>	<b>42</b>	<b>20</b>	<b>123</b>	<b>60</b>	<b>525</b>

Because the level and nature of provision of music education was largely unknown, a population of schools with effective music programmes was devised from nominations made through the submission process. These 147 'Music Schools' provided a point of comparison for the data obtained through the survey.

Schools were sent a letter requesting participation and indicating methods of completing the survey, with a fax back sheet to indicate agreement to participate.

Self-completion via online questionnaire was the preferred method used by a majority of respondents. Paper questionnaires were mailed to schools on request. Schools, which did not respond initially, were followed up with emails and phone calls.

### *Analysis*

The percentage of responses for each question statement were calculated. These were reported separately for Music Schools and Sample Schools. Where possible Chi Square was used to test for differences. This was not possible for questions allowing multiple responses. As the response rate was less than anticipated, the findings are not reported for separate strata.

### **Site Visits Including Focus Groups with Students**

The Review Team made field visits to relevant sites. The sites were chosen to exemplify a range of approaches to music education, and to include schools from all States and Territories, systems and sectors.

At each site, a range of people associated in different ways with the school and its music education programmes were asked to participate, thereby obtaining information from different perspectives. These people included teachers, both those attached to the school and those who visit the school for the purposes of teaching music; students, both those taking music and those who don't; parents; other members of the community.

### **Analyses**

Analysis of the data from the literature review, mapping, survey, focus groups, submissions and site visits for case studies enabled assessment of the quality and status of school music provision. Detailed analysis of the case study data further enabled the key features of effective practice in music education to be enunciated and critiqued. In addition, the Review Team teased out the relationships between the identified good practice model(s) and the potential of each to foster and develop students' achievement. This led to the development of a set of key recommendations, priorities and principles for improvement of school music provision.

### **Reporting**

Five progress reports were produced to summarise the preliminary findings at each stage in the research process and highlight emerging key findings and any issues arising in the research process. This final report has been submitted following revisions based on feedback on a draft report from the Department, Steering Committee and Critical Friends. The Review Team aspired to write a report in a form that is readily accessible to the key stakeholders including government and non-government education jurisdictions, primary and secondary school music teachers, and others with a connection to school music.

The presentation of information in this report has protected the anonymity of informants and particular schools by presenting data aggregated across specific categories, and to only identify schools, systems and States that demonstrate effective or best practice. This sensitivity was balanced with the need to not compromise the integrity of the report, its findings or recommendations.

### **Media and communications strategy**

An integral part of the Review was a well-developed media strategy. Its purpose was to publicise and raise awareness in schools and the community about the Review, and stimulate submissions and support. Target groups included:

- Schools: principals, administrators, teachers and students;
- Parents;
- Community members with an interest in school music education;
- Tertiary music education providers: administrators, lecturers and student teachers; TAFE/VET/VET in Schools;

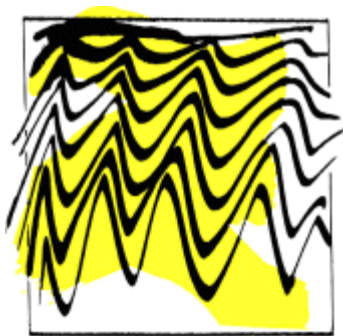


- Music industry: musicians;
- Professional associations: office bearers, examiners and teachers; and
- Members of State and Federal Parliaments.

The Review Team worked with strategic partners who could reach target groups through existing channels, including the Steering Committee members, Critical Friends, State/Territory representatives, and DEST. The Review was advertised in its own right, in the *Weekend Australian*.

Publicity was generated through arts editors, the music press, and the popular press, with interviews arranged with the Chair of the Steering Committee. Local Members of Parliament were updated through electorate offices. The interactive website was also widely used for communication.





## Appendix D      Review Members

### D.1    Review team

The National Review of School Music Education research team was comprised of music, arts and research methods personnel from four Australian Universities and the Northern Territory Department of Education. The team's breadth of expertise provided a comprehensive background in music education, arts curriculum and pedagogy and an understanding of the major contemporary challenges that face music educators in education systems across all jurisdictions and overseas.

Mr Robin Pascoe (Project Co-Director)  
Senior Lecturer, School of Education  
Murdoch University

Dr Sam Leong (Project Co-Director)  
Director, Music Education, School of Music  
University of Western Australia

Mr Terence Church  
Consultant, c/o Centre for Learning Change and Development  
Murdoch University

Dr Judith MacCallum  
Director, Centre for Learning Change and Development  
Murdoch University

Dr Elizabeth Mackinlay  
Senior Lecturer, Aboriginal and Torres Strait Islander Unit  
University of Queensland

Dr Kathryn Marsh  
Chair of Music Education, Sydney Conservatorium of Music  
University of Sydney

Dr Robert Smith  
Adviser, Music-in-Schools  
Northern Territory Department of Education

Ms Anne Winterton  
Project Manager, c/o Centre for Learning Change and Development  
Murdoch University

Mrs Annette Mercer  
Research Officer, c/o Centre for Learning Change and Development  
Murdoch University

## D.2 Steering Committee members

The 15 Steering Committee members included representatives of school systems, school principals and teachers, the Australian Government, music education experts and music industry professionals. Their role was to guide the Review, provide advice to the Review Team on school music education issues, and where possible, assist with promotion and support of the Review. They also provided input to, and feedback on, the draft final report.

Professor Margaret Seares (Chair)  
Deputy Vice-Chancellor  
University of Western Australia

Professor Andrew Arthurs  
Head, Music and Sound, Creative Industries  
Queensland University of Technology

Mr Bruce Cash  
*(Representing Independent Schools Council of Australia)*  
Director of Music  
The Hutchins School

Mr Ian Harvey  
Executive Officer  
Australian Music Association

Dr Neryl Jeanneret  
*(President, Australian Society for Music Education)*  
Department of Language, Literacy and Arts Education, Faculty of Education  
University of Melbourne

Ms Bernadette Kelly  
*(from 9 November 2004)*  
Manager, Arts Training, Arts and Sports Division  
Department of Communications, Information Technology and the Arts

Ms Christiana Knapman  
Assistant Director, Quality Schooling Branch  
Department of Education, Science and Training

Mr Graeme Koehne  
Chair of the Music Board  
Australia Council for the Arts

Mrs Jane Law  
*(Representing Australian Primary Principals' Association)*  
Principal  
Ryde East Primary School

Dr Richard Letts  
Executive Director  
Music Council of Australia

Ms Roslynn Moxham  
*(Representing Australian Secondary Principals' Association)*  
Principal  
Fort Street High School

Ms Helen Nosworthy  
*(to 8 November 2004)*  
Manager, Arts Training, Arts and Sports Division  
Department of Communications, Information Technology and the Arts

The Hon Chris Pearce MP  
*(Special Observer)*  
Federal Member for Aston

Ms Leonie Pech  
*(Representing Australian Education Systems Officials Committee)*  
Manager, Music Programmes  
Department of Education and Children's Services

Mr Giancarlo Savaris  
Director, Quality Schooling Branch  
Department of Education, Science and Training

Mr Carl Stevens  
*(Representing National Catholic Education Commission)*  
Team Leader, Learning Standards  
Catholic Education Office Melbourne

Associate Professor Robin Stevens  
School of Social and Cultural Studies in Education, Faculty of Education  
Deakin University

### D.3 Critical Friends

The role of the Critical Friends was to provide comments to the Review Team on the detailed outline of the research strategy and the draft final report. They were also available, throughout the duration of the Review, for ongoing consultation.

Ms Justine Bashford  
*(from 2 August 2005)*  
Artist Development Manager  
Symphony Australia

Mr Robert Clarke  
Managing Director  
Australian National Academy of Music

Ms Elaine Crowle  
*(Representing Australian Council of State School Organisations)*

Mr Ian Dalton  
*(from September 2005)*  
Executive Director  
Australian Parents Council

Mr Richard Gill

Ms Kate Lewis  
*(to 9 September 2005)*  
Chief Executive Officer  
Australian Music Examination Board Ltd

Ms Kate Lidbetter  
*(to 2 August 2005)*  
Artist Development Manager  
Symphony Australia

Dr Anne Lierse  
Director of Music  
Melbourne High School

Ms Fiona Loader  
Australasian Performing Rights Association Ltd

Ms Bernadette McNamara  
Director of External Relations  
*Musica Viva Australia*

Mr Paul Morgan  
*(from 30 September 2005)*  
Chief Executive Officer  
Australian Music Examination Board Ltd

Mr Steven Mottlee  
*(Representing National Affiliation of Arts Educators)*  
Lecturer of Music Education, School of Education and Community Studies  
University of Canberra

Mr Don Spencer  
Founder  
Australian Children's Music Foundation

Professor Nita Temmerman  
*(Representing Australian Council of Deans of Education)*  
Head, School of Social and Cultural Studies in Education  
Deakin University

## D.4 State and Territory representatives

Australian Capital Territory  
Dr Thelma Perso  
Manager, Curriculum Initiatives Section  
Department of Education and Training

New South Wales  
Mr Reg Newitt  
Manager, Creative Arts  
Department of Education and Training

Northern Territory  
Mrs Nora Lewis  
Principal, Northern Territory Music School  
Department of Employment, Education and Training

Queensland  
Mr Mike Tyler  
Senior Education Officer (The Arts)  
Department of Education and the Arts

South Australia  
Ms Leonie Pech  
Manager, Music Programmes  
Department of Education and Children's Services

Tasmania  
Mr Tony Woodward  
Acting Principal Education Officer (the Arts)  
Office of Curriculum, Leadership and Learning  
Department of Education

Victoria  
Mr Rod Parnall  
Manager, Curriculum Policy Unit  
Office of Learning and Teaching  
Department of Education and Training

Western Australia  
Ms Rosemary Cahill  
Acting Manager, Literacy and Numeracy  
Curriculum Directorate  
Department of Education and Training

## D.5 Acknowledgements

Every effort has been made to acknowledge contributions to the Review accurately. The Review Team apologises for any omissions and errors.

