

**A HISTORY OF MUSIC EDUCATION
IN NEW ZEALAND STATE
PRIMARY AND INTERMEDIATE SCHOOLS
1878-1989**

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by

Susan P. Braatvedt
B.A. (Natal), Dip.Arts (Auckland), B.A.Hons (Canterbury)

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Contents

	Page
Contents	i
List of illustrations	xi
List of figures	xiv
List of tables	xv
Abstract	xvii
Preface	xix
1.1 Primary sources	xx
1.2 Secondary sources	xxi
1.3 The researcher	xxiii
1.4 Research method	xxiii
Abbreviations	xxv
Foreword	xxvi
1.1 The value of music in the curriculum	xxvi
1.2 The role of music education in the curriculum	xxviii
1.3 The role of the teacher in music education	xxix
(a) The most effective kind of music education teacher	xxix
(b) Teacher training	xxix
1.4 Outline of chapters 1-6	xxx
Acknowledgements	xxxiii

CHAPTER ONE 1877-1899	1
EARLY BEGINNINGS	
1.1 Introduction	1
1.2 Vocal music in English education	4
(a) Sarah Anne Glover (1786-1867)	6
(b) John Curwen (1816-1880)	7
(c) John Hullah (1812-1884)	11
1.3 Vocal music in New Zealand education	19
1.4 The purpose of singing in the curriculum	20
(a) Singing as a moral force	20
(b) Singing as pleasure	21
(c) Singing as voice training	22
(d) Singing as aural training	23
1.5 The school music syllabus and its implementation	25
(a) The music syllabus	27
(b) School music materials	30
(c) Numbers of pupils learning singing	31
1.6 The role of the teacher	33
1.7 Teacher training	40
1.8 Additional training in three education districts	49
(a) South Canterbury	49
(b) Wellington	51
(c) Auckland	55
1.9 The effects of additional teacher training	57
1.10 Conclusion	59

CHAPTER TWO 1900-1918	
A NEW VARIATION: GEORGE HOGBEN	61
2.1 Introduction	61
2.2 The new Inspector-General of schools	62
2.3 The inspectors' perceptions of vocal music	64
(a) The implementation of the new examination system and its effect on singing	64
(b) Inspectors' conference, 1901	68
2.4 The role of vocal music in the curriculum	69
2.5 Singing prescriptions	72
(a) Suitable songs	79
2.6 The role of the teacher	94
(a) Teacher training	98
[i] <i>Music as a compulsory subject for student teacher examinations</i>	101
2.7 Conclusion	113
CHAPTER THREE 1919-1934	
THE WINDS OF CHANGE: SCHOOL MUSIC INITIATIVES	116
3.1 Introduction	116
3.2 New initiatives in schooling	116
3.3 The development of school music (1919-1925)	119
(a) The role of singing in the curriculum	119
[i] <i>School singing</i>	120
[ii] <i>Concerts for School Children</i>	126
(b) Resource assistance	128
(c) Music appreciation	131
[i] <i>Music appreciation in English and American education</i>	131
[ii] <i>Music appreciation in New Zealand schools</i>	135

(d) Suitable songs	137
(e) The role of the teacher	141
3.4 E. Douglas Tayler	144
(a) Monthly music articles	149
(b) Resource assistance	155
[i] <i>Encouragement of musical invention</i>	156
[ii] <i>Notation</i>	159
(e) Music publications	162
(f) Broadcasting	171
(g) Teacher training	175
[i] <i>Music examination</i>	175
[ii] <i>Third year music course</i>	176
[iii] <i>Summer courses for teachers</i>	179
(h) Music making in the community	179
3.5 Effects of Tayler's initiatives	182
3.6 Conclusion	189
CHAPTER FOUR 1935-1949	
A DIFFERENT TEMPO: MUSIC EDUCATION	
IN THE LABOUR ERA	192
4.1 Introduction	192
4.2 Early educational changes	193
4.3 The role of music in the schools	194
(a) The work of Vernon Griffiths	217
(b) The Thomas Report	219
(c) The purpose of music in the curriculum	222
4.4 Teacher training	225
(a) Specialist music teachers	233

4.5	The public perception of school music education	239
	(a) School music festivals	242
	(b) Musical developments in the community	244
	(c) The effects of broadcasting	246
4.6	The music syllabus	258
4.7	Conclusion	263
CHAPTER FIVE 1950-1968		
THE GROWTH OF SCHOOL MUSIC		266
5.1	Introduction	266
5.2	The perception of school music	267
5.3	Department of Education Initiatives	271
	(a) Music lessons out of school hours	271
	(b) Grants	272
	(c) Ramsay Howie's work in schools	273
	(d) Teacher training	279
	(e) Adviser on School Music	285
	(f) In-service courses	287
	(g) Music advisers	290
	(h) Establishment of a curriculum unit	296
5.4	The role of music education in the curriculum	298
	(a) Singing	305
	(b) Instrumental Music	312
	[i] <i>Orchestral music</i>	314
	[ii] <i>Percussion instruments</i>	317
	[iii] <i>The recorder</i>	319
	[iv] <i>The guitar</i>	322
	(c) Music festivals	323

5.5 The public interest in music	325
(a) Broadcasts to schools	326
5.6 Conclusion	332
CHAPTER SIX 1969-1989	
SHARPENING THE TRADITION: NEW VISIONS FOR	
MUSIC EDUCATION	335
6.1 Introduction	335
(a) The Tait Report	336
6.2 Department of Education Initiatives	339
(a) Equipment	339
(b) Class sizes	343
(c) The role of the teacher	344
(d) Teacher training	347
(e) The Music Adviser	351
(f) Out-of-hours scheme	356
(g) Implementation of two pedagogical approaches	356
[i] <i>Orff</i>	357
[ii] <i>Kodály</i>	358
(h) Composers in schools	359
(i) The Musician-teacher scheme	363
6.3 Other music education initiatives	366
(a) Wanganui music scheme	366
(b) Societies of music education	367
(c) Other musical events	369
6.4 The role of music in the curriculum	369
(a) Time-tabling	369
(b) Content of music education	377
[i] <i>The music syllabus of 1969</i>	379

[ii] <i>Music units</i>	382
[iii] <i>The music syllabus of 1989</i>	386
6.5 The value of music in the curriculum	389
(a) Primary school Music Syllabus Infant Classes to Form Two	389
(b) A review of the Core Curriculum in Schools	391
[i] <i>Fostering appreciation of various styles of music</i>	392
[ii] <i>The need to develop musical potential</i>	396
[iii] <i>The ubiquity of music</i>	397
(c) Syllabus for schools: Music Education Early Childhood to Form Seven	397
[i] <i>Grow aesthetically through musical experiences</i>	399
[ii] <i>Consider the music profession as a viable proposition</i>	399
[iii] <i>Gain a greater understanding of cultural similarities and differences through music</i>	400
[iv] <i>Develop sensitivity to the quality of sound in the environment</i>	402
[v] <i>Improve personal identity and positive relationships with others through individual and group participation in music</i>	404
[vi] <i>Gain pleasure and, in many cases, develop a lifelong interest</i>	405
6.6 Conclusion	405
CHAPTER SEVEN	
CONCLUSION	409
7.1 An overview of school music in New Zealand	409
(a) The impact of examinations	411
(b) The consequence of limited personnel resources	411
(c) Music education under the Labour Government (1935-1949)	413

(d) Music education after 1950	415
7.2 Effects of Department of Education Initiatives	416
(a) Resources	416
(b) The role of the teacher	420
[i] <i>Teacher training</i>	420
[ii] <i>A review of the music syllabus contents</i>	423
[iii] <i>The qualities of the most effective teacher</i>	424
[iv] <i>The generalist and the specialist</i>	426
7.3 The need for music in the curriculum	428
(a) Practitioner's assessments of music education	430
7.4 Concluding analysis	432
7.5 Afterword	434
Appendices	436
Appendix 1 Map of New Zealand showing education districts since 1916	436
Appendix 2 Key events in music education that impacted school music 1877-1989	437
Appendix 3 <i>The Cobbler</i> (song)	441
Appendix 4 Music Examination 1899	442
Appendix 5 1913 music prescriptions	444
Appendix 6 List of suitable songs from <i>The School Music Teacher</i> 1903	452
Appendix 7 Songs published in the <i>School Journal</i> 1907 – 1933	454
Appendix 8 The story of <i>God save the King</i>	457

Appendix 9	Some Music Theory Information from <i>Zealandia Song Book</i> Part 1	459
Appendix 10	'Scheme to improve vocal music and other forms of oral expression throughout the schools of New Zealand,' by E. V. Hudson	460
Appendix 11	E. Varley Hudson's list of text books for school music	463
Appendix 12	School Music Syllabus of Instruction for Public Schools 1928	465
Appendix 13	Hawera School Orchestra and Wanganui Combined schools' "Boomerang" mouth organ band	475
Appendix 14	<i>Broadway Melody</i> (song)	476
Appendix 15	<i>The Lincolnshire Poacher</i> (song)	477
Appendix 16	The Monochord	478
Appendix 17	Vernon Griffiths and Ernest Jenner	480
Appendix 18	Report from music specialist, Term 1, 1946	481
Appendix 19	New Zealand Birds – their songs and habits	484
Appendix 20	Themes for Music Appreciation from <i>Broadcasts to Schools</i> 1946	487
Appendix 21	How to make a bamboo pipe	490
Appendix 22	1953 Music Syllabus	492
Appendix 23	Broadcasts to Schools covers 1960, 1963 and 1968	504

Appendix 24	Broadcast to Schools Series: Songs featuring instrumental accompaniment between 1957 and 1968	506
Appendix 25	The composer in schools scheme by Dorothy Buchanan	511
Appendix 26	1969 Music Syllabus: <i>Primary School Music Syllabus Infant Classes to Form 2</i>	514
Appendix 27	Music Units example Stage II Unit 3	524
Appendix 28	A school jazz ensemble	527
Appendix 29	1989 Music Syllabus: <i>Syllabus for Schools: Music Education, Early Childhood to Form Seven</i>	528
Appendix 30	'Music in Tomorrow's Schools: The Challenge of Change' Anne O' Rourke	532
Appendix 31	Songs recorded on CD	534
Bibliography		538

List of Illustrations

	Page
1 Sarah Glover with her Sol-Fa Ladder	6
2 John Curwen	7
3 Song: <i>Let it Pass</i>	9
4 Song: <i>Life is Short</i>	10
5 A modulator	13
6 Specimen Voluntaries	14
7 Mental Effects of Scale Tones	15
8 Hand Signs	16
9 The Elementary Certificate of the Tonic Sol-fa College	17
10 Singing Prescriptions for 1878 and 1885	27
11 Music Examination for Teachers 1883	36
12 Robert Parker	52
13 George Hogben	62
14 Song: <i>The Minstrel Boy</i>	83
15 Song: <i>The Red, White and Blue</i>	85
16 Song: <i>My Native Land</i>	88
17 Song: <i>New Zealand, the Land 'neath the Southern Cross</i>	90
18 Song: <i>Kowhai Bells</i>	92
19 Singing Prescriptions 1919	120
20 Song: <i>He Waiata Aroha</i>	129
21 E. Douglas Tayler	144
22 Discussion of Edward Elgar	151
23 Advertisement for Nimmo's Pianos	153
24 Two School Compositions from 1927	158

25	1928 Singing Prescriptions	160
26	Song: <i>Poi Waka</i>	165
27	Taylor's Schools' Music Broadcast Programmes, May 1931	173
28	Song: <i>Moonlight Frolics</i>	174
29	'Music in the National Life,' article by Peter Fraser	194
30	Letter from Dr. Adolf Solansky, Acting Consul-General of the Czechoslovak Republic, Sydney, 1937	197
31	Letter from A. Martin, Department of Education, 1937	198
32	Deputation interview with Hon. P. Fraser on music in schools, 1938	200
33	Resolution from Music Teachers' Association Wellington Branch 1938	202
34	Letter from Hon. P. Fraser to the Wellington Branch of the Music Teachers' Association of New Zealand	202
35	Extracts from Ernest Jenner's letter to Dr. Beeby on the state of school music 1942	206
36	Letter to the Director of Education, 1940	213
37	Grants for school activities	221
38	Auckland Training College: Purposes of music education 1942	223
39	Marion Cornes' remembers Tommy Young	226
40	Extract: music for Auckland Training College students	230
41	Jenner's Broadcast Series 1946	255
42	Ramsay Howie's suggestions for school music	273
43	List of film titles from the 1953 Music Syllabus	277
44	Supportive Studies prescription at Hamilton Teachers College 1967/1968	282

45	Music at the Intermediate School stage	284
46	W.H. Walden Mills pictured with some Maori children	286
47	The Goals of the Music Adviser	351
48	Kelly's duties as District Music Adviser in Canterbury 1973	353
49	MT's duties for a two and a half hour period 1976	364
50	Objectives for Units 1-4 in Music Units for Primary Schools: Stage II	384
51	Two examples from an evaluation check list for Music Units 1-4	385
52	Some 1970s songs published in Broadcast to Schools books	393

List of Figures

	Page
1 Comparison of Numbers of Pupils learning vocal music, elementary science, drawing and object lessons between 1879 and 1899	32
2 Comparison of numbers of students taking all subjects in 1879 and 1880	39
3 Percentages of pupils learning vocal music in Wellington, Auckland and South Canterbury 1879-1899	58
4 Average time given to subjects in the Primary School expressed in hours a year in 1977	371
5 Suggested minimum time allocations for core studies and activities in Primary Schools expressed in hours a year	373
6 Recommended time allocated for subjects expressed in Standards 1 & 2	375
7 Recommended time allocated for subjects expressed in percentages in Standards 3 & 4	375
8 Recommended time allocated for subjects expressed in percentages in Forms 1 and 2	376

List of Tables

	Page
1 Dunedin Training College 1883: Number of hours for subjects	42
2 Numbers of pupil teachers, teachers and schools 1878-1898	43
3 Comparison between 1878/1885 and 1904 singing prescriptions	74
4 Patriotic and national songs found in the <i>School Journal</i> 1908-1918	87
5 Percentages of pupils learning singing between 1900 and 1910	95
6 Hawke's Bay Education Board – contents of first four lectures on singing, 1918	112
7 Numbers of pianos and gramophones placed in schools 1927 to 1929	182
8 Numbers of students learning music in secondary departments of district high schools between 1927 and 1929	183
9 The aims of music education	224
10 School Certificate examination entries in subjects associated with the core syllabus 1950-1952	270
11 List of instruments supplied to Music Advisers	293
12 Comparison between 1928 and 1953 music syllabi aims	301
13 List of subsidies provided on instruments 1970	341
14 Retail price of instruments in 1978	342
15 Comparison between music courses offered at Hamilton and Dunedin Teachers' Colleges in 1974	349

16	Conceptual Plan for Singing and Playing Music Units for Primary Schools Stage II	381
17	Emphases in the Spiral Curriculum	388

Abstract

Music education has been part of the New Zealand curriculum since the nineteenth century yet it has not been perceived as a “mainstream” subject in the school curriculum. This research examines how music has been perceived in the curriculum, and looks at the effectiveness of the teacher in implementing music education programmes during the existence of the Department of Education between 1878 and 1989. While the Education Act of 1877 established the Department of Education, in practical terms the Department only started to function in 1878 and ceased to exist in 1989.

External events such as the two economic depressions of the 1890s and the early 1930s, and the two World Wars, had a deleterious effect on music education development. In the local political arena there was inconsistency in attitudes towards the subject that further inhibited growth.

The majority of immigrants during the nineteenth century were from Britain. A review of the sight singing movement in England is included in chapter one to determine why singing dominated school music in the New Zealand curriculum. In 1928 the syllabus changed from “singing” to “music.” This reflected a wider concept of musical activity, including musical appreciation, movement and the playing of musical instruments.

The 1920s represented an era of many new initiatives in school music, dominated by the appointment of the first Supervisor of School Music, E. Douglas Tayler. The subsequent appointments of four British music lecturers to the four Training Colleges augured well for school music. Broadcasts to schools programmes that featured prominently in the lives of many New Zealand school pupils, had begun life with Tayler’s music programmes in 1931.

The appointment of the National Adviser of Music, W.H. Walden Mills in 1958 represented another important milestone in music education, since no-one had held this position on a national level since Tayler’s resignation 27 years earlier. Walden Mills’ influence was manifest in the appointments of District Music Advisers during the 1960s who provided a much needed support service to teachers. Further developments in music education occurred during the 1970s with the implementation of special music

programmes in certain schools, including the Music Teacher Scheme (MT scheme) and the composers in schools scheme. During the 1970s and 1980s awareness of other cultures became an integral part of school music programmes, and contemporary music of all kinds became an acceptable part of the school environment. Two significant events that reflected changing attitudes towards music education were the publication of the Tait Report in 1970 and the Ritchie Report in 1980.

A CD accompanies the thesis giving examples of school songs published in various song books used in New Zealand schools between 1878 and 1980.

Preface

The history of music education is in its infancy in New Zealand, with only two major reports having been produced to date (see below reference to Tait and Ritchie reports). The development of music education in New Zealand has not progressed to such a stage of development as that for example to be found at the Music Educators National Conference Historical Center at the University of Maryland, USA.¹ Nor indeed is there a central repository in New Zealand for music and music education such as the Frank Callaway International Resource Centre for Music and Music Education (CIRCME) at the University of Western Australia in Perth.

This historical research is undertaken with the intention of making a contribution towards the development of the study of the history of music education in New Zealand. There is an account of the development of education, *The Department of Education 1877-1989: A Guide to its Development*,² but there has not been to date a comprehensive study of school music in primary and intermediate state schools during the Department's existence (1878-1989). The Education Act was passed into law in 1877 and came into effect in 1878. This serves as the starting point for this research and concludes with the abolition of the Department in 1989.

A wealth of information about music education in this period is available in a variety of places as indicated in the section on primary sources below. Guy Jansen's research 'History of School Music in New Zealand,' provided useful information on this subject when it was written in 1966. Since then there have been further developments in music education. It seemed timely to conduct further research into school music under the Department's aegis from 1878 to 1989. The focus is on state primary and intermediate schools. It will be shown that external and internal influences prohibited real

¹ G.N. Heller, B.D. Wilson, 'Historical Research,' in *Handbook of Research on Music Teaching and Learning*, R.Colwell (ed). A project of the Music Educators National Conference, Schirmer Books, a division of Macmillan, Inc., New York, 1992, p.102.

² Butterworth, S., *The Department of Education 1877-1989: A Guide to its Development*, Learning Media, Ministry of Education, Wellington, 1993.

development in music education. There were some outstanding people who exerted short-term positive influence on the subject and these will be described.

1.1 Primary Sources

Heller and Wilson contend that primary sources offer the best evidence on an historical subject. "Secondary sources are insufficient evidence to substantiate historical fact."³ Primary sources were located in four cities - Auckland, Wellington, Christchurch and Dunedin. Inspectors' reports in the *Education Reports* from the Appendices to the Journals of the House of Representatives from 1878 to 1929 were consulted. From 1930, inspectors' reports were no longer featured in the Education Reports. Individual reports written between 1930 and 1955 were found in the National Archives in Wellington. All these reports provided an insight into different aspects of school life.

The eight music syllabi published in 1877, 1904, 1913, 1919, 1928, 1953, 1969 and 1980, provided information on the changing requirements and understandings as to what constituted music and a music education and the requirements for their adequate provision. There were two major reports on the topic of music education in the period covered in this research. *Music Education in New Zealand* by Malcolm Tait, known as The Tait Report (1970), was the first comprehensive study conducted in New Zealand, and provides critical analysis of the state of music education at that time.⁴ The Ritchie Report, *Report of the Committee to Study the Needs of Music Teaching in New Zealand*, (1980) analysed what needs had been demonstrated in the provision of music teaching.⁵ The *School Journal* (1907-1918 and 1950-1989), *The New Zealand School Journal* (1919-1949), *Zealandia School Paper* (1905) and *Education Gazette* (1927-1931) provided a resource for songs used at different times, while song books consulted included: *Popular Maori Songs Supplement No.1* (1898); *No.2* (1903); *No.3* (1905); *No.4*

³ G.N. Heller, B.D. Wilson, 'Historical Research,' in *Handbook of Research on Music Teaching and Learning*, p.105.

⁴ M.J. Tait, *Education in New Zealand*, Music Teachers Registration Board and the Waikato Society of Registered Teachers, 1970.

⁵ *Report of the Committee to Study the Needs of Music Teaching in New Zealand to the Queen Elizabeth II Arts Council*, School of Music, J. Ritchie, Chairman, University of Canterbury, Christchurch, 1980.

(1908), the *First Blackbird* (undated) and *Second Blackbird* (undated), *Zealandia Song Book Part II* (c.1892), *Zealandia Song Book Parts I and II* (1907), *The New Zealand Fern School Song Book* (1917), *Dominion Song Books* No.1 (1930); No.2 (1934); No.3 (1935); No.5 (1940); No.8 (c.1940); No.9 (1938); No.12 (1947); No.14 (1950), and *Broadcasts to Schools* song books (1938-1979).

In addition various other primary sources provided information pertinent to this research including additional archival material in the form of letters and reports from the National Archives in Christchurch and Wellington, Parliamentary debates, official notices in *New Zealand Gazette*, several *Official New Zealand Yearbooks* that gave statistical information, while *The Cyclopaedia of New Zealand* Vols.1-4 (1897-1904) gave personal contemporary information about music teachers.

1.2 Secondary Sources

Music education articles describing aspects of school music were located in *The Education Gazette*, *National Education*, *Education*, *NZPPTA Journal*,⁶ *Journal of Research in Music Education*, *Music Educators Journal*, *New Zealand Journal of Educational Studies*, *ISME*, *British Journal of Music Education*, *The Australian Journal of Music Education*, *The Musical Quarterly*, *New Zealand Journal of Historical Research*, *New Zealand Journal of History*, *School Music Bulletin*, *Music in New Zealand*, *Music Ho*, *Canzona* and *Third Stream*, *The School Music Review*, *The Musical Times*, *New Zealand Listener*, *Music in Education*, *International Journal of Music Education*. Occasional reference was made to newspapers of the period as detailed in the footnotes.

Books and chapters of books listed in the bibliography and referred to in footnotes provided understanding and interpretation. *The Oxford History of New Zealand*⁷ was one source for general history in New Zealand, while *The Oxford History of New Zealand*

⁶ NZPPTA refers to the New Zealand Post Primary Teachers' Association.

⁷ *The Oxford History of New Zealand* W.H. Oliver & B.R. Williams (eds), Oxford University Press, Auckland. First published 1981, reprinted 1984. Reprinted with corrections 1987.

Music, was another for general musical history.⁸ New Zealand education history has been documented in several books including *Young New Zealand*,⁹ *Education in New Zealand*,¹⁰ *The Education System*,¹¹ *History of State Education in New Zealand 1840-1975*,¹² *Educating New Zealand*,¹³ and *Development of the New Zealand Primary School Curriculum 1877-1970*.¹⁴

The development of music in Christchurch has been particularly well documented. John Jennings conducted research into various areas of music history in this city: *Let the Children Play: The First Twenty-Five Years of the Christchurch School of Instrumental Music 1955-1980*;¹⁵ *Music at Canterbury, A Centennial History of the School of Music University of Canterbury*;¹⁶ and *Song of the Music Makers*,¹⁷ an account of the first fifty years of Primary School Music Festivals in Christchurch. Brian Pritchard is editor of The Canterbury Series of Bibliographies, Catalogues and Source Documents in Music 'Music in Canterbury,' while his publications, 'Music in Canterbury' in *A History of Canterbury, Vol.II*¹⁸ and *Selected Source Readings on Musical Activity in the Canterbury Settlement 1850-1880*¹⁹ have provided material. Helen Watson's thesis 'Music in Christchurch' dated 1948,²⁰ has been an additional resource focussing on community music, private music teachers and school music.

⁸ J.M. Thomson, *The Oxford History of New Zealand Music*, Oxford University Press, Auckland, 1991.

⁹ A.G. Butchers, *Young New Zealand* Coulls, Somerville Wilkie, Dunedin, 1929.

¹⁰ A.G. Butchers, *Education in New Zealand*, Coulls, Somerville Wilkie, Dunedin, 1930.

¹¹ A.G. Butchers, *The Education System*, The National Printing Co., Auckland, 1932.

¹² I. Cumming & A. Cumming, *History of State Education in New Zealand 1840-1975*, Pitman Publishing New Zealand, Wellington, 1978.

¹³ A.E. Campbell, *Educating New Zealand*, Department of Internal Affairs, Wellington, 1941.

¹⁴ J.L. Ewing, *Development of the New Zealand Primary School Curriculum 1877-1970*, New Zealand Council for Educational Research, Wellington, 1970.

¹⁵ J.M. Jennings, *Let the Children Play: The First Twenty-Five Years of the Christchurch School of Instrumental Music 1955-1980*, B.W. Pritchard, Series Editor, The Canterbury Series of Bibliographies, Catalogues and Source Documents in Music, Number Three, School of Music, University of Canterbury, Christchurch, 1988.

¹⁶ J.M. Jennings, *Music at Canterbury, A Centennial History of the School of Music University of Canterbury Christchurch New Zealand 1891-1991*, School of Music, University of Canterbury, Christchurch, 1991.

¹⁷ Jennings, J.M., *Song of the Music Makers*, D. Sell, Series Editor, Studies in Music Education, The Canterbury Series, School of Music, University of Canterbury, Christchurch, 1989.

¹⁸ Pritchard, B.W., 'Music in Canterbury,' in *A History of Canterbury*, Vol.II, W.J. Gardner (ed), Whitcombe & Tombs, Christchurch, 1971, pp.440-464.

¹⁹ Pritchard, B.W., *Selected Source Readings on Musical Activity in the Canterbury Settlement 1850-1880*, B.W. Pritchard, Series Editor, The Canterbury Series of Bibliographies, Catalogues and Source Documents in Music, Number One, School of Music, University of Canterbury, 1984.

²⁰ H. Watson, 'Music in Christchurch.' Unpublished thesis for M.A. and Honours in History, University of New Zealand, 1948.

1.3 The researcher

The researcher is committed to the view that music education in primary and intermediate schools is a valuable means of enhancing abilities and positive social attitudes. During the six years that the researcher has lived in New Zealand, she has engaged in the study of music education at Auckland University and the University of Canterbury. She engaged in research in primary, intermediate and high schools in Auckland and Christchurch. As an immigrant to New Zealand, she brings a positive regard for what this country has to offer and an objectivity about its provision.

1.4 Research method

The information has been objectively and systematically researched in the primary and secondary sources available.²¹ Other information was gleaned from informal conversations with some music educators and a few individuals known to the researcher, concerning their experiences with music education. Written correspondence with three other individuals provided some additional anecdotal information. The intention of this research was to add to knowledge of the history of music education in New Zealand primary and intermediate state schools during the existence of the Department of Education, first established in 1878 and terminated in 1989.

In the interests of proper historical research, the researcher has sought to bring her objectivity to the subject in an attitude of openness, to whatever issues and patterns might be determined in the primary sources themselves.²² Bias may exist in the inspectors' reports of school music practices in New Zealand between 1878 and 1955. An inconsistency in the inclusion of these reports is apparent in some education districts.

²¹ Hal Abeles asserts: "Although historical research cannot control the events it is examining, it systematically collects evidence, and objectively evaluates the evidence..." ('Research Modes and techniques,' *Handbook of Research on Music Teaching and Learning*, p.231).

²² Cf. "The researcher must assume nothing and question everything." (G.N. Heller & B.D. Wilson, 'Historical Research,' *Handbook of Research on Music Teaching and Learning*, p.104).

Where music education in secondary schools has a bearing on the narrative, this information is included. Reference is occasionally made to music in “native” schools. Established in the nineteenth century for Maori, these schools ceased to exist as separate entities in the 1960s. The place of music in Tikanga Maori (the Maori cultural tradition) is a subject beyond the scope of this research.

Music education in New Zealand is to a degree contextualised by reference to overseas influences and developments. Contemporary music education in England is pertinent because New Zealand, as a colony, had particularly strong historical, economic, and political links with that country. There are occasional references to music education thought and practices in the United States of America and Australia where these paralleled English developments that were influencing music education in New Zealand.

A map is included in Appendix 1, p.436 showing the education districts in New Zealand from 1916, while the key events that impacted New Zealand’s music education history between 1878 and 1989 are also included in Appendix 2, p.437.

Abbreviations

AJHR	Appendix to the Journal of the House of Representatives
CANZ	Composers Association of New Zealand
CAS	Community Arts Service
CSIM	Christchurch School of Instrumental Music
E Reports	Education Reports
JRME	Journal of Research in Music Education
MT Scheme	Musician Teachers Scheme
NA	National Archives
NZBC	New Zealand Broadcasting Corporation
NZBS	New Zealand Broadcasting Service
NZCER	New Zealand Council of Educational Research
NZEI	New Zealand Education Institute
NZPPTA	New Zealand Post Primary Teachers' Association
NZSMA	New Zealand School Music Association
NZSME	New Zealand Society for Music Education Organization
PPTA	Post Primary Teachers' Association
SME	Society for Music Education
UNESCO	The United Nations Educational, Scientific and Cultural

Foreword

If we believe that music is essentially concerned with living and life,
music cannot be separated from education.¹

1.1 The value of music in the curriculum

There can be little doubt about the value of music in the educational curriculum. An official document issued by the National Board of Education for England and Wales in 1923 asserted: "Its worth has been attested by almost every educational writer from the time of Plato."² In the above citation J.P.B. Dodds argues that since music is an inherent part of being human it is inexorably bound up with education. He continues:

Its elements are present in an embryo state in all children. And from them music elicits responses on various levels, whatever the children's cultural backgrounds and irrespective of whether they are intellectually gifted or suffering from a mental or physical handicap.³

Swanwick's argument is based on the need to include culture in education:

...it may be argued that there is plenty of music taking place in the wider community and that school is an inappropriate place for musical activities. Here the justification hinges on the quality of what is actually done in the school. There can be no case for music done badly. On the other hand, there is every justification for supporting music education when it is well done. Schools extend the scope of knowledge that is casually acquired elsewhere and there is a fund of human knowledge perhaps better and more accurately designated as *knowing* embodied in musical discourse that cannot be left to chance. If schools are to be regarded as basing their curricula on important and significant activities in any culture, then music is an obvious candidate, unless we happen to believe that the role of schools should be limited to certain basic activities such as reading, writing and arithmetic.⁴

¹ J.P.B. Dodds, 'Music as a Multicultural Education,' *Music Educators Journal*, Vol.69, No.9, May 1983, p.33.