Ms Louise Barkl assisted with the Literature Review

Ms Julia Brennan assisted with the Literature Review

Ms Tina Broad (Music Council of Australia's *Music. Play for Life*) provided considerable input, expertise and assistance in promoting and publicising the Review nationally

Mr Gordon Chalmers assisted with school site visits in Northern Territory

Ms Sandie Della Rocca assisted with the coding of public submissions and administration of the national survey

Mr Cameron Harris assisted with the coding of public submissions

Ms Sara Hood (Australian Music Association) provided considerable input, expertise and assistance in promoting and publicising the Review nationally

Mr Scott Humphries compiled and collated the final report

Itomic Business Website Solutions designed and maintained the Review website

Dr Neryl Jeanneret assisted with school site visits in New South Wales and Victoria

Mrs Val Johnson assisted with the coding of public submissions

Ms Suzanne Oyston assisted with the Literature Review

Ms Vivienne Pepper assisted with administration of the national survey

Mr Danny Sherman assisted with the coding of public submissions

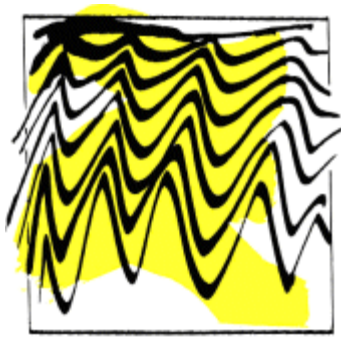
Ms Robyn Shinnars assisted with administration of the national survey

Ms Helen Stone assisted with the Literature Review

Ms Kathryn Wemyss conducted the school site visit on Thursday Island







## Appendix E Consultation

### E.1 Submissions received

Table 31: Number of submissions received

	ACT	NSW	NT	Qld	SA	Tas	Vic	WA	Unk	Total
Submissions										
Structured	24	107	8	77	76	5	151	37	1	486
Open	9	49	3	24	20	2	39	9		155
Hard Copy	15	163	5	108	64	3	122	35	14	529
Subtotal	48	319	16	209	160	10	312	81	15	1170
Pro-forma petitions										
Music. Play for Life 1	56	354	0	625	488	36	956	226	1	2742
Music. Play for Life 2									1388	1388
Australian Strings Assoc.		2		26	8		20	2		58
Queensland Conservatorium				293						293
Connections (Uniting Care)							101			101
ABODA Q				4						4
Subtotal	56	356	0	948	496	36	1077	228	1389	4586
Letters of support										
Musical Instrument Suppliers	1	46	2	16	21	1	23	7	9	126
Ulverstone High School						28				28
Wamuran State School				19						19
Sale College							7			7
Subtotal	1	46	2	35	21	29	30	7	9	180
Total	105	721	18	1192	677	75	1419	316	1414	5936

## E.2 Contributors

Aberfoyle Park High School  
Angela Adams, Education Queensland  
Shalindar Adams  
Trevor Adams  
Rebecca Adams-Fulton  
Adelaide High School  
Caroline Aebersold, Crisis Support  
Cathy Aggett, Australian National Association of Teachers of Singing  
Aim Senior Secondary Music College  
Jennifer Aitken, East Gippsland Institute of TAFE  
Albury West Public School  
Jason Aldworth  
Alfred Deakin High School  
Trudy Alfred  
All Saints' College  
All Saints' College Bathurst  
Elizabeth Allanson, Toronto High School  
R Allanson, Department of Education and Training  
Rebekah Allanson  
Christopher Allen, KM Music, Gladstone Municipal Band  
Jenni Allen  
John Allen  
Rachel Allen  
Altona North Primary School  
AMEB (Queensland)  
Mark Amory, Yamaha Music Australia (Pty) Ltd  
Gay Anderson, Department of Education and Children's Services - SA  
Kevin Anderson, Department of Education and Training, WA  
Lyn Anderson  
Genevieve Andresson  
Susan Antill, Education Queensland  
Rhonda Apsey  
Ararat Primary School  
Jodie Archer, Jands  
Ardtornish Primary School  
Armidale High School  
Glenn Armitage, Balance Music, Burwood Girls' High School  
Wendy Armstrong  
Joseph Arnold  
Ethan Arnow  
Bronte Arns  
Corinne Arter, NECOM  
Andy Arthurs, Queensland University of Technology  
Pamela Ashman  
Prue Ashurst, Penrhos College  
ASME National Executive  
Robert Attenborough  
Natalie Auld, Kingston Community School  
Terry Aulich, Australia Council of State Schools Organisation  
Board of Directors, Australian and New Zealand Cultural Arts Ltd  
Australind Senior High School  
Avoca Public School  
Avonvale Primary School  
Andy B  
Anne Bailey  
Steven Bailey  
Lisa Baird, University of Melbourne, Music Department  
Felicity Baker, The University of Queensland  
Ballarat High School  
Ballendella Primary School  
Virginia Ballhaus, Herberton Senior School  
Margaret Balsom  
Balwyn High School  
Jonathon Bam, University of Melbourne, Music Department  
Quentin Bamford, Crestwood High School  
Jody Banks, St. Paul Apostle North & South Primary Schools  
Caroline Bardan, Maffra Secondary College/Sale College  
Elizabeth Barfoed  
Joanne Bargewell, Education Queensland  
Heather Barman, Canberra Grammar School  
Ophelia Barnes, Korowa Anglican Girls School  
Annette Baron, Royal Children's Hospital  
Barrack Heights Public School  
Julie Batty  
Cherie Baxter  
Lorraine Baxter  
Bayswater Secondary College  
Beacon Primary School  
Rena Bedford  
Jillian Beer  
Bega High School  
Brian Belcher  
David Bell  
David Bell, Jands  
Benalla College  
Dawn Bennett, University of Western Australia  
Ron Bennett, St Francis Xavier College  
Robert Benton, School of Instrumental Music, WA Department of Education and Training  
Janice Berry  
Sonya Bertram, St Peters Collegiate Girls School  
Kathy Bianchi, Brisbane Catholic Education  
Karen Bigwood  
Penny Bingham Duet  
Jenny Birrell  
Bishop Druitt College  
Wendy Bisset, Music Teachers Association Queensland Gold Coast Branch  
Blackburn High School  
Blackwood High School  
Blackwood Primary School  
Christopher Blake, Wee Waa High School  
Blaxcell Street Public School  
Susan Bleby, Westport Primary School  
Diana Blom, University of Western Sydney  
Ann Blore, Music in Action Magazine  
Jeremy Blue, King Rat

Lisa Blumson, Education Queensland  
 Michelle Blythe  
 Bobs Farm Public School  
 Joy Bodker  
 Karen Boer, Kubin State School  
 Steven Bollinger  
 Reg Bolton, Australian Circus and Physical Theatre Association  
 Bolwarra Public School  
 Bomaderry Public School  
 Marie-Louise Bond, Townsville Grammar Junior School  
 Ruth Bone  
 Boneo Primary School  
 Katherine Bonner, Toowoomba Primary School  
 Joseph Bonnici, Kurnai College  
 Bonnyrigg Primary School  
 Vicki Born, Clayfield College  
 Jennifer Bott, Australia Council  
 Maurice Bourgault, Education Department of WA  
 Robyn Bourke  
 Michelle Boyen  
 Boy's Town School  
 Maxien Bradley  
 Debra Bradtke, Department of Education and Children's Services  
 Paul Brady, Bombala High School  
 Peter Bragge, The University of Melbourne School of Physiotherapy  
 Robert Braham, Trinity College, Perth  
 Janette Brahe, NSW Department of Education and Training  
 Janet Brand, Primary State School  
 Carol Brandman  
 Geoff Brash, SoundHouse Music Alliance  
 Michael Brash, Allans Music  
 Damien Brennan, Religious Education and Curriculum - Catholic Education  
 Deborah Brennan  
 Ross Brennan, Hamilton Secondary College  
 Doreen Bridges  
 Brighton Secondary School  
 Brighton State School  
 Brisbane Girls Grammar School  
 Brisbane Grammar School  
 Brisbania Public School  
 Roger Brooke  
 Broomehill Primary School  
 Andrew Brown, Queensland University of Technology  
 Julianne Brown, Education Department WA  
 Rachel Brown  
 Robert Brown  
 Sharryn Brownlee, Federation of Parents and Citizens Assoc of NSW  
 Penny Bruce  
 Lorraine Brunner, Instrumental Music Service, SA Department of Education and Children's Services  
 Deborah Brydon  
 Louisa Buchanan, Alfred Publishing  
 Susan Buchanan  
 Deborah Buist  
 Stephan Bulmer, Charles Darwin University  
 Bundeena Public School  
 Mary Bunyan  
 Carolyn Burchill, Catholic Education  
 Debra Burge  
 Karen Hibbard and Jennifer Burges, Gorokan High School  
 Louise Burke  
 Fiona Burnett  
 Anna Curtis Burns, University of Newcastle  
 Danielle Burns  
 Lynne Burt, Department of Education and Training  
 Bob Burton  
 Greg Butcher, Clarence Valley Conservatorium  
 Kathy Butcher, Heart Sounds Music Therapy  
 Kaye Buxton  
 Keith Byers  
 Anne Byrne, Mother Romana Slovenian Home  
 Peter Byrne  
 Gregory Byrnes  
 Noel Byrnes, Direk Schools  
 Cairns State High School  
 Jacinta Calabro, University of Melbourne  
 Tony Calabro  
 Susannah Calvert-Jones  
 Calwell High School  
 Camberwell Grammar School  
 Geraldine Campbell, National Council of Women of WA Incorporated  
 Matthew Campbell  
 Canberra High School  
 Cann River P-12 College  
 Canning Vale Catholic Primary School  
 Maria Canton, Music Makers for Preschoolers  
 Nick Cao, Queensland University of Technology  
 Mary Jo Capps, *Musica Viva Australia*  
 Karen Carey, MLC, Burwood  
 Carine Senior High School  
 Carnamah District High School  
 Stephen George Carpenter, Ivanhoe Grammar School  
 Rex Carr-White, Wesley College  
 Linda Carter, Maitland Grossmann High School  
 Carwatha College  
 Fiona Casson, Plenty Parklands Primary School  
 Castle Cove Public School  
 Castlemaine North Primary School  
 Felicity Caterer  
 Alan Cato, Elizabeth College  
 Caulfield Grammar School  
 Felicia Chadwick, The University of Newcastle  
 Gillian Chadwick, NSW Department of Education and Training  
 Kuang Chan  
 Lilian Chan-Mui Chan  
 Melanie Chapman  
 Charnwood Primary School  
 Natasha Chatman  
 Daniel Chong  
 Christ Church Grammar School  
 Christian Outreach College Brisbane  
 Christine  
 Chrysalis Montessori School  
 Churchill North Primary School  
 Churchlands Senior High School