² From an Official Document issued by the National Board of Education for England and Wales in 1923. Cited in P.A. Scholes, *Music the Child and the Masterpiece*, Oxford University Press, London, 1935, frontispiece.

³ J.P.B. Dodds, p.33.

⁴ K. Swanwick, 'Music Education and the National Curriculum,' Papers from the Institute of Education, University of London, Tufnell Press, London, 1992, p.20.

Two significant issues are identified in this statement, namely, the quality of music education programmes and the need for a broader education beyond the ‘three Rs.’ While the first is contingent upon the competency of teachers, the second focuses on the importance of music as a legitimate curriculum subject.

Psychologist Howard Gardner’s theory of multiple intelligences offers another significant reason for including music in the curriculum.⁵ As one of eight human intelligences, it is important for teachers to expose children to a wide range of in-depth educational experiences. For example Gardner thought that it might be possible to teach about the Civil War using dance, since: “Almost anything can be illuminated in surprising ways if you open up your mind to the variety of intelligences.”⁶

As far as New Zealand is concerned, it will be shown that from 1877 until 1928, the subject music was defined as vocal music or singing. This was the primary focus of school music until the *Syllabus of Instruction 1928*⁷ referred to music for the first time. (See chapter three). As a consequence singing played a major and fundamental part in this research. Although singing was included in the Education Act in 1877 it was not made compulsory until the implementation *The Education Act 1904*.⁸ From then on, through various changes of Government and education policy, school music remained a mandatory part of the curriculum. This suggests that curriculum developers placed a high value on music education. However, the subject was not always adequately resourced. This placed school principals and teachers in an unclear position. Categorized as one of the “least important” curriculum subjects in the nineteenth century, teachers in rural schools were exempted from teaching singing, nor was it enforced in city schools then, or throughout the period of this research. Music educators have bemoaned this situation and have labelled school music the “Cinderella” of the curriculum ever since the early 1900s.

⁵ Howard Gardner’s theory of multiple intelligences incorporates language, logic, musical, spatial, bodily/kinesthetic, interpersonal, intrapersonal and naturalist. (Stephanie Weiss, Interview with Howard Gardner, National Education Association (NEA), March 2002, p.1. From website <http://www.nea.org/neatoday/9003/gardner.html>).

⁶ S. Weiss, interview with H. Gardner, p.6.

⁷ Department of Education, *Syllabus of Instruction 1928*, Department of Education, Wellington, 1928.

⁸ Department of Education, *The Education Act 1904*, John Mackay Government Printer, Wellington, 1904.

Changes in the perceived value of music education have affected two specific areas:

1. The role of music education in the school curriculum
2. The role of the teacher in music education

These two areas provide the primary focus for this research, with the intention of offering insights into the history of music education in the primary and intermediate school curricula during the Department of Education's existence from 1878 to 1989.

1.2. The role of music education in the school curriculum

The five major contentions resulting from this research are as follows:

- (a) That the eight sequential music syllabi differed in their aims, objectives and content, and this reflected the value placed on music education in each period under review, and consequently affected the general attitude to music education in the classroom.
- (b) That music education has not been perceived as a "mainstream" subject over the period of the research and that the inclusion of music education in the school curriculum has largely depended on how individual school principals and teachers viewed the subject.
- (c) That the development of music education was due to the "drive" of certain key individuals at different periods.
- (d) That throughout this period the choice of songs used in schools reflected the changing nature of society.
- (e) That the provision of resources reflects the way in which the value of music education in schools was regarded.

1.3 The role of the teacher in music education

The research also elicited information in the following areas:

1.3 (a) The most effective kind of music education teacher

In the primary and intermediate schools in New Zealand, music education has traditionally been taught by two types of teacher: the generalist and the specialist. Who makes the most effective music education teacher has long been a cause for debate among educationists in Western countries. There are different points of view on this.

- The generalist teacher's ability to teach music education.
- Some educators believe that this subject should only be taught by specialists.
- Others contend that a school's music programme should be under a specialist's management, while the generalist teacher is given opportunities to develop skills through observation followed by hands-on teaching.

The different types of teachers that have taught music education in New Zealand will be considered: the generalist, specialist, third year trained specialist and resource teachers. Resource teachers are staff members who have some musical skills and abilities and act as facilitators of school music programmes.

1.3 (b) Teacher training

The need for proper teacher training in all areas of the curriculum has been a central issue since the early part of the twentieth century, particularly for properly trained teachers in music. The research will examine the kind of teacher training available for teachers in music since 1878, the year in which the syllabus of 1877 was implemented.

1.4 Outline of chapters 1-6

The eight music syllabi were introduced in the years 1877, 1904, 1913, 1919, 1928, 1953, 1969 and 1989. These have been used to delineate the period covered by the respective chapters. The exception is chapter four during the period of the Labour Government which lasted from 1935 to 1949. No new music syllabus was published but significant changes in music took place to warrant a separate chapter for discussion.

Discussion of a history of music education in New Zealand begins with the establishment of the Department of Education in 1877 in chapter one. Since the majority of immigrants in the nineteenth century had come from Britain, a discussion of the development of the sight singing movement in England provides some insight as to why singing was incorporated in the New Zealand school curriculum in 1877.

George Hogben's educational reforms, including his new syllabus of 1904, and the music syllabus of 1913 are the focus of chapter two. It will be seen that the singing prescriptions became more complex, demanding skills that were beyond the abilities of many generalist teachers. However, the music specialist Robert Parker was able to provide assistance to many teachers through his regular Saturday morning classes in Wellington.⁹

The third chapter reviews the school music initiatives that occurred during the 1920s embracing two music syllabi that were published in 1919 and 1928. The 1920s were dominated by E. Douglas Tayler, the first Supervisor of School Music, appointed by the Department of Education in 1926. The music syllabus of 1928 was particularly significant. Singing became known as music for the first time, embracing a wider concept of musical activity, including musical appreciation, movement and playing musical instruments. Also significant were the appointments of four British music lecturers to the four Training Colleges: Vernon Griffiths, Christchurch;¹⁰ Horace

⁹ Parker emigrated from England to New Zealand in 1869. (See chapter one).

¹⁰ Christchurch Training College was established in 1877. Griffiths took up his appointment in 1927.

Hollinrake, Auckland;¹¹ Ernest Jenner, Wellington;¹² J. Crossley Clitheroe, Dunedin.¹³ The implementation of a specialist third year music programme in the Training Colleges in 1928 was an important step in effecting improvement in school music teaching.

Chapter four discusses the events that occurred during the Labour era from 1935 to 1949, a period during which Department of Education officials displayed an ambivalent attitude towards music education. Although Supervisors were appointed in Arts and Crafts and Physical Education, no appointment was made for Music. Eight specialist music teachers were appointed as itinerants working in a few schools between 1944 and 1946. We will see that this was the only period in which no new music syllabus was published, although a draft music syllabus was published in 1949.

Chapter five shows that from the 1950s music education assumed a more important role in the curriculum, particularly with W.H. Walden Mills' appointment as National Adviser of School Music. The subsequent appointments of ten district music advisers during the 1960s gave teachers a support service that augured well for the future of school music. The music syllabus of 1953 is also discussed.

Chapter six highlights further innovative developments during the 1970s and 1980s when evaluation of the education system and philosophy of music education became important issues. It was during this period that awareness of other cultures influenced music education programmes, while the universal impact of pop music coinciding with rapid advance in radio and television ensured that school music embraced all kinds of musical styles. Included in this chapter is discussion of two music syllabi published in 1969 and 1989.

The conclusion provides an overview of significant events in music education history during the 111 years of the Department of Education's existence.

¹¹ Auckland Training College was established in 1881. Hollinrake took up his appointment in 1927.

¹² Wellington Training College was established in 1880. Jenner took up his appointment in 1929.

¹³ Dunedin Training College was established in 1876. Clitheroe took up his appointment in 1929.

The accompanying CD has examples of school songs published in various song books used in New Zealand schools between 1878 and 1980. (The songs are itemised in Appendix 31, p.534).

Acknowledgements

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Chapter One

1877 – 1899

Early beginnings

“Singing, undoubtedly, constitutes the first ground-work of musical education.”¹

1.1 Introduction

The development of philosophies and practices in New Zealand school music education has been an evolving process, which had its roots in the arrival of the nineteenth century colonists. This period describes the beginnings of music education from 1877, the date of the Education Act.² The shaping of the school music programme was inextricably linked with the shaping of the education system.

Since the majority of settlers who came to New Zealand during the nineteenth century were British, the settlers’ newly adopted country became an extension of Britain. Robert Stout³ noted this in 1876: “Many of the settlers also came out with notions, Utopian somewhat, but with a desire to create a great nation – a Britain in the South.”⁴ As forty per cent of the New Zealand European population in 1886 was British born,⁵ it is not surprising that British cultural traditions, mores and ideals dominated every sphere of colonial life. As Campbell noted:

¹ J. Mainzer, *Singing for the Million*, 1841. ‘Classic Texts in Music Education,’ Introduced by B. Rainbow. Reproduced under the direction of Leslie Hewitt for Boethius Press, Kilkenny, Ireland, 1984, p.xv.

² The Education Act was established on 29th November 1877. (G.E. Jansen, ‘The History of School Music in New Zealand,’ unpublished M.A. thesis, Victoria University, Wellington, 1966).

³ Right Hon. Sir Robert Stout was a lawyer, politician, Chief Justice, Premier, and University Chancellor. In August 1884 he formed a ministry with Julius Vogel as colonial treasurer until he lost the general election in 1887. Stout retired from politics in 1898. In June 1899 he was appointed Chief Justice of the Supreme Court until his retirement in 1926. Between 1903- 1923 he was Chancellor of the University of New Zealand. (D. Harmer, ‘Stout, Robert 1844-1930.’ *Dictionary of New Zealand Biography*, updated July 2000. URL: <http://www.dnz.govt.nz/>).

⁴ R. Stout, ‘Specialization in Government,’ *The New Zealand Magazine* Vol. I, Published by Otago Daily Times, Dunedin, 1876, p.78.

⁵ J. Graham, ‘Settler Society,’ *Oxford History of New Zealand*. W.H. Oliver, B.R. Williams (eds), Oxford University Press, Auckland. First published 1981, reprinted 1984, p.116.

The historical principle of maintaining cultural continuity played a greater part in forming the education system of New Zealand than did the geographical principle of adaptation to a new environment.⁶

The first organised body of colonists came to New Zealand in 1839, the same year in which England set up its first government body for the control of education, called the Committee of the Privy Council on Education.⁷ In New Zealand the importance of education was underlined by the establishment of the first educational legislation in the colony, Governor Sir George Grey's Education Ordinance in 1847.⁸ It provided education for youth through a system of state-aided fee-charging denominational schools. Between 1853-1877 provincial governments provided diverse systems of public education. The Hon. Charles C. Bowen believed these had created:

...a very great diversity not only in the amount of teaching power in the different parts of the country, but in the average attendance of children and in the amount of school accommodation...there are still in the country a very large number of children growing up in absolute ignorance...⁹

Bowen, who introduced the Education Bill of 1877 in the House of Representatives, believed that the time was ripe for the establishment of a national system of education in New Zealand: "Experience of all countries show, that it is absolutely the duty of the State to provide that primary education, which is the key to knowledge for every child."¹⁰

Seven years after Forster's Education Act in England, the New Zealand Education Act was passed in 1877¹¹ and came into force on 1 January 1878. Except for the inclusion of the secular clause, New Zealand's education resembled the British system. It provided a national system of free, compulsory and secular primary education for all children

⁶ A.E. Campbell, *Educating New Zealand*, Department of Internal Affairs, Wellington, 1941, p.6.

⁷ A.E. Campbell, p.7.

⁸ 'Ordinance for Promoting the Education of Youth in the Colony of New Zealand,' G. Grey, Section VIII, No.10, *New Ulster Government Gazette*, 11 November 1848, p.125.

⁹ W. Yates, 'The Debate on the Education Bill, 1877,' I. Davey, (ed), *Fifty Years of National Education in New Zealand 1878-1928*, Whitcombe & Tombs, Christchurch, 1928, p.26.

¹⁰ C. Bowen, cited in W. Yates, p.26.

¹¹ This was referred to as "The Education Act, 1877," while the syllabus was referred to as 'the standards.' (*The New Zealand Gazette*, 1878, p.1309).

between the ages of 5 to 15.¹² An Education Department was established in Wellington and presided over by the Minister of Education, John Ballance. John Hislop was appointed Secretary, while the Rev. William James Habens became Inspector-General of Schools.¹³

The hierarchical structure ensured that the Department held the purse strings and the power to allocate the funds given to the 12 education Boards¹⁴ of Auckland, Taranaki, Wanganui, Hawke's Bay, Wellington, Nelson, Marlborough, Westland, North Canterbury, South Canterbury, Otago and Southland.¹⁵ (Grey became the thirteenth educational district in 1886). The subjects chosen were reading, writing, arithmetic, English grammar and composition, geography, history, elementary science and drawing, object-lessons, vocal music, sewing and needlework (in the case of girls), and the principles of domestic economy.¹⁶

¹² The Education Act was established for primary school education only. A.G. Butchers remarked: "All secondary schools [in the nineteenth century] were organised on a fee-charging basis... although richly endowed with public lands, they were in reality private schools in the sense that, except for the few Government scholarship-holders admitted, they were available only to the children of those who could afford to pay fees. Indeed, many of them maintained in addition considerably lower, or primary, departments, at which fees were also charged, and which consequently served the purpose of exclusive preparatory schools for children whose parents did not desire them to attend the free public schools. Most of them had boarding establishments, and they all consciously modelled themselves as far as they could upon the historic English 'public schools.'" There were 25 secondary schools in actual operation in 1898. (A.G. Butchers, *The Education System*, The National Printing Co., Auckland, 1932, p.123).

¹³ A.G. Butchers, 'Conspectus of National Educational Legislation, 1877,' *Young New Zealand*, Coulls, Somerville Wilkie, Dunedin, 1929, Appendix C. (Note: "There was a statutory obligation upon all parents resident within two miles of a school to send children from 7 to 13 years to school for at least one half the period for which, in each school year, the school was open." A.G. Butchers, *Education in New Zealand*, Coulls Somerville Wilkie, Dunedin, 1930, p.13).

¹⁴ "The power and duties of the Boards were, to set up school districts and, in conjunction with the Committees, to establish and maintain schools; appoint and remove teachers; establish and provide for scholarships and school libraries; establish and maintain district high schools at which secondary instruction might be given." District high schools were "chiefly rural elementary schools with a secondary top," for which the Boards had to "provide the usual free elementary education." The boards were "not empowered to establish separate self-contained secondary schools." Boards also appointed their own inspectors of schools. (A.G. Butchers, *The Education System*, pp.75,122).

¹⁵ *AJHR, H-2*, 1879, p.2. Native schools previously administered by the Department of Native Affairs, were transferred to the Department of Education in 1879. An organising inspector, J.H. Pope, was appointed. Maori Schools had no Education Boards or Districts. By the 1930s, apart from one village school and one denominational boarding school for girls, both in Canterbury, all the Maori schools were located in the North Island. (A.G. Butchers, 1932, pp.82, 84).

¹⁶ *Statutes of New Zealand*. Clause 84 (1). Printed under the authority of the New Zealand Government, by George Didsbury, Government Printer, Wellington, 1877.

Since the colonists set about replicating ideas and familiar teaching methods from their own experiences, the aim of the Education Act had been to give New Zealand children a similar education to that in English primary schools. It is therefore not surprising that vocal music was officially sanctioned in the New Zealand curriculum as it had been the sole medium of class music education in England during the nineteenth century. A review of vocal music in English education will provide some insights as to why this subject became an important part of the school curriculum in New Zealand. The influence of this English tradition endured for many years as will be shown. The direct influence will be most apparent in the first three chapters.

1.2 Vocal music in English education

The purpose of this section is to provide the context from which the vocal music in New Zealand derived.

In 1833 the first English treatise appeared dealing exclusively with the teaching of music in schools. Entitled *A Manual of Instruction in Vocal Music: Chiefly with a view to Psalmody*, John Turner's intention was primarily to improve the music in church services.¹⁷ Rainbow asserted that if young people acquired sufficient skill to "encourage them to retain and develop their musical abilities," music would then exert a "civilising influence" on the youth of the working classes.¹⁸ Turner urged the use of vocal music in education to encourage the introduction of chosen songs and hymns, which would impart a "moral" lesson to the singers who performed them. Music was not valued for its intrinsic worth, but rather as a beneficial influence, and useful for improving congregational psalmody.¹⁹

¹⁷ J. Turner, *A Manual of Instruction in Vocal Music: Chiefly with a view to Psalmody*, 1833. Classic Texts in Music Education, introduced by B. Rainbow. Reproduced under the direction of Leslie Hewitt for Boethius Press, Kilkenny, 1983.

¹⁸ B. Rainbow, *The Land Without Music*, Novello & Company, Sevenoaks, Kent, 1967, p.30.

¹⁹ B. Rainbow, *The Land Without Music*, pp. 30-32.

In 1836 a book that exerted an even wider influence was published: William Edward Hickson's *The Singing Master*.²⁰ In the preface, Hickson prophesied, that before long, vocal music would inevitably find a place in every school in the land. This was already occurring in many state schools in parts of Germany and Switzerland where vocal music was either sanctioned or taught as a compulsory subject.

Hickson advocated that music should be taught for various reasons:

... as a means of promoting the happiness, improving the taste, and raising the moral character of the great body of the people... Vocal music is the kind best adapted for the working classes... as, after all, there is no instrument equal to the human voice, let us begin by cultivating that.²¹

Increasingly nineteenth century music educators justified music on moral grounds. The 'morality' of music arose from the spreading influence of European musical pedagogists such as Rousseau and Naegeli, while Pestalozzi viewed music as a "means of strengthening the social bond as well as an agent for instilling moral values."²² These ideas spawned the sight-singing movement in England. Gordon Cox maintains that "the connection between sight singing and morality in schools was encouraged by a vogue for the teaching of 'moral' songs."²³ Three people dominated the movement: Sarah Anne Glover, John Curwen and John Hullah.

²⁰ W.E. Hickson, *The Singing Master*, 1836. Classic texts in Music Education, introduced by B. Rainbow, Reproduced under the direction of Leslie Hewitt for Boethius Press, Kilkenny, 1984.

²¹ From a lecture Hickson delivered at the London Mechanics' Institute in 1837. Cited in B.W. Pritchard, *Selected Source Readings on Musical Activity in the Canterbury Settlement 1850-1880*, B.W. Pritchard, Series Editor, The Canterbury Series of Bibliographies, Catalogues and Source Documents in Music, Number One, School of Music, University of Canterbury, 1984, p.6.

²² B. Rainbow, 1967, p.162.

²³ G. Cox, *A History of Music Education in England 1872-1928*, Scolar Press, Aldershot, 1993, p.5.

1.2 (a) Sarah Anne Glover (1786-1867)

Glover first became interested in teaching sight-singing as a means of training the Sunday school children of her church.²⁴

ILLUSTRATION 1
Sarah Glover with her Sol-Fa Ladder²⁵



Glover took the concept of sol-fa from the eleventh century monk, Guido d'Arezzo,²⁶ and adapted it to suit her teaching. When her pupils could competently sing sol-fa, using the visual aid of her sol-fa ladder invention, she introduced staff notation. She viewed sol-fa as a way of developing aural sensitivity as an approach to learning staff notation. After publication of Glover's *Scheme to Render Psalmody Congregational* in 1835, some schools began to employ her method. Her view of music education was stated:

²⁴ J. Curwen, *The Teacher's Manual of the Tonic Sol-fa Method*, 1875, Classic Texts in Music Education, introduced by B. Rainbow, reproduced under the direction of Leslie Hewitt for Boethius Press, Kilkenny, 1986, p.381.

²⁵ The picture of Miss Glover appears in the front of J. Curwen, *The Teacher's Manual of the Tonic Sol-fa Method*, 1875.

²⁶ Guido, a Benedictine monk at the convent of Arezzo, trained the choir. He was the first to apply the principles of mnemonics to music. (C. Brown, *Reporter*, 1873. Cited in J. Curwen, 1875, p.363).

A very little practice *well directed*, would soon produce a sufficient degree of skill, to render this employment highly attractive to the pupils; while it would afford healthy recreation in the midst of sedentary pursuits...²⁷

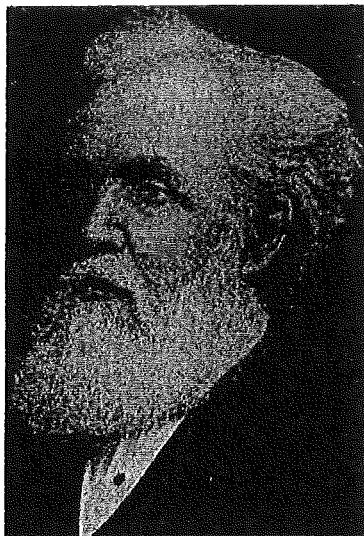
It is significant that the prime motivation of both Glover and Curwen had been to improve the singing in their church congregations.

1.2 (b) John Curwen (1816-1880)

As a clergyman himself, Curwen was conscious that singing for worship was an essential element of the church service.

ILLUSTRATION 2

John Curwen²⁸



Acquaintance with Glover's method convinced Curwen that sol-fa allowed many people to develop a sight-singing ability within a short period of time. Taking the principles of Glover's method, he made a few significant modifications and published *Singing for*

²⁷ S. Glover, *Scheme to Render Psalmody Congregational*, 1835. Republished in *Classic Texts in Music Education*, introduced by B. Rainbow. Reproduced under the direction of Leslie Hewitt for Boethius Press, Kilkenny, Ireland, 1985, p.24.

²⁸ The picture of Curwen is from J. Dobbs, 'Some Thoughts on Music in Education from the Writings of John Curwen,' *Music in Education*, November 1963, p.179.

Schools and Congregations in 1843.²⁹ Five years later this book was revised and published as *A Grammar of Vocal Music*.³⁰ Curwen's work then became more widely known, leading to the publication of *The Standard Course of Lessons and Exercises in the Tonic Sol-fa Method of Teaching Music* in 1858³¹ and *The Teacher's Manual of the Tonic Sol-fa Method* in 1875. In the preface of the last named publication he described the need for singing:

... schools are waiting for the cheerfulness and the moral influence which song can give; homes are waiting for the healthy recreation, the social pleasure, and the delightful study which music can afford and congregations are waiting... to learn to sing that they may 'praise the Lord.'³²

In this publication Curwen described a rehearsal for pupil teachers in 1873 which made use of *The First Blackbird Song-Book for Junior Schools*.³³ Although there is no publication date in the song-book, it is likely that it was published in the 1860s, as Glover praised his choice of songs in a letter written in 1867:

It is a delightful consideration that the music in your publications is wedded to words of such good moral tendency, - patriotic, yet not democratic, joyous without flippancy, and serious without dismality.³⁴

The First Blackbird included 35 songs and 13 rounds, with various other vocal exercises all written in tonic sol-fa.³⁵ It was important to Curwen for songs to "cultivate the Taste and to encourage right Emotion."³⁶ A similar view was expressed in an article in *The Tonic Sol-fa Reporter*:

²⁹ J. Curwen, J., *Singing for Schools and Congregations*, 1843. 1852 edition J.S. Curwen. Classic Texts in Music Education, introduced by B. Rainbow. Reproduced under the direction of Leslie Hewitt for Boethius Press, Kilkenny, 1985.

³⁰ J. Curwen, *Grammar of Vocal Music*, London, 1848.

³¹ J. Curwen, *The Standard Course of Lessons and Exercises in the Tonic Sol-fa Method of Teaching Music*, 1858. J. Curwen & Sons, London, 7th edition, 1901.

³² J. Curwen, 1875, p.i.

³³ J. Curwen, 1875, p.309.

³⁴ J. Curwen, 1875, p.380.

³⁵ *The First Blackbird*. A Song-Book for Junior Schools. John Curwen & J.S. Curwen (eds), London. Undated. A fourth edition by J. Curwen & J.S. Curwen is dated 1878.

³⁶ J.S. Curwen, *Singing for Schools and Congregations*, p.xxxiv.

...if you want children to sing well you must give them *words which will stir a child's heart, and music which will suit a child's voice.* Let us also remind our musical friends that taste grows; we must *train it.*³⁷

Several songs of "good moral tendency" were included in the song-book,³⁸ for example *Let it Pass* featured on the accompanying CD.

ILLUSTRATION 3

Let it Pass³⁹

43.—LET IT PASS.

KEY F. *Quickly.* C. H. GREENE.

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³⁷ *Tonic Sol-fa Reporter*, 1859, p.135. Cited in J. Curwen, 1875, p.308.

³⁸ Other moral songs from *The First Blackbird Song-Book* included: *Home is the Best, Dearest Home* (p.12), *O Little Nell* (p.19), *Home, Sweet Home* (p.20), *Angry Words* (p.29) *The Coral Insect*, p.15, *If a Body find a Lesson* (p.43), *Around the Hearth* (p.46). (*The First Blackbird. A Song-Book for Junior Schools*).

³⁹ *The First Blackbird*, p.23.

More moral songs were included in *The Second Blackbird Song-Book*, for example *Life is Short*, which is also featured on the accompanying CD.

ILLUSTRATION 4

Life is Short⁴⁰

LIFE IS SHORT.

REV Ep. *Brightly*. M. 105.

Arranged by C. W. SANDERS.

d „d :m „s	l „s :d' .	s „l :s „m	r „d :m,r.-
1. Life is short, too	short for strife,	Put a world of	lov - ing in it;
d „d :d „m	f „m :m .	m „f :m „d	t, „d :d,t,-
2. Learn we kind - ness	un - to all,	Those be - neath and	those a - bove us;
d „d :d „d	d „d :d .	d „d :d „d	s, „s, :s,s,-

d „d :m „s	l „s :d' .	s „l :s „m	r „d :m,d.-
When here's good that	can be done,	Do not wait, but	just be - gin it.
d „d :d „m	f „m :m .	m „f :m „d	t, „d :d,d.-
Let us love our	fel - lowmen,	As our heav'nly	Fa - ther loves us.
d „d :d „d	d „d :d .	d „d :d „d	s „s, :d,d.-

s „m :d' „s	l „s :d' .	s „l :s „m	r „d :m,r.-
Do not dream of	com - ing days,	All the fu - ture	ov - er - rating!
m „d :m „m	f „m :m .	m „f :m „d	t, „d :d,t,-
Work in love, and	work in faith;	Trust me, 'tis	no - ble calling:
d „d :d „d	d „d :d .	d „d :d	s, „s, :s,s,-

d „d :m „s	l „s :d' .	s „l :s „m	r „d :m,d.-
Wherefore trust an	i - dle dream,	Life is short, too	short for waiting.
d „d :d „m	f „m :m .	m „f :m „d	t, „d :d,d.-
It is al - most ev - en - tide,	Soon the shadows	will be falling.	
d „d :d „d	d „d :d .	d „d :d „d	s, „s, :d,d.-

The sentiments of love and faith in God expressed in some of these songs were characteristic of many school and community songs of the nineteenth century.

⁴⁰ J. Curwen & J.S. Curwen, (eds), *The Second Blackbird*, A Song-Book for Junior Schools. London, J. Curwen & Sons, undated, p.67.

1.2 (c) John Hullah (1812-1884)

Hullah enjoyed national celebrity for introducing an adaptation of Wilhelm's sight-singing method employed on the continent.⁴¹ This system enabled pupils to sight-sing by teaching sol-fa according to the 'fixed' doh in the key of C. Adults and children alike benefited from Hullah's massed singing classes which began in 1841.⁴² He stimulated a desire for self-improvement and the singing movement stimulated other branches of adult education. Night schools and mutual improvement societies opened in industrial areas. Singing was also viewed as a means of encouraging temperance as it offered an opportunity for those in rural areas to socialise away from the beerhouse.⁴³

The movement grew rapidly when training colleges began to employ his system. In 1851 Charles Dickens wrote of the results of Hullah's work:

Music is becoming a regular branch of popular education....Already its effects are striking and encouraging. Music – well, badly, or indifferently taught – forms a part of the business of the great majority of schools, national, public, and private, throughout the country.⁴⁴

Both Curwen and Hullah shared a common purpose - the desire to spread music education to a wide spectrum of the populace by teaching the ability to sight sing effectively. Curwen attended many of Hullah's classes but he believed that "music was being made difficult to the people of England by the fixed *doh*." Curwen deliberately drew attention to the essential distinction between his method and Hullah's by naming his own 'tonic sol-fa.'⁴⁵ It allowed the singer to develop a sense of the relationship of the sounds within a key based on the 'movable doh,' as doh was always the tonic of the new key.

⁴¹ In March 1835 Wilhelm was appointed Director-Inspector General of Instruction in Singing in Paris. He became the leader of the movement to establish school music in France. (B. Rainbow, 1967, p.102).

⁴² By the end of 1841 at least 50,000 children of the working classes in London began to receive instruction at school in singing. (B. Rainbow, 1967, p.128).

⁴³ B. Rainbow, *The Land Without Music*, Novello & Company, Sevenoaks, Kent, 1967, p.128.

⁴⁴ B. Rainbow, 1967, p.138.