Cecilia Clark, Foster Family  
 Imogen Clark  
 Joanne Clark  
 Leonard Clark, Education Department  
 Tricia Clark, Moreton Bay College  
 William Clarke, Associated Heads of Music, Sydney  
 Clayfield College  
 John Clements, Port Augusta West Primary School  
 Ann Clifton, NSW Department of Education  
 Clontarf Beach State School  
 Patricia Coates  
 Emma Cochran, Melbourne Symphony Orchestra  
 Christine Cochrane, Beaconhills College  
 Claire Cochrane, Sale College  
 Cockatoo Montessori School  
 Pippa Cocks, Armadale Primary School  
 Dave Coe  
 Warwick Cohen  
 Coimadai Primary School  
 M. Dawn Colbourne  
 Chris Cole, Jands  
 Malcolm Cole, St. Augustine's College, Cairns  
 Coleambally Central School  
 Collarenebri Central School  
 Karen Collidge, Riverside Girls High School, Gympie  
 Technical High School, Croydon Park Public  
 School, St George Girls' High School  
 Stuart Collidge, Engadine Music  
 Collingwood English Language School  
 Melissa Ann Collins, University of Newcastle  
 David Collins-White, Haberfield Public School  
 John Colwill, *Musica Viva in Schools*  
 Conservatorium High School  
 Iani Constable, Sound Expression Music Therapy  
 Robyn Conway, Warialda High School  
 Cooinda Primary School  
 Coolum Senior High School  
 Carol Coomber  
 Kathy Coombs, Jindabyne Public School  
 Coral Park Primary School  
 Rosanna Corniola, The Musical Jam House  
 Corowa Public School  
 Simon Costa  
 Greg Costello  
 Stephen Costello, Lalor North Primary School  
 Karen Coster, Scoresby Primary School  
 Bronwyn Cottle, Balaclava Primary School  
 Cowell Area School  
 Rachel Cowley  
 Cowra Public School  
 Deborah Cox, Education Queensland  
 Cranbourne Christian School  
 Julie Cranswick, Australian Music Examinations Board  
 (SA & NT)  
 Keith Crellin, Elder School of Music, Adelaide  
 University  
 Daryl Croke  
 Cromehurst School  
 Carolyn Cross, Ulverstone High School  
 Alecia Crossman  
 Sandra Crow  
 Croydon Primary School - 32 students  
 Culcairn Public School  
 Robyn Cuming, St Ambrose's School  
 Will Cuming, Caulfield Grammar School  
 Emma Dade  
 A. Daniel  
 Belinda Daniel  
 Jason Darlington, NSW Department of Education  
 Julie Darvill  
 Beryl Davenport, Bundeena Public School  
 David  
 Sean Davies  
 Janelle Davis, Star of the Sea Catholic School  
 John Davis, Australian Music Centre  
 Linda Davis  
 Maureen Davis, Southern Cross Catholic College  
 Jennifer Davissen  
 Alana Dawes, Marryatville High School  
 Gail Day  
 Katherine Day, Barker College  
 Daylesford Secondary College  
 Deb  
 William Deer  
 Anne-Maree Denaro  
 Kathryn Derrin, Orff Schulwerk Assoc of NSW  
 Greg Derry, Department of Education and Training,  
 NSW  
 Michael Dettmann  
 Annabelle Dickson  
 Kerri Dijs  
 Steven Dillon  
 Ian Dixon  
 Yuri Djachenko, Kuhmon Musiikki-Instituutti  
 Dobroyd Point Public School  
 Fiona Dobson, EQ  
 Louise Docherty, Sing and Grow Playgroup  
 Greg Dodge, Oxygen 4 2  
 Kay Doecke, Thomastown Meadows Primary School  
 V Doolan, Croydon Secondary College  
 Christine Doquile, Collingwood College  
 Eddie Dorn, The University High School  
 Shaun W Dorney, Australian Band and Orchestra  
 Directors' Association  
 Greig Andrew Douglas  
 Sally Douglas  
 Brian Drummond, NSW Department of Education and  
 Training  
 Garry Le Duff, AISSA  
 Helen Duggan, Sebastopol College  
 Sarah Dulley  
 Dulwich Hill Public School  
 Beth Dun, Melbourne Royal Children's Hospital  
 Lesley Duncan, ASME (NT)  
 Maggie Duncan, Ranges Community Music School  
 Dundas Public School  
 Dunkeld Consolidated School  
 Linda Dunkley  
 Lindsay Dunstan  
 Marnie-Ruth Dunstan, St Catherine's School  
 Kate Dutschke  
 Duval High School

Steve Eads, SA Department of Education and Children's Services Instrumental Music Service ICT Coordinators Team

Lian Campbell Eagles, Middle Ridge Senior School

Chris Earl, Eaglehawk Brass

Ann Earle, St Patrick's Mentone

Penny Earle, Yarram Primary School

East Adelaide Junior Primary School

Shannon Ebeling

Ebor Public School

Eddystone Primary School

Edgeworth Primary School

Jim Edson, Department of Education and Children's Services

Veronika Edwards

Tricia Elgar

S Elhay, University of Adelaide

Jayne Ellis, University of Melbourne

David Elson, Wudinna Area School

Cameron Elston, Williamstown Grammar School

Emmaus Christian School

Jannah Emmerson

Encounter Lutheran Primary School

Margaret England

Ernest Ens, Pulteney Grammar School

Julie Eötvös, Trinity Lutheran College

Tracy Etherington, Northern Territory Music School

Eumemmerring Primary School

Ken Evanoff, Killarney Heights High School

Evatt Primary School

Jackie Ewers, City Beach Primary School

Excelsior Primary School

Music Faculty, Loreto Mandeville Hall

Emily Faehrmann

Warren Fahey

Russell Fane, Ocean Grove Music Centre

Nicola Fanning, Parent Support Group at Magill Primary School

Susan Fardon

Jennifer Farrar

Helen Farrell, Victorian Chapter, Australian Association for Music Education

Farrer Primary School

Jane Ferdinands

Glenys Ferguson

Vicki Ferguson, Emerald State School

Janet Fernandes

Sarah Fewster, Newbery Park Primary School

Steve Fielding, Mount Manypeaks Primary School

Kass Findlay, Kass Music

Fiona, Wilderness School

Helen Fisher

Suzanne Flint, Kingston Community School

Flora Hill Secondary College

Chris Foley

Francis Fong, Rehoboth Christian School

Footscray City College

Tara-Nicole Force

Paula Ford-Simpson, St Joseph's Primary School

Samantha Foreman

David Forrest, School of Education, RMIT University

Michael Fowler

Jessica Foy, Central Coast Conservatorium

Gary France, Australian National University, School of Music

Helen Francis, Southport State School

Susan G. Fredline

Peter Freedman, Rode Microphones

Fremont-Elizabeth City High School

Tzvi Friedl

Ruth Friend, Caulfield Grammar School

Amy Frost, IMPACT

Lyn Fuhrmeister

Ben Fuller

Wendy Fullerton, Edith Cowan University

Freer Gaby

David Galbraith, St Aidan's Anglican Girls School

Helene Galettis

Frances Gall

Mathew Gallimore

Amelia Galling

Gapuwiyak Community Education Centre

Dave Garwood, Faith Lutheran School

Christine Gascoyne

Noel Geoghegan, University of Southern Queensland

Geraldton Primary School

Angela Giblin

Glenys Gijsbers, Stockdale ACS

Margaret Gilbert

Sue Gillard, Ausmusic

Gillen Primary School

Barbara Gillett, John Pirie Secondary School

Jan Gillingham, Pilbara Development Commission

Gillwanga Public School

Gippsland Grammar School

Girgarre Primary School

Girraween Primary School

Gisele

Gleeson College

Joan Glen

Glenis, Ballarat Grammar

Glenorchy Primary School

Margaret Gloster, Hughes Primary School

Good Shepherd Lutheran School

Margaret Gooding, P&C Association

Barbara Goodman, ACT Department of Education and Training

Stephen Goozee

Gorokan High School

Sue Goss, The Age

Claire Gould

Gregory Goyette

Tamara Gracy, Our Lady of Good Counsel

Tracey Gralton

Kate Gray, Tasmanian Symphony Orchestra

Kim Green, Department of Education and Training

Stuart Greenbaum, University of Melbourne

Doreen Greenham

Lorraine Gregory

Vesna Gregov, South Sydney High School

Jeremy Greig, WAAPA

David Gresham, Rosebank College

Michael Griffin

Griffith North Public School

Helen Grimmett  
 Linda Grimmett  
 Jacob Guest  
 Fiona Gulrajani, Hillsmeade Primary School  
 Lance Gum  
 Gunbalanya Community Education Centre (Oenpelli)  
 Gympie State High School  
 Janette Gyte  
 Lindsay David Haase  
 Mark Hagan, NSW Primary Principals' Association  
 Judith Haldane, ASME (WA Chapter)  
 Clare Hall, Caulfield Grammar School  
 Kerrilee Hall  
 Lorraine Hall, Hamlyn Banks Primary School  
 Maree Hall, Marshall Road State School  
 Prue Hallett-Patterson  
 Irene Halligan  
 Charles Hamilton  
 Nick Hampton, AMPAL  
 Rosalie Hampton  
 Louise Hancock, Lameroo Regional Community School  
 John Handley, Keilor Downs College  
 Janet Hanratty  
 Karen Haranis  
 David Hardie  
 Rod Harding, Canberra College  
 Martin Hardy  
 Tessa Hardy, Education Queensland  
 Peta Harper, Fort Street High School  
 Diana Harris, Music Teachers' Association  
 Joanne Harris, Australian Catholic University,  
 Education  
 Cindy Hart  
 Kate Hart  
 Barry Harvey, Barry Harvey Music Texts  
 Dominic Harvey, School of Music, Australian National  
 University  
 Gillian Harvey  
 Ian Harvey, Australian Music Association  
 Ian Harvey, Australian Music Retailers Association  
 Kelvin Hastie  
 Helen Hatzikalas, Meadowbank Primary School  
 Carolyn Hauff, Clayfield College  
 Josie Hawkes  
 Julie Heath, Lock Area School Governing Council  
 Bronwen Heathfield, Ascot Vale West Primary School  
 Council  
 Susie Heggie, The Peninsula School  
 Mary Hehir, Brisbane Catholic Education  
 Trudy Heiser  
 Elizabeth Hemming  
 K. Henderson  
 Hendon Primary School  
 Bruce Henry, Victorian Trade Union Choir and RMIT  
 TAFE  
 Daniel Herbst, Bendigo Symphony Orchestra  
 Jan Hewerdine  
 Heywood District Sec College  
 John Hibbard, Gorokan High School and Masada  
 College  
 Katherine Hickman  
 David Hicks, Scotch College  
 Highbury Primary School  
 Highfields Preparatory School and Kindergarten  
 Dawn Hildebrandt, Crystal Brook Primary  
 Nanette Hill  
 Hillary's Primary School  
 Hillman Primary School  
 Hans Hoegh-Guldberg, Economic Strategies  
 Damian Hoey  
 Lorraine Hogben  
 Saskia Holbourn, ACT Instrumental Music Programme  
 Holland Park State School  
 Annette Holman, Parkes High School  
 Holy Rosary School  
 Mary Hook, Peterborough Primary School  
 Robyn Hopkins  
 Horsham North Primary  
 Graham Hoskins, Concept Music  
 Nathan Howard, Scripture Union  
 Peter Howe  
 Laura Huehn, Department of Education  
 Diane Hughes  
 Katie Hull-Brown, Wales Street Primary School  
 Paul Hung, Blackwater North Senior School  
 Liz Hunt  
 Chris Hunter, Jerrabomberra Primary School  
 Hunter Sports High School  
 James Huntingford, Radford College  
 Linda Hurley, Emmaus Christian School  
 Valerie Huston  
 Elise Hutton, Department of Education and Children's  
 Services  
 Elizabeth Iffland  
 Immaculate Heart of Mary School  
 Immanuel College  
 Immanuel Lutheran School  
 Inala State School  
 Induna Education and Training Unit  
 Inglewood Primary School  
 Inglewood State School  
 Jack Ingram, Saint Brendan's College  
 Natalie Ireland, Hillsmeade Primary School  
 Mathew Irving, Radford College  
 Annette Jackman  
 Audrey Jackson, Association of Independent Schools  
 of WA  
 Reece Jackson  
 Luke Jacobs, Kedron State High School  
 Diana Jago, Clayfield College Junior School  
 Jocelyn James, Weetangera Primary School  
 Carolyn Jarrett, Suzuki Music Victoria  
 Jayne  
 Marcia Jealous  
 Neryl Jeanneret, University of Melbourne  
 Dearne Jeffs, NSW Department of Employment,  
 Education and Training  
 Andrea Jelleff, Mirboo North Secondary College  
 Linda Jensen  
 Mirra Jensen  
 Pamela Jensen, Music Teachers' Association of  
 Queensland  
 A. Jericho, Lutheran Education Australia  
 Jilkminggan School