⁴⁵ J. Curwen, *The Teacher's Manual of the Tonic Sol-Fa Method*, 1875. Classic Texts in Music Education, reproduced under the direction of Leslie Hewitt for Boethius Press, Kilkenny, 1986, p.88.

The limitations of Hullah's system became apparent when students found they were unable to sing in other keys. Hullah finally acknowledged the shortcomings of his method with his publication of *Time and Tune in the Elementary Schools* in 1875.⁴⁶ By this time tonic sol-fa had become the accepted alternative system.⁴⁷ Rainbow comments:

The year 1857 was notable in the annals of Tonic Solfa for three great public meetings which brought the movement prominently before the public. In March, and June, an adult and a children's choir respectively performed for the first time at the traditional arena of the singing movement – the Exeter Hall. And in September a performance by 3000 children at the Crystal Palace... created an unparalleled furore.⁴⁸

The success of this event, with an audience of 30,000,⁴⁹ established the prominence of the Tonic Sol-fa movement, with 30,000 enrolled members and 150 enrolled teachers.⁵⁰

In the schools where singing was taught, John Evans stated in his report to the London School Board in 1872:

...all the teachers prefer to teach by the Tonic Sol-fa method. Most of them were of opinion that it would be of no use to attempt to teach their children to read music by any other method, as it would take more time and labour to gain the results you desire than they could afford to give to music.⁵¹

Teaching the tonic sol-fa method entailed the use of the modulator, hand signs, and the mental effects of scale tones. The modulator, or in Curwen's words, a "Pointing Board for teaching tunes," was developed from Sarah Glover's Sol-fa ladder. It was described by Curwen as: "a scale of notes arranged pictorially according to their position in key,

⁴⁶ J. Hullah, *Time and Tune in the Elementary Schools*, London, 1875. (No publisher is provided).

⁴⁷ G. Cox, 1993, p.37.

⁴⁸ B. Rainbow, 1967, p.154.

⁴⁹ J. Curwen, 1875, p.380.

⁵⁰ J.S. Curwen, *Memorials of John Curwen*, 1882. Cited in B. Rainbow, p.146.

⁵¹ J. Curwen, 1875, p.306.

and indicated by distinct names called the sol-fa syllables or else by the initial letters of those syllables.”⁵² Its function in a lesson was thus:

The teacher points to the notes, both while he gives the “pattern” and while the pupil imitates it. This measures to the eye the exact intervals which the voice is taking. And the constant use of the Sol-fa syllables in connection with the same intervals, helps the mind to recall those intervals with the greater ease.⁵³

ILLUSTRATION 5

A Modulator⁵⁴

THE MODULATOR.										
[COPYRIGHT.]										
Db	A \flat	E \flat	B \flat	F	C	G	D	A	E	B
m'	l	r'	s	d'	f'					
				t	m'	l	r'	s	d'	f
r'	s	d'	f	m	l	r'	s	d'	f	t
d'	f					ba	t	m	l	r
t	m	l	r	s	doh'	f				
l	r	s	d	f	ta	te	m	l	r	s
					la	lah	r	s	d	f
s	d	f	t ₁	m	la	soh	d	f	t ₁	m
f	t ₁	m	l ₁	r	ba	fa	t ₁	m	l ₁	r
m	l ₁	r	s ₁	d	me	l ₁	r	s ₁	d	f ₁
r	s ₁	d	f ₁	t ₁	ma	ray	s ₁	d	f ₁	t ₁
					ra					
d	f ₁	t ₁	m ₁	l ₁	ra	doh	ba ₁	t ₁	m ₁	l ₁
t ₁	m ₁	l ₁	r ₁	s ₁	ta ₁	t ₁	m ₁	l ₁	r ₁	s ₁
l ₁	r ₁	s ₁	d ₁	f ₁		l ₁	r ₁	s ₁	d ₁	f ₁
s ₁	d ₁	f ₁	t ₂	m ₁	se ₁	l ₁	r ₁	s ₁	d ₁	f ₁
f ₁	t ₂	m ₁	l ₂	r ₁	se ₁	d ₁	f ₁	t ₂	m ₁	l ₂
m ₁	l ₂	r ₁	s ₂	d ₁	se ₂	t ₂	m ₁	l ₂	r ₁	s ₂
				t ₂	m ₁	l ₂	r ₁	s ₂	d ₁	f ₂

⁵² J. Curwen, *Singing for Schools and Congregations*, 1843. Classic Texts in Music Education, introduced by B. Rainbow. Reproduced under the direction of Leslie Hewitt for Boethius Press, Kilkenny, Ireland, 1985, p. xxxii.

⁵³ J. Curwen, 1875, p. 100.

⁵⁴ J. Evans & W.G. McNaught, *The School Music Teacher*, J. Curwen & Sons, London. Twelfth edition, 1903, p. viii.

The School Music Teacher stated that the modulator was the “backbone of the Tonic Solfa method...*provided the modulator is properly used.*” Teachers should know “*how to point as well as what to point,*” while the rate of movement of the notes pointed would depend upon “*the ability of the class and the object of the exercise.*”⁵⁵ Modulator voluntaries were exercises pointed on the modulator and used for three purposes: (1) to enforce a point just taught, (2) to give fluency in things already known and (3) to test skill.⁵⁶

ILLUSTRATION 6 Specimen Voluntaries⁵⁷

Second Step.

The **SON** chord added to the **DOM** chord.

No. 1. In keys **C** or **D**.

d s m r d s m s d' s t d' s d m r d

No. 2.

d r m d s d r d s m r m s r m s d'

No. 3.

d t, d m r d s t, d m s d r d m r d

No. 4.

d s m s t d' s d' t d' s d m r m s r d

No. 5.

d m s m d' s t r' d' s m d' t d' r' t d'

No. 6. In keys **F** or **G**.

d s₁ d m r d s₁ t₁ r d s₁ r m r d t₁ d

No. 7.

d t₁ d s s₁ m d s₁ t₁ r d s r m r d

No. 8.

d s s₁ d t₁ r d s t₁ m r d t₁ d

The foregoing are not Code tests. They are exercises for study and practice. All passages found difficult should be patterned by the teacher.

⁵⁵ J. Evans & W.G. McNaught, *The School Music Teacher*, p.2-3.

⁵⁶ J. Evans & W.G. McNaught, p.4.

⁵⁷ J. Evans & W.G. McNaught, p.27.

The mental effects of notes were important to reinforce the relationship of notes, but only when the notes of the scale were “sung slowly in *melodic* association with one another”:

ILLUSTRATION 7
Mental Effects of Scale Tones⁵⁸

	Mental effects (Major mode)
	RAY' Rousing, hopeful
Strong, reposeful	DOH' Firm, triumphant
Leaning, very expectant	TE Piercing, keen, exciting
Strong, reposeful	SOH Grand, bright, bold
Leaning, very expectant	FAH Desolate, grave
Strong, reposeful	ME Tranquil, peaceful
Leaning, expectant	RAY Prayerful
Strong, reposeful	DOH Firm
	TE, Yearning
	LAH, Pathetic
	SOH, Majestic
	FAH, Solemn

In *The School Music Teacher* it was noted that hand signs were of particular advantage to an infant class teacher. Children may not have been able to read, but they could easily understand the signs, and also learn to make them with their own hands.⁵⁹

⁵⁸ J. Evans & W.G. McNaught, p.12.

⁵⁹ J. Evans & W.G. McNaught, p.19.

ILLUSTRATION 8

Hand Signs⁶⁰

MANUAL SIGNS OF TONES IN KEY.

NOTE.—The diagrams show the hand as seen from the left of the teacher, not as seen from the front. Teachers should particularly notice this.



SOH.

The GRAND or bright tone.



TE.

The PIERCING or sensitive tone.



ME.

The STEADY or calm tone.



RAY.

The ROUSING or hopeful tone.



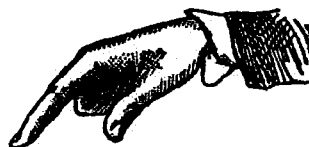
DOH.

The STRONG or firm tone.



LAH.

The SAD or weeping tone.



FAH.

The DESOLATE or awe-inspiring tone.

For Fe, let the teacher point his first finger horizontally to the left. For Ta, ditto to the right. To the class these positions will be reversed, and will correspond with the Modulator. For So, let the teacher point his fore-finger straight towards the class.

Despite the superiority of Curwen's system, Hullah continued to enjoy official support leading to his appointment as the first British Inspector of School Music in 1872. The crucial element in both systems was the need for trained teachers with specialist certificates. In 1852 Curwen had introduced a certificate of competency in tonic sol-fa, and from 1859 he added other graded certificates ranging from elementary to advanced, all of which received public recognition and admitted certificate bearers to musical

⁶⁰ J. Evans & W.G. McNaught, p.vi.

societies, while doors were also opened to valuable teaching appointments.⁶¹ The Tonic Sol-fa College, a central London college, opened in 1879. Since the Elementary Certificate of the Tonic Sol-fa College was also adopted in some parts of New Zealand, it is included as an example of the basic requirements: competency in sight-singing, time and ear tests.

ILLUSTRATION 9

The Elementary Certificate of the Tonic Sol-fa College⁶²

1. Bring on separate slips of paper the names of three tunes, and Sol-fa from memory, while pointing in on the Modulator, one of these tunes taken by lot.
2. Sing on one tone one of the "Elementary Time Tests," taken by lot from Nos. 1 to 6, and another from Nos. 7 to 12. Two attempts allowed. The pupil may taatai each exercise in place of the first attempt.
3. Sol-fa from the Examiner's pointing on the Modulator, a Voluntary, moving at the rate of M.60, including transition of one remove.
4. Pitch the key from a given C, Sol-fa not more than three times, and afterwards sing to laa from the Tonic Sol-fa notation a test, not seen before, taken by lot from the tests supplied from the College to the Examiner. The test will not contain any passages of transition, or tones out of the common major scale, or any division of time less than a full pulse.
5. The tones* of a Doh chord being given by the Examiner, tell by ear the Sol-fa names of any three tones of the major scale, in stepwise succession, he may sing to *laa* or play upon some instrument. Two attempts allowed, a different exercise being given in the second case.

It is evident a certain degree of musical skill was needed to gain the Elementary Certificate. The questions demanded sight-singing ability, aural perception and ability to reproduce simple divisions of time. Sight-singing was John Curwen's principal aim, but it went beyond the mechanical association of syllable and interval. He believed that the cultivation of the ear was fundamental to singing - a concept shared by other music educators.

⁶¹ J. Curwen, 1875, p.263.

⁶² J. Curwen, 1875, p.287. (*Note: In the nineteenth century, 'tone' meant 'note').

Aural tests were a significant part of all the certificates from the College. The Intermediate certificate required more detailed knowledge of tonic sol-fa, with more complex ear and time tests. More advanced certificates required a broader musical knowledge including an understanding of vocal production.

Rainbow highlights two points that emerged in England during the nineteenth century as essential for the success of school music teaching:

1. Whole classes of average children could successfully be taught vocal music only if a specifically 'vocal' standpoint was adopted...
2. Teachers gradually realised that factual learning of the symbols of notation did not produce the ability to sing from those symbols. Therefore the learner should first examine the sound before the symbol.⁶³

Curwen succinctly described the relationship between sounds and symbols:

...musical education has first to do with sounds, and only with written notes in so far as they suggest the sounds. Signs and notes which do not call up sounds in the student's mind as he looks at them are useless. The ear and voice come first, the printed page is merely to recall impressions formed.⁶⁴

⁶³ B. Rainbow, *The Land without Music*, pp.159-160.

⁶⁴ J. Curwen, *The Standard Course in the Tonic Sol-fa Method of Teaching Music*, 1901. Cited in P.D. Bennett, 'Sarah Glover: A Forgotten Pioneer in Music Education,' *International Journal of Music Education*, No.4, November, 1984, p.31.

1.3 Vocal music in New Zealand education

The colonists brought English musical ideas and practices with them, quickly establishing choral societies, church choirs and brass bands in the early settlements of New Zealand.⁶⁵

As music was a part of the communal experience, some schools in the provincial period included singing. However Jansen remarks that the subject was neglected or limited in many schools.⁶⁶

In 1887 a parliamentary committee was established to investigate the New Zealand education system. The committee aimed to determine whether or not expenditure on education could be reduced because of growing economic difficulties in this country.⁶⁷ Views were sought from education boards, inspectors and teachers. Two responses are of interest to this research:

- (1) A committee appointed by the Otago Education Board concluded that reading, writing, arithmetic, elementary drawing, composition, domestic economy, needlework and vocal music were the absolutely essential subjects, “better for

⁶⁵ Brass bands were featured in Auckland and Wellington from the 1840s where they soon became a part of the community music making, while instruction in music through the sight-singing class was regarded as a means to “elevate the taste, refine the mind and ‘improve’ the leisure hours of the working classes.” (B.W. Pritchard, *Selected Source Readings on Musical Activity in the Canterbury Settlement 1850-1880*, The Canterbury Series of Bibliographies, Catalogues and Source Documents in Music, Number One, School of Music, University of Canterbury, 1984, p.5). In 1861 Charles Begg began a retail trade in music in Dunedin, while Milner and Thompson, manufacturers and importers of pianos and organs established their business in Christchurch in 1863, and George R. West founded a music emporium which advertised “the largest stock of sheet music and books in the colony.” (J.M. Thomson, *The Oxford History of New Zealand Music*, Oxford University Press, Auckland, 1991, p.37). 3,146 pianos and 633 harmoniums and organs were imported into New Zealand in 1899, while this number increased to 3,583 pianos and 659 harmoniums and organs in 1900. (*The New Zealand Official Year Book 1900*, and *The New Zealand Official Yearbook 1901*, John Mackay, Government Printer, 1900, p.181; 1901, p.115). Prior to this date the numbers of musical instruments imported into New Zealand were not itemised in *The New Zealand Official Year Books*.

⁶⁶ G.E. Jansen, ‘History of School Music in New Zealand.’ Unpublished M.A. thesis, Victoria University, Wellington, 1966, p.3.

⁶⁷ W.J. Gardner, ‘A Colonial Economy,’ *The Oxford History of New Zealand*, p.75.

breadwinners and housekeepers of the future than what is at present being accomplished.”⁶⁸

(2) The inspector John Smith proposed that music, drawing and elementary science should be taught by specialist teachers.⁶⁹

Thus already in 1887 debate had begun on two key issues in New Zealand music education: (i) the purpose of music in the school curriculum, and (ii) the role of specialist teachers in teaching music education.

1.4 The purpose of singing in the curriculum

While the ‘extra’ subjects of elementary science and drawing were seen as tools to enhance the acquisition of broader knowledge, singing was not viewed in the same educative light. The recreational and moral qualities of school music were stressed in 18 inspectors’ reports between 1878 and 1899, echoing the sentiments expressed by the English music educators Glover and Curwen.

1.4 (a) Singing as a moral force

Concerning the moral virtues of singing, Curwen had asserted: “That which the teacher’s moral *lesson* has explained and enforced, the moral *song* shall impress on the memory and endear to the heart.”⁷⁰ Similarly some New Zealand inspectors viewed singing as a “great moral force in school, by cultivating the higher and better feelings of children.”⁷¹ The “love of song and music was also a “moral influence of great power in a community, and on the whole, the school training fosters it to a greater extent than is generally supposed.”⁷² One inspector believed it necessary to “foster those artistic

⁶⁸ Committee report. Cited in J. Ewing, *Development of the New Zealand Primary School Curriculum 1877-1970*, New Zealand Council for Educational Research, Wellington, 1970, p.31.

⁶⁹ J. Ewing, p.31.

⁷⁰ J. Curwen, *The Teacher’s Manual of the Tonic Sol-fa Method*, p.336.

⁷¹ *AJHR, E-1*, Hawke’s Bay, 1884, p.8.

⁷² *AJHR, E-1B*, Otago, 1891, p.34.

aspirations... which lead to true refinement of character, elevating private life, and ultimately exalting a people.”⁷³ Since the *Blackbird* series of song-books were used in some New Zealand schools, together with *Zealandia Song Book* I, II and II, published c.1892,⁷⁴ examples of moral songs referred to earlier demonstrate the sentiments that were espoused during the nineteenth century.

1.4 (b) Singing as pleasure

In 1878 the Minister of Education asserted: “an occasional song throws an air of cheerfulness over all the work of a school.”⁷⁵ Inspectors claimed that singing tended to “refine school life and make it more cheerful,”⁷⁶ while it provided a “tonic to the feelings and the will.”⁷⁷ As a diversion from the rigid teaching of the “pass” subjects, it gave children an opportunity for some light relief. Six inspectors’ reports attested to children’s enjoyment of singing at school. In Wellington singing, drawing and science made “a pleasant change in the curriculum” and were “liked” by the children.⁷⁸ Singing was “evidently popular with the children” in North Canterbury.⁷⁹ It was a “favourite subject with the pupils”⁸⁰ and annual concerts were “popular” with the children in Hawke’s Bay.⁸¹ Taranaki pupils “liked” singing,⁸² while marching to music was a “favourite exercise” with children in Nelson. Besides the regular school concert in the Nelson district there was:

⁷³ *AJHR, E-1B*, Auckland, 1881, p.4.

⁷⁴ J.L. Innes (ed), *Zealandia Song Book*, I, II, III. J. Curwen & Sons, London; Upton & Co, Auckland; James Horsburg, Dunedin, c.1892. The researcher has only been able to locate *Zealandia Song Book* II from this period. *Zealandia Song Books* I, II and III were authorised in the *New Zealand Gazette* 1896: “The “Zealandia Song Book”...Parts 1, 2 and 3, may be used in any public school as it has been described and included in the list of works set forth in the Order in Council prescribing class-books for public schools. Dated the 26th May, 1892.” (*The New Zealand Gazette*, 1896, p.878). Part II included the following moral songs: *The Mountain Maid’s Invitation* (p.5); *Stars that gem* (p.6); *If I were a Sunbeam* (p.7); *With happy Hearts* (p.8); *Look on the bright Side* (p.10); *Home is the best* (p.11).

⁷⁵ *AJHR, H-2*, 1878, p.13.

⁷⁶ *AJHR, H-2*, 1879, Wellington, p.81.

⁷⁷ *AJHR, E-1B*, Otago, 1890, p.37.

⁷⁸ *AJHR, E-1B*, Wellington, 1882, p.8.

⁷⁹ *AJHR, E-1B*, North Canterbury, 1883, p.24.

⁸⁰ *AJHR, E-1B*, Hawke’s Bay, 1886, p.25.

⁸¹ *AJHR, E-1B*, Hawke’s Bay, 1888, p.21.

⁸² *AJHR, E-1B*, Taranaki, 1896, p.12.

... a constant succession of children's entertainments in connection with juvenile friendly societies, bands of hope, etc., the preparation for which keeps the youngsters in a perpetual round of excitement.⁸³

If the inspectors' reports were indeed a true reflection of children's perception of vocal music in these five districts, school life appeared to be made more cheerful. A sense of the children's eager anticipation and excitement are evident in these reports. Given the repressive system of 'standards,' vocal music offered a refreshing change from the monotonous routine of a rigid syllabus. The word 'monotonous' appeared frequently in relation to school life in the inspectors' reports. One may surmise that where singing was taught successfully, this activity would have been viewed with a sense of relief by teachers and pupils alike. However one inspector cautioned:

... the [singing] lessons should be spread over the whole of the school year, and not merely put in hand for a few weeks with a view to making a display at the examination, a practice which savours too much of a show to be at all satisfactory.⁸⁴

It is possible that many teachers were guilty of 'putting on a show' for inspectors on examination day, although each school was supposed to receive an additional 'surprise' visit from inspectors.⁸⁵ Visits in small rural communities (in particular) were rarely a surprise, nevertheless if this practice was adhered to, a more realistic view of the singing lesson may have been gained at the latter visit.

1.4 (c) Singing as voice training

A Taranaki inspector suggested that vocal music in the curriculum had "done great good in improving the quality of tone in reading and recitation. Gruff rusticity of voice is slowly disappearing"⁸⁶ Quality of tone in speech was important to educators in this period. Negative comments about children's reading ability were that it was "indistinct"

⁸³ *AJHR, E-1B*, Nelson, 1898, pp.34-35. 'Bands of hope' were youth groups with an emphasis on temperance, not musical institutions.

⁸⁴ *AJHR, E-1B*, Nelson, 1898, p.34.

⁸⁵ *AJHR*, A.G. Butchers, 1930, p.55.

⁸⁶ *AJHR, E-1B*, Taranaki, 1882, p.1.

and “expressionless,” or “too low a tone” had been used. Improvement was noted in one report: “Generally the enunciation is good, and much better than it is in most parts of the United Kingdom.”⁸⁷ Considering that New Zealanders aspired to the British model in all things, this was high praise indeed.

Many overseas music educators believed there was a correlation between singing and speech. Joseph Mainzer, the English music educator, stated: “Singing is the most effective means to improve the organs of the voice.”⁸⁸

1.4 (d) Singing as aural training

Curwen’s publication of 1875 included a lesson on the speaking voice given by Luther Whiting Mason, superintendent of Music in the Primary Schools of Boston, Massachusetts. The American music educator Lowell Mason equated good tone quality of speech with the need for careful cultivation of the ear, as children were apt to imitate the sounds of their environment. Curwen advocated that children “should have the opportunity to hear melodious sounds as often as possible,”⁸⁹ while Mason asserted:

Singing not only tends to strengthen the voice, but also give smoothness and variety to the tones in speaking. It is as necessary to give a pleasing variety to the tones in order to produce good speaking as good singing.⁹⁰

Cultivation of the ear was also advocated by the Auckland singing-master Thomas Cranwell. He believed that the singing-lesson was a valuable tool in developing aural perception. “If the ear is not trained, practice in learning to play an instrument e.g. a violin, is useless except in the presence of the instructor.”⁹¹ This was an important

⁸⁷ *AJHR, E-1B*, Wellington, 1889, p.14.

⁸⁸ J. Mainzer, *Singing for the Million*, 1841. Classic Texts in Music Education, introduced by B. Rainbow. Reproduced under the direction of Leslie Hewitt for Boethius Press, Kilkenny, Ireland, 1984, p.xi.

⁸⁹ J. Curwen, 1875, p.206.

⁹⁰ L. Mason, *Manual of the Boston Academy of Music*, 1834. Cited in M.L. Mark, p.129.

⁹¹ T. Cranwell. Cited in G. Jansen, 1966, p.16.

consideration, as many people played instruments during the nineteenth century. The Nelson School of Music, for example, was established in 1894:

...to provide a thorough musical education, and to foster the love and cultivation of the best music... At both recitals and concerts there is not only solo playing and singing, but also trios, quartets, and ensemble work of all kinds.⁹²

Despite the exclusion of instrumental music from both the 1878 syllabus and the revised syllabus of 1885,⁹³ it was reported that a fife and drum band had been formed at the Ormond district school in Hawke's Bay in 1888,⁹⁴ and another at Albany Street School, Dunedin in the same year.⁹⁵ In addition a school orchestra established at Auckland Grammar School in 1890,⁹⁶ performed for speech days and prize days.

No further references were found to instrumental music in the inspectors' reports during the nineteenth century, but there may also have been other schools with instrumental groups with a teacher on the staff with musical skills.⁹⁷

Since singing was the focus of school music in the nineteenth century, the Hon. William Rolleston, the Minister of Education, claimed that the singing prescription for schools

⁹² *The Cyclopedia of New Zealand*, Vol.5, Nelson, published by The Cyclopedia Company, Christchurch 1906, pp.77-78.

⁹³ There were no changes in the singing prescriptions in the revised syllabus of 1885.

⁹⁴ *AJHR, E-1B*, Hawke's Bay, 1888, p.21.

⁹⁵ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 December, 1928, p.220.

⁹⁶ *AJHR, E-9*, 1891, p.5.

⁹⁷ Five private music teachers featured in *The Cyclopedia of New Zealand* made reference to their school music teaching experiences. In Auckland Miss Frances Harding, teacher of piano, violin, cello and singing, had been employed by the Auckland Education Board for "several years," teaching at Devonport, Otahutu, and Omaha (Vol.2, Auckland, published by The Cyclopedia Company, 1902, p.261). Miss Nora Gard'ner taught singing at Christchurch Girls' High School (Vol.3, Christchurch, published by The Cyclopedia Company, 1903, p.230) and Mr. Alfred Merton was music master at Christ's College (Vol.3, p.231). Mr. Maitland Gard'ner taught singing and elocution at St. Hilda's Collegiate school for girls in Dunedin, and singing at the Dunedin High School (Vol.4, Dunedin, published by The Cyclopedia Company, p.218) and Miss Maude Green had been head music mistress at the Hawkes' Bay Girls' School. (Vol.4, pp.218, 219). Considering the number of private instrumental teachers in the main centres featured in *The Cyclopedia of New Zealand*, it is possible others of them also had school teaching experience, although this information may have been omitted in their biographical details. There were 33 teachers in Wellington, 25 in Auckland, 39 in Canterbury and 17 in Dunedin (Vol.1, pp.439-450; Vol.2, pp.258-264; Vol.3, pp.227-234; Vol.4, pp.216-221). It should be noted that dance teachers and those who only taught singing are not included in this number.

was the same as that required for the sixth standard in New South Wales, where singing included “Tonic Sol-fa Method, established notation.”⁹⁸

1.5 The school music syllabus and its implementation

When singing became part of the curriculum in 1878 the system of ‘standards’ adopted immediately set it apart as an ‘extra’ subject. The standards comprised ‘pass’ and ‘class’ subjects, with an annual examination conducted in the ‘pass’ subjects by an inspector. The ‘pass’ subjects (reading, spelling, writing, dictation, arithmetic, grammar, composition, geography and English history) were regarded as the “more important and necessary subjects,”⁹⁹ while the ‘class’ subjects exempted from examination were music, sewing, drawing (until 1885), object lessons in the lower standards and elementary science in the upper standards. The system of ‘standards’ ensured that “the single, narrow aim of the teachers was to secure a large number of passes at the inspector’s visits.”¹⁰⁰ A school came to be judged by the ‘percentage of passes’ it obtained which meant that a teacher’s prospects might be affected by his or her pupils’ averages. This was similar to the contemporary English system of ‘payment by results’.¹⁰¹ A teacher’s position and possibilities for promotion depended on the pupils’ performance at the annual examination. Many inspectors were opposed to the examinations, but were forced to uphold it:

One of the least desirable effects of the system of examination in standards is showing itself more and more every year. This is the tendency of teachers to substitute cramming for education. This is almost always the result of much examining.¹⁰²

⁹⁸ *AJHR, H-1A*, 1880, p.13.

⁹⁹ *AJHR, H-2*, 1879, p.13.

¹⁰⁰ I. Cumming & A. Cumming, *History of State Education in New Zealand 1840-1975*, Pitman Publishing New Zealand, Wellington, 1978, p.105.

¹⁰¹ *AJHR, E-12*, 1886, p.18. Similarly in Australia the system of ‘payment by results’ was introduced into Victoria from England in 1863. “Under this method of payment, as it operated in Victoria, a teacher received a fixed amount annually, plus an amount that varied according to the number of passes gained by his pupils at the inspector’s examination, but which was not to exceed half of the fixed annual salary.” (J.O. Anchen, *Frank Tate and his Work for Education*, Australian Council for Educational Research, Melbourne, 1956, p.28).

¹⁰² *AJHR, E-1B*, 1885, Auckland, p.1.

The factual and formal syllabus was necessarily emphasised above all else, although Campbell asserts that the best of the teachers and inspectors were aware of the need for “humanising the curriculum.”¹⁰³

The establishment of the New Zealand Education Institute (NZEI) in 1883, ensured that teachers had a national voice for the first time.¹⁰⁴ Issues such as inspections, teacher training and examinations were discussed and reforms were gradually introduced.¹⁰⁵ In an effort to improve the education system, the syllabus was modified and new prescriptions were gazetted in 1885.¹⁰⁶ Subjects were classified into three groups instead of two: ‘pass,’ ‘class’ and ‘additional.’ The ‘additional’ category comprised singing, the subject matter of reading lessons, recitation, needlework, drill, and from Standard 4 upwards, extra drawing. Stout indicated that small schools would not be required to undertake ‘additional subjects,’ while in larger schools inspectors were required to assess a class in each ‘additional’ subject on a scale ranging from 0 to 20, and in each ‘class’ subject on a scale ranging from 0 to 100. These results were published with the other national statistics.¹⁰⁷ The new prescriptions were intended to ease the examination system, but teachers continued to confine their teaching to the ‘pass’ and ‘class’ subjects, and ‘additional’ subjects were omitted or given insufficient attention. (This will be discussed in detail further in this chapter).

Further ways to improve the education system were discussed at the first conference of inspectors held in 1894.¹⁰⁸ One important outcome was the decision to replace the inspectors’ external examinations with internal examinations by the teachers in standards

¹⁰³ A.E. Campbell, p.88.

¹⁰⁴ The NZEI arose out of various local teachers’ organisations that had been established earlier in four areas: Otago (1864), Wellington (1873), Auckland (1875), Canterbury (1882) and in Nelson (no date available). The object of the NZEI was to “promote the interests of education within the colony of New Zealand.” (A.G. Butchers, *Education in New Zealand*, Coulls, Somerville, Wilkie, 1930, p.62).

¹⁰⁵ One important advance occurred in 1897 when teachers secured the right of appeal against dismissal.

¹⁰⁶ Official recognition was given to six standard classes while the preparatory division of each school could be subdivided. The establishment of a Standard VII for pupils who had passed Standard VI was permitted. (J.L. Ewing, *Development of the New Zealand Primary School Curriculum 1877-1970*, New Zealand Council for Education Research, Wellington, 1970, p.25).

¹⁰⁷ *AJHR, E-1*, 1885, p.xvii.