John Paul College  
Dennis Johnson, Department of Education and  
Children's Services  
J. Johnson  
Anne Johnston  
Fay Johnston, Menzies School of Health Research  
Renee Johnston, Newcastle University  
Vanessa and Karina Johnston, Jingle Jam Pty Ltd  
Virginia Johnstone, Kadina High School  
Colin Jones  
Jacky Jones  
John Jones, Melbourne Symphony Orchestra  
Lucy Jones  
Tania de Jong, MTA  
Tim de Jong, Murray Bridge High School  
Jolanta Kalandyk-Gallagher, Australian National  
University, School of Music  
Karalee State School  
Nikki Kardas, Roxburgh Homestead Primary School  
Karly  
Katherine High School  
Kathryn, Healesville High School  
P. Kazimierczak, Kodály Music Education Institute of  
Australia  
Helen Kearney, Tuncurry Public School  
Bob Keatch, School of Instrumental Music, WA  
Department of Education and Training.  
Adrian Keenan, Canberra Grammar School  
Rachael Keenan, University of New South Wales  
Jodie Kell, Maningrida CEC  
Kevin Kelley, Association of Music Educators (Vic) Inc.  
Michaela Kelly  
Sarah Kelly  
Tom Kelly  
Kelmscott Senior High School  
Li-er Kendall  
Peter Keogh, Freeman Catholic College  
Leanne Keough  
Anette Kerkovius, ANCOS  
Cathryn Kerley, VMTA 1995 Course Group  
Kiewa Valley Primary School  
Clare Kildea, Orygen Youth Health Group  
Programme  
Tammy Kilpatrick, Education Queensland  
Jennifer King, Music Teachers' Association of NSW  
Tony King, Great Southern TAFE, WA  
Eduarda van Klinken, Clayfield College  
Christopher Knox  
Jeffrey Kong, Brighton Secondary School  
Koorlingal High School  
Janelle Kratzmann  
Anne Kriz, Studio 19 Imports (Aust) Pty Ltd  
Tomas Kron, Peter MacCallum Cancer Centre  
Jill Kuhn, N T Piano/Keyboard Teachers Association  
Inc.  
Darsha Kumar, Canberra Grammar School  
Kerry Kuskopf  
Kwinana Christian School  
La Grange Remote Community School  
Ronney Laird  
Theresa Laird  
Lake Monger Primary School

Lakelands Senior High School  
Virginia Lakeman, Tatachilla Lutheran College  
Leon Lambert, Eastern Fleurieu School  
Janine Lancaster, University High School  
Michael Lancuba, Eltham College of Education  
Brenda Lander  
Larrakeyah Primary School  
Algis Laurinaitis, Marryatville High School  
Haidee Lea  
Mike Leadabrand, Gosnells Primary School  
Leanyer Primary School  
Fred Leduc  
Gary Lee  
J.S. Lee  
Melissa Lee, Eltham College  
Leeming Primary School  
Sue Legg, Jesmond Early Education Centre  
Natasha Leigh, Brisbane Birralee Voices  
Alexandra Leslie  
Richard Letts, Music Council of Australia  
Emily Leversha  
Gareth Lewis  
Kate Lewis, Australian Music Education Board  
Katherine Lewis  
Nora Lewis, NT Department of Education and  
Training and NT Music School  
Peter Lewis  
Peter Lewis, Bibra Lake Primary School  
Helen Leyden, Sunshine Beach Senior High School  
Kate Lidbetter, Symphony Australia  
Anne Lierse, Melbourne High School  
B. Ligerants, IMS Team  
Ruth Lilly  
Pamela Litjens, Hawker Park Primary School  
Little Grove Primary School  
Louise Little  
Graeme Lloyd, Park Ridge Primary School  
Lloyd Street Primary School  
David Lockett, Elder School of Music, Adelaide  
University  
Clare Lockton  
Lockyer District High School  
Julie Logan  
Sandi Logan  
Jane Lomax-Smith, South Australian Government  
Londonderry Public School  
Longford Primary School  
Wendy Lorenz, University of Southern Queensland  
Terry Lovat, Australian Council of Deans of Education  
Simon Loveless  
Kirrabelle Lovell, Catherine McAuley School  
S F Low  
Pam Lowry, Education Queensland  
Lowther Hall  
Ltyentye Apurte Community Education Centre  
Fiona Lugg  
Justin Lynam, Eastern Hills Senior High School  
Erin Lynch  
Sue Lyons, Flora Hill Secondary College  
Angela MacDonald, Clayfield College  
Emma Macdonald  
Ruth MacDonald, Clarkson Community High School

Rupert Macgregor, Australian Council of State Schools Organisations  
Rhonda Macken  
Dianne MacKenzie  
Janeen Mackenzie, Music Together Programme and Melbourne Royal Children's Hospital  
Judy Macleod  
G Macnee, Sale College  
Therese Madam  
Fay Magee  
Teena Magrath, Musicorp  
Maureen Mahon  
Mallala Primary School  
Kerry Mangelsdorf, Colac High School  
Manjimup Primary School  
Mansfield State High School  
Maria de Marco  
Robyn Markey, Tanunda Lutheran School  
Greg Markham, San Clemente High School  
Linda Marr  
Jeannie Marsh, Distance Education Centre Victoria  
Ben Marsland, Wesley College  
Sylvia Marson, Castle Hill High School  
Bruce Martin  
David Martin, Brighton Beach Primary School  
Jenny Martin  
Stephen Martin, TAFE  
Debbie Masling, Lyneham High School  
Ian Matear, Department of Education and Children's Services - Instrumental Music Service Team IM  
Matthew Gibney Catholic Primary School  
Julie Mayhew, Australian National University, School of Music  
K. Maynard, Watervale Primary School  
Jane Mayo  
Bev McAlister, Dandenong Ranges Music Council  
Helen McAuliffe, Sandgate State School  
Richard McBride, Port Hacking High School  
Gerard McBryde  
Trudie McCain  
Robert McCall  
Renee McCarthy, Woodcroft College  
Heather McDonald, Department of Education and Children's Services, SA  
Jennifer McDonald  
Jenny McDonald, Ormiston State School - Queensland  
Janet McDowall, University of South Australia  
Katrina McFerran, University of Melbourne  
Graham McGrath, Carlton R-9 School  
Maree McGrath  
Michael McGrath  
Tania McGrath, Bomaderry Primary School, NSW  
Duncan McGregor, McGregor West  
Julie McGregor, St Kevin's School  
David McKay  
Tanya McKenna  
Louise McKenzie  
Trent McKenzie  
Ruth McKibbin, Our Lady of the Sacred Heart College  
Heather McLaughlin  
Neil McLean, Tuncurry Public School  
Sally McLean, University of Adelaide

Janette McLennan, St Joseph's Wandal  
Stephanie McLennan  
Marilyn McMeniman, Griffith University  
Alan McMillan, Ugly Bill  
Merrilee McNaught, Percussive Arts Society - Australian Chapter  
Susie McNeil  
Mark McSherry, Distance Education Centre Victoria  
Robyn Mead  
Graham Meale, North Coast Region Music Teachers Association (NSW Australia)  
Rebecca Meegan-Lowe, School of Instrumental Music, WA Department of Education and Training  
A-M Meegan-Turner, Dept of Education and Children's Services  
Sharon Meehan, Association for the Directors of Music in Independent Schools  
Marion Meischke  
Melbourne High School  
Paula Melville-Clark, Dalcroze Qld Inc  
Meningie Area School  
Mercedes College  
Merewether High School  
Merredin Senior High School  
Bradley Merrick  
Bevan Messenger, Brisbane Boys' College  
Louise Messenger, Voicestyle  
Metella Road Public School  
Cathy Miegel  
Veronika Mihalj, Blue Gum Community School  
Jeanette Milford  
Stephen Millar, Pembroke School  
Lyndell Miller  
MLC  
Paul Mills, Murray High School  
Lorraine Milne, *Musica Viva in Schools* & Melbourne Symphony Orchestra  
Frank Miola  
Mark Mitchell, Epoch Musical Instruments  
Michelle Mittelstadt  
MLC School  
Modbury High School  
Justine Moir  
Phil Moir  
Charles Moller  
Ken Monk, Dept Education Tasmania  
Belinda Montgomery, St Aloysius College  
Brenda Montgomery  
Linda Moore, Brentwood Park Primary School  
Margaret Moore  
Mooroopna Primary School  
Ellen Morabito  
Lindsay Morehouse, Parkes Symphony Orchestra  
Jessica Morgan  
Christine Morhall  
James Morrison  
Team Morriss, Instrumental Music Service, SA Department of Education  
Christine Morson, CM Dance and Music Therapy Centre  
Jonathan Morton, Music Theatre Australia  
Mosman Church of England Preparatory School



Andrew Mott, Blackburn High School  
 Catherine Motteram, School of Instrumental Music  
 David Mowat, Wesley College  
 Ros Moxham, Fort Street High School  
 Ros Moxham, NSW Secondary Principals' Association  
 Mt Parry State School  
 Mudgeeraba Special School  
 Ross Mungall  
 Mungallala State School  
 Max Munt, Unley Primary School  
 Murray Bridge High School  
 Murray Bridge North Primary School  
 Glennys Murray, RMIT University  
 Lionel Murray, Datasonics  
 Rebecca Murray, Springvale West Primary School  
 Murrupurtianuwu Catholic School  
 D Murton  
 Nambour State School  
 Narangba Valley High School  
 Narrabunda Primary School  
 Chris Narroway, ASME (SA) Chapter  
 Chris Narroway, Department of Education and Children's Services  
 Sandra Nash, Dalcroze Society of NSW  
 Edward Nass, Berwick and District Folk Club  
 Rachel Neale  
 Narelle Negerevich, Stanthorpe State High School  
 Cathie Neil, Townsville Grammar School  
 Karen Neill  
 Owen Nelson, Australian National Choral Association (NSW/ACT)  
 Newbery Park Primary School  
 Nhulunbuy High School  
 Grace Nicasro, University of Melbourne  
 Briony Nickels  
 Nicole  
 Deborah Nicolson, The Song Room Inc.  
 James Nightingale  
 Jim Noad, Sapphire Concert Bands Inverell Incorporated  
 Paula Noble, Sienor Primary School  
 Brenda Noonan, Alberton Primary School  
 Sue Noonan, Edith Cowan University and ASME  
 Noorat Primary School  
 Norlane West Primary School  
 Lee Norrell, MacGregor State High School  
 North Haven Junior Primary School  
 Stephen Northcott, Laura Primary School  
 Northern Territory Christian College  
 Norwood Secondary College  
 Mark Nunis  
 Fiona Nutter  
 Oakenden State School  
 Kathryn O'Brien  
 Stephen O'Connell, Goulburn Regional Conservatorium  
 Amber O'Connor, Singleton Primary School  
 Anne O'Dea, Pooraka Primary School  
 Marie O'Dwyer  
 Ogilvie High School  
 Mark O'Leary, Young Voices of Melbourne  
 Olinda Primary School  
 John Olkwell  
 Kate Olsson, Wilderness School  
 Julie Olzomer  
 Marg O'Malley  
 Susan O'Malley  
 Helen O'Neil, Australian Major Performing Arts Group  
 Roxann O'Neill  
 Yolande van Oosten, Department of Education and Training, Victoria, Eastern Metropolitan Region  
 Chris Opie, Seymour College Junior School  
 Anne M Orchard  
 Dean Ormston, Australasian Performing Rights Association  
 Paula Osan, West Australian Symphony Orchestra  
 Jane Osborne, Tanunda Primary School  
 Osbornes Flat Primary School  
 Our Lady Of Mount Carmel Parish School  
 Our Lady of the Sacred Heart Thamarrur Catholic School  
 Hunter Owens, NSW DSE  
 Suzanne Oyston, St George Girls' High School  
 Joann Packer  
 Nicholas Packer  
 Sheralyn Packer  
 Jo Padgham, Ainslie School Board and Staff  
 Beverley Le Page  
 Anne Palmer, Redfield College  
 Barry Palmer, The Australian Music Examination Board (WA)  
 Para Hills Junior Primary School  
 Catherine Parker  
 Rebecca Parkes  
 Rebecca Parnell, Education Queensland  
 Chloe Parsley  
 Christopher Parsons, Bundoora Secondary College  
 Fiona Partridge, Torrens Valley Christian School  
 Conference Working Party, NSW ASME Conference  
 Denise Paterson, University of Newcastle  
 Sam Paterson  
 Patrician Brothers College  
 Patrick Estate State School  
 Trent Patrick  
 Rod Patten, Mulyan Primary School  
 Sarah Patterson, Lauriston Girls' School  
 H & M Payne  
 Jenny Payne  
 Jill Pearce, Gillen Primary School  
 Sheila Peeters, St Dymphna's School  
 Annie Penman  
 Leigh Penna, Irymple Secondary College  
 Penny  
 Penrhos College  
 Penshurst West Public School  
 Mark Peric, Media@Large  
 Debby Perry  
 Eva Perry, Clayfield College  
 Mary Rainey Perry  
 Matthew Perry  
 Perth Modern School  
 Helen Petering, Eastern Palliative Care

Simon Petty  
 Rosanna Pflugrath, Our Lady of the Assumption  
 Christine Phillips  
 Greg Phillips, Australian Musician magazine  
 Gwen Phillips, UNISA  
 Julie Phillips, Kingston Community School  
 Michael Phillips  
 Andrew Philpot, Cobden Technical School  
 Pialba State School  
 Julie Pierce, Education Queensland  
 Helen Pietsch  
 Marilyn Pietsch, West Wyalong Public School  
 Julia Piggitt, KMEIA Victorian Branch Committee  
 Lynne Pilbrow  
 Thomas Pinschof, Magic Flutes International  
 Karen Piper  
 Jodie Piva, Education Queensland  
 Jim Plamondon, Thumtronics Ltd  
 Angela Polden  
 Poowong Consolidated School  
 Darryl Pope, Wilderness School  
 Kathryn Pope, Department of Education and  
 Children's Services, SA  
 Port Elliot Primary School  
 Janette Porteous  
 Darryl Poulsen, University of Western Australia  
 Anne Power, University of Western Sydney  
 Presbyterian Ladies' College  
 Preston Girls Secondary College  
 Sheena Prince, Albany Senior High School  
 Princes Hill Secondary College  
 Deirdre Pullen, St Augustine's Primary School  
 Pulteney Grammar School  
 Carmel Pyatt  
 Pyramid Hill College  
 Quakers Hill East Public School  
 Music Sub-Committee, Queensland Association of  
 State School Principals - Brisbane North Branch  
 Jan Quinn, St Catherine's Wishart  
 Quinns Beach Primary School - 42 students  
 Jennifer Rackemann  
 Radford College  
 Paul Radford, The Friends' School  
 Charles Bodman Rae, Elder School of Music,  
 Adelaide University  
 Dianne Rainbow, Upwey High School Parent Music  
 Support Group  
 Rainbow Secondary College  
 Jodie Ralph, Education Queensland  
 Bryan Randall  
 Daniel Randell, Ausmusic SA  
 Beth Rankin, La Trobe University  
 Beth Rankin, University of Melbourne  
 David Ranson, Eltham College of education  
 Carol Read  
 Rebecca  
 Kate Redgen  
 Rebecca Rees  
 Meredith Regan, University of Canberra  
 Andrew Reid, Queensland Studies Authority  
 Glen Reid, DETE  
 Karen Reynolds

Fifa Riccobono, J Albert & Son Pty Ltd  
 Janet Rice  
 Melinda Richter, Parkes High School  
 Riddells Creek Primary School  
 Zeah Riordan  
 Lynton Rivers, Department of Education and Children's  
 Services, Instrumental Music, SA  
 Barry Roberts  
 Mardi Roberts-Bolton, Canberra College  
 Ann Robertson  
 Jane Robertson, Tamworth Regional Conservatorium  
 of Music  
 Kimberley Robertson  
 Elizabeth Robinson  
 Glenn Robinson, Churchlands Senior High School  
 Lisa Robson, Our Lady of the Visitation School,  
 Taperoo  
 Laura Rocke  
 Sue Rodger  
 Aaron Rodriguez  
 Linton Roe, Balwyn North Primary School  
 Peter Roennfeldt, NACTMUS  
 David Roffe, Department of Education and Training,  
 NSW  
 Sandra Rogers  
 Joanna Ronalds, Drouin Secondary College  
 Michael Roper, Department of Education and Training  
 Victoria  
 Eugenie Rose, Churchlands Senior High School  
 Mark Rose  
 Rose Park Primary School  
 Jennifer Rosevear, University of Adelaide  
 Rosewall Primary School  
 Robyn Rosewarne, Education Queensland  
 Rosny College  
 Anne-Marie Rossouw, St Andrew's School  
 Rostrevor College  
 Stella Rotar, Queensland Orchestra  
 Amanda Rowarth, Lauriston Girls' School  
 Bethany Rowe, Sunnybank Hills Secondary School  
 Sharon Rowell  
 Phoebe Rowlandson  
 Pam Rowley  
 Eve Ruddock  
 Frank Rugers, Australian Band and Orchestra  
 Directors' Association - Aust  
 Emma Runciman, Warragul Regional College  
 Ian Russell, Dept of Education and Children's Services  
 Deirdre Russell-Bowie  
 Helen Watkins and Sally Ruston, Abbotsleigh Junior  
 School  
 Nick Rutledge  
 Gabrielle Ryan  
 Kathryn Ryan, St John Vianney's Primary School  
 Lindsay Ryan, St Helena Secondary College, Victoria  
 Peter Ryan, Elizabeth East Primary School  
 William Sackfield  
 Saint Mary's School  
 Judith Rondel Sakalidis  
 Diane Sale, Education Queensland  
 Salisbury North West Primary School  
 E Samyia