¹⁰⁸ The conference took place from 1-7 February 1894 in the board room of the Wellington Education Board. (J.L. Ewing, p.40).

one and two.¹⁰⁹ Yet a further attempt at modifying the system was introduced by George Hogben who succeeded the Rev. Habens as Inspector-General of Schools. In 1899 Hogben reduced the number of 'additional' subjects to three: singing, needlework and drill.¹¹⁰ All these measures were part of an ongoing reform process to alleviate the burden that the 'standards' imposed on inspectors, teachers and pupils alike.

1.5 (a) The music syllabus

The New Zealand singing prescriptions for both 1878 and 1885 were stated thus:

ILLUSTRATION 10 **Singing Prescriptions for 1878 and 1885.¹¹¹**

Standard One:

A sufficient number of easy and suitable songs in correct time and tune, and at a proper pitch.

Standard Two:

Songs as before; the places of the notes on the stave, or the symbol used for each note in the notation adopted; to sing the major diatonic scale and the successive notes of the common chord in all keys.

Standard Three:

Easy exercises on the common chord, and the interval of a second in common time and in 2/4 time, not involving the use of dotted notes; use of the signs *p*, *f*, *cres*, *dim*, *rall*, and their equivalents; songs as before, or in common with the upper part of the school.

Standard Four:

Easy exercises on the chords of the dominant and sub-dominant, and in the intervals prescribed for Standard III; exercises in triple time; use of dotted notes; melodies, rounds, and part songs in common with the higher standards.

¹⁰⁹ A.G. Butchers, *Education in New Zealand*, p.55.

¹¹⁰ I. Cumming & A. Cumming, *History of State Education in New Zealand 1840-1975*, Pitman Publishing New Zealand, Wellington, 1978, pp.139,140.

¹¹¹ *The New Zealand Gazette*, 1878, pp.1309-1313, and 1885, pp.773-775.

(Note – It will suffice if this class take the air of the songs, while the other parts are sung by the more advanced classes, and it may be useful to let older scholars lead the parts in a round).

Standards Five and Six:¹¹²

More difficult exercises in time and tune; strict attention to expression marks.

The phrase “notation adopted” in the standard two prescription, referred to a choice between staff notation (also known as the ‘old system’) or tonic sol-fa. New Zealand teachers needed familiarity with one or both of these systems not only to increase their own repertoire for class instruction, but also to teach pupils to read music. The music reading requirement from the second standard, indicated the influence of the British sight-singing movement in the schools. The London School Board required at least one teacher in every school to hold either a certificate for teaching singing by staff notation, the tonic sol-fa system, or both.¹¹³ John Stainer,¹¹⁴ who succeeded Hullah as Inspector of Music in England in 1882, believed that tonic sol-fa had enormous advantages over staff notation for simple vocal music. Staff notation was clearer for absolute pitch, but for relative pitch, tonic sol-fa was superior, because the intervals remained the same no matter the key.¹¹⁵

A New Zealand inspector held a similar view:

There is very little doubt that to teach children to sing at sight the tonic sol-fa system is the most effective and the easiest method. On the other hand, what little knowledge of the theory they may pick up under the old system is always available in after years to assist them in

¹¹² The ages of children in each Standard were described: 5 and under 7 – preparing for Standard One; 7 and under 10 – preparing for Standard Two; 10 and under 13 – preparing for Standard Three; 13 and under 15 – preparing for Standard Four; above 15 years – Standard Five and Six. (*The New Zealand Gazette*, 1878, p.695).

¹¹³ G. Cox, p.44.

¹¹⁴ Stainer was “one of the finest organists and improvisers in the country, he had raised the standard of music at St. Paul’s Cathedral so that it could compare favourably with the best in Europe, and as Professor of music at Oxford, he had considerably strengthened the quality of music degrees. This is not to mention his prolific output as a composer.” (G. Cox, p.41).

¹¹⁵ G. Cox, p.50.

mastering any instrument they wish to play, for which purpose the tonic sol-fa system would be comparatively useless.¹¹⁶

Between 1878 and 1899 ten inspectors' reports revealed that the tonic sol-fa method had been adopted by various teachers.¹¹⁷ In Taranaki the tonic sol-fa system was taught by those teachers who had learnt it,¹¹⁸ while it had been adopted in the majority of Auckland schools in 1886.¹¹⁹ It was the method "most in favour" in Wanganui,¹²⁰ in Hawke's Bay schools,¹²¹ and in Nelson,¹²² while three inspectors' reports stated that it generated improved singing in Wellington schools.¹²³ Auckland Training College students gained six elementary and two intermediate certificates from the Tonic Sol-fa College in London in 1883.¹²⁴ In contrast staff notation was mentioned in only three inspectors' reports: Auckland in 1886,¹²⁵ Otago in 1890¹²⁶ and Marlborough in 1892.¹²⁷

Significantly types of songs were not specified in the prescriptions. Perhaps educational authorities believed that the few approved books listed by the Department of Education would provide sufficient suitable repertoire for teachers:¹²⁸

Tonic Sol-fa Standard Course, and other Tonic Sol-fa publications; Stimpson's Exercises from Singing Class Book (Collins); Nelson's School Songs; Currie's School Songs; Crampton's 24 School Songs; Training School Song Book; 60 Kindergarten Songs and Games (Novello); Child's Garland of Action Songs with Music (Central School Depot).

A Grey inspector observed that some pieces performed by the Taylorville School from the *Blackbird* Series had been a "pleasant experience" while the "same can be said of the

¹¹⁶ *AJHR, E-1B*, Marlborough, 1892, p.24.

¹¹⁷ *AJHR, E-1B*, Wellington, 1889, p.15; 1891, p.15, 1895, p.15.

¹¹⁸ *AJHR, E-1B*, Taranaki, 1882, p.1.

¹¹⁹ *AJHR, E-1B*, Auckland, 1886, p.8.

¹²⁰ *AJHR, E-1B*, Wanganui, 1886, p.17.

¹²¹ *AJHR, E-1B*, Hawke's Bay, 1886, p.25 and 1895, p.19.

¹²² *AJHR, E-1B*, Nelson, 1893, p.15 and 1896, p.33.

¹²³ *AJHR, E-1B*, Wellington, 1889, p.15; 1891, p.15; 1895, p.15.

¹²⁴ *AJHR, E-1*, Auckland, 1884, p.4.

¹²⁵ *AJHR, E-1B*, Auckland, 1886, p.8.

¹²⁶ *AJHR, E-1B*, Otago, 1890, p.37.

¹²⁷ *AJHR, E-1B*, Marlborough, 1892, p.24.

¹²⁸ *The New Zealand Gazette*, 1878, p.1313.

action songs by the lower classes at Greymouth School.”¹²⁹ An example of an action song is *The Cobbler* found in Appendix 3, p.441. A note at the top of this song indicates that whenever the word ‘tap’ occurs, it should be sung “very sharp and short. The children may tap their desks, or clap at the word.”¹³⁰ This song was described in the index as an ‘action song.’ If the directions were followed, it possibly aroused enthusiasm, since children generally respond positively to percussive sounds (see chapter five for discussion on percussion). The tapping action would have also assisted children to imagine the life of a cobbler at his work. In addition the song may have invoked noble sentiments as it described a “humble” labourer ceaselessly and happily toiling to earn a living in order to feed his “dear” children.

1.5 (b) School music materials

A note at the beginning of the *Blackbird* song-book indicated that the teacher would require “a large Modulator” and a “Teacher’s Tuning Fork.”¹³¹ Unless a teacher was completely familiar with sol-fa, the modulator would have been of little use in the singing class. However a skilful teacher could use the modulator to develop children’s auditory skills and sight-singing ability. It was not sufficient to simply teach a class a song by rote. Skilled vocal music teachers were, however, rare in New Zealand schools. The President of the NZEI commented succinctly on the vocal music requirements: “Music includes the singing of songs and a theoretical knowledge which would gladden the heart of a choirmaster and puzzle most of our Inspectors to test.”¹³²

One could also query the inspectors’ ability to assess any aspect of vocal music. It was fortunate that inspectors were not required to test theoretical knowledge, considering how few teachers felt adequate to the task of teaching the subject. The best-paid inspectors were trained, experienced teachers with University qualifications, while the lowest paid

¹²⁹ An inspector made reference to the Taylorville School’s use of songs from the *Blackbird Series*. (*AJHR, E-1B*, Grey 1889, p.29).

¹³⁰ J. Curwen & J.S. Curwen, *The First Blackbird*, p.34.

¹³¹ *The First Blackbird*, p.1.

¹³² Cited in A.G. Butchers, *Education in New Zealand*, Coulls Somerville Wilkie, Dunedin, 1930, p.53.

positions were filled by teachers with neither training nor degree.¹³³ According to the Minister of Education, the Hon. William Rolleston, inspectors' reports showed that "the definition of work in some parts of the programme is not sufficiently precise to secure uniformity of practice in examining according to the standards."¹³⁴ Butchers commented: "Their ideals and methods were as varied as their qualifications and salaries, the interpretations which they put upon the regulations were equally diverse."¹³⁵

1.5 (c) Numbers of pupils learning singing

From 1881 there was a steady increase in pupils learning singing in relation to the increasing school population. The only other year in which vocal music showed a decline in numbers after 1880 was in 1899 when ten of the 12 curriculum subjects indicated a similar reduction. This reflected the primary school rolls that peaked at 132,197 in 1897¹³⁶ and fell to 130,724 in 1900.¹³⁷ Figure one represents the annual total attendance of pupils, along with the numbers of pupils who were taught the 'extra' subjects of vocal music, elementary science, object lessons and drawing.

¹³³ Butchers explained the fluctuation in salaries amongst the inspectorate: "low salaries offered to junior Inspectors failed to attract the senior head teachers, with the result that these positions were often filled by the appointment of comparatively young assistant teachers. Of twenty-six Inspectors and "Assistant-Inspectors" in the service of the Boards in 1897, for example, two received £300 p.a., four £250 and two £200. The New Zealand Educational Institute repeatedly protested against this practice, but it was not until 1914 that provision was included in the Education Act, along with the transference of the Inspectorate to the Department, for the institution of a Dominion scale of Inspectors' salaries." (A.G. Butchers, *The Education System*, The National Printing Co., Auckland, 1932, p.160).

¹³⁴ *AJHR, H-1A*, 1880, p.14.

¹³⁵ A.G. Butchers, 1932, p.59.

¹³⁶ Table H – Number of Pupils Instructed in each Subject, *AJHR, E-1*, 1898, p.v.

¹³⁷ Table H – Number of Pupils Instructed in each Subject, *AJHR, E-1*, 1901, p.vii.

FIGURE 1

Comparison of Numbers of Pupils learning Vocal Music,
Elementary Science, Drawing and Object Lessons between 1879 and 1899¹³⁸

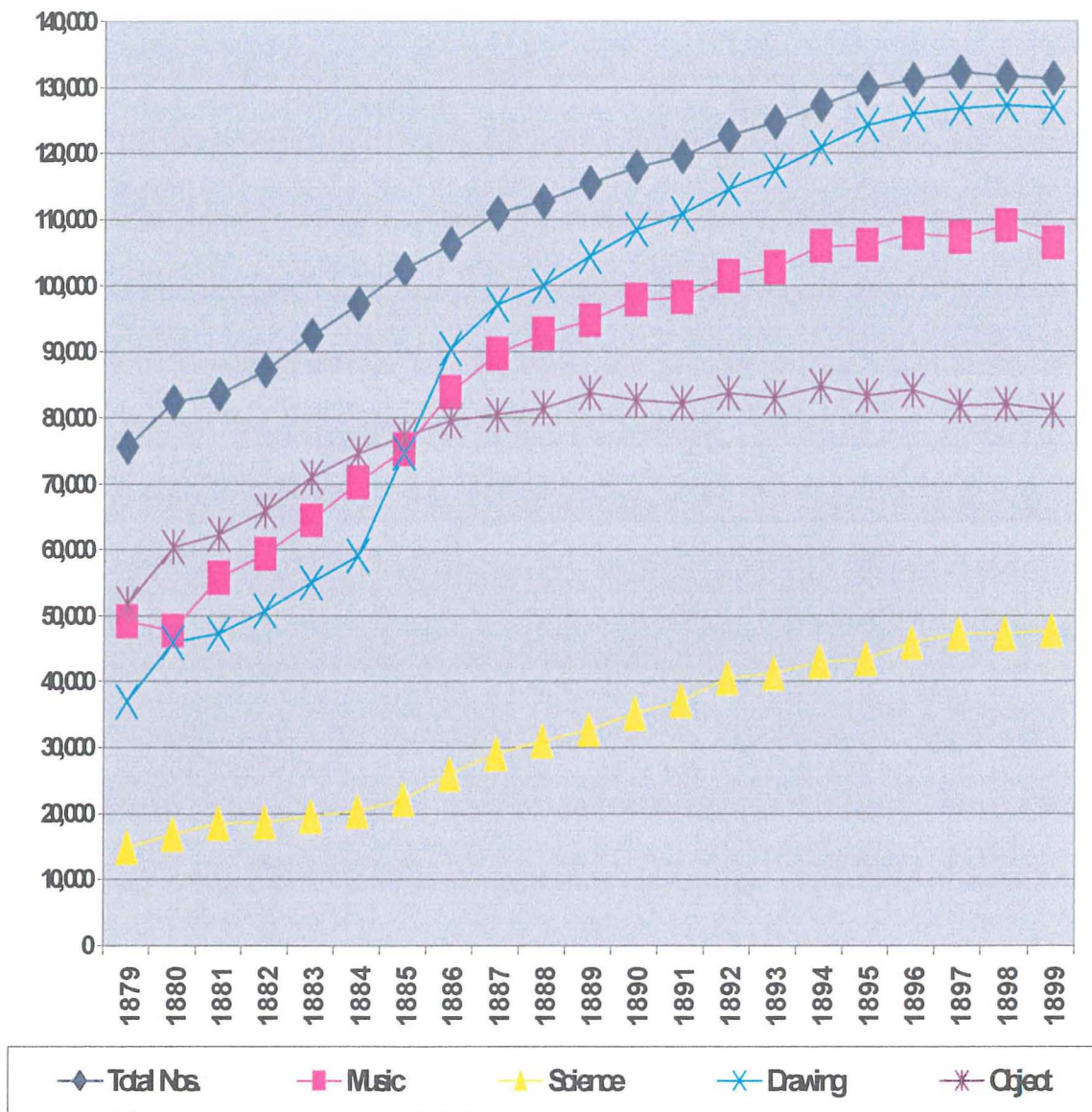


Figure one reflects a corresponding increase in numbers of pupils learning drawing from 1885 after drawing became a “pass” subject in the reclassification of the curriculum.

¹³⁸ *AJHR*, H-2, 1879, p.10; H-1A, 1880, p.7; E-1, 1880, p.7; E-1, 1882, p.v; E-1, 1883, p.v; E-1, 1884, p.iv; E-1, 1885, p.v; E-1, 1886, p.vii; E-1, 1887, p.vi; E-1, 1888, p.vii; E-1, 1889, p.v; E-1, 1890, p.vi; E-1, 1891, p.vi; E-1, 1892, p.vi; E-1, 1893, p.vii; E-1, 1894, p.v; E-1, 1895, p.v; E-1, 1896, p.vi; E-1, 1897, p.vi; E-1, 1898, p.v; E-1, 1899, p.vi.

Another notable point is that the subject of science was known as object lessons for younger pupils. By adding the totals of numbers of pupils studying science, it can be seen from the figure that science was studied by a consistently larger number of pupils than music throughout the nineteenth century. In 1888, for example, 82,048 pupils studied object lessons while 47,208 pupils studied science, making a combined total of 129,256 pupils, compared to 109,091 who studied music.

1.6 The role of the teacher

Under the provincial system teachers were accustomed to instructing children in the 'three Rs'. How then did teachers cope with the new, mandatory subject of singing in the curriculum under the *Education Act 1877*? Initially many were not prepared for the enlargement of the school curriculum, nor to teach subjects for which they had no training. A South Canterbury inspector described the situation:

The teaching of science, drawing, and music, when first introduced, presented almost insurmountable difficulties to those teachers who had no previous knowledge of the subjects. They were themselves unable to acquire the necessary knowledge, and it was useless to expect any uniform or systematic instruction in the schools.¹³⁹

A Nelson inspector's personal bias was apparent in his reference to the 'extra' subjects: "Music and drawing must, for obvious reasons, continue to be optional subjects, for some time to come at least, but no valid excuse can be urged for omitting science."¹⁴⁰ The Minister of Education acknowledged that certain subjects might create problems for teachers in rural areas who were "subject to all the disadvantages of insufficient teaching power, imperfect classification, irregular attendance, and early removal."¹⁴¹ To this effect he wrote:

¹³⁹ *AJHR, E-1B*, South Canterbury, 1881, p.25.

¹⁴⁰ *AJHR, H-2*, Nelson, 1879, p.87.

¹⁴¹ *AJHR, H-2*, 1879, p.13.

There may be cases in which, by force of industry, enthusiasm, or genius, the teacher will succeed beyond reasonable expectations in finding room for music, drawing, or science, or all of them; and will deserve, therefore, very special commendation. On the other hand it should be understood that a large school, well classified, and having a sufficient number of teachers, is expected to comply with the fullest requirements of the syllabus. The best teachers may be relied upon to set an example in this respect which others will be induced to follow.¹⁴²

The regulations were clear - 'extra' subjects were expected to be taught in large schools, while they were optional in small schools. The inspector W.C. Hodgson commented on the teacher's circumstances in the Nelson district:

...in the small country schools – which abound in this district – where a single teacher has to do everything, and where the attendance is too commonly very irregular, all apparent superfluities must be rigidly excluded from the school course. The full programme evidently presupposes a full staff of teachers and a regular attendance. A yearly attendance of 130 school-days – and hundreds of our children fall short of this modest minimum – leaves scant room for “beakers and test-tubes,” for “drawing models,” and the mysteries of the “modulator.”¹⁴³

Despite the compulsory clause, school attendance was laxly enforced. There were several causes of absenteeism: bad roads, sickness, farm labour duties and truancy.¹⁴⁴ School committees were reluctant to take action against children from their own communities. Campbell remarks that in the 1880s it was not uncommon for a “quarter of the children in a school to be absent three times out of four, and another quarter twice.”¹⁴⁵ In 1882 a South Canterbury inspector blamed absenteeism for lack of progress in the 'extra' subjects:

Exceptionally bad attendance had made it impossible for many teachers to overtake all the work of the syllabus, and the less essential subjects, that do not materially effect individual passes, have naturally been neglected.¹⁴⁶

¹⁴² *AJHR, H-2*, 1879, p.13.

¹⁴³ *AJHR, E-1*, Nelson, 1884, p.18.

¹⁴⁴ Also known as larrikinism.

¹⁴⁵ A.E. Campbell, p.90.

¹⁴⁶ *AJHR, E-1B*, South Canterbury, 1882, p.41.

Lack of time and incompetent teachers were the two major negative factors highlighted in this report. The regulations for teachers in the *Education Act 1877* stated:

Except as hereinafter provided, every candidate will be required to pass an examination in elementary science, vocal music, and drawing, of such a character as to prove his fitness to impart instruction in these subjects, as defined by the regulations for standards and inspection.¹⁴⁷

In 1879 the Minister of Education, John Ballance, described the problems teachers faced in music and drawing:

... accomplishments hopelessly beyond the reach of most adults who have received no instruction in them in their youth; but any adult, whose intelligence and perseverance are such as to make him fit to be a teacher. Many easily acquire such rudimentary knowledge of the principles of natural and physical sciences as is demanded by the standards. Music and drawing therefore, are simply included in the examination programme, so that proficiency in them will help a candidate to pass, while failure in them will be attained by no serious consequence if atoned for by very good work in other subjects....As the teaching of music and drawing becomes more general and efficient, it may be possible to insist more strongly on evidence of competency to give instruction in these subjects.¹⁴⁸

How could music be viewed seriously by teachers when the Department of Education exhibited such a *laissez-faire* attitude towards the subject? Indeed the negative attitude of students at the Dunedin Training College towards singing, reported in 1897, undoubtedly reflected their experiences as pupils. The Principal observed:

... singing is not always a popular lesson with young teachers – is, indeed, often looked upon as an irksome as well as unimportant kind of subject that may be crowded into an out-of-the-way half-hour in the time-table.¹⁴⁹

¹⁴⁷ *The New Zealand Gazette*, 1878, p.1306.

¹⁴⁸ *AJHR*, H-2, 1879, p.16.

¹⁴⁹ *AJHR*, E-1, 1898, p.91.

Members of the Westland District Board believed that generalist teachers were being unfairly treated in being required to pass drawing and music in order to obtain their certificates:

The Board are of opinion that to expect candidates for teachers' certificates to pass in drawing and music before they can obtain full certificates is very unfair to many who may be physically incapable of attaining proficiency in these subjects, especially the latter. The practice in England and in most of the neighbouring colonies is to grant special certificates for these subjects, without which no person is allowed to teach them. It is suggested that some such arrangement should be made in this colony, but that ordinary teachers' certificates should be obtainable irrespective of proficiency in music and drawing.¹⁵⁰

Towards the end of the nineteenth century the Christchurch Board of Education instituted such an annual examination in music, so that teachers could raise their teaching status. Alfred J. Merton examined 45 teachers in 1897.¹⁵¹ An examination paper published in *The New Zealand Schoolmaster*¹⁵² in 1883, revealed that candidates were required to have a very basic knowledge of music theory. The questions were designed to test knowledge of factual information, while the only question that required creative thought was the first:

ILLUSTRATION 11
Music Examination for Teachers 1883¹⁵³

- (1) State fully your method of giving a first lesson in music to children.
- (2) Explain the use of the staff or stave. Draw the "full vocal stave" and mark thereon the clefs ordinarily used and the names of all the lines and spaces.
- (3) Describe and illustrate as many terms and characters used in music as you can, including "expression" marks.
- (4) Show by a table the relative duration values of notes and rests.

¹⁵⁰ *AJHR, E-1*, Westland, 1881, p.76.

¹⁵¹ H. Watson, 'Music in Christchurch.' Unpublished thesis for M.A. and Honours in History, University of New Zealand, 1948, p.202.

¹⁵² *The New Zealand Schoolmaster* was published between 1881 and 1891. "It was broadly based and took within its purview the whole field of education, secondary, technical and university, as well as primary." (A.G. Butchers, *Education in New Zealand*, p.64).

¹⁵³ *The New Zealand Schoolmaster*, March 1883, p.317.

- (5) Distinguish between “time” and “rhythm,” and give a table of “Rhythm Signatures,” simple and compound.
- (6) Write the major diatonic scales of F, A, B \flat , C, D, and E \flat , both in the treble and bass staves, inserting sharps or flats where they occur.
- {One hour allowed for this paper}¹⁵⁴

The examiner G.P. Austing commented:

On the whole... while those who sat for examination have carefully read books of instruction – notably those of Mr. Curwen – scarcely any of them have had the advantage of systematic training in the practice of vocal music, and teaching it in class.¹⁵⁵

Curwen’s books *Singing for Schools and Congregations* and *The Teacher’s Manual of the Tonic Sol-fa Method*, may have assisted students to pass rudimentary theoretical questions, but without practical experience, teachers would have found it difficult to teach singing. Nothing appeared to have been done to remedy this, since the Principal of the Dunedin Training College stated in 1897: “many students easily pass the departmental examination in singing, but they still have little or no practical skill in teaching the subject.”¹⁵⁶ Two inspectors made similar observations: “It is notorious that teachers who cannot sing a note... can now get a teacher’s certificate,”¹⁵⁷ and:

For their certificates teachers are examined in singing, but so far as practical results are concerned the examination is in many cases a failure, for when certificated teachers are asked to teach singing they avow they cannot do so, and are with the greatest difficulty prevailed on to attempt it.¹⁵⁸

By 1899 the music examination had become more complex, including questions on vocal production, which subsequently became an important part of the new music syllabus in

¹⁵⁴ One amusing nonsensical response given by a candidate in answer to the first part of question (2) stated: “The staff is the key to the pitch of any time.” No further information exists as to whether this candidate passed or failed. (*The New Zealand Schoolmaster*, March 1883, p.317).

¹⁵⁵ G.P. Austing, *AJHR*, H-2, 1879, p.120.

¹⁵⁶ D.R. White, *E-1*, 1898, p.91.

¹⁵⁷ *AJHR*, E-1B, Auckland, 1899, p.8.

¹⁵⁸ *AJHR*, E-1B, Taranaki, 1898, p.12.

1904. (See questions 3, 5 and 11 on this examination paper in Appendix 4, p.442). An unnamed music examiner declared that the tests were “of a very simple and straightforward character,” that were “about equal to the standard of a second year pupil teachers examination in England - certainly not higher.” He continued:

In marking the paper work I have made every possible allowance, but the result, on the whole, is very lamentable, and shows how little knowledge many of the candidates have of the right methods of work in this subject... To say, as is sometimes said, that many of the candidates have not the natural qualifications required for teaching school-singing properly is simply begging the question. My own long experience has convinced me that such cases are very rare, and that 90 per cent of our young teachers might qualify for such an examination with very little trouble, very little loss of time, and with great benefit to themselves and to those whom they are destined to teach.¹⁵⁹

This assessment highlighted the need for better training - a need that had been recognised by the Dunedin Training College singing tutor, Alex Braik,¹⁶⁰ who implemented a course of graded practical lessons for teaching Standards I and II in 1897.¹⁶¹

In the last quarter of 1880 there was a nation-wide decrease in the numbers of pupils taking singing compared to the same period in 1879. Figure two reveals that this was the only subject that recorded a decrease in numbers despite an overall increase in pupil attendance in 1880 compared to 1879. (See figure 2).

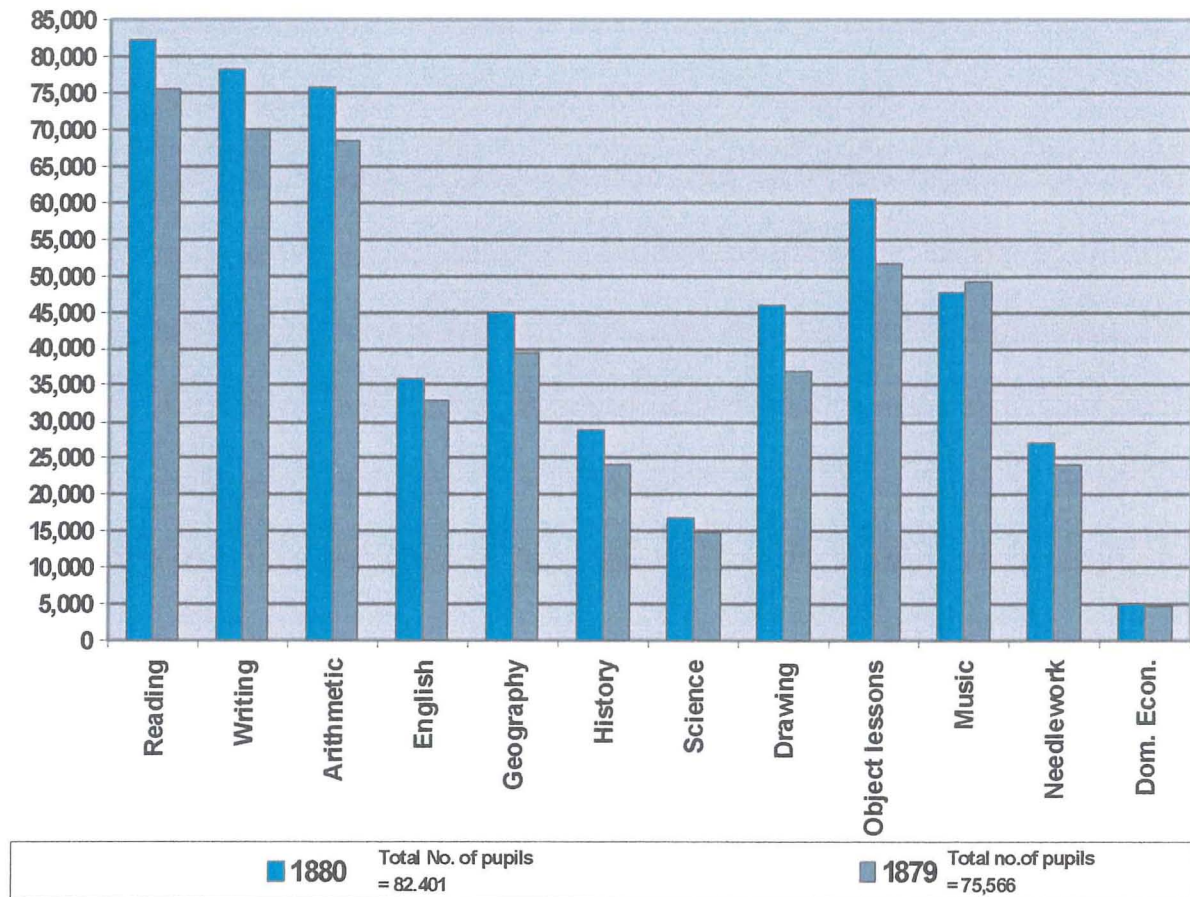
¹⁵⁹ Unnamed music examiner. Cited in G. Hogben, Report of the Inspector General of Schools, *AJHR*, *E-1A*, 1900, p.3.

¹⁶⁰ Alex Braik was engaged at Otago Training College in December 1882. (*AJHR*, *E-1*, 1883, p.96).

¹⁶¹ D.R. White, Principal, Training College Report, Dunedin, *AJHR*, *E-1*, 1898, p.91.

FIGURE 2

Comparison of numbers of students taking all subjects in 1879 and 1880¹⁶²



An inspector commented on the teachers' plight:

Many teachers of large schools complain of the difficulty of giving sufficient time to the more useful subjects, now that the teaching of singing, drawing, drill, science, and sewing, is no longer optional. I think two mistakes have been made – one, in launching the whole scheme at once without giving time for the more gradual introduction of additional subjects; and another, by including the additional subjects within the standards... without a great deal of expenditure of public money, and possibly not then, teachers will very seldom be found who are competent to teach many of these subjects.¹⁶³

¹⁶² *AJHR, H-2*, Table G, 1879, p.10; *H-1A*, Table E, 1880, p.7.

¹⁶³ *AJHR, H-1i*, Wellington, 1880, p.16.

1.7 Teacher training

In his report on State Education in various overseas countries, Richard Laishley¹⁶⁴ observed: “The backbone of a good system is thorough training of *all* teachers.”¹⁶⁵ However it was difficult to achieve this goal in New Zealand during the nineteenth century. The introduction of free education in 1878 led to a large increase in numbers of pupils while there were insufficient certificated teachers. Boards thus had to employ uncertificated teachers and pupil teachers. In many instances uncertificated teachers were given a temporary licence and permitted to teach. While there may have been competent teachers in this category, a teacher without a certificate indicating a certain level of academic attainment could have been a liability to the profession. In 1881 it was reported that uncertificated teachers were employed in the Westland district with “no previous experience in schools of any kind.”¹⁶⁶

The Dunedin and Christchurch colleges had opened just prior to the passing of the Education Act, in 1876 and 1877 respectively. When the Government approved an annual grant for teacher training in 1878, two additional teachers’ training institutions opened in Wellington in 1880 and Auckland in 1881. The success of these institutions was limited for two reasons: only a few students could afford the expense of such training, and as a result of the depression which began in the late 1880’s, the Government stopped the annual grant to training institutions in 1888. The Auckland and Wellington training schools were closed while the Christchurch College retrenched all their staff except for one member. For a time the Dunedin College was the only fully operational training school in the country funded by other revenues.¹⁶⁷ A small government grant was only reinstated in 1898.

¹⁶⁴ Dr. Laishley (1844-1907) was Chairman of the Auckland Education Board in 1883. He undertook an extensive tour abroad in 1883-1884. He received an honorary L.L.D. of St. Andrew’s University in 1887 and several foreign Orders. (G.H. Scholefield, *A Dictionary of New Zealand Biography*, Vol.I, Department of Internal Affairs, Wellington, 1940).

¹⁶⁵ R. Laishley, ‘Report upon State Education in Great Britain, France, Switzerland, Italy, Germany, Belgium, and the United States of America,’ *AJHR, E-12*, 1886, p.4.

¹⁶⁶ *AJHR, E-1B*, Westland, 1881, p.30.

¹⁶⁷ A.G. Butchers, 1932, p.80.

The result was that few teachers had opportunities for training through these institutions. The Auckland Training College report of 1888 stated that in seven years only 109 students had been admitted to a course of training. Of that number 91 were teaching, six awaited appointments, three had died and nine had left the service.¹⁶⁸ In Dunedin in 1897 there were 39 students in first year and seven in second year training.¹⁶⁹

Students who were able to attend one of the four training colleges, received varying amounts of instruction in singing. The number of hours of singing tuition in training institutions in 1881 was: Christchurch - 2 x 40 minute sessions per week;¹⁷⁰ Wellington - 2 hours per week;¹⁷¹ Auckland - 2 hours per week;¹⁷² Dunedin - 1 hour per week.¹⁷³ In 1883 the number of hours allotted to the various subjects at the Dunedin Training College were itemised:

¹⁶⁸ S. Luke, *AJHR, E-1*, 1888, p.55.

¹⁶⁹ *AJHR, E-1*, 1898, p.91.

¹⁷⁰ *AJHR, E-1*, 1881, p.89.

¹⁷¹ *AJHR, E-1*, 1881, p.86.

¹⁷² *AJHR, E-1*, 1881, p.83.

¹⁷³ *AJHR, E-1*, 1881, p.91.

TABLE 1

Dunedin Training College 1883: Number of Hours for Subjects¹⁷⁴

	1 st year	2 nd year
	Hours per week	Hours per week
English grammar and composition	3	3
Latin	2	3
Mathematics	2	3
Arithmetic	2	2
Geography	1	1
History	1	2
Science or laws of health, domestic economy & sewing	2	0
Drawing	2	2
Drill and gymnastics	2	2
Theory of school management	2	1
Music	1	1

It is notable that drill and gymnastics received two hours a week in both years, while drawing, sewing, and science, classified as the non-examinable class' subjects along with music, were allotted two hours of instruction a week.

The Education Department paid a capitation to the Boards each quarter based upon the aggregates of average school attendance. The teachers' salaries thus varied from quarter to quarter and were directly dependant upon pupil attendance. Some districts also had more schools than others, in addition to the advantage of better-qualified and better-paid teachers. Sir Edward Gibbes remarked that "in all the smaller districts necessary economies led to inferior staffing of the schools, inadequate payment of the teachers and general weakening of the service."¹⁷⁵

¹⁷⁴ *AJHR, E-1*, 1883, pp.98-99.

¹⁷⁵ Sir E. Gibbes, Bart, 'The Expansion of the Education Department,' I. Davey, (ed), *Fifty Years of National Education in New Zealand 1878-1928*, Whitcombe & Tombs, Christchurch, 1928, p.17.

Butchers commented: “a comparatively low standard of education... was in those days sufficient to secure for a teacher a place amongst the ranks of the “certificated.”¹⁷⁶ By 1886 75 per cent of New Zealand teachers had certificates, while the number had increased to 90 per cent by 1896.¹⁷⁷ New Zealand boys and girls of at least 13 years of age who had passed the Sixth Standard examination were eligible for selection as pupil teachers.¹⁷⁸ They assisted in instructing pupils, while they received their own instruction in curriculum subjects from their principal teachers before and after school.¹⁷⁹ As this scheme cost the Boards very little, it soon became widespread, and it became an inexpensive means of teacher training. The increase in the numbers of pupil teachers employed in the Colony over the years is apparent in the following table.

TABLE 2

Numbers of Pupil Teachers, Teachers and Schools 1878-1898¹⁸⁰

	Schools	Teachers	Pupil teachers
1878	748	1,161	450
1883	971	1,561	730
1888	1,158	1,926	913
1893	1,375	2,203	1,063
1898	1,655	2,604	1,060

¹⁷⁶ The certification of teachers provided for two gradings into five classes each, one according to academic or educational qualifications, the other according to teaching experience and efficiency as estimated by the inspectors. Class A – M.A. degree with first or second-class honours; Class B – the completed B.A. degree; Class C – equivalent to one section of the B.A. prescription; Class D – based on results of the Departmental examinations; Class E – a fairly exhaustive examination in the seven subjects prescribed for Standard six. Special examinations were also set in school method, drawing, elementary science, theory of music and singing. The numerical symbols, 1,2,3,4,5, were used in the certification to indicate the comparative standing of teachers in respect of length of service taken along with teaching efficiency as assessed by an inspector. (A.G. Butchers, pp.66, 67).

¹⁷⁷ A.G. Butchers, p.67.

¹⁷⁸ The idea of using pupil teachers was adopted from elementary education in England, where the scheme had been introduced in 1846.

¹⁷⁹ “The term of indenture varied. In North Canterbury it was for 4 years at first; but the conditions were never the same even in the same district for any length of time, and the term of apprenticeship in many cases did not exceed two years.” (A.G. Butchers, *Education in New Zealand*, p.68).

¹⁸⁰ *AJHR, E-1*, 1921-22, p.7.

By 1900 pupil teachers made up thirty-six percent of the teaching force.¹⁸¹ The scheme was largely unsatisfactory because the pupil teachers were exploited. Occasionally they were given sole charge of classes, and they were expected to teach the more specialised subjects such as vocal music when their own command of the 'three Rs' was uncertain.¹⁸² In addition they were often insufficiently prepared by principal teachers for examinations. The Rev. J. Crump, who examined in music at Christchurch, recommended: "that arrangements be made for the special training in music of pupil teachers, as the result of this examination indicated that the time given to this subject in many schools is quite wasted."¹⁸³

An Auckland inspector commented on their general lack of knowledge:

The passing of the sixth standard is the knowledge-test of qualification of a candidate for the office of pupil teacher. This has not been found always satisfactory. Some who have been admitted as pupil-teachers prove not to have the amount of knowledge which, by their passing of the Sixth Standard, they ought to have.¹⁸⁴

Several inspectors were opposed to the pupil teacher system, believing it to be more of a hindrance than a means of 'hands on' training. In his report on State Education in England in 1886, Laishley commented: "The pupil-teacher system is fraught with injury to the taught and the teacher... Pupil teaching... is said to be the weakest point in the system."¹⁸⁵ Prussia and the United States, two countries with enlightened educational policies, had chosen to reject this system.¹⁸⁶

¹⁸¹ S. Butterworth, *The Department of Education 1877-1989: A Guide to its Development*, Learning Media, Ministry of Education, Wellington, 1993, p.19.

¹⁸² I. Cumming & A. Cumming, *History of State Education in New Zealand 1840-1975*, p.96.

¹⁸³ *AJHR, H-2*, 1879, p.120.

¹⁸⁴ *AJHR, E-1B*, Auckland, 1885, p.2.

¹⁸⁵ *AJHR, E-12*, 1886, pp.4,10. A similar statement was made concerning pupil teachers in New South Wales in the report of a Commission of Enquiry in 1902: "If the State adheres to the pupil teacher system, it should know that it is maintaining a system of education decidedly inferior to those of Europe and America, and one that could not possibly produce satisfactory results." (New South Wales, Royal Commission on Education in New South Wales, 1902, Sydney, Govt. Pr., 1905. Cited in J.O. Anchen, *Frank Tate and his Work for Education*, p.38).

¹⁸⁶ *AJHR, E-1B*, Nelson, 1881, p.18.

Large classes of pupils were also a source of frustration. Some schools had more pupil-teachers than adult teachers, while the ratio of pupils to teachers was very high. For example, Dunedin Union Street had 109 pupils per adult teacher, and 59 pupils per teacher including pupil teachers.¹⁸⁷ During the Cohen Commission hearings in 1912, testimony was heard from Edith Annie Howes, second assistant at the Gore Primary School. As she had been a teacher for approximately 21 years, her comment on the effect of large classes has a bearing on this period:

I would venture to say that no teacher, however capable, can hope to really educate more than thirty children at once – twenty to twenty-five would be a much more ideal number – but throughout our bigger schools we have classes of forty, fifty, sixty, and even seventy. In so large a class the work becomes mob-teaching, not education... Big classes produce alienation... children are given too much mental work at too early an age. Ignorance of child-development is partly the cause of this. We have not yet sufficiently realized that doing, not thinking, is the child's natural expression of himself; that if we would not overstrain the little developing brain we must lead gradually up to abstract thinking through eager interest in delightful doing. But here again comes in the stultifying effect of big classes. Doing means room to move – floor-space – which is not available.¹⁸⁸

The teachers spent most of their energy on maintaining discipline and ruling with an iron rod. Caughley testified to the conditions of the nineteenth century classroom. There existed “a rigid repressive discipline, the constant use of the strap, excessive “keeping in” and heavy burdens of “homework” were the order of the day.”¹⁸⁹ This would have been a difficult environment for everyone - teachers and pupils alike.

The inspectors' reports indicated that quality teaching was often lacking. In Wellington the optional subjects were “only well done in a few schools, where the teachers are competent and where some sacrifices of time are made.”¹⁹⁰ There was “little merit” in

¹⁸⁷ *AJHR, H-2*, 1879, pp.27,41.

¹⁸⁸ M. Cohen, Chairman, *Report of the Commission on Education in New Zealand* together with Minutes of Proceedings and Evidence, Wellington, John Mackay, Government Printer, 1912, p.322.

¹⁸⁹ J. Caughley, 'The Development of the Curriculum,' *Fifty Years of National Education in New Zealand 1878-1928* I. Davey (ed), Whitcombe & Tombs, Christchurch, 1928, p.39.

¹⁹⁰ *AJHR, E-1B*, Wellington, 1885, p.19.

the teaching of these subjects in Hawke's Bay,¹⁹¹ while they received "little serious attention" in most schools in Otago.¹⁹² In Ross in the Westland district, the singing was so poor that the inspector believed the time devoted to it during the past year had been "practically wasted."¹⁹³ In addition Southland inspectors reported:

In very few schools has this subject been taught with pre-eminent success. In others it is either not taught at all, or taught in such a way as to be of little educational or emotional value. In this particular subject our children are far behind their fellows in the Old Country.¹⁹⁴

As was stated earlier, since so many immigrants had come from Britain the "Old Country" was a constant reference point for New Zealanders during the nineteenth century. British school music was indeed flourishing in the 1890s. The Rev. Marmaduke Browne, an officer of the London School Board, commented on the state of British school music in a report written in 1885-6: "So far as the elementary musical education of the children in our schools is concerned we are accomplishing more than any other nation in the world."¹⁹⁵ A survey conducted in London at this time revealed there were many teachers with musical skills. The London School Board also had a requirement that upper departments in schools should have two weekly lessons of half an hour each for music.¹⁹⁶ In comparison New Zealand school music was "far behind" because of the lack of teachers with musical skills. This can be attributed to the system of teacher recruitment and lack of adequate training provided for school music.

Teachers had little opportunity to acquire proficiency in music unless some form of additional training was offered in the form of Saturday or evening classes. The Auckland, South Canterbury and Wellington Educational Boards provided special classes in music for teachers. (These will be discussed later in this chapter).

¹⁹¹ *AJHR, E-1B*, Hawke's Bay, p.13.

¹⁹² *AJHR, E-1B*, Otago, 1885, p.43.

¹⁹³ *AJHR, E-1*, Westland, 1884, p.27.

¹⁹⁴ *AJHR, E-1B*, Southland, 1890, p.39.

¹⁹⁵ The Rev. M. Brown. Cited in G. Cox, p.45.

¹⁹⁶ G. Cox, p.44.

Curwen believed that three things were necessary to improve the quality of teaching.

First, an increased knowledge and ability in the subject itself - Music; second, a clearer apprehension of the order in which the subject-matter of Music and its corresponding exercises are placed before the Pupil in the Tonic Sol-fa method, as well as the reasons for this order; and third, greater skill in the arts of communicating and training, or making pupils understand and do.¹⁹⁷

The generalist teachers in England had the advantage of a national support system through the office of the Inspector of Music. From December 1882 Stainer was appointed as “Inspector of Music in the Training Colleges and Elementary Schools of the Kingdom.” He took responsibility for the training of teachers, while his assistant William Gray McNaught looked after the schools.¹⁹⁸ The New Code in 1882 created an added incentive for teachers. Schools that had previously received a grant of one shilling for teaching singing, were required to teach “singing by note” to continue receiving the grant. Schools that only taught singing by ear would receive a lesser grant of sixpence per pupil.¹⁹⁹ This was an important development in vocal music’s status in England. For Stainer, it represented an opportunity for every child to receive a musical education. By 1893 all assistant inspectors needed to be qualified to examine in music.²⁰⁰

Supportive inspectors and the incentive of a school grant all ensured that the generalist teacher in England had sufficient resources to effect successful vocal music teaching. Similarly school music in Germany was taught in a very different environment from what occurred in New Zealand. In an article on ‘Education in New Zealand’ Joseph Ormond wrote:

¹⁹⁷ J. Curwen, 1875, p.iii.

¹⁹⁸ McNaught sang in massed tonic solfa choral concerts at the Crystal Palace. Having taught himself to play the violin, he subsequently entered the Royal Academy of Music in January 1872, and played violin in the orchestra under John Hullah’s direction. He later became Professor of Music at Homerton Training College. Ten years after his appointed as assistant Inspector, he became editor of the monthly journal *School Music Review*. (G. Cox, p.42).

¹⁹⁹ G. Cox, p.45.

²⁰⁰ G. Cox, p.47.

Of the additional subjects, singing is perhaps the most unsatisfactorily taught. We can hope for little improvement until musical attainments are demanded of teachers. In the German elementary schools most of the teachers play some orchestral instrument, such as the violin, and have a thorough theoretical training in music. They teach their classes exactly as leaders of choruses or orchestras do, infusing enthusiasm into their work... It is to such instruction no doubt, that Germany in great part owes the high place she holds among the musical nations. In our children there lies the simplest and purest of music, yet what little we attempt rather kills than develops it.²⁰¹

Inspectors' reports occasionally commented on teachers who made a feature of singing, such as the remarks of a Dunedin inspector:

I was much pleased by what I saw... where an assistant had charge of the music classes. She had an extensive knowledge of the subject herself, and could teach it with excellent effect to the pupils of the school.²⁰²

The "extensive knowledge" displayed by this teacher suggests that she had specialist training in music. In England, John Spencer Curwen's view was that there was a definite need for specialists: "there can be no doubt that the worst plan is to leave the singing to take care of itself."²⁰³ However McNaught believed that generalist teachers had proven themselves capable of teaching school music: "the throwing of the responsibility for the music teaching upon the school staff had developed the most remarkable capacity."²⁰⁴

Shortly after the New Zealand Education Act was implemented, two inspectors made important observations concerning teachers' needs. Donald Petrie recommended "the payment to teachers giving efficient instruction in singing of a small bonus of £5 or £10 a year, according to the inspectors' judgement of the work."²⁰⁵ His colleague, J.P. Restell, believed schools would benefit from a visiting singing teacher:

²⁰¹ J. Ormond, 'Education in New Zealand,' *The New Zealand Illustrated Magazine*, November 1899, Vol.1, No.2, p.116.

²⁰² *AJHR, E-1B*, Dunedin, 1883, p.37.

²⁰³ J. S. Curwen, *John Curwen and John Hullah School Music Abroad, 1879-1901*. Classic Texts in Music Education, introduced by B. Rainbow. Reproduced under the direction of Leslie Hewitt for Boethius Press, Kilkenny, 1985, p.26.

²⁰⁴ W.G. McNaught, *School Music Review*, February 1893. Cited in G. Cox, p.49.

²⁰⁵ *AJHR, H-2*, Otago, 1879, p.98.

Since most schools have no provision of teaching this important branch of instruction, I respectfully suggest that great benefit to some of the larger and more accessible schools would be derived from the appointment of a master whose duty it should be to visit certain schools at stated intervals, and to teach in them the theory and practice of vocal music. Such instruction should be regular and not by casual visits.²⁰⁶

South Canterbury became the only district to offer a bonus pay scheme, while the Wellington and Auckland Boards provided specialist assistance to teachers. The training that occurred in each of these districts will be discussed to determine the effectiveness of the schemes.

1.8 Additional training in three education districts

1.8 (a) South Canterbury

South Canterbury instituted Saturday lectures in the 'extra' subjects for teachers in 1880, with more time allotted to vocal music than any other subject. There were 12 sessions each lasting two and a half hours, providing a total of 30 hours of tuition. Out of a total of 80 teachers, 67 attended the whole or part of the course, while the average attendance was 49. An inspector stated that although all subjects were "treated in a cursory manner" because of limited time, he believed that the lectures were beneficial to the teachers and the "effect would be immediately apparent."²⁰⁷ According to subsequent inspectors' reports the training was only partially successful. In 1882 "little progress" had been made in the 'extra' subjects,²⁰⁸ singing was the only 'extra' subject "fairly taught" in 1883,²⁰⁹ while in 1884, only one Timaru school was cited with "excellent" results in

²⁰⁶ *AJHR, H-2*, N. Canterbury, 1879, p.90.

²⁰⁷ *AJHR, E-1B*, South Canterbury, 1881, p.25.

²⁰⁸ *AJHR, E-1B*, South Canterbury, 1882, p.41.

²⁰⁹ *AJHR, E-1B*, South Canterbury, 1883, p.46.

singing.²¹⁰ The need for including the ‘extra’ subjects in the timetable was the clarion call over the next two years.²¹¹

Although the Board implemented ‘bonus pay’ to teachers for efficient instruction in the ‘extra’ subjects in 1886, this scheme was curtailed after only two years because of financial restraints. Undoubtedly the continued economic depression in New Zealand played a large part in this as it affected grants to education boards. However an inspector commented on the effect this system had on the teachers:

... the great majority of them, animated by the prospect of success rather than stimulated by the hope of a bonus payment for that success, will continue to treat these subjects with as much zeal and with as satisfactory results in the coming year as in the past.²¹²

Subsequent vocal music reports for this district were generally positive. It had “much improved in all the large schools,” in 1889.²¹³ Where children were taught to sing from notes in 1890, the singing was “very good”²¹⁴ while in 1891 the children sang “nicely” in all the large schools.²¹⁵ No mention was made concerning the reinstatement of the ‘bonus pay’ system, indicating that perhaps the inspector’s faith in the teachers was well founded. He praised them for their commitment to the ‘extra’ subjects in his 1894 report: “As there are so many small schools in our district, I think our teachers are to be congratulated on the efforts they have put forth to overtake the work entailed by attention to these subjects.”²¹⁶

The South Canterbury Board’s attempt at additional teacher training was laudable but classes were only held for a limited period. There were no supervisory specialists available to provide the professional support teachers needed. However the ‘bonus pay’

²¹⁰ *AJHR, E-1B*, South Canterbury, 1884, p.24.

²¹¹ *AJHR, E-1B*, South Canterbury, 1885, p.35, and 1886, p.39.

²¹² *AJHR, E-1B*, South Canterbury, 1888, p.38.

²¹³ *AJHR, E-1B*, South Canterbury, 1889, p.50.

²¹⁴ *AJHR, E-1B*, South Canterbury, 1890, p.35.

²¹⁵ *AJHR, E-1B*, South Canterbury, 1891, p.31.

²¹⁶ *AJHR, E-1B*, South Canterbury, 1894, p.25.

scheme may have been an effective means of motivating teachers to give instruction in the 'extra' subjects. While the value of the scheme was that it encouraged teachers to strive for better results, the negative effect was the possibility of mechanical teaching without enthusiasm for the subject. This in turn may have engendered a dislike for singing among some school children.

1.8 (b) Wellington

The inspector Robert Lee urged the appointment of a specialist in three reports. In 1879 he declared:

Until this subject is taken in hand by an able professional master, and instruction imparted in the principles of music, in the art of singing, and in the teaching of class-singing, it is too much to expect teachers either to pass an examination as to their own ability to impart instruction, or to expect them to attempt the work in their schools.²¹⁷

Again in 1885 Lee asserted that singing in the larger schools should be "under the direction of a professor of music,"²¹⁸ while in 1887 he contended that specialists were needed in singing as well as the other 'additional' subjects.²¹⁹

Lack of resources had often been a contentious issue for teachers in New Zealand during the nineteenth century. One Westland teacher had complained her efforts in singing were "much hampered by the unwillingness of parents to provide their children with the needful Books,"²²⁰ while Thomas Cranwell, the Auckland singing-master, wrote of the "difficulty in procuring song-books" because the stationers kept a small stock that was constantly depleted.²²¹

²¹⁷ *AJHR, H-2*, Wellington, 1879, p.81.

²¹⁸ *AJHR, E-1B*, Wellington, 1885, p.20.

²¹⁹ *AJHR, E-1B*, Wellington, 1887, p.15.

²²⁰ *AJHR, H-Ii*, Westland, 1880, p.26.

²²¹ *AJHR, E-1*, Auckland, 1883, p.4.

School singing took an upward turn following teacher instruction in the tonic sol-fa method from the music specialist Robert Parker (1847-1937).²²² Inspector Lee noted: “Since the introduction of the tonic sol-fa method of teaching singing the subject has been more generally and, I think, more successfully taught.”²²³

ILLUSTRATION 12

Robert Parker²²⁴



Parker's influence was manifested in different ways. He was a representative of the Royal Academy of Music, London, and as a member and examiner of the Tonic Sol-Fa College he promoted the study of tonic sol-fa.²²⁵ He conducted many standard choral and instrumental works for the first time in New Zealand, while an important development was the formation of a School Choral Union in 1894. Wellington inspectors commented:

²²² Parker was born in England, where he received musical training in organ, violin, piano, choral conducting and vocal production. Among his various appointments he assisted the choirmaster at St. Paul's Cathedral, he was organist at Queen's College Cambridge, and he was professional assistant to the “distinguished church composer,” Dr. W.H. Monk (of hymns ancient and modern) at King's College, London. However continued ill health forced him to emigrate to New Zealand in 1869, where he was organist at St. Michael's Pro-Cathedral in Christchurch until 1878, when he moved to Wellington to take up various appointments. He was organist and choirmaster of the Pro-Cathedral Wellington, conductor of the Harmonic Society and of the Wellington Liedertafel and singing instructor to the Board of Education. (*Cyclopedia of New Zealand*, Vol.1. Published by The Cyclopedia Company, Christchurch, 1897, p.445).

²²³ *AJHR, E-1B*, Wellington, 1889, p.15.

²²⁴ The picture of Robert Parker is from *The Cyclopedia of New Zealand*, Vol.1. p.445.

²²⁵ *The Cyclopedia of New Zealand*, Vol.1, p.445.

This, in our judgment, will serve a useful purpose, not only in giving further impetus to the teaching of singing, but also in giving more uniform direction to the class work, and in affording easier and more economical means of doing it.²²⁶

Children from schools all over Wellington participated in the first choral festival in New Zealand which was held under Parker's direction in the Opera House. The festival was described as "the greatest musical event ever held in this Colony."²²⁷ A review appeared in the musical publication, *The Triad*:

The singing of the children was excellent, they responding to the conductor's guidance in an almost faultless manner: time, tune, and expression being noticeably good. The pronunciation of the words had evidently been carefully looked after by the conductor, no fault could be found, every word being distinctly heard throughout.²²⁸

Such positive affirmation possibly stimulated some teachers to consider the need for better training for themselves. Parker's vocal music classes for teachers, which he initiated in 1895, generated a positive response. He was appreciated for his "excellent" teaching and "enthusiastic" work.²²⁹ The positive effect of his teaching was evident with the continued improvement noted in vocal music "both in the quality of the singing and in the increased number of class-teachers capable of giving instruction."²³⁰ Parker played a crucial role in empowering teachers to adopt vocal music teaching in the schools. The success he generated led the Board to adopt Parker's suggestion of instituting a certificate of competency for teachers "on lines laid down by examining bodies on this subject in England."²³¹

²²⁶ *AJHR, E-1B*, Wellington, 1894, p.8.

²²⁷ *The Cyclopedia of New Zealand*, Vol.1, p.446.

²²⁸ Wellington correspondent, 'Music in New Zealand,' *The Triad*, Vol.2 No.9, December 1894. Cited in J.M. May, 'Thus Spake The Triad: A View of Music in New Zealand 1893-1915.' Unpublished M.A. thesis University of Auckland, 1991, p.45.

²²⁹ *AJHR, E-1B*, Wellington, 1898, p.20.

²³⁰ *AJHR, E-1B*, Wellington, 1899, p.19.

²³¹ *AJHR, E-1B*, Wellington, 1898, p.20.

In 1898 Diplomas were awarded in ability to teach singing, and theoretical knowledge.²³²

The Board believed that recognition of teachers' qualifications would create other benefits such as:

...the introduction of a better defined course of instruction, attention to voice production, the selection of the most suitable exercises and songs, and the supply of cheap copy in large quantity. This last is much desired, for it will pave the way for musical instruction, inasmuch as there has been a difficulty in the past both as to subject and supply of copy, the price of which was often prohibitive of class supply.²³³

Undoubtedly Wellington experienced a renaissance in school vocal music when Parker's instruction classes began. The training teachers received was unprecedented, leading inspectors to assert:

...the effect of Parker's work in the training of teachers in singing is apparent in all our larger schools, and in many smaller ones...now many of the junior teachers are able to take their own classes in the subject, and most of our head-teachers are competent directors.²³⁴

A similar statement was made in 1899:

Mr. Parker's work continues to be in greater evidence in the improved instruction in the schools, both in the quality of the singing and in the increased number of class-teachers capable of giving instruction.²³⁵

Parker himself "expressed his satisfaction with much that came under his notice."²³⁶

Vocal music was evidently valued in the district, and the special teacher training that he initiated was a vital element in the process along with recognition of that training. By the end of the century it was reported that most of the larger schools possessed a piano "generally purchased by the School Committees with funds raised by subscription or

²³² *AJHR, E-1B*, Wellington, 1899, p.19.

²³³ *AJHR, E-1B*, Wellington, 1898, p.20.

²³⁴ *AJHR, E-1B*, Wellington, 1896, p.19.

²³⁵ *AJHR, E-1B*, Wellington, 1899, p.19.

²³⁶ *AJHR, E-1B*, Wellington, 1900, p.14.

entertainments.”²³⁷ It was significant that school committees saw the value of a piano, as it meant that many more opportunities for music-making could occur. The support of the committees and the Board were important elements in successful teaching.

1.8 (c) Auckland

An article in *The Herald* in 1870 succinctly described the musical scene in Auckland: “There can be no doubt that we are a musical people.”²³⁸ Just over thirty years later Aucklanders were described as “devotedly attached to music,” with better patronage of operas and concerts than in any other part of New Zealand.²³⁹

A testament to the interest in music was the many advertisements for musical instruments that appeared in *The Triad*, which began publication in 1893.²⁴⁰

Since music was such an integral part of the cultural life of the city, the Auckland Board evidently valued music enough to employ music specialists to train teachers in vocal music. In 1878 two visiting specialists were appointed to teach the tonic sol-fa method: Thomas Cranwell in Auckland and John Grigg in Thames. Classes were held twice a week for teachers that were “well attended”²⁴¹ and “satisfactory” results were achieved.²⁴² An additional specialist, Thomas A. Bell, was employed in the Waikato in 1880.²⁴³ Good results were reported in the schools where singing was taught in 1884:

²³⁷ *AJHR, E-1B*, Wellington, 1899, p.19.

²³⁸ *New Zealand Herald*, 25 November 1870, p.2, col.5. Cited in J. Elphick, ‘Culture in a Colonial Setting: Auckland in the Early 1870s,’ *New Zealand Journal of Educational Studies*, Vol.10, No.1, 1975, p.8.