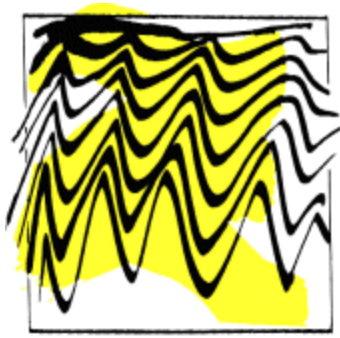
Shakti Saraswati  
 Graeme Sassella-Otley, Leeming Primary School  
 Laura Savina  
 Melinda Sawers, Meriden School  
 Sawyers Valley Primary School  
 Thelma Scammells  
 David Scheel, Arts Sponsorship International  
 Karen Schilling, Department of Education, Training  
 and Employment, SA  
 Agita Schindler, Noble Park Special Developmental  
 School  
 Jarrod Schindler  
 Huib Schippers, Queensland Conservatorium  
 Research Centre  
 Louis Schmidt  
 Bernard Schoof, John Calvin Christian College  
 Peter Schuhmacher, Macintyre High School  
 Narelle Schultz  
 Juneen Schulz  
 G.C. Sclare  
 Scotch College Junior School  
 Christopher Scott  
 Scott Creek Primary School  
 Enid Scott, Kodály Music Education Institute of  
 Australia  
 Laurel Scott, Hilder Road State School  
 Megan Scott, Education Queensland  
 Wendy Seach  
 Susan Searle, Solway Primary School  
 Second Year Music Students, Bachelor of Education -  
 Primary and Secondary  
 Lynn Sedy-Smithers  
 Zach Sengstock  
 Sevenoaks Senior College  
 Chris Sewell, Club Voice Over Productions  
 Biddy Seymour  
 Seymour Primary School  
 Emily Shanahan, Villa Maria Society  
 Carolyn Sharp, Muirfield High School  
 Keith Sharp, Education Queensland  
 Morgan Sharp  
 Lynne Shearer  
 Lisa Sheppard, Southwood Boys Grammar School  
 Sheryl Sheridan  
 Simone Shevchenko, Port Broughton Area School  
 Adam Shoemaker, Australian National University  
 Helen Shoemark, Royal Children's Hospital  
 Patricia Short, SCECGS Redlands School  
 Silkwood State School  
 Simon  
 C B Simpson, Parkes High School  
 M T Sinclair  
 Amit Singh, Metcash  
 Jennifer Sjøvogt  
 Julie Skele  
 Skinna, Skinna Systems & Sound  
 Ann Slade, Clayfield College Music Department  
 Ian Slater  
 Jenny Smart, Kangarilla Primary School  
 Timothy Smetham, Somerville House Junior School  
 Colleen Smith  
 Greg Smith, The University of Newcastle  
 Gregory Smith, Princes Hill Secondary College  
 Jacqui Smith, MLC  
 Ken Smith, Department of Education and the Arts  
 Liz Smith  
 Mark Smith, Didgeman  
 Michele Smith  
 Sandra Smith, Sophia Mundi Steiner School  
 Sue Smith  
 Tim Smyth  
 Somerville House  
 Beverley Sommerville  
 Melissa Sommerville  
 Slim Sommerville  
 Terry Sommerville  
 D South  
 South Gippsland Secondary College  
 Vanessa South  
 Southern Cross Catholic School  
 Southport State High School  
 Anneka Sparkes, Pianoeasy  
 Cassandra Speed, Education Queensland  
 Don Spencer, Australian Children's Music Federation  
 Christina June Spinks  
 Springsure State School  
 St Ambrose's Primary School  
 St Andrew's Cathedral School  
 St Andrew's College  
 St Andrew's School  
 St Augustine's School  
 St Bernadette's Parish School  
 St Bernard's Catholic School  
 St Catherines Catholic College  
 St Columba's Primary  
 St David's Parish School  
 St Francis de Sales School  
 St Joseph's Primary School  
 St Joseph's School  
 St Laurence's College  
 St Lukes College  
 St Marcellus' School  
 St Mary's Primary School  
 St Monica's Primary School  
 St Patrick's College  
 St Patrick's School  
 St Peter's College  
 St Philip's College  
 St Thomas the Apostle  
 St Virgil's College  
 Barbara Stacey  
 Sophie Stack  
 Susan Stack  
 Paul Stanhope  
 Jane Stavrinoudis  
 David Steele, Department of Education, Victoria  
 Megan Steele, Broadmeadows Special Development  
 School  
 Megan Steele, Brunswick Special Development School  
 Mandy Stefanakis  
 Gregory Stenning, St Edmund's College  
 Jo Stephenson, University of Melbourne, Music  
 Department  
 Bill & Beth Stevens

Meghan Stevens  
 Robin Stevens, Australian Association for Research in Music Education  
 Robin Stevens, Faculty of Education, Deakin University  
 Janine Stewart  
 Stephanie Stewart, Berwick Lodge Primary School  
 Tanya Stewart, Colac South West Primary School  
 Alison Stillwell, Kingston Community School Governing Council  
 Niven Stines, Australian National University  
 Nicole Stock, QUT  
 Brian Strating, Traralgon (Stockdale Road) Primary School  
 Denise Stringer, Stirling East Primary School  
 Maree Stuart  
 Sunnefa  
 Sunnycliffs Primary School  
 Deb Sutherland, Friends of Music, Trinity Grammar School  
 Alan Suthers  
 Louie Suthers, Macquarie University  
 Helen Swan  
 Swan Reach Area School  
 Andrew Sweeney, New Town High School  
 Sydney Grammar School  
 Sydney Symphony Orchestra  
 Syndal South Primary School  
 Karina Sysko, West Australian Music Teachers' Association Inc.  
 Julia Szuster, Lead Agencies  
 Hamish Tait, Riverina Conservatorium of Music, Wagga Wagga  
 Neville Talbot, Tetrafide Percussion  
 Warren Targett  
 Kate Tegge  
 Nita Temmerman, Deakin University  
 Penny Temple-Watts, Pembroke Secondary College  
 Ruth Tenace  
 Stacy Teuber, Georgiana Molloy Anglican School  
 The Alice Springs Steiner School  
 The Armidale School  
 The Friends School  
 The Gap State School  
 The Grange P-12 College  
 The Song Room  
 The Southport School  
 Theodore Primary School  
 Pam Thibou-Martin, Wodonga Primary School  
 Aaron Thomas  
 Amy Thomas, Eastern Palliative Care  
 Rebecca Thomas  
 Grace Thompson  
 Karen Thompson, Tennant Creek Primary School  
 Catherine Threlfall, Ashwood School  
 Catherine Threlfall, Australian Music Therapy Association  
 Gavin Tipping  
 Debra Todhunter, Our Lady of the Angels School  
 Ellen Tom  
 Jenny Tomkins  
 Margaret Tonkin  
 Joseph Toohey  
 Michelle Tory, Parkes High School  
 Holly Tosi  
 Aaron Trew  
 Trinity College North  
 Trinity Grammar School  
 Damian Trotter, Sony/ATV Music Publishing Australia  
 Alan True  
 Warren Truss, Minister for Agriculture, Fisheries and Forestry  
 Erika Wing Yin Tsoi, University of Newcastle  
 Tuncurry Public School  
 Cathie Turner  
 Joanne Turner  
 Wendy Tusak  
 Cathie Tydeman, Kangaroo Island Schools Music Support Group  
 Elisabeth Uebergang, Tarrington School  
 Ulverstone High School  
 Mathew Underwood, Tylden Primary School  
 uNFUSKI, Logan Youth Events Inc.  
 Anthea Uren  
 Lisa Varjavandi, Glenmore Park High School  
 Magi Vas, Amity  
 Johanna Verberne, University High School  
 Michelle Vickers  
 Orchestra Victoria, Orchestra Victoria Musicians' Association  
 Village Creek Primary  
 Peter de Visser, Education Department, Victoria  
 B. Vosse  
 Michele Vuleta, Our Lady of the Assumption Primary School  
 Mark Wagenaar, John Calvin Schools  
 Jan Wagner, Tintern Girls' Grammar School  
 Wales Street Primary School  
 Maree Walker  
 Stuart Wall, Department of Education and Training, WA  
 Amanda Wallington  
 Donna Wallis, Toorak College  
 Veronica Walshaw, Canberra Youth Music  
 Steve Walter, St Paul's High School  
 Stephen Walther  
 Wanaaring Public School  
 Karen Wandel  
 Keith Waples  
 Khursheed Ward  
 Warragul Regional College  
 Marc Warry, Youth Orchestras Australia  
 Ann-Marie Wasley, Renmark and Monash Primary Schools  
 Gail Waterhouse  
 Mark Watkins  
 Nancy Watkinson, Gold Creek School  
 Amanda Watson  
 Chris Watson, Melbourne High School  
 Marita Watson, St. John's School  
 Stephen Joshus Watt, Newcastle Conservatorium of Music  
 Craig Wattam  
 Barbara Weaver  
 Aliza Webb, Elder School of Music

Weetangera Primary School  
 Wenona School  
 Lauren van der Werff  
 Sophie Weston, Kedron State High School  
 Elizabeth Wheeley, Griffith University  
 Myles White  
 Suzie White, Education Queensland  
 Mary-Jane Whitehead  
 Carol Whiteside, Hillsborough Public School  
 Kerrin Whiting, University of Melbourne, Music  
 Department  
 Whitsunday Anglican School  
 Cathy Whittingham  
 Whyalla Town Primary School  
 Graham Whyatt, Music Junction (Australia) (Pty) Ltd  
 Darren Wicks, Kodály Music Education Institute of  
 Australia, Victorian Branch Inc.  
 Rudi Wiesegger, University of Melbourne  
 Bob Wijnschenk, Bellbird Instrumental Music Systems  
 Wilderness School  
 Phyllis Wilkin  
 Ruth Wilkinson, St Michael's Grammar School  
 Andrew Will, St Patrick's College  
 Annette Williams  
 Carl Williams, East Doncaster Secondary College  
 Deborah Buist Williams  
 Jane Williams  
 Michael Williams, University of Newcastle  
 Robbie Williams, Lucindale Area School  
 Sophia Williams, Blue Gum Community School  
 Debbie Williamson, MacGregor State High School  
 Joel Williamson  
 John Williamson, WA Curriculum Council, Music  
 Syllabus Committee  
 Georgina Wills, Wangaratta West Primary School  
 Lyla Wills  
 Anne Wilson, Eltham College of Education  
 Hugh Wilson  
 Keith Wilson, St Peter's College  
 Vivienne Wilson, Reidy Park Primary School  
 Suzanne Wilson-Lambert, NSW Department of  
 Education  
 Darren Winfield, Salesian College Chadstone  
 Sylvia Winfield, Wesley College  
 Winterfold Primary School  
 Patricia Wintergreene  
 Jodie Winton  
 John Wise, Vermont Secondary College  
 Michaeli Witney, Parramatta Catholic Education  
 Office  
 Paul Witney  
 Vanessa Witton  
 Judy Wood, Queensland Orchestra  
 Pamela Wood, Templeton Primary School  
 Woodbridge Primary School  
 Kathryn Woodruff  
 Damien Woods, Ballarat High School  
 Kylie Woods, Hunter Sports High School  
 Woodville High School  
 David Woodward, University of Newcastle  
 Tony Woodward, Department of Education, Tasmania  
 Woonona High School  
 Felicity Woppenkamp  
 Elizabeth Wright  
 Nathan Wright  
 Sarah Wright  
 Merran Wyatt  
 Victoria Wyatt, University of Melbourne  
 Jill Yakimoff  
 Anna Yerbury, NSW Department of Education  
 York District High  
 Anthony Young, St Laurence's College  
 Brian Yuill, Leigh Creek Area School  
 Alex Zagrovic  
 Andrejs Zamurs  
 Anna Zapral  
 Chris Ziersch, Tabor College  
 Zillmere Primary School  
 Carolyn Zubrinich, Wilmington Primary School  
 Wendy Zylstra, School Music Ed

### E.3 List of sites visited

Armidale High School, NSW  
The Armidale School, NSW  
Ballarat High School, Vic  
Conservatorium High School, Sydney, NSW  
Darwin High School, NT  
Dawes Road Primary School, Kyabram, Vic  
Duval High School, Armidale, NSW  
The Essington School, Darwin, NT  
Excelsior Primary School, Perth, WA  
Glenorchy Primary School, Hobart, Tas  
Gorokan High School, NSW  
John Paul College, Brisbane, Qld  
Kelmscott Senior High School, Perth, WA  
Lyneham High School, Canberra, ACT  
Marryatville High School, Adelaide, SA  
Meningie Area School, SA  
MLC, Burwood, NSW  
Murray Bridge High School, SA  
Presbyterian Ladies' College, Armidale, NSW  
Rosny College, Hobart, Tas  
St Thomas the Apostle, Canberra, ACT  
Thursday Island State School, Qld  
Warners' Bay High School, Newcastle, NSW  
Xavier College, Melbourne, Vic  
Zillmere Primary School, Brisbane, Qld



# Appendix F Submission and Survey Questions

## F.1 Open Submission

**Name \*** \_\_\_\_\_  
**Organisation** \_\_\_\_\_  
If submitting on behalf  
of an organisation \_\_\_\_\_  
Position in organisation \_\_\_\_\_  
**Contact details \*** \_\_\_\_\_ Postcode\* \_\_\_\_\_  
Postal address \_\_\_\_\_  
E-mail address\* \_\_\_\_\_

**Your point of view in making this submission\***  
Tick the category that best indicates your point of view. Note: Your submission may represent a range of points of view but focus on the **main point of view** that you represent.

- Student
- Music teacher in a school
- Music teacher in a studio or in the community
- Classroom teacher other than music teacher
- School administrator
- Parent
- Community member
- Musician
- Industry
- Other (please specify) \_\_\_\_\_

**The main educational focus of your submission \***  
Tick the category that best indicates your point of view. Note: Your submission may represent a range of points of view but focus on the **main point of view** that you represent.

- K-12
- Early childhood education K-3
- Primary education K-6/7
- Secondary education 7/8-12
- VET Vocational Education and training
- TAFE/Tertiary
- Other (please specify) \_\_\_\_\_

**Specify if you are making this submission about**

Tick in the box beside the relevant categories. You may select more than one of these categories but you must select at least one. This is **optional** information.

- |  |   |
|--|---|
| <input type="checkbox"/> All schools               | <input type="checkbox"/> Co-educational schools                                 |
| <input type="checkbox"/> Government schools        | <input type="checkbox"/> Boys' schools  |
| <input type="checkbox"/> Catholic schools          | <input type="checkbox"/> Girls' schools   |
| <input type="checkbox"/> Independent schools       | <input type="checkbox"/> Out of school settings that impact on music in schools |
| <input type="checkbox"/> City/metropolitan schools | <input type="checkbox"/> Other (please specify)                                 |
| <input type="checkbox"/> Country/rural schools     |   |
| <input type="checkbox"/> Remote schools            |   |

**About you and your background**

Tick in the box beside the relevant categories. You may select more than one of these categories but you must select at least one. This is **optional** information.

- |   |   |
|---|---|
| Are you   |   |
| <input type="checkbox"/> A student in a primary school          | <input type="checkbox"/> A music teacher in a primary school  |
| <input type="checkbox"/> A student in secondary school          | <input type="checkbox"/> A music teacher in secondary school  |
| <input type="checkbox"/> A student in tertiary                  | <input type="checkbox"/> A music teacher in the community     |
| <input type="checkbox"/> A young person not currently a student | <input type="checkbox"/> A tertiary music educator            |
| <input type="checkbox"/> A parent of a music student            | <input type="checkbox"/> A teacher other than a music teacher |
| <input type="checkbox"/> A member of the community              | <input type="checkbox"/> A school administrator               |
|   | <input type="checkbox"/> An education system representative   |

Your Gender

- Female  
 Male

**Ethnic background**

Are you of Aboriginal and/or Torres Strait Islander origin?

- No  
 Yes, Aboriginal  
 Yes Torres Strait Islander  
 Both Aboriginal and Torres Strait Islander

Other ethnic background

Please specify \_\_\_\_\_

Are you a musician yourself?

- Yes  
 Please specify \_\_\_\_\_  
 No

If you studied music, specify to what level.

**Your submission**

Attach or include your submission here. While you may make a handwritten submission (please write legibly) it is preferable to type your answers. If you are preparing this submission electronically, you may cut and paste your submission from other files or documents or type your submission directly here.

**Word Limit.** Please limit your submission to approximately 4-5 A4 pages Times New Roman 12 point. Any pages after these will not be read.

Remember to focus on the key aspects of the review. You can find more information about the Review at [www.schoolmusicreview.edu.au](http://www.schoolmusicreview.edu.au).

Thank you for your participation



## F.2 Structured Submission

**Name \***

---

**Organisation**

If submitting on behalf of an organisation

---

Position in organisation

---

**Contact details \***

Postcode\*

Postal address

---

E-mail address\*

---

**Your point of view in making this submission\***  
Tick the category that best indicates your point of view.

Note: Your submission may represent a range of points of view but focus on the **main point of view** that you represent.

- Student
- Music teacher in a school
- Music teacher in a studio or in the community
- Classroom teacher other than music teacher
- School administrator
- Parent
- Community member
- Musician
- Industry
- Other (please specify) \_\_\_\_\_

**The main educational focus of your submission \***

Tick the category that best indicates your point of view.

Note: Your submission may represent a range of points of view but focus on the **main point of view** that you represent.

- K-12
- Early childhood education K-3
- Primary education K-6/7
- Secondary education 7/8-12
- VET Vocational Education and training
- TAFE/Tertiary
- Other (please specify) \_\_\_\_\_

**Specify if you are making this submission about**

Tick in the box beside the relevant categories. You may select more than one of these categories but you must select at least one. This is **optional** information.

- |  |   |
|--|---|
| <input type="checkbox"/> All schools               | <input type="checkbox"/> Co-educational schools                                 |
| <input type="checkbox"/> Government schools        | <input type="checkbox"/> Boys' schools  |
| <input type="checkbox"/> Catholic schools          | <input type="checkbox"/> Girls' schools   |
| <input type="checkbox"/> Independent schools       | <input type="checkbox"/> Out of school settings that impact on music in schools |
| <input type="checkbox"/> City/metropolitan schools | <input type="checkbox"/> Other (please specify)                                 |
| <input type="checkbox"/> Country/rural schools     |   |
| <input type="checkbox"/> Remote schools            |   |

### About you and your background

Tick in the box beside the relevant categories. You may select more than one of these categories but you must select at least one. This is **optional** information.

Are you

- A student in a primary school  
 A student in secondary school  
 A student in tertiary  
 A young person not currently a student

- A parent of a music student  
 A member of the community  
 An education system representative

Your Gender

- Female  
 Male

- A music teacher in a primary school  
 A music teacher in secondary school  
 A music teacher in the community  
 A tertiary music educator  
 A teacher other than a music teacher  
 A school administrator

### Ethnic background

Are you of Aboriginal and/or Torres Strait Islander origin?

- No  
 Yes, Aboriginal  
 Yes Torres Strait Islander  
 Both Aboriginal and Torres Strait Islander

Other ethnic background

- Please specify \_\_\_\_\_

Are you a musician yourself?

- Yes  
 Please specify \_\_\_\_\_  
 No

If you studied music, specify to what level.

### Your submission

Answer the following questions about school music. You do not have to answer all questions. Answer the questions that are relevant to you or to your point of view.

While you may handwrite answers in the spaces provided (please write legibly) it is preferable that your answers are typed. You may also download this form as an MSWord document and enter or paste your answers into the spaces provided. Keep your answers for each question succinct – maximum of 100 words for each question. Entries after this word length will not be considered.

#### 1. Quality of music in schools now

What do you think about the quality of school music opportunities presently taught in schools?

What factors do you think positively support good quality school music?

What factors do you think prevents good quality music learning in schools?

#### 2. Status of music in schools now

What do you think about the status of school music?

What factors do you think positively support the status of school music?

What factors do you think negatively affect the status school music?

#### 3. Examples of effective school music

List any examples of effective or best practice in school music that you know.

Briefly indicate why you feel that the example is noteworthy.

#### Specific issues concerning school music

In addition, we are interested in your responses about specific issues concerning school music.

This section is optional. Respond only to the questions relevant to the point of view of your submission.

#### Teacher education and professional learning about music

What should teachers who are in education courses learn about music and about teaching music?

What additional professional learning about music and teaching music should be provided for teachers who are currently teaching in schools?

What additional professional learning about music and teaching music should be provided for school administrators?

### **Curriculum**

Do the current syllabuses, curriculum documents and policies support effective music education in schools?

Are the current syllabuses, curriculum and policies for music sufficiently detailed and useful for teachers?

What sorts of music and music activities are provided for students? Do you think that these meet the needs of contemporary students?

Do you think that current school music programmes sufficiently include music technology and contemporary/popular music?

Should instrumental music be included in the school music programmes? If so, why and what sort of instrumental music should be included? If not, why not?

What is the relationship between music in classrooms and instrumental music? What do think it should be?

What is the role of extracurricular music opportunities? How should schools provide them?

Who should teach music in schools? What should be the roles of the classroom teach in music education?

What should be the role of the specialist teacher?

How effectively do you think music is included in other learning areas such as mathematics, society and environment, English, etc.

What has been the impact on music seen as part of the Arts Learning Area that includes dance, drama, media and visual arts?

### **Meeting the needs of students**

Does school music currently provide sufficient opportunities for **all students**? Should music in schools be aimed at meeting the needs of **all students** or focus on the needs of specific groups of students?

Does school music provide sufficient opportunities for **students who are identified as having gifts and talents for music**?

Does school music provide opportunities for **special needs** students?

Does school music provide opportunities for **students who are identified as at risk** of not achieving their educational potential?

### **Resources for music education in schools**

Do you consider that enough time for music in schools?

### **Impact of music in the community on music education in schools**

Do you consider that music in the community and music in schools are sufficiently linked?

How could music in schools more effectively link with music in the wider community eg music from the orchestras and ensembles, the music industry, community music groups, radio and media, etc.?