²³⁹ *The Cyclopaedia of New Zealand*, Vol.II, 1902, p.256.

²⁴⁰ *The Triad* described itself as a monthly magazine of music, science and art. It was published in New Zealand until 1915, after which publication continued in Australia where it was based until 1925. The editor was Charles Nalder Baeyertz.. In the July 1896 edition, four Auckland firms advertised: The British & Continental Piano Company; G. Richardson – Pianos, Organs, Violins, Accordions, Concertinas etc.; A. Eady & Co. – Music, Brass Band and Orchestral Instruments; Hoffmann & Sons – Pianos, Harmoniums, Organs. (*The Triad*, Vol.4, 1 July, 1896. No page numbers for advertisements).

²⁴¹ *AJHR, H-2*, Auckland, 1879, p.44.

²⁴² *AJHR, H-2*, Auckland, 1879, p.72 and *H-Ii*, Auckland, 1880, p.4.

²⁴³ *AJHR, E-1*, 1882, p.16.

There are now more teachers giving instruction in singing than at any previous time, and some of them show considerable skill in their work. In several of the schools the teaching is very satisfactory, and real progress is made.²⁴⁴

In his singing master's report for 1883, Cranwell emphasised the importance of regular visits by the music specialist in a supervisory capacity:

In several of the schools the teaching is very satisfactory, and real progress is made; other schools are without teachers capable of giving a singing lesson, and consequently are backward: especially is this the case where my visits are only once a fortnight...I have taken every opportunity of overlooking teachers giving singing lessons. I find, in most cases, that good work is being done.²⁴⁵

Cranwell was also adamant that satisfactory progress could only be achieved through weekly vocal music lessons. He commented on the "good progress" being made in vocal music training at the Auckland Training College in the tonic sol-fa method:

The possession of the intermediate certificate is now recognized as the standard for exemption from the Saturday singing class, and this will induce many more to prepare for the examination.²⁴⁶

Such an incentive was necessary to ensure continued proper training in vocal music. However the reduction of the Board's income from 1888 led to closure of the Auckland Training School and Cranwell's services were "dispensed with," as the Board considered there were "a sufficient number of teachers of the ordinary staff qualified to give instruction" in this subject.²⁴⁷ In 1891 inspectors commented that singing was only taught in the larger schools where there were competent teachers.²⁴⁸ The inspector Donald Petrie wondered why it was so "generally neglected" in 1896,²⁴⁹ while in 1898 he remarked: "singing still forms but a slight and incidental feature in the life of all but a

²⁴⁴ *AJHR, E-1*, 1884, Auckland, p.4.

²⁴⁵ T. Cranwell, *AJHR, E-1*, Auckland, 1884, p.4.

²⁴⁶ T. Cranwell, p.4.

²⁴⁷ *AJHR, E-1*, Auckland, 1888, p.55.

²⁴⁸ *AJHR, E-1B*, Auckland, 1891, p.2.

²⁴⁹ *AJHR, E-1B*, Auckland, 1896, p.4.

few schools.”²⁵⁰ Undoubtedly the demise of the Training School contributed to the decline in singing in many schools, since the specialist support Cranwell had provided was no longer available.

In 1899 Petrie advocated that in special subjects such as singing, national certificates of competence would testify to a “thorough practical and theoretical” knowledge. Teachers were still gaining general certification despite a lack of ability or knowledge in the ‘extra’ subjects.²⁵¹

1.9 The effects of additional teacher training

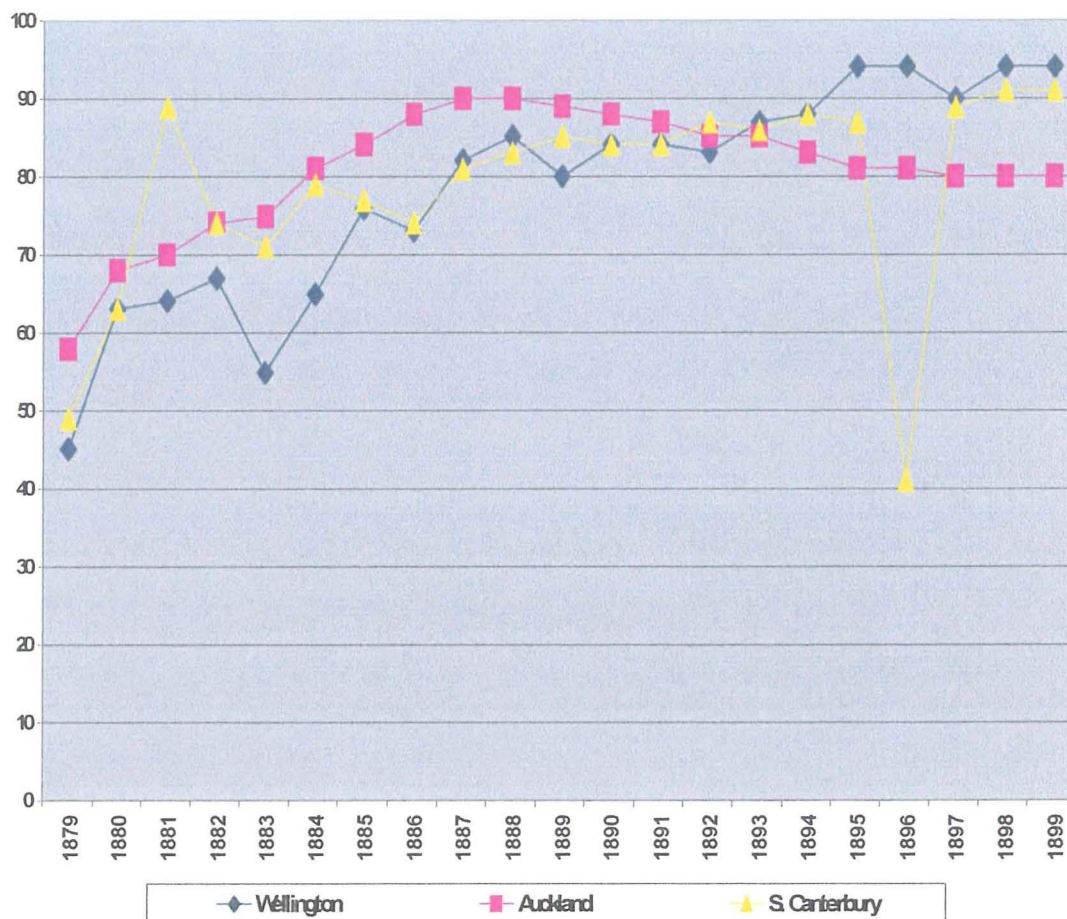
Figure three is a representation of percentages of pupils who learnt vocal music in South Canterbury, Auckland and Wellington. These percentages are calculated relative to total attendance in each district.

²⁵⁰ *AJHR, E-1B*, Auckland, 1898, p.6.

²⁵¹ *AJHR, E-1B*, Auckland, 1899, pp.7,8.

FIGURE 3

Percentages of Pupils learning Vocal Music
in Wellington, Auckland and South Canterbury 1879-1899²⁵²



It is evident that percentages of scholars learning vocal music increased when ‘specialist’ teacher training was initiated. In Auckland the number of scholars declined following Cranwell’s retrenchment and the closure of the training college. A similar decline occurred after the teacher classes ceased in South Canterbury, with a corresponding increase when the bonus pay scheme was initiated. It was reported that 22 of the 65 schools taught no singing in 1896,²⁵³ while in 1898 singing was omitted in only 17

²⁵² *AJHR*, H-2, Table G, 1879, p.10; H-1A, Table E, 1880, p.7.

²⁵³ *AJHR*, E-1B, South Canterbury, 1896, p.42, and statistics published on numbers of schools in each district in *AJHR*, E-1, 1896, p.vi.

schools.²⁵⁴ Figure three indicates a corresponding increase in numbers for that year.

Discussion of these three districts highlights several issues. Vocal music flourished where professional training was provided, and when the Boards offered incentives such as the 'bonus pay' scheme in South Canterbury. However these initiatives depended on the value the Boards placed on vocal music, and on financial resources which varied from district to district. The music specialists Parker and Cranwell played important supervisory roles ensuring that teachers remained motivated in the Wellington and Auckland districts. In Auckland it was reported in 1884 that there were "more teachers giving instruction in singing than at any previous time,"²⁵⁵ while in Wellington many pupils were receiving the benefits of Parker's work with teachers. In addition resources such as song books, modulators, or the provision of a piano, were important aids to vocal music teaching. Where vocal music was taught successfully it was often enthusiastically received by the pupils. However scholars were too often deprived of what an inspector termed its "admirable influence."²⁵⁶

1.10 Conclusion

It is evident that the teachers of this period exhibited wide differences in qualifications, experience and maturity. In addition they were beholden to committees and inspectors, while also experiencing salary fluctuations that were based upon aggregates of average school attendance for the preceding quarter in each district. The intention of establishing the 'standards' was to show the public that money spent on education was not wasted. This purpose was achieved, but at what cost? Education became a mechanical system of rote learning, and cramming for the sole purpose of successful examination results. The 'extra' subjects became an added burden to teachers, resulting in the neglect of vocal music in many schools, particularly in rural areas in which there were sole charge teachers. The inspectors recognised the burden imposed on the teachers, crediting them for including this subject in their overcrowded timetables.

²⁵⁴ *AJHR, E-1B*, South Canterbury, 1898, p.44.

²⁵⁵ *AJHR, E-1*, Auckland, 1884, p.4.

²⁵⁶ *AJHR, E-1B*, Otago, 1883, p.35.

Under such conditions it is hardly surprising that singing was often neglected. Nor is it surprising considering the limited teacher training available during the nineteenth century. However, more importantly, vocal music was not perceived as a “mainstream” subject by educational authorities. Since it was first categorised as a ‘class’ subject in 1877 and an ‘additional’ subject from 1885, it was never considered seriously as an asset to a child’s general education. Further, the Education Boards exhibited different attitudes towards school music. Three out of thirteen Boards provided additional singing training for teachers. The benefit of extra training and specialist assistance generated successful results. The positive effects of specialist teacher training received from Parker, Cranwell, Grigg and Bell, were apparent in several inspectors’ reports.

Chapter Two 1900 - 1918 A new variation: George Hogben

The two points that require more attention...
are voice production and care in the selection of songs¹

2.1 Introduction

During the period 1900 to 1918 economic revitalisation was stimulated largely through the developing agriculture and the development of technology such as refrigeration.² The healthier economy facilitated educational reforms. Erik Olssen notes that the education system was designed to produce people with economically useful skills but also “sound morals and loyalty to the British Empire.”³ New Zealand’s participation in the South African War, 1899-1902, and the First World War, 1914-1918, encouraged loyalty to the Imperial “Mother Land” and a growing patriotism was reflected in the school songs referred to later in this chapter.

¹ J.G. Legge. Cited in ‘The Singing Lesson,’ *The New Zealand Schoolmaster*, September 1903, p.23.

² T. Brooking, ‘Economic Transformation,’ *The Oxford History of New Zealand*, W.H. Oliver & B.R. Williams (eds), Oxford University Press, Auckland. First published 1981, reprinted 1984, reprinted with corrections 1987, p.232.

³ E. Olssen, “Towards a New Society,” *The Oxford History of New Zealand*, p.270.

2.2 The new Inspector-General of Schools

ILLUSTRATION 13

George Hogben⁴



The turn of the century heralded a promising future for education with reforms initiated by the new Inspector-General of Schools, George Hogben.⁵ His major contributions were the syllabi of 1904 and 1913. Other changes that took place under his regime included the extension of post-primary education, increased salaries for teachers in 1902 and 1908, implementation of the teachers' superannuation scheme in 1906 and the re-establishment of the teachers' training colleges. In 1906 the Auckland and Wellington Training Colleges were re-opened, while the Dunedin and Christchurch Colleges were reorganized "under more liberal conditions."⁶

Hogben's greatest desire was to free teachers and inspectors from the restrictions that had prevailed in the nineteenth century. He remarked: "an atmosphere of liberty is the only one in which true teaching can thrive."⁷ It was arguably Hogben's new primary school syllabus that had the greatest impact, having evolved over a period of five years before it

⁴ The picture of Hogben is from A.G. Butchers, 1930, p.156.

⁵ Hogben was a Cambridge graduate qualified in physics and mathematics, who had already served as a secondary teacher and an inspector of primary schools, headmaster of a secondary school and as President of the New Zealand Educational Institute. (J.C. Dakin, *Education in New Zealand*, World Education Series, M.D. Stephens & G.W. Roderick (eds). Printed in Great Britain by Latimer Trend & Company, Plymouth, 1973, p.25).

⁶ *AJHR, E-1C*, 1906, p.1.

⁷ A.E. Campbell, *Educating New Zealand*, Department of Internal Affairs, Wellington, 1941, p.93.

was gazetted in its final form. At a joint conference of inspectors and teachers' representatives in 1904, Hogben remarked: "The new syllabus... is only one among many signs of the fundamental change that is taking place in the realm of education."⁸

The change known as the 'new education,' had been expounded by Froebel and other enlightened educators.⁹ Hogben stated that fact-based education was being replaced by one that explored: "the careful development and direction of the child's natural activities and powers... the child will learn best, not so much by reading about things in books as by doing."¹⁰

While the curriculum subjects remained the same, the categories 'compulsory' and 'additional' replaced the former 'class' 'pass' and 'additional' categories. Singing or vocal music was reclassified as a compulsory subject for all standards. The term 'music' was used for the examination of student teachers, although the focus was exclusively on singing and theory, as it was in the classroom.¹¹ It was significant that singing was elevated in status, since the 'additional' subjects consisted of nature-study, handwork and needlework for Standards I and II, as well as geography in Standard I. For Standards III to VI the 'additional' subjects included nature-study or elementary science, handwork, geography, history and needlework.¹²

However casting singing as a compulsory subject was not necessarily a panacea for its past neglect. Discussion about this eighteen-year period will show that the subject was often not satisfactorily taught and sometimes neglected altogether. Yet with the revised

⁸ *AJHR, E-IC*, 1904, p.2

⁹ Froebel asserted: "education in instruction and training, originally and in its first principles, should necessarily be *passive, following* (only guarding and protecting), *not prescriptive, categorical, interfering*." (F. Froebel, *The Education of Man*, translated from the German and annotated by W.N. Hailmann, D. Appleton & Company, New York, 1887, p.7). Selleck points out that the New Education movement was made up of groups who often had conflicting viewpoints: practical educationists, social reformers, naturalists, herbartians, scientific educationists and moral educationists. At a superficial level, there were commonalities. Each group opposed the instrumentary education and the system of payment by results, while certain slogans were in common use: "close to life, real life, learning by doing, activity, all-round development, many-sided interest." (R.J.W. Selleck, *The New Education: the English background 1870-1914*, Sir Isaac Pitman & Sons, Melbourne, 1968, pp.335,336).

¹⁰ G. Hogben, *E-IC*, 1904, p.2.

¹¹ Department of Education, *The Education Act 1904*, published by John Mackay Government Printer, Wellington, 1904, p.176.

¹² *The Education Act 1904*, p.95.

syllabus in 1913, *Regulations for Inspection and Syllabus of Instruction*, singing remained a compulsory subject in the curriculum.¹³

The Minister of Education, The Hon. Josiah Hanan stated in 1917: “The three most essential features in the efficiency of our system of primary education are the teacher, the nature of the syllabus, and the system of inspection.”¹⁴ Although all these factors were significant in evaluating the overall effectiveness of the instruction, the crucial issue was how vocal music was perceived in the curriculum. Attitudes to music had a major effect on training and teaching.

2.3 The inspectors’ perceptions of vocal music

Despite vocal music’s elevated status in the curriculum, at the turn of the century some of the inspectors appeared ambivalent towards the subject, possibly viewing it as nothing more than an opportunity for relaxation and recreation. Two particular points will serve to illustrate this: (a) the implementation of the new examination system and its effect on singing, and (b) discussions on the subject of singing during an inspectors’ conference in 1901.

2.3 (a) The implementation of the new examination system and its effect on singing

Taranaki and Marlborough inspectors claimed the new syllabus was more *au courant* with present conditions than what had been previously prescribed,¹⁵ while Wellington inspectors believed it marked “the beginning of a new epoch in the educational life of the colony.”¹⁶ One of the welcome changes was the abolition of the individual standard pass.¹⁷ While this liberated teachers from the formidable external examinations, internal

¹³ Department of Education, *Regulations for Inspection and Syllabus of Instruction*, Wellington, 1914.

Note: the syllabus was revised in 1913, and published in 1914.

¹⁴ *AJHR, E-1*, 1917, p.7.

¹⁵ *AJHR, E-1B*, Taranaki, 1904, p.7 and Marlborough, 1905, p.28.

¹⁶ *AJHR, E-1B*, Wellington, 1904, p.16.

¹⁷ *AJHR, E-1*, 1904, p.xiv.

examinations were to be held three times a year, and inspectors still had the discretionary power to examine pupils in all standards. During the Parliamentary debates in 1906, James Allen restated Hogben's comment: "Some inspectors still examined all, or nearly all, the children individually" in all standards.¹⁸

The threat of examinations by inspectors had the same effect on teachers as it had in the nineteenth century. Allen stated that "cramming was still going on in the schools."¹⁹ He believed the examination system "would have to be wiped out as far as possible - it was the ruination of teachers and of scholars."²⁰ Charles Poole M.P. claimed that some inspectors expected the teachers to cover the whole syllabus, and then insisted on examining all the subjects it contained.²¹ As singing had become a compulsory subject, inspectors may have evaluated performances of songs and possibly assessed other musical skills, such as the Marlborough inspector who wished to see evidence of a well-rounded musical education:

The singing-lesson need not be long, but it should embrace modulator practice, voice-training exercises, ear tests, rhythms, and in the upper standards training in sight reading. Three or four songs indifferently performed at the annual visit, do not seem to me to be a fair year's work.²²

While not all teachers and pupils in the lower standards were exposed to the rigours of examinations by inspectors, in 1904 a system of formal external examinations by inspectors was introduced at the Standard VI level for Certificates of Competency and Proficiency. The Certificate of Competency was awarded to pupils who had "fulfilled the requirements of some standard of education," but who had failed to reach the Proficiency Certificate standard.²³ Free secondary education was provided for successful Standard VI pupils who received Proficiency Certificates. This was an important step forward in the educational reform process, as the Education Act of 1877 had made

¹⁸ J. Allen, quoting G. Hogben, *New Zealand Parliamentary Debates*, Vol. 138, 1906, p.234.

¹⁹ J. Allen, 1906, p.234.

²⁰ J. Allen, 1906, p.234.

²¹ C.H. Poole, *New Zealand Parliamentary Debates*, Vol.138, 1906, p.232.

²² *AJHR, E-2, Marlborough*, 1914, p.xxi.

²³ *New Zealand Gazette*, 1904, Vol. I, p.268.

no provision for secondary school education.²⁴ It also put New Zealand ahead of the state of Victoria in Australia, as Victoria had no government secondary schools, nor secondary departments to primary schools.²⁵

The Department of Education first introduced free places in 1901 into the District High Schools²⁶ having not less than twelve pupils taking a full secondary course.²⁷ In 1902 the Department extended the offer to governing bodies of secondary schools,²⁸ and in 1903 the Secondary Schools Act was passed.²⁹ New high schools were established and the Department of Education was empowered to inspect and examine all secondary schools.³⁰

²⁴ “Under the regulations free places are divided into two classes – junior and senior – both being tenable at secondary schools and district high schools, or, under somewhat different conditions, at technical schools. Generally speaking, junior free places are tenable for two years, with a possible extension in certain cases to three years. In the case of their being held at district high schools they are tenable to the age of seventeen. The means of qualification are (a) the special examinations for junior scholarships and for junior free places, and (b) the certificate of proficiency. Senior free places may be obtained on passing the Intermediate Examination, or without external examination after the satisfactory completion of a two-years secondary course, on a recommendation by the principal if the Director of Education concurs.” (*AJHR, E-6, 1916, p.8*). By 1928, 56 per cent of those who completed primary education were entering secondary schools as free-place pupils. (J.C. Dakin, *Education in New Zealand*, p.26). In 1900, fewer than 10 per cent of primary school leavers went on to secondary school, while only 650 free places were provided. (J. Belich, *Paradise Reforged: A History of the New Zealanders*, Allen Lane, The Penguin Press, 2001, p.130).

²⁵ F. Tate, *AJHR, E-14, 1904, p.11*.

²⁶ Reference was made to District High Schools in chapter one.

²⁷ Grants of £30 per annum were paid to the Education Boards, together with a capitation of £2 per annum for each pupil. If Boards elected to charge no fees, “an additional payment of £4 per pupil should be paid – that is, an amount of £6 per pupil in all is paid, in addition to the statutory capitation allowance of £3/15/-. The chief conditions attached to these grants were (1) that all pupils on account of whom such grants were made should have passed Standard VI; (2) that they should be taught in separate classes by properly qualified teachers; (3) that the extra money was to be paid as salaries or additions to salaries to the teachers in charge of the secondary classes.” Hogben asserted: “as there is no limit to the number of free places for which the extra £4 per annum will be paid, there is no reason why all the district high school education should not be free.” As a result there was a rapid development of these schools. (A.G. Butchers, *The Education System*, p.124).

²⁸ On certain conditions as to age and other qualifications, grants were offered “at the rate of £6 a head for pupils admitted without payment of fees for tuition, provided that one free place was already given for each £50 of the net income from endowments.” (A.G. Butchers, *The Education System*, p.124).

²⁹ This Act required the Boards either to accept Government free place pupils, or to provide scholarships of their own to the value of one-fifth of their annual income from the endowments. (A.G. Butchers, *The Education System*, p.125).

³⁰ A.G. Butchers, *The Education System*, p.125.

In 1904 the New Zealand secondary school syllabus consisted of subjects such as Euclid, Latin and French.³¹ Hogben believed that “secondary instruction... should have a bearing upon the future life of the pupils,” thus science, mathematics and some form of manual work were worthy of study.³² It is significant that he never considered singing in this light, and singing was not a syllabus requirement in the state secondary schools of this period. Singing was also a non-examinable subject for the Certificates of Competency and Proficiency although the inspector had to be satisfied a candidate had received: “sufficient instruction in the other compulsory subjects and in the additional subjects, as prescribed by these regulations.”³³

This system relied on the inspectors’ own perceptions of what constituted “sufficient instruction.” Inspectors in Southland believed the discrepancy in Proficiency examination results between one district and other was due to other causes:

The predominance of small schools in a district, the comparatively large population of uncertificated and certificated teachers, the remoteness of many teachers from centres of educational life and influence – these and other conditions have to be taken into account when the results of different districts are taken into consideration.³⁴

While all or some of these factors may have affected results in Southland, the fact remains that there were no national standards for inspectors to subscribe to until the centralisation of the inspectorate in 1915. Prior to this time, inspectors had the power to make arbitrary decisions that would have affected the lives of many pupils and teachers, as the Minister of Education, The Hon. Josiah Hanan, stated: “There is no doubt that in

³¹ The Departmental Report from 1910 stated: “under the regulations the only compulsory subjects for a secondary education are English and arithmetic, and the optional subjects include (besides mathematics, foreign languages, and the ordinary branches of science) such subjects as the following: elementary practical agriculture; elementary hygiene (including elementary physiology, with instruction in ‘health’ and in ‘first aid’); domestic science (including cookery, dressmaking or advanced plain needlework, and housewifery); shorthand, book-keeping, and commercial correspondence; woodwork or ironwork.” (*AJHR, E-1*, 1910, p.44).

³² A.G. Butchers, *Education in New Zealand*, Coulls Somerville Wilkie, Dunedin, 1930, p.154. “Training children for roles in the work-force emerged as an important function of the education system during the first decades of the twentieth century.” (E. Olssen, ‘Towards a New Society,’ *The Oxford History of New Zealand*, p.270).

³³ The Education Act 1904, Clause 22, p.94.

³⁴ *AJHR, E-2*, Southland, 1909, p.136.

some cases the Inspectors are to blame, either for exacting too great a quantity of work in a given subject or for permitting a teacher to overload his scheme of work.”³⁵

After the centralisation of the inspectorate, Hanan asserted that “there will now also be attainable a closer approximation to uniformity in the interpretation of regulations by Inspectors.”³⁶

2.3 (b) Inspectors’ conference, 1901

During an inspectors’ conference in 1901, Donald Petrie and Robert Lee proposed that the syllabus of instruction be curtailed: “so as to allow of two hours a week being devoted in all the schools to the teaching of science and singing.” It was amended by 23 votes to four, with “two hours a week” replaced by the words “sufficient time.” A further amendment was carried whereby the specific subjects ‘science’ and ‘singing’ were omitted, and replaced with the phrase “the fundamental subjects of the syllabus.”³⁷ The new wording was naturally open to interpretation. Some teachers and inspectors may have believed that the ‘three Rs’ constituted the “fundamental subjects.” (See chapter one). As Hogben asserted in 1908: “The three R’s have become with us a phrase and a fetish.”³⁸

Since the 1885 syllabus revisions had classified singing as an “additional” subject, we may infer that the inspectors viewed it as a low priority in the curriculum at that time. The conference proceedings of 1901 suggest that the majority of inspectors still held a similar view although it is possible they wanted to allow teachers freedom of choice. Nevertheless, the inspectors believed that knowledge and training in singing, and certain other specialist subjects, demanded recognition by the Department of Education. A further motion was passed:

That the Minister be asked to establish a special examination and issue a special diploma or certificate to teachers who show a thorough theoretical and practical knowledge of each of

³⁵ *AJHR, E-1*, 1917, p.8.

³⁶ *AJHR, E-1*, 1915, p.4.

³⁷ *AJHR, E-1C*, 1901, p.4.

³⁸ *AJHR, E-15*, 1908, p.55.

the following subjects: Singing, drawing, physiology and general science, physiology and domestic economy, agricultural science and military drill.³⁹

It should be noted that this motion was never adopted. A discussion of teacher training occurs later in this chapter.

2.4 The role of vocal music in the curriculum

The English Board of Education's 'Instructions as to Choice of School Songs' published as part of *Revised Instructions: Singing* in 1901, stated that one of the purposes of school music was to provide "a healthful and pleasant form of collective indoor occupation, and through the words of the songs, a possible moral and educative force."⁴⁰ Notably its educative role was suggested as a possibility. During an English music conference in 1914, Thomas Henderson claimed that singing was often "looked upon merely as a pleasant relaxation in the week's routine."⁴¹ This was a common view endorsed by Herbert Spencer, who had asserted that as the arts occupied the leisure part of life, they should occupy 'the "leisure part of education."⁴²

The English music educator, Dr. Somervell, stated that music teachers had neglected to promote music as something more than "an elegant accomplishment." He believed the subject had a real educational claim that could develop "some power of body and mind," which would be of "value" both to the child as an individual and as a member of a community. He asserted: "We have not taken trouble, nor found time to think out for ourselves what right we have to any time at all in the curriculum."⁴³ What had been most neglected was:

³⁹ *AJHR, E-IC*, 1901, p.8.

⁴⁰ *Revised Instructions: Singing*. London: HMSO. The singing prescriptions were published in J. Evans & W.G. McNaught, *The School Music Teacher*, J. Curwen & Sons, London. First published 1888. Ninth edition, 1903, p.228. The singing prescriptions were referred to as 'The Code.'

⁴¹ T. Henderson, 'The value of the singing class in musical education,' Vacation Conference on Musical Education, *The School Music Review*, Vol.22, 1 March, 1914, p.213.

⁴² H. Spencer, *Education*. Cited in *Music, Mind and Education*, K. Swanwick, Routledge, New York, 1988, p.37.

⁴³ A. Somervell, 'The Place of Music in Education,' *The School Music Review*, Teachers' Conference on Musical Education, 1 February, Vol.20, 1912, p.187.

... the sense side of music, upon which the intelligence depends; but while insisting on the *sense* training, it must not be forgotten that there is a very profound intellectual side to music, which, in its elementary aspect, rightly handled, has a value second to none in the training of the mind.⁴⁴

Similarly in New Zealand, music was perceived primarily as a form of recreation.⁴⁵ The idea that music could enhance the intellect was never expressed during this period. One inspector referred to the Pythagorean idea that as thunder storms purge a heavy atmosphere, so singing reacts physiologically on the mind to clear away “worries and vague uneasiness.”⁴⁶ Singing “brightened” school life,⁴⁷ it provided a “cheerful break” in the daily routine, “a change from the more wearisome of school studies,” and a “refreshment of spirit.”⁴⁸ The subject also had a good effect on both teachers and pupils alike:

A school in which singing is not taught must be a relatively cheerless and uncongenial place for both pupil and teacher...singing should be regarded as a pleasant stimulating break in the daily curriculum.⁴⁹

The “cheerless and uncongenial” school environment was described by Southland inspectors in 1909:

... we have... with us, in too large numbers, the cheerless schoolroom, with its bare, dust-begrimed walls, innocent of ornament, except, perchance, the monotonous map, its shelves and table untidily littered with books and papers, its floor perfunctorily swept and scrubbed, and its whole atmosphere dismal and depressing.⁵⁰

⁴⁴ A. Somervell, p.188.

⁴⁵ *AJHR, E-2*, Auckland, 1910, p.101; Canterbury Training College report, 1910, p.160; *E-2*, Westland, 1911, p.xliii; Otago, 1912, p.lvi.

⁴⁶ *AJHR, E-1B*, Marlborough, 1908, p.28.

⁴⁷ *AJHR, E-1B*, Auckland, 1901, p.6; South Canterbury, 1908, p.46; Marlborough, 1914, p.xxi.

⁴⁸ *AJHR, E-1B*, Auckland, 1903, p.4; Grey, 1906, p.44; Auckland, 1907, p.7.

⁴⁹ *AJHR, E-2*, Auckland, 1915, p.v.

⁵⁰ *AJHR, E-2*, Southland, 1909, p.137.