### **Any other comments**

Thank you for your participation

## F.3 Survey of Schools

Name of school

School identifier number

**1. School system or sector (please choose the category that best indicates your system or sector)**

- Government
- Catholic
- Independent
- Other (please specify)

**2. School type (please choose the category that best matches your school type)**

- K-10/K-12
- early childhood education centre
- primary school
- middle school
- secondary school
- senior secondary college/school
- special education school/centre
- Other (please specify)

**3. How do you or your system/sector classify the location of your school (please choose category that best matches your classification)**

- Suburban
- Outer metropolitan
- Inner urban
- Rural
- Regional
- Remote
- Other (please specify)

**4. Total school population (at 1 March 2005 or census date)**

**5. Total number of teaching staff in Full Time Equivalent (FTE) (at 1 March 2005 or census date)**

**6. Is music part of the teaching and learning programme as implemented at this school?**

- Yes
- No (go to question 13)

**7. In what form(s) is music education provided? (please tick each category relevant to your school)**

- classroom-based music experiences and activities
- classroom-based arts experiences and activities (music integrated with dance, drama, media and/or visual arts)
- classroom-based music/arts across the curriculum experience and activities (music integrated with other learning areas)
- instrumental music programmes
- choral and vocal music programmes
- external organisation or provider
- Other (please specify)

**8. To whom? (Please tick boxes applicable)**

- All students
- All students in particular years (indicate year levels)

K/R	P	1	2
3	4	5	6
7	8	9	10
11	12	12+	

- Students electing to study music
- Students in a gifted and/or talented programme
- Students involved in instrumental tuition or performance
- Students involved in vocal tuition or performance
- Other (please specify)

**9. Who teaches music at the school?**

- school music specialist teacher
- visiting specialist teacher
- teacher interested in music
- classroom teachers
- parent(s)
- external organisation/provider
- Other (please specify)

**10. What factors affect the quality of music education in your school (Tick all that you think apply)**

- suitably qualified teachers within the school
- suitably qualified teachers brought into the school to supplement school staff
- suitable external providers
- Difficulty in finding suitably qualified staff
- Difficulty in retaining suitably qualified staff
- Other (please specify)

**11. In what facilities is the music programme taught?**

- Purpose-built building
- Purpose-built rooms
- School hall
- Available classroom
- Outside area
- Facilities off-campus
- Other (Please specify)

**12. What support is available for music education at this school?**

- Budget set aside for music activities
- Purpose-built music facilities
- Music specific technologies
- Curriculum support materials
- Professional development for teachers
- School community values music education
- Available musical expertise
- Appropriate musical equipment
- Other (please specify)

**13. If there is NO music programme at this school, is this due to:**

- Lack of time in the teaching timetable
- Availability of teacher(s) able to teach music
- No suitable teaching space
- Insufficient music equipment
- No appropriate curriculum support materials
- Music not a school priority
- Lack of parental support
- New school
- Other (please specify)

**14. Under what conditions would the school offer a music programme?**

Thank you for your participation

## F.4 Survey of Teacher Qualifications



**National  
Review of  
School Music  
Education  
Teacher  
Profile**

**Urgent: PLEASE FAX BACK TO 08 9310 4027**

Centre for Learning Change and Development, Murdoch University

**How many people teach music at your school?**

Full time or part time teaching staff of the school \_\_\_\_\_

Visiting music teachers \_\_\_\_\_

(a) Please provide the following information for each of the teaching staff included above:

(b) Please respond about visiting music teachers as a group if more than one visiting teacher

*If more space is needed, photocopy these pages and include in the fax*



	Teacher 1	Teacher 2	Teacher 3	Teacher 4	Visiting teacher(s)	
Qualifications	<b>Teaching Qualifications</b>					
	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)
	<b>Music specific qualification</b>					
	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)
	<b>Music education qualification</b>					
<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Diploma <input type="checkbox"/> Degree <input type="checkbox"/> Higher degree <input type="checkbox"/> Other (specify)	
<b>No specific or formal qualifications</b>						
<input type="checkbox"/> Experience in music education <input type="checkbox"/> Experience as a musician <input type="checkbox"/> Interest in music	<input type="checkbox"/> Experience in music education <input type="checkbox"/> Experience as a musician <input type="checkbox"/> Interest in music	<input type="checkbox"/> Experience in music education <input type="checkbox"/> Experience as a musician <input type="checkbox"/> Interest in music	<input type="checkbox"/> Experience in music education <input type="checkbox"/> Experience as a musician <input type="checkbox"/> Interest in music	<input type="checkbox"/> Experience in music education <input type="checkbox"/> Experience as a musician <input type="checkbox"/> Interest in music	<input type="checkbox"/> Experience in music education <input type="checkbox"/> Experience as a musician <input type="checkbox"/> Interest in music	
Indicate what they teach	<input type="checkbox"/> Scheduled music specific classes <input type="checkbox"/> Music to other class group(s) <input type="checkbox"/> Individual or small group instrumental classes <input type="checkbox"/> Individual or small group vocal classes <input type="checkbox"/> Choir/choral group <input type="checkbox"/> Special event <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Scheduled music specific classes <input type="checkbox"/> Music to other class group(s) <input type="checkbox"/> Individual or small group instrumental classes <input type="checkbox"/> Individual or small group vocal classes <input type="checkbox"/> Choir/choral group <input type="checkbox"/> Special event <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Scheduled music specific classes <input type="checkbox"/> Music to other class group(s) <input type="checkbox"/> Individual or small group instrumental classes <input type="checkbox"/> Individual or small group vocal classes <input type="checkbox"/> Choir/choral group <input type="checkbox"/> Special event <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Scheduled music specific classes <input type="checkbox"/> Music to other class group(s) <input type="checkbox"/> Individual or small group instrumental classes <input type="checkbox"/> Individual or small group vocal classes <input type="checkbox"/> Choir/choral group <input type="checkbox"/> Special event <input type="checkbox"/> Other (specify)	<input type="checkbox"/> Scheduled music specific classes <input type="checkbox"/> Music to other class group(s) <input type="checkbox"/> Individual or small group instrumental classes <input type="checkbox"/> Individual or small group vocal classes <input type="checkbox"/> Choir/choral group <input type="checkbox"/> Special event <input type="checkbox"/> Other (specify)	
How long has this teacher been in this role?	<input type="checkbox"/> Less than 12 months <input type="checkbox"/> 1-2 years more than 2 years but less than 5 years <input type="checkbox"/> 5 or more years	<input type="checkbox"/> Less than 12 months <input type="checkbox"/> 1-2 years more than 2 years but less than 5 years <input type="checkbox"/> 5 or more years	<input type="checkbox"/> Less than 12 months <input type="checkbox"/> 1-2 years more than 2 years but less than 5 years <input type="checkbox"/> 5 or more years	<input type="checkbox"/> Less than 12 months <input type="checkbox"/> 1-2 years more than 2 years but less than 5 years <input type="checkbox"/> 5 or more years	<input type="checkbox"/> Less than 12 months <input type="checkbox"/> 1-2 years more than 2 years but less than 5 years <input type="checkbox"/> 5 or more years	

Thank you.

## F.5 Survey of Teachers

Name of school

Music composed by students  
and young people  
Other (please specify)

School identifier number

1. Is music part of the teaching and learning programme as implemented at this school?

Yes

No (go to question 16)

2. In what form does music education take place in your classroom? (tick all that apply)

**Music specific activities**

Listening to music and responding to it

Creating original music – composing

Interpreting or re-creating music composed by others

Exploring the historical, social, cultural and/or economic aspects of music

Music theory

Performance-based learning

Activity-based learning of music concepts

**integrated with other Arts Learning Area activities**

dance

drama

media

visual arts

**integrated in other curriculum learning areas**

Mathematics or numeracy

English Language or literacy

Society and environment

Science

Technology

LOTE

Health and Physical education

**Other** (please specify)

4. When are you involved in school music activities? (tick all that apply)

within the regular timetable  
outside the regular timetable:

- before school starts

- at lunchtime

- after school

- in the evening

- at weekends

- on special occasions

- in school holidays

5. Where did you gain the relevant skills and knowledge?

In initial general teacher education programme

In initial music-specific teacher education programme

Training as a

musician/instrumentalist/vocalist

Involvement in a choir, band, ensemble, musical, etc

Attending concerts or other music events

Personal interest

Other (please specify)

6. What would you consider to be the effectiveness of *curriculum support documents* for your music teaching?

**curriculum documents** are available and accessible

Yes

No

**curriculum documents** are of adequate quality

Yes

No

**curriculum documents** are relevant to your needs

Yes

No

3. What type of music do students learn about in your school? (tick all that apply)

'Classical' / Western art music

Popular / contemporary music

Music associated with specific cultural or social backgrounds

Music from a range of times, types and places

7. What would you consider to be the effectiveness of *curriculum support materials* provided by education authorities (not commercially produced materials)?
- support materials** are accessible
- Yes  
No
- support materials** are of adequate quality
- Yes  
No
- support materials** are relevant to your needs
- Yes  
No
8. What would you consider to be the effectiveness of *Professional Development/Professional Learning*?
- professional development** is accessible
- Yes  
No
- professional development** is of adequate quality
- Yes  
No
- professional development** is relevant to your needs
- Yes  
No
9. Do you use a specific approach to teaching music?
- Yes
- Kodály  
Orff  
Suzuki  
Other (please specify)
- No
10. In your teaching of music do you? (tick all that apply)
- focus on whole class activities  
focus on students with talent in music  
focus on students with interest in music  
focus on high achieving students  
focus on instrumental music  
integrate theoretical and practical aspects of music  
use technologies  
build on skills and knowledge developed in previous year  
involve students with special needs  
other (please specify)
11. Is student learning in music assessed?
- Yes (Go to Question 12)  
No (Go to Question 13)
12. What form does assessment take?
- Part of the formal assessment programme (on a par with all other curriculum areas)  
Part of the informal assessment programme (e.g. as part of public appreciation of school)  
External music body assessment  
AMEB (Australian Music Examinations Board)  
Other external examination provider (Please specify)  
Other (please specify)
13. What is the reason that music is not assessed?
- Students do music for pleasure  
Music is difficult to assess  
Other (please specify)
14. In what facilities do your school music activities occur?
- Purpose-built building  
Purpose-built rooms  
School hall  
Available classroom(s)  
Other school space  
Outside  
Facilities off-campus  
Other (please specify)
15. What support do you get for music education at this school?
- Appropriate facilities  
Music specific technologies  
Curriculum support materials  
Professional development for teachers  
School community values music education  
Colleagues interested in music to interact with  
Musical equipment  
Other (please specify)



**16. If there is NO music programme at your school is this due to (tick the main 3 reasons):**

- Lack of time in the teaching timetable
- Availability of teacher(s) able to teach music
- No suitable teaching space
- Insufficient music instruments and equipment (such as computers and music software)
- No appropriate system/sector policy and encouragement
- No appropriate curriculum documents and support materials
- No appropriate school-based policy and planning
- Music not a school priority
- Lack of parental support
- Lack of financial support
- New school
- Other (please specify)

Thank you for your participation