Occasionally inspectors regretted that singing was not a regular occurrence. In North Canterbury, they believed that “much use might be made of bright and cheerful songs as a restful change between lessons,”⁵¹ while Grey inspectors asserted:

As songs become well known they could with advantage be taken at irregular intervals as convenient opportunities present themselves, especially at those peculiar times when the feeling of tension, which all teachers know so well, indicates a possible disturbance of the even tenor of the day.⁵²

In 1917 Otago inspectors commented that there were “still some teachers” who underestimated “the recreative effect of incidental singing.”⁵³

As a recreational activity, singing’s social value was also advocated. Southland inspectors maintained that its omission “makes the social life of the community distinctly poorer,”⁵⁴ while growing interest in singing among teachers and committees of the largest schools in Grey had resulted in the staging of several concerts and socials.⁵⁵ Such musical events provided an opportunity for social gatherings, creating an important link between schools and the wider community. Schools could be perceived as integral to the social establishment while music could assume a more significant role in school life. The entertainment would have required numerous rehearsals, serving to unite children in a common purpose. In addition many proud parents would have delighted in their children’s performances.

Thus the music making in Grey would have had social benefits for all the participants, while the money raised enabled the committees to purchase pianos or organs for their schools. These instruments could also be used for dances and other adult social gatherings. In 1912 the Grey inspector reported that every school above Grade III had the use of one of these instruments.⁵⁶ This was an important development, as it demonstrated the value of music in the Grey district.

⁵¹ *AJHR, E-2, N. Canterbury, 1912, p.xlvi.*

⁵² *AJHR, E-2, Grey, 1913, p.xxxvii.*

⁵³ *AJHR, E-2, Otago, 1917, p.xxvi.*

⁵⁴ *AJHR, E-1B, Southland, 1903, p.47*

⁵⁵ *AJHR, E-2, Grey, 1910, p.133 and 1912, p.xli,xlii.*

⁵⁶ *AJHR, E-2, Grey, 1912, p.xli.*

In July 1915 a concert took place in the Wellington Town Hall for a massed choir of about 700 children.⁵⁷ Again the social aspect of this occasion would have been important. The rehearsal period would have entailed at least one or two rehearsals for combined schools, apart from several rehearsals in each school over a period of time. One might imagine the excitement of hundreds of children assembled together sharing their talents as a united body. The venue would have been an added attraction, elevating the value of the performance not only in children's eyes, but also for the general public. In addition the efforts of numerous teachers, school committee members, parents and principals involved in the concert would have helped to create a co-operative spirit. Parker was full of praise:

I had not heard a similar choir since the opening of the hall some ten years ago, and the improvement shown in the recent performance was in all points - but especially in the most important of all, viz., quality of tone - simply amazing.⁵⁸

While the concert had an important social function, Parker's observation concerning improved tone was also important. A highly visible public event would have motivated teachers to achieve the optimum results with their pupils.

Music thus fulfilled a social need as a form of entertainment or recreational activity, as it had done in the nineteenth century (see chapter one), but it was never viewed as a means to educate in the wider sense.

2.5 Singing prescriptions

Although Hogben was credited with writing the new syllabus, *Course of Instruction in Public Schools*, from the Education Act of 1904, almost single-handedly, the vocal music prescriptions were very similar to those of the nineteenth century.⁵⁹ (See the comparison that follows). The earlier prescriptions had obviously been compiled by persons with

⁵⁷ *AJHR, E-2*, Wellington, 1916, p.xvi.

⁵⁸ *AJHR, E-2*, Wellington, 1916, p.xvi.

⁵⁹ Hogben's biographer, H. Roth, states that the writing of the syllabus was almost entirely the result of Hogben's own effort, although he was helped by the inspector of Maori schools, W.W. Bird. (H. Roth, *George Hogben*, New Zealand Council for Educational Research. Printed by Whitcombe & Tombs, Wellington, 1952, p.118).

musical knowledge. The inclusion of more detailed vocal music prescriptions in the 1904 syllabus suggest that New Zealand was following the English lead. Two new aspects of the New Zealand singing prescriptions, the development of vocal production (the art of producing the voice with an effective technique) and the selection of songs, were issues that had been identified by the English Inspector of Reformatory and Industrial Schools, J.G. Legge. He asserted that if music was to be of permanent value “voice production and care in the selection of songs” were of prime importance.⁶⁰ The new prescriptions shared some similarities with the Code prepared by William Gray McNaught.⁶¹ Gordon Cox describes their content:

...two parallel courses of study, one for tonic solfa, the other for staff notation. The general categories included Voice Training, Tune (without rhythm), Rhythm (without pitch), Combined Time and Tune, Ear Training, and Songs. The two systems were expected to be drawn together in Grade V.⁶²

It will be noted that English school music was still focussed exclusively on singing, with “Voice Training,” as one of the syllabus requirements:

...to train and preserve the voices of children, not only with a view to the attainment of tasteful and agreeable execution during school life, but with a view to the potentialities of the children as adult singers.⁶³

The types of songs to be taught were patriotic, national and folk songs with suitable words.⁶⁴ However significantly the English instructions also stated: “such an aim does not necessarily exclude or condemn the use of other music found useful and interesting for school entertainments and other purposes.”⁶⁵ While this allowed teachers considerable leeway in their choice of songs, the New Zealand prescriptions were more circumscribed as to the choice of songs, as may be seen below.

⁶⁰ Author unknown, ‘The Singing Lesson,’ *The New Zealand Schoolmaster*, September 1903, p.23.

⁶¹ Board of Education, *Revised Instructions Singing*, London, HMSO, 1901.

⁶² G. Cox, *A History of Music Education in England 1872-1928*, Scolar Press, Aldershot, 1993, p.62.

⁶³ Board of Education, ‘Instructions as to Singing.’ Cited in W.G. McNaught, ‘Music and Singing: Their Place in Education,’ *The School Music Review*, 1 March, 1902, p.185.

⁶⁴ G. Cox, p.62.

⁶⁵ Board of Education, ‘Instructions as to Singing.’ Cited in W.G. McNaught, p.185.

TABLE 3
Comparison between 1878/1885 and 1904 Singing Prescriptions

	<u>1878 and 1885 revisions</u> ⁶⁶	<u>1904</u> ⁶⁷
Std.1	A sufficient number of easy and suitable songs in correct time and tune, and at a proper pitch.	A sufficient number of easy and suitable songs in correct time and tune, and action-songs suited to this stage: these should be chosen as far as possible both for the words and for the music. The teacher should aim at getting sweet singing, and all tendency to harshness or strain should be checked at once. To this end, songs must not exceed the range of the children's voices.
Std.2	Songs as before; the places of the notes on the staff, or the symbol used for each note in the notation adopted; to sing the major diatonic scale and the successive notes of the common chord in all keys.	Songs as before; the places of the notes on the staff, or the symbol used for each note in the notation adopted; the major diatonic scale and the successive notes of the common chord in all keys. Breathing exercises should be practised, and some attention may be given to ear-training, exercises in imitation being taken.
Std.3	Easy exercises on the common chord, and the interval of a second in common time and in 2/4 time, not involving the use of dotted notes; use of the signs <i>p, f, cres, dim, rall</i> , and their equivalents; songs as before, or in common with the upper part of the school.	Exercises on the common chord, and the interval of a second in common time and in 3/4 time not involving the use of dotted notes; Breathing exercises and ear-tests as before; the most advanced children may be asked to name three consecutive notes, sung or played, the chord or scale first being given. Songs as before; easy rounds may also be studied.
Std.4	Easy exercises on the chords of the dominant and sub-dominant, and in the intervals prescribed for Standard III; exercises in triple time; use of dotted notes: melodies, rounds, and part-songs in common with the higher standards. [Note - It will suffice if this class take the air of the songs, while the other parts are sung by the more advanced classes, and it may be useful to let older scholars lead the parts in a round].	Easy exercises in the chord of the dominant and sub-dominant, and in the intervals prescribed for Standard III. Exercises in 3/4 time; use of dotted notes; ear-tests as before, melodies, rounds, songs.
Std.5 and 6	More difficult exercises in time and tune; strict attention to expression marks.	More difficult exercises in time and tune including some practice in simple passages containing accidentals; expression-marks; national and patriotic songs in unison or in parts; part-songs (care should be taken that the altos are not permitted to strain their voices); more difficult ear-tests, and the singing at sight of simple passages combining time and tune.

⁶⁶ The 1885 syllabus revisions remained exactly the same for vocal music.

⁶⁷ Department of Education, 'Course of Instruction in Public Schools,' The Education Act 1904. Published by John Mackay Government Printer, Wellington, 1904, p.132.

The average age of children in 1904 was: Std.1 – 8 years, 11 months; Std. 2 – 9 years, 11 months; Std. 3 – 10 years, 11 months; Std. 4 – 12 years; Std.5 – 13 years, 9 months; Std. 6 – 13 years, 9 months.⁶⁸

In the 1904 syllabus vocal production focussed on breathing and achieving a “sweet” sound free of “harshness and strain”, while songs should “not exceed the range” of children’s voices. Although no indication was given of what constituted a comfortable range, *The School Music Teacher*, a music text-book suggested in the 1904 syllabus, provided the following information:⁶⁹

The compass of children’s voices before they have been taught to sing is very limited, especially with boys, but with proper training it can be gradually extended upwards... The voices of children who have received instruction in singing will be found to vary very much, according to the amount and kind of training they have received...

Children should be trained to sing easily and without any straining of the voice as follows:

Under 10 years of age – Trebles, C to E' (Key C, d to m'); Altos, A₁ to B (l₁ to t).

Over 10 years of age – Trebles, C to F' or G' (Key D, d to f' or s'); Altos, G₁ to B (s₁ to t).⁷⁰

E. Douglas Tayler asserted 23 years later: “Musical training... is first and foremost a training of the ear.”⁷¹ Therefore the inclusion of ear tests and vocal production in the 1904 prescriptions was an acknowledgment that effective singing required careful training. In addition sight singing was included for the first time.

While other important technical aspects of vocal training were omitted, such as shaping the vowels, tone, and consonants, Parker claimed in 1908 that the topic of breathing was not new in Wellington: “Twenty years back I was urging its importance in our school-work, and giving precisely the same, or very similar exercises in the subject.”⁷² Although

⁶⁸ *AJHR, E-1*, 1905, p.vi. In Std. 7 the average age was 14 years 10 months.

⁶⁹ J. Evans & W.G. McNaught, *The School Music Teacher*, J. Curwen & Sons, London. First published 1888, ninth edition 1903.

⁷⁰ J. Evans & W.G. McNaught, *The School Music Teacher*, pp.238-239.

⁷¹ E.D. Tayler, *A Scheme of School Music Related to Human Life*, Department of Education, Wellington, 1927, p.15. Edward Douglas Tayler was the first Supervisor of School Music in New Zealand. (See Chapter three).

⁷² *AJHR, E-1B*, Wellington, 1908, p.19.

some teachers and their pupils may have benefited from Parker's early teachings, they would have been in the minority as there were no references to vocal production in the inspectors' reports of the nineteenth century.

Ten years later the subject of vocal music, labelled 'singing' in the syllabus of 1913, *Regulations for Inspection and Syllabus of Instruction*, included more detailed requirements for vocal production.⁷³ Indeed this was the most comprehensive syllabus yet devised with information provided on: notation, breathing exercises, voice exercises, the "break" in voice, modulator practice, ear exercises, time exercises, sight singing, pronunciation and enunciation and the choice of songs. (See Appendix 5, p.444). Another significant development was that for the first time the purposes of the singing lesson were identified as follows:

The purposes of the singing lessons, and of the singing exercises practised in the schools, are:

- (a) By wisely chosen songs to awaken the imagination, and widen the capacity for emotion, while subjecting expression to artistic restraint:
- (b) To cultivate the musical ear and the love of sweet sounds, and to train the pupils in the use of the melodious tones in their voices:
- (c) To give some practical elementary knowledge of musical notation, and thus lay a foundation for further musical progress:
- (d) To develop musical taste, by the singing of appropriate melodies, aided by suggestion from the teacher.⁷⁴

Music's ability to develop the imagination and express emotions represented the beginnings of music as aesthetic education, while the development of musical taste was part of a wider function of music. The syllabus stated that cultivation of a love of sweet sounds, or "melodious tones," could be developed by careful attention to vowels and breathing. Good tone, produced by the pure vowel sounds *oo, oh, ah, ay* and *ee*,

⁷³ Department of Education, *Regulations for Inspection and Syllabus of Instruction*, Wellington, 1914. The average ages of children in 1913 were: Std. 1 - 9 years, 1 month; Std. 2 - 10 years, two months; Std. 3 - 11 years, 3 months; Std. 4 - 12 years, 2 months; Std. 5 - 13 years, 2 months; Std. 6 - 14 years; Std. 7 - 15 years. (*AJHR, E-1*, 1913, p.)

⁷⁴ Department of Education, *Regulations for Inspection and Syllabus of Instruction*, 1914, p.29.

depended on correct breathing, which was described as the “motor power of singing”. This could be achieved with “systematic practice”.⁷⁵ Breathing exercises needed to be “preliminary to other forms of musical exercise until fair power of breathing-control has been gained”, while the aim of vocal exercises was to produce a tone that was “clear, mellow, and resonant,” without strain in the “front part of the mouth”. Pupils were required to practise singing scales softly and slowly downward to the syllables *coo, loo, aw*.⁷⁶

The range of children’s voices was also made more explicit in the 1913 prescriptions, with discussion concerning the “break” in the voice. The most suitable scales recommended were in the keys of E, Eb, D, Db and C. It was stated:

... when singing, children should never use the chest register. If they are allowed to do so, the chest register will be carried, probably, far beyond its safe limits, and will bring about a condition of vocal strain.⁷⁷

It is significant that tonic sol-fa syllables, hand-signs and ear tests were included in the preparatory division while they were optional in the junior and senior divisions (see Appendix 5, p.444). Perhaps education officials believed that knowledge of basic music skills in the preparatory division was sufficient.

The purpose of ear exercises was to help pupils to develop “the power to think musically.” Teachers were reminded that in training the ear “*time* as well as *tune* (pitch) is involved.”⁷⁸ In 1912, an Englishman, Field Hyde, remarked that “the quickest and the most effective means of cultivating or developing the ear is through the voice”. He believed that for most people the first necessary work in ear-training was “to strengthen the sense of tonality” through the “study of scale relationship”:

⁷⁵ Department of Education, *Regulations for Inspection and Syllabus of Instruction*, 1914, p.30.

⁷⁶ Department of Education, *Regulations for Inspection and Syllabus of Instruction*, 1914, p.30.

⁷⁷ Department of Education, *Regulations for Inspection and Syllabus of Instruction*, 1914, pp.30-31.

⁷⁸ Department of Education, *Regulations for Inspection and Syllabus of Instruction*, 1914, p.31.

These relationships are apprehended by their mental effects. They are best learned by associating these mental effects with definite names which can be used as a means of suggesting or calling up those effects.⁷⁹

Hyde claimed that tonic sol-fa had been the most successful system employed of naming sounds. As was stated in chapter one, it was viewed as the most effective method for teaching sight-singing in England during the nineteenth century. Curwen had not intended it as a replacement for staff notation, but as Sell noted it had come to be regarded and promoted as an “*alternative notation*.”⁸⁰ Similarly in New Zealand, few teachers were acquainted with staff notation in the nineteenth century, while tonic sol-fa was described in teacher examinations for 1900, 1901 and 1902 as “being the more generally known among school teachers.”⁸¹ Candidates were, however, permitted to answer questions in the notation of their choice prior to the examination paper of 1904.

Although the prescriptions allowed teachers to choose the notation they wished to adopt, as the twentieth century progressed staff notation was increasingly promoted alongside tonic sol-fa instruction. It was recommended in the 1913 syllabus that both notations should be taught:

For the special purpose of teaching children to read simple music, the value of the tonic sol-fa notation can hardly be placed too high. In the upper classes of a school where music is made a special feature and where the lower stages of the work have been mastered, the tonic sol-fa notation might merge into the staff notation. It should be observed that the two notations do not conflict with each other. Wholly to discard the tonic sol-fa notation is inadvisable: if both are used, the one should be made to serve as a stepping-stone to the other.⁸²

The Zealandia Song Book, had originally been published in the 1890s in tonic sol-fa notation only. (See chapter one). However the editor, J.L. Innes, stated that new editions

⁷⁹ F. Hyde, ‘Ear-Training and Sight-Singing,’ *The School Music Review*, 1 February, 1912, p.190.

⁸⁰ D. Sell, “‘Five Englishmen,’ - The British Influence on Music Education in New Zealand Between the Wars,’ *Studies in Music Education*, Number One, The Canterbury Series, School of Music, University of Canterbury, Christchurch, 1986, pp.3-23.

⁸¹ *AJHR, E-1A*, 1900, p.23.

⁸² Department of Education, *Regulations for Inspection and Syllabus of Instruction*, Wellington, 1914, p.30.

were published in both notations in response to “the wish of musical friends.”⁸³ The inspector Donald Petrie may have been among this circle, as he asserted in 1901 that it was “a pity that the song-books in use by classes do not show the melodies of both notations.”⁸⁴ He claimed that Auckland school children were unable to read simple passages “even in tonic sol-fa notation,”⁸⁵ the implication being that tonic sol-fa was an easier notation to learn, and/or that it was a more widely used system. Revised editions of *The Zealandia Song Book* with both notations were published in 1907, including information on how to teach staff notation in conjunction with tonic sol-fa:

It is hoped that the exercises and songs may not only be useful to the pupils who are thus from the beginning brought into contact with the Staff notation, but also may prove useful to the young teacher who is anxious to qualify himself for successfully teaching this interesting and popular subject.⁸⁶

While some private teachers taught music in private secondary schools (see chapter one), the majority of primary school teachers had few musical skills. This would indicate that many adults who had developed musical skills through private tuition were not becoming school teachers. This was unfortunate considering that the 1913 syllabus demanded a comprehensive knowledge of musical skills.

2.5 (a) Suitable songs

The 1913 prescriptions specified that the types of songs chosen were important for developing the imagination and musical taste.

⁸³ J.L. Innes, (ed), *Zealandia Song Book*, Part II, 1907, p.2.

⁸⁴ *AJHR, E-1B*, Auckland, 1901, p.6.

⁸⁵ *AJHR, E-1B*, Auckland, 1901, p.6.

⁸⁶ J.L. Innes, (ed), *Zealandia Song Book* Part I, 1907, Preface.

The chosen songs will often be suitable for lessons in reading or recitation, and the training in proper breathing and the accurate production of speech sounds will be as valuable aids to good speaking as they are to sweet singing. A child's speaking voice should indeed be made musical no less than his singing voice.⁸⁷

Significantly three inspectors' reports referred to the connection between singing and the spoken word prior to the 1913 prescriptions. In 1902 it was claimed that "good reading, good recitation and good singing go hand-in-hand,"⁸⁸ while in 1906 it was remarked that faulty pronunciation and enunciation could be corrected by the singing-lesson: "These faults... are rarely noticeable in classes in which voice-cultivation and ear-training regularly form a portion of the singing lesson."⁸⁹ Similar statements were made by inspectors in Otago in 1911 and 1919, and in Marlborough in 1913,⁹⁰ while Parker also asserted that "improved pronunciation and enunciation" would occur as a result of a "properly conducted singing-lesson."⁹¹

While no examples of suitable songs were given, they were to be chosen for their "musical" and "technical" value. *The School Music Teacher* suggested:

...perhaps a characteristic school song may be described as a song for children with an attractive and singable melody, sung to words that are instructive without being goody-goody, and amusing without being foolish.⁹²

We are not given an example of what constituted a "goody-goody" song, however a list of suitable songs was provided consisting of English, Irish, Welsh, Scotch and Highland songs, carols, rounds and national songs. (See Appendix 6, p.452 for this complete list of songs). Classical songs "from the very great masters" were also recommended. It was stated:

⁸⁷ Department of Education, *Regulations for Inspection and Syllabus of Instruction*, 1914, p.32. The sentence from "training in proper breathing..." is quoted verbatim from 'Suggestions for the Consideration of teachers, issued by the Board of Education,' from the English Code. From *The School Music Teacher*, p.xxiv. (J. Evans & W.G. McNaught, *The School Music Teacher*, J. Curwen & Sons, London. First published 1818. Ninth edition 1903).

⁸⁸ *AJHR, E-1B*, Southland, 1902, p.48.

⁸⁹ *AJHR, E-1B*, Wellington, 1906, p.24.

⁹⁰ *AJHR, E-2*, Otago, 1911, p.xlix; Otago, 1919, p.xx; Marlborough, 1914, p.xxi.

⁹¹ *AJHR, E-2*, Wellington, 1911, p.xxi.

⁹² J. Evans & W.G. McNaught, p.2.

Much of the music published for school use, whether considered from a musical, literary, or historic standpoint, is quite devoid of educational value, and it is customary in certain schools to use music of a vulgar or ephemeral character to accompany marching and physical exercises. Even in the latter case there is no justification for the use of any but good music.... That children should hear what is intrinsically good is the fixed principle which should govern the use of music in Elementary Education.⁹³

Some South Canterbury teachers were criticised for choosing songs that were not always of the “greatest worth,”⁹⁴ while the complaint against Wanganui teachers was that they taught popular songs of “doubtful sentiment and little or no musical merit.”⁹⁵ As no examples were given of what constituted a poorly chosen song, we are left to speculate as to which songs were deemed unsuitable. Some teachers may have been advised by knowledgeable inspectors concerning a better choice of song, while Grey inspectors asserted that songs should be “generally bright and cheerful, as far as possible suited to the mental and physical development of the child.”⁹⁶ Wellington inspectors thought improvement could be effected with “the closer correlation with poetry, the masterpieces of prose literature, and great events of history.”⁹⁷

During an English music conference in 1914, Thomas Henderson stated:

There is only one kind of music we ought to choose, and that is the good. There is abundant choice in folk-songs and national songs for the lower standards, and even the songs of the great masters furnish much excellent material for our purpose. Things like the ‘Wiegenlied’ of Schubert, the ‘Kinderlieder’ of Schumann, the ‘Sandman’ and the ‘Lullaby’ of Brahms... afford no excuse for the employment of rubbish.⁹⁸

The “rubbish” was not identified, but Henderson did provide some examples of suitable songs, despite the fact that the First World War had just begun, and Germans were the enemy. He also claimed that “good hymn tunes, like good folk tunes” contained “all the

⁹³ J. Evans & W.G. McNaught, p.xxv.

⁹⁴ *AJHR, E-2*, South Canterbury, 1916, p.xxxii.

⁹⁵ *AJHR, E-2*, Wanganui, 1919, p.vi.

⁹⁶ *AJHR, E-2*, Grey, 1913, p.xxxvii.

⁹⁷ *AJHR, E-2*, Wellington, 1912, p.xxi.

⁹⁸ T. Henderson, ‘The value of the singing class in musical education,’ *The School Music Review*, 1 March, 1914, p.214.

elements for the formation of sound musical taste.” Hymn tunes had after all, been the basis for the developments of tonic sol-fa in England in the nineteenth century (see discussion in chapter one). Henderson believed that older types of hymns “afford valuable material to begin with” while the teacher should occasionally employ “such tunes as the Old Hundredth for modulator exercises.”⁹⁹ The *Old Hundredth* was also a popular choice in New Zealand, as a question in the 1909-10 vocal music examination asked candidates to “write from memory two tunes (other than the *National Anthem* and the *Old Hundredth*) one in staff notation and the other in tonic sol-fa notation.”¹⁰⁰ Luther composed the tune, while the hymn was entitled *Glory to Thee, my God, this Night*.

The effect of the relationship between words and music received comment from Southland inspectors in reports dated 1902 and 1905:

The ideal school song is such that its words and music will be cherished for a lifetime, and that can only be where the former are literature and the latter worthily wed to the former. As examples we cite at random ‘Tom Bowling,’ ‘The Minstrel Boy,’ ‘Auld Lang Syne,’ and ‘Duncan Grey.’¹⁰¹

...if teachers were to devote a few minutes during every lesson to an analysis of the words and music, so as to show how thought may be fitly expressed in song, a transformation would be brought about...¹⁰²

A discussion of *The Minstrel Boy*, may provide some insight as to why it was considered an ‘ideal’ school song:

⁹⁹ T. Henderson, ‘The value of the singing class in musical education,’ *The School Music Review*, p.213.

¹⁰⁰ New Zealand Education Department, *Annual Examinations, 1909-10*. From E2, 31/3/4 1926/4b. NA, Wellington.

¹⁰¹ *AJHR, E-1B*, Southland, 1902, p.48.

¹⁰² *AJHR, E-1B*, Southland, 1905, p.48.

ILLUSTRATION 14

The Minstrel Boy¹⁰³

The Minstrel Boy.

	<i>cres.</i>		<i>dim.</i>
1. The min - strel boy to the war is gone, In the ranks of death you'll	<i>cres.</i>	2. The min - strel fell ! but the foemen's chain Could not bring that proud soul	
<i>cres.</i>			
And him; His fa - ther's sword he has gird - ed on, And his	<i>cres.</i>	un - der; <i>cr.</i> The harp he loved ne'er spoke a - gain, <i>dim.</i> For he	
<i>dim.</i>			
wild harp slung be - hind him; "Land of song!" said the		tore its chords as - sun - der; And said "No chains shall	
war - rior bard, "Tho' all the world be - trays thee, One		sul - ly thee, Thou soul of love and brave - ry! <i>cr.</i> Thy	
	<i>cres.</i>		<i>dim.</i>
sword, at least, thy rights shall guard, One faith - ful harp shall praise thee!		songs were made for the pure and free, They shall nev - er sound in slave - ry."	

This poem could possibly be subtitled 'In praise of song!' Considering the theme, it naturally lends itself to a musical setting, composed as a march with two-part harmony, while it was likely school children identified with the boy in the poem. Since singing offered a wide arena of experiences, such as "joyous," "sad," "harmonious and sweet," and "suggestive of love and agreement," a Marlborough inspector believed that children exposed to such feelings would experience "a good reaction in the other mental tracts."¹⁰⁴ In this poem, the boy's refusal to succumb to defeat is expressed in the last two lines. The act of breaking the harp, is a gesture of strength and defiance in the face of death. This liberates song while the minstrel's spirit is also set free from the bondage of death by the enemy's hand.

¹⁰³ *The School Journal*, Part 2, Vol.8, 1914.

¹⁰⁴ *AJHR, E-1B*, Marlborough, 1906, p.32.

What ‘good reaction’ might the pupils have experienced on learning this song? Possibly that music is something to be valued and that freedom of choice is an important human element. Marlborough inspectors also remarked that well-chosen words would enhance the singing.¹⁰⁵ In this song, the words ‘bravery,’ ‘free’ and ‘slavery’ conjure up images that might be associated with war. This theme may have been further explored in classroom discussions to “awaken the imagination” as the 1913 prescriptions suggested. For example lessons on the Maori wars may have ensued, while the word ‘slavery’ could have been the focus of a history lesson on the American Civil War. Taranaki inspectors believed children needed to understand the “meaning of the words and the spirit of the song,” to ensure less mechanical singing.¹⁰⁶ Certainly the tale of the minstrel’s fate is vividly encapsulated in only two verses of eight lines each. Imaginative teachers may have used some of the pupils to enact the drama while others sang the song. The visual experience would have served to enhance the effect of the words and the music.

National and patriotic songs were particularly important. Rosemary Goodyear comments: “Patriotism was one of the many values that schools aimed to inculcate in children,” and “an accepted part of school life.”¹⁰⁷ Charles Stanford, believed that music could become “the wholesome aid to patriotism,”¹⁰⁸ while Otago inspectors remarked: “one or two patriotic songs should always be included in the repertoire of every school.”¹⁰⁹ At the turn of the twentieth century, a sense of colonial nationalism was created as New Zealand forces aided the British in the South African War from 1899 to 1902.¹¹⁰ South Canterbury inspectors commented on the introduction of popular patriotic songs into schools in that district, while “older favourites” were named: *Rule Britannia*;¹¹¹ *The Red, White, and Blue*; *Sons of the Empire*; *Songs of the Sea* and *Soldiers of the Queen*.¹¹² The songs *Rule Britannia* and *The Red, White, and Blue* were

¹⁰⁵ *AJHR, E-2, Marlborough, 1912, p.xxxiv.*

¹⁰⁶ *AJHR, E-1B, Taranaki, 1909, p.94.*

¹⁰⁷ R. Goodyear, ‘Has the Bell Rung Yet? Children and Schooling in Otago 1900-1920,’ *History of Education Review*, p.41.

¹⁰⁸ C.V. Stanford, 1915. Cited in Cox, p.72. Stanford was a Cambridge Professor who edited five important collections of traditional tunes.

¹⁰⁹ *AJHR, E-2, Otago, 1912, p.lvi.*

¹¹⁰ Also known as the “Boer War.”

¹¹¹ Dr. Arne’s composition *Rule Britannia* was the hit song of the masque *Alfred*. It was originally produced at Cliveden, Thames-side mansion of Frederick, Prince of Wales in 1740. Jeffrey Richards describes the song as an instant hit, published separately in 1742 as ‘the celebrated Ode in Honour of Great Britain.’” (J. Richards, *Imperialism and Music Britain 1876-1953*, Manchester University Press, New York, 2001, pp.96,99).

¹¹² *AJHR, E-1B, South Canterbury, 1901, pp.34-35.*

in the *Zealandia School Paper* for children in standards III, IV, V and VI.¹¹³ *The Red, White and Blue*, featured on the accompanying CD, is included here:

ILLUSTRATION 15
 The Red, White and Blue¹¹⁴

The Red, White, and Blue.

First written by D. T. SHAW, about 1854.
 Key C. Spikited. M. 88.

1.	tan - nia, the pride of the	o - cean, The	home of the brave and the
2.	free,	The shrine of the pa - triot's de - votion.	No
3.	land can com - pare un - to thee!	Thy man - dates make ho - ves as -	
4.	semble,	When lib - er - ty's form stands in view.	Thy
5.	banners make cy - ran - ny trea - ble,	When borne by the red, white, and	
6.	blue,	Three cheers for the red white and blue.	Three
7.	blue,	the red, white, and blue,	
8.	ev - er,	Three cheers for the red, white, and blue.	
9.	While justice and freedom uphold her,	And so of a truth she shall be	
10.	No danger can threaten our isle;	While true in her loyal devotion	
11.	With brighter days dawning before us,	To all that is noble and free.	
12.	With our hope in the good and the true,	The ardour that glows in her story,	
13.	We will onward march, singing in chorus,	Still burns in the hearts of her sons,	
14.	Three cheers for the red, white, and blue	And her flag shall still lead them to glory	
15.	Three cheers, &c.	When duty shall march with her guns.	
16.		Three cheers, &c.	

¹¹³ *Rule Britannia - Zealandia School Paper*, Standards 5-6, June 1905, p.96; *The Red, White and Blue - Zealandia School Paper*, Standards 5-6, March 1905, p.48. G.H. Whitcombe for Whitcombe & Tombs. The *Zealandia School Paper* began publication in 1905. Separate issues for Standards 3 and 4 appeared between January and April, 1905. In May 1905 issues for Standards 3 and 4 were combined in one publication, while issues for Standards 5 and 6 combined began publication in January 1905. All publications of the *Zealandia School Paper* ceased after the last issue in December 1905.

¹¹⁴ *The Red, White and Blue* is from *Zealandia School Paper*, Standards 5-6, March 1905, p.48.

This song is an example of the association of war with glory and honour, invoked with certain words: 'brave,' 'free,' 'liberty,' 'heroes,' 'noble,' and 'glory.' Such words inspired a sense of patriotic pride, particularly since the majority of New Zealand's immigrants in the nineteenth century had come from Britain. Indeed it is likely that many immigrants were familiar with this song, as it had been written in about 1854.¹¹⁵

The rhyming words create a strong beat reinforcing the marching tempo of the song, while the march itself conveys a sense of solidarity and unity. The beat of the words is particularly effective in the last four lines of verse three beginning from 'the ardour that glows in her story.' In addition an imaginative teacher could have used the three-part harmony of the song to represent the three colours of the flag. A class might have been divided into three colour groups marching while they sang. This exercise would have served to reinforce the symbolism of the flag while expressing solidarity with the physical action of marching to the rhythm of the beat. Southland inspectors suggested that 'a musical instrument to mark the rhythm of the marching movements is to be highly recommended.'¹¹⁶ Creative teachers may have procured a drum or used a makeshift drum, which would have further enhanced the rhythmic beat.

The revised version of the *Zealandia Song Book* Part II, included a new patriotic song entitled *Zealandia*,¹¹⁷ while the first piece of music to appear in *The School Journal*,¹¹⁸ which began publication in 1907, was the national anthem, *God Save the King*, featured in November of that year. Prior to 1912 only patriotic and national songs were published in the Part III issues of *The School Journal*. The following table lists all the patriotic and national songs that were included in *The School Journal* between 1908 and 1918. (A list of all songs featured in *The School Journal* is found in Appendix 7, p.454). South

¹¹⁵ *Zealandia School Paper*, Standards V-VI, March 1905, p.48.

¹¹⁶ *AJHR, E-2*, Southland, 1911, p.liii.

¹¹⁷ J.L. Innes, composer, *Zealandia Song Book*, Part II, p.22. The refrain exemplifies the patriotic sentiment expressed in songs of this genre: "For we love our land, our native land, And so we'll band together, To make our land a noble land, True, great, and grand forever."

¹¹⁸ The *School Journal* was supplied free to public schools, native schools, special schools (such as industrial schools), and certain institutions more or less under departmental control or supervision. Private and secondary schools purchased copies at the rate of ½d. per copy for Part I, and 1d. per copy for each of parts I and II. (*AJHR, E-1*, 1910, p.10). Vols.1-12 of the *School Journal* were published by the Department of Education between 1907-1918. In 1919 the name was changed to *The New Zealand School Journal* and Vols.13-43 were published by the Department of Education between 1919 and 1949. The name reverted to the *School Journal* in 1950 with the publication of Vol.44, by the School Publications Branch of the Department of Education.

Canterbury inspectors commended the Department of Education on publishing suitable songs in *The School Journal*.¹¹⁹

TABLE 4

Patriotic and National Songs found in the School Journal 1908-1918

	Part I	Part II	Part III¹²⁰
1908	-	-	The Flag of Britain Cadets' Marching Song
1909	-	-	The Red, White and Blue
1910	-	-	The Glorious British Empire
1911	-	-	New Zealand, my Homeland The King, the King
1912	My Native Land	-	God save the King The Marseillaise The Star-Spangled Banner The Watch on the Rhine Men of Harlech A Song of the Empire
1913	I'm a little Soldier Boy My own Native Land	-	Rule Britannia Marching through Georgia Ye Mariners of England
1914	Flag Song	-	Who is a brave Man? The British Grenadiers The Marseillaise
1915	My Native Land	-	The hardy Norseman Russian National Anthem New Zealand, the Land 'neath the Southern Cross
1916	My own Native land	The Empire Flag	-
1917	-	-	Men of Harlech Ye Mariners of England
1918	-	-	-

¹¹⁹ *AJHR, E-2, South Canterbury, 1913, p.xlvii.*

¹²⁰ The *School Journal* was divided into three separate publications. Part I – For Classes I and II, Part II – For Classes III and IV, Part III – For Classes V and VI.

The majority of these songs were English in origin reflecting the patriotism which the music was intended to encourage.¹²¹ The song *My Native Land*, featured on the accompanying CD is typical of this genre.

ILLUSTRATION 16

My Native Land¹²²

KEY E.

MY NATIVE LAND.

With Spirit.

cres

{	: <u>m.f</u>	s : s	<u>s</u> : <u>m.f</u>	s : s	s : s	l : -l	d' : l	}
	1. Be-	fore all	lands in	east or	west, I	love my	na - tive	
	2. Be-	fore all	tongues in	east or	west, I	love my	na - tive	
	: <u>d.r</u>	m : m	<u>m</u> : <u>d.r</u>	m : m	m : m	f : -f	l : f	

mf

{	s : -l	s : m	r : s	t : s	l : -	s : m	r : -m	<u>s.f</u> : <u>m.r</u>	}
	land the	best. With	God's best	gifts 'tis	teem -	ing; Both	gold and	jew - els	
	tongue the	best, Tho'	not so	smooth - ly	spok -	en, Nor	wov - en	with I -	
	m : -f	m : d	t ₁ : t ₁	r : t ₁	d : -	t ₁ : d	t ₁ : -d	<u>m.r</u> : <u>d.t₁</u>	

{	m : -f	s : m	r : -m	<u>s.f</u> : <u>m.r</u>	m : -f	s : <u>l.t</u>	}
	here are	found, While	men of	no - ble	souls a -	bound And	
	tal ian	art; Yet	when it	speaks from	heart to	heart The	
	d : -r	m : d	t ₁ : -d	<u>m.r</u> : <u>d.t₁</u>	d : -r	m : f	

{	<u>d'</u> : s	: m	: d	m : -	r : <u>m.f</u>	s : <u>l.t</u>	d' : m	r : -	<u>d</u>	
	eyes with	joy are	gleam -	ing, And	eyes with	joy are	gleam -	ing.		
	word is	nev - er	brok -	en, The	word is	nev - er	brok -	en.		
	m : m	d : d	d : -	t ₁ : <u>d.r</u>	m : f	m : d	<u>d</u> : t ₁	d		

3. Before all people east or west,
I love my countrymen the best,
A race of noble spirit;
A sober mind, a generous heart,
To virtue trained, yet free from
art,
They from their sires inherit,
They from their sires inherit.

4. To all the world I give my hand,
My heart I give my native land,
I seek her good, her glory;
I honour every nation's name,
Respect their fortune and their
fame,
But I love the land that bore me,
But I love the land that bore me.

¹²¹ Following a musical tour of the dominions in 1911 with the Sheffield Choir, Sir Henry Coward noted: "In no country in which we have been did we hear the word 'England'. In the United States, and more especially in Canada, they always say 'The Home Country', while in Australia and New Zealand it is always 'Home' or the 'Homeland', spoken in touching accent..." J. Richards, *Imperialism and Music Britain 1876-1953*, p.465). *The Empire Flag*, featured in Part II, was composed in 1887. In describing the effects of this song, *The Musical Times* declared: "The words...emphasise the unity of feeling which should belong to all under the protection of the Empire flag." (*The Musical Times*, 1 May 1887. Cited in J. Richards, *Imperialism and Music, Britain 1876-1953*, p.128).

¹²² *The School Journal*, Vol.6, Part 1, June, 1912, p.80.

National pride is expressed with phrases such as “men of noble souls abound,” “a race of noble spirit,” “I seek her good, her glory,” and “I love the land that bore me.” Although the country remains nameless, the words could have been used to inspire patriotism amongst peoples of any nation. The music matches the sentiments of the song, with the 2/4 time signature creating a strong rhythmic beat.

Notably in 1912 and 1913, Part III included the stories of several of the songs printed. As it was the first attempt by the Department of Education to link singing with other subjects, an enterprising teacher may have used the stories for reading and spelling exercises, discussion about historical events and possibly a link with geography. The first was the story of *God Save the King* (see Appendix 8, p.457). This story would have lent itself to interesting lessons in both history and geography. Other patriotic songs featured with their stories were *The Marseillaise* (the French national anthem), *The Watch on the Rhine* (a German patriotic song), *Men of Harlech* (an example of the martial minstrelsy of Wales), *Rule Britannia*, *Heart of Oak*¹²³ (celebrating the British victories at Quebec, in Europe and in India in 1759), *Marching through Georgia* (refers to General Sherman’s march through Georgia during the American Civil War 1861-65). Other songs featured with their stories were *Canadian Boat Song*, *Home Sweet Home*, *Robin Adair*, *Ye Banks and Braes* and *John Peel*.¹²⁴

New Zealand’s identification with Britain was further enhanced with the participation of colonial troops in the First World War. Childrens’ patriotic concerts were held in Wellington in July 1915. Parker described their effect. They “demonstrated to all who were present what an important and uplifting element in the education of the children our school music might be, and already to some extent has been, made.”¹²⁵ The Government’s desire to promote patriotism was evidenced with the publication of the

¹²³ ‘Heart’ is written in the singular in the *School Journal*. The song is also published as *Heart of Oak* in the *School Music Review*, June 1, 1902, pp.10-11.

¹²⁴ *The School Journal: The Marseillaise* – April 1912, pp.94-95; *The Watch on the Rhine* - August 1912, pp.222-223; *Men of Harlech* - October 1912, p.287; *Rule Britannia* - March 1913, p.63; *Heart of Oak* - May 1913, p.127; pp.222-223; *Marching through Georgia* – October 1913, pp.286-287; *Canadian Boat Song* – September 1912, pp.254-255; *Home Sweet Home* – February 1913, pp.28-29; *Robin Adair* – April 1913, pp.95-96; *Ye Banks and Braes* – July 1913, p.191; *John Peel* – September 1913, pp.254-255.

¹²⁵ *AJHR, E-2*, Wellington, 1916, p.xvi.

song *New Zealand, the Land 'neath the Southern Cross* in the November 1915 issue of *The School Journal*.

ILLUSTRATION 17

New Zealand, the Land 'neath the Southern Cross¹²⁶

NEW ZEALAND, THE LAND 'NEATH THE SOUTHERN CROSS.

KEY C. Words by G. A. Troup.

Music by D. A. Kenny.

.s	d' : d', d' d' : t., l	s : l. fe s : .s	l : l. m s. s : .s
1. In	sou - thern climes, in the	rough rolling seas,	A fair land is planted, well
2. In	her sons and daughters the	old blood still flows;	They s'till live the Mother thro'

r' : t., l r' : .m	l. l : se. se m : d. r	m : m. f m : .m	s
fann'd by the breeze—	"A-o - te - a - ro - a, the	long white cloud."	Her
woal and thro' woes;	Her cause, it is their cause, they	spring at her word	To

s : d', d' t. s : .s	l : r'. t s : s. s	l : d', d' d' : s. s
peo - ple are bappy, con - tent - ed, and proud	Of their land and their home, with its	ron uer as - sist - ance, if need, draw the sword. Now
	Zea - land! no crav - en! Her	

s : f. l m : r. r	s : l. l t. s : s	d', d' : t. l r'. s : .
sea - girt shore. New	Zea - land, the fair - est!	"A - o - te - a - ro - a."
bea - con fires light. The	Mo - ther is call - ing, boys.	In - to the fight!

CHORUS. *a tempo.*

.s	d' : d', t d' : t., s	l : m s : .m	f : s., l m : r. m
New	Zea - land! Fairland'neath the	Sou - thern Cross!	NewZea - land! the home of the
.s	s : s., s s : s., s	m : d m : .m	d : d., d t., t., t.

s : - - : .s	l : t. r' s : .s	l : t. m d' : .d'
free!	Her mountains so high,	her val - leys so green, Her
s : - - : .s	l : se. se s : .m	m : se. se l : .l

d'. t : -. l d' : l	t : d'. l r' : s	d' : d', d' d'. s : .s
rivers, her lakes—like	sil - ver their sheen. Oh,	give me New Zealand, the
fe. fe : -. fe fe : fe	s : l. f s : f	s : se., se s. m : .m

l : t. m d' : .d'	r'. d' : t. l d'. s : .se	1st time. l : - r' : .d'
land of my birth! New	Zea - land, my own land, the	fair - est on
m : se. se l : -. l	l. fe : fe. fe s. d : .se	l : r s : -. m

d' : - - : .s	1st time. l : f' r' : -. d'	d' : - - :
earth!	fair - est on	earth.
m : - - : .s	l : - t : -. m	m : - - :

3. God grant that her sons may with honor return!
 Help those who are sick, comfort all those who mourn.
 May all raise their voices in praise, not in grief,
 As one who rejoices in sweet-found relief.
 New Zealand acclaims them, her sons who replied
 To save her, and who for her honor have died.

¹²⁶ *The School Journal*, Part III, November 1915, p.318.

This song served to engender feelings of patriotism towards New Zealand, expressed particularly in the chorus. However a sense of duty and moral obligation towards Britain is also conveyed. Verse two begins by appealing to the English heritage of many New Zealanders: "In her sons and daughters the old blood still flows." Who could resist the plea of the Mother country in need of colonial help: "The Mother is calling boys. Into the fight!" Verse three is in the form of a prayer for a safe return, help for those who are sick, and comfort for those who mourn, while the glory of war is once again affirmed in the last two lines of the song. The marching rhythm reinforces the battle cry of the words.

The idea of cultivation of patriotism through "song, history, geography, etc." was promoted by Otago inspectors in 1919,¹²⁷ while the notion of correlation between subjects was a significant part of the 1913 syllabus. Clause 28 specified there should be a co-ordination in the program of instruction:

...so that the various portions of the work shall be regarded not so much as separate subjects, but as parts of a whole linked together firmly by immediate reference to the facts and needs of the children's daily life.¹²⁸

While teachers may have found links between history and song, such as the American Civil War referred to earlier, the link between singing and nature study was noted in the introduction to a book of ten New Zealand songs entitled *The New Zealand Fern School Song Book*,¹²⁹ published in 1917. Nine of the songs were a celebration of nature with the titles *The Fern*, *Toi Toi Grass*, *The Crimson Rata*, *Raupo (Bulrushes)*, *Fantails*, *Cowbells*, *Manuka*, *Kowhai Bells* and *Pawa Shells*.¹³⁰ The last song, entitled *Our Flag (March Song)* was a tribute to the flag and the soldiers who bravely fought for New Zealand. M.A.J. Crawford wrote the words of the songs while G.B. Laidlaw composed

¹²⁷ *AJHR, E-2*, Otago, 1919, p.xx.

¹²⁸ Department of Education, *The Education Act 1908: Regulations for Inspection and Syllabus of Instruction*, Wellington, 1914, p.19.

¹²⁹ The cover of *The New Zealand Fern School Song Book* stated that the book was "authorised by the Education Department of the New Zealand Government for use in State Schools." (*The New Zealand Fern School Song Book*. Words by M.A.J. Crawford, music by G.B. Laidlaw. Mills, Dick & Co., Printers & Publishers, Dunedin, 1917).

¹³⁰ *Pawa* was the spelling used in the song book.

the music, which was published in both tonic sol-fa and staff notation. Each nature song described the characteristics of the native flora and fauna. *Kowhai Bells* and *Pawa Shells* are featured on the accompanying CD, and a copy of *Kowhai Bells* is included.

ILLUSTRATION 18

Kowhai Bells¹³¹

KOWHAI BELLS.

Words by M. A. J. CRAWFORD.

Music by G. B. LAIDLAW.

ff *Moderato.*

Key G. $\left\{ \begin{array}{l} m \\ d \end{array} \right. \left| \begin{array}{l} s : s \\ m : m \end{array} \right| \begin{array}{l} fe : fe - fe \\ ma : ma - ma \end{array} \left| \begin{array}{l} f : s \\ r : r \end{array} \right| \begin{array}{l} m : - m \\ d : - d \end{array} \left| \begin{array}{l} r : m \\ t_1 : d \end{array} \right| \begin{array}{l} m : d \\ d : s_1 \end{array} \right. \left. \begin{array}{l} d \\ s_1 \end{array} \right.$

In sweet Sep - tem - ber, the ko - whai bells Be - deck with glo - ry our
In sweet Sep - tem - ber, the ko - whai bells Are rung with pride by the

$\left\{ \begin{array}{l} t_1 : m \\ s_1 : fe \end{array} \right. \left| \begin{array}{l} r : - s_1 \\ t_1 : - t_1 \end{array} \right| \begin{array}{l} s_1 : t_1 - t_1 \\ t_1 : t_1 \end{array} \left| \begin{array}{l} d : r - m \\ m : t_1 - s_1 \end{array} \right| \begin{array}{l} s : m \\ d : d \end{array} \left| \begin{array}{l} s : - s \\ ma : - m \end{array} \right.$

cliffs and dells, The wild birds list for their wel - come ring. They
wind that tells Of flow'rs just woke from a long, deep sleep. That

¹³¹ *The New Zealand Fern School Song Book*, pp.16-17.

Kowhai Bells Page Two

know the bells are a sign of spring; As bright as gold they be
in the gar - dens be - gin to peep, A wealth of scent in a
gem the trees, And give their scent to the sun - kissed breeze, O
smil - ing land En - folds us all when the ko - whais stand With
sweet Sep - tem - ber, we wol - come thee For
gol - den bells on the ko - whai tree Where
o - cean swells, and the wild birds sing

accel.
accel.
rall. *a tempo*
rall. *a tempo.*
rall.
rall.

This song book was the first attempt to publish a complete set of locally composed songs for schools. Teachers may have used the songs as themes for drawing lessons, or a geography lesson. It is significant that in recommending the songs to teachers, James

Rennie stated the songs could be used “not only in the regular singing lesson, but at any time in the school day, to relieve the strain of the ordinary work.”¹³² Singing in 1917 was still viewed as a “relief” activity, different from “ordinary work.”

2.6 The role of the teacher

How capable were teachers of teaching vocal production, and choosing suitable repertoire? Indeed, were teachers capable of teaching any form of vocal music? Since there were no specialist teachers employed during this period who taught singing only, the generalist teacher was expected to give instruction in this subject.

One effect of singing’s new compulsory status was the increased numbers of pupils receiving instruction in the subject. Until 1910 the inspectors annually recorded the numbers of pupils enrolled in each subject in every district. Table five indicates the percentages of students instructed in singing between 1900 to 1910.¹³³

¹³² J. Rennie, ‘Introduction,’ *The New Zealand Fern School Song Book*, 1917.

¹³³ Percentages were compiled by dividing the numbers of students taking singing into the total numbers of students enrolled in each district. From *AJHR, E-1*, 1901, p.vii; 1902, p.vi; 103, pp.vii,viii; 1904, p.vii; 1905, p.vii, 1906, p.viii, 1907, p.ix; 1908, p.ix. *E-2*: 1909, p.21, 1910, p.28.

TABLE 5

Percentages of Pupils learning Singing between 1900 and 1910

	Wellington	Westland	Auckland	Southland	N Canterbury	S Canterbury	Taranaki	Wanganui	Nelson	Otago	Marlborough	Hawke's Bay	Grey
1900	94	66	83	90	91	51	73	37	59	97	37	82	52
1901	94	63	83	92	90	90	72	40	60	97	63	95	53
1902	91	65	86	93	97	88	73	57	61	97	63	96	58
1903	15	51	86	92	92	89	73	67	62	97	70	91	65
1904	92	65	85	86	90	89	73	72	73	98	68	93	79
1905	94	71	92	91	93	92	90	82	96	97	84	95	92
1906	95	68	94	95	94	95	93	88	95	96	94	94	92
1907	94	67	93	93	94	93	100	88	100	100	90	94	93
1908	95	68	94	96	94	93	100	89	94	100	93	97	96
1909	93	61	93	98	95	94	100	92	95	100	93	92	95
1910	97	58	95	98	95	95	100	92	94	100	96	92	95

Westland was the only district that revealed a decrease in percentages learning singing after it reached a peak in 1905. Between 1900 and 1910 only three inspector's reports commented on the singing in this district. The last singing report in 1905 stated: "the omission of singing... occurs almost wholly in the smallest schools and is due practically in every case to the lack of experience of the teachers."¹³⁴ There were no further reports on singing in Westland until 1913, when it was stated that singing was omitted in the majority of schools because of "lack of knowledge on the part of teachers, many of whom have not had an opportunity to obtain the necessary training and instruction."¹³⁵

The other noticeable feature of table five is the sudden decrease in numbers learning singing in Wellington in 1903.¹³⁶ The inspectors' report of 1901 described the Wellington Board's financial difficulties during that year, which led to the cessation of Parker's singing classes for teachers.¹³⁷ There was no singing report for 1902, but in 1903 inspectors regretted that the discontinuance of Parker's classes had thrown pupil-

¹³⁴ *AJHR, E-1B, Westland, 1905, p.37.*

¹³⁵ *AJHR, E-2, Westland, 1913, p.xl.*

¹³⁶ Table H for 1903 gives the following statistics for Wellington: 2,264 pupils learnt singing out of a total of 14,895 pupils. (*AJHR, E-1, 1903, p.viii.*)

¹³⁷ *AJHR, E-1B, Wellington, 1901, p.15.*

teachers “entirely on their own resources so far as instruction in vocal music is concerned.”¹³⁸ As singing was still classified as “additional” at this time, teachers were not obliged to include the subject in their timetables. Its compulsory status from 1904 elicited an immediate response, as table five reveals, with an increase of pupils learning singing in Wellington from that year.

In Nelson inspectors noted a similar increase in their 1905 report: “whereas last year there were sixty-five schools in which singing was not taught, this year we record but twenty-seven failing to take up this subject.”¹³⁹ The following year inspectors stated that singing was taught in the “great majority of our schools” with only 13 schools not providing singing instruction.¹⁴⁰ Marlborough inspectors observed a similar change with 21 schools teaching singing in 1904 and 39 in 1905.¹⁴¹ Table five also indicates that 1907 was a record year with 100 per cent of pupils in Taranaki, Nelson and Otago receiving instruction in singing. Subsequently 100 per cent of pupils in Taranaki and Otago continued to learn singing up until 1910.

All these figures may have augured well for the importance of the subject as an integral part of the school curriculum, but quantity was not necessarily equated with quality. Southland inspectors observed: “while the number of schools taking singing tends to increase, the number of schools in which the subject is really taught tends to decrease.”¹⁴² Two years later the same inspectors remarked:

The treatment of this subject is perhaps less uniform than the treatment of any other school subject whatever. In some classes and schools an excellent standard of proficiency is attained, but in the majority really good singing is sad to seek.¹⁴³

Although high percentages of pupils learned singing in Auckland, Petrie stated in 1907 that “singing and sewing show no special improvement. Except in the primer classes of the larger schools, singing is still too much exotic in school life.”¹⁴⁴

¹³⁸ *AJHR, E-1B*, Wellington, 1903, p.17.

¹³⁹ *AJHR, E-1B*, Nelson, 1905, pp.37-38.

¹⁴⁰ *AJHR, E-1B*, Nelson, 1906, p.53.

¹⁴¹ *AJHR, E-1B*, Marlborough, 1906, p.32.

¹⁴² *AJHR, E-1B*, Southland, 1903, p.47.

¹⁴³ *AJHR, E-1B*, Southland, 1905, p.48. (The expression ‘sad to seek’ is quoted from the original inspectors’ report).

¹⁴⁴ *AJHR, E-1B*, Auckland, 1907, p.7. (‘Primer’ referred to the preparatory classes below Standard I).

Similarly a Marlborough inspector commented that singing was a “source of trouble to those members of the staff who had not had the advantage of training.”¹⁴⁵ In addition, although 93 per cent of pupils in the Wellington district had singing instruction, Parker commented: “Some teachers have not qualified themselves for the work, or they do not regard the lessons as of any serious importance.”¹⁴⁶

Inspectors also berated teachers for not devoting sufficient time to the subject. An Auckland report from 1901 urged for more time,¹⁴⁷ while in 1910 the same inspector claimed that singing was sometimes no more than half an hour a week, and was “rarely a full hour,”¹⁴⁸ while the same complaint was made in Otago.¹⁴⁹ Inspectors also noted lack of progress,¹⁵⁰ and lack of ability,¹⁵¹ while there were many complaints concerning lack of attention to sight singing or notation. Inspectors in Auckland, Westland and South Canterbury regretted that most pupils would leave school without the ability to read simple tunes at sight.¹⁵² In Marlborough it was stated that the singing was only taught by ear,¹⁵³ while a Southland inspector pleaded: “surely a little sight-reading might be attempted in most of our schools.”¹⁵⁴ A Wanganui inspector asserted that songs should be taught that children could read themselves. “The practice of teaching by ear should be discontinued except in the lower classes.”¹⁵⁵ Little attention had been paid to ear training in Grey and South Canterbury in 1916,¹⁵⁶ while the same complaint was made by inspectors in Taranaki, Hawke’s Bay and Wellington in 1917.¹⁵⁷

In 1911 the *Lyttleton Times* quoted the Rev. E.H. Sugden, principal of Queens College, Melbourne on this subject. In his Presidential address to the mental science and education section of the Australian Science Congress, Sugden stated that learning music

¹⁴⁵ *AJHR, E-1B*, Marlborough, 1906, p.32.

¹⁴⁶ *AJHR, E-2*, Wellington, 1909, p.103.

¹⁴⁷ *AJHR, E-1B*, Auckland, 1901, p.6.

¹⁴⁸ *AJHR, E-2*, 1910, p.101.

¹⁴⁹ *AJHR, E-2*, Otago, 1911, p.xlix.

¹⁵⁰ *AJHR, E-1B*, Auckland, 1907, p.7; *E-2*, Wanganui, 1911 p.xv; North Canterbury, 1913 p.xliv; Grey, 1913, p.xxxvii.

¹⁵¹ *AJHR, E-2*, Southland, 1911, p.liii.

¹⁵² *AJHR, E-1B*, Auckland, 1901, p.6 and 1902, p.6; *E-1B*, Westland, 1903, p.37; *E-1B*, South Canterbury, 1906, p.53 and 1908, p.46.

¹⁵³ *AJHR, E-1B*, Marlborough, 1902, p.21.

¹⁵⁴ *AJHR, E-1B*, Southland, 1907, p.48.

¹⁵⁵ *AJHR, E-1*, Wanganui, 1903, p.14.

¹⁵⁶ *AJHR, E-2*, Grey, 1916, p.xxv and South Canterbury, p.xxxii.

¹⁵⁷ *AJHR, E-2*, Taranaki, 1917, p.ix; Hawke’s Bay, p.xiii and Wellington, p.xv.

was analogous to learning language: “The child is taught first to speak distinctly, then to read and write, and then to analyse the grammatical correctness of the written work.” He advocated teaching children to read music in the same way, with a plea for “the proper teaching of the “alphabet” of music as part of the foundation of a child’s training.” Singing was a “perilous feature because children learn to sing by ear rather than by reading.”¹⁵⁸

Other negative remarks concerning singing emanated from Otago: “We are not satisfied with the teaching of singing in our schools.”¹⁵⁹ North Canterbury inspectors described it as “the least satisfactory of our school subjects,”¹⁶⁰ while in Southland: “The results are occasionally pleasing, generally tolerable, and sometimes execrable.”¹⁶¹ The subject was neglected in reports from Auckland 1907, Marlborough 1909 and 1914, Hawke’s Bay 1911, Grey and Westland in 1913, and Wanganui in 1919.

It is significant that nine years after singing became a compulsory subject, Parker claimed that it received: “tardy and scant attention... music being regarded by many not as an important element in education, but as a mere ‘frill’ of no practical value.” In comparison Parker referred to the importance of school singing in Great Britain and other countries.¹⁶²

2.6 (a) Teacher training

Many New Zealand teachers lacked the requisite skills required for effective singing instruction, despite the assertion made by the Minister of Education, the Right Hon. Richard John Seddon in 1903:

There is no doubt that the training of our teachers is one of the most important questions calling for action at the present time. The reform of the syllabus will have very little practical

¹⁵⁸ *AJHR*, Rev. E.H. Sugden, ‘The Teaching of Music.’ Cited in *Lyttleton Times*, 23 January 1911, p.6.

¹⁵⁹ *AJHR*, E-2, Otago, 1911, p.xlix.

¹⁶⁰ *AJHR*, E-2, North Canterbury, 1913, p.xliv.

¹⁶¹ *AJHR*, E-2, Southland, 1910, p.149.

¹⁶² *AJHR*, E-2, Wellington, 1913, p.xviii. For example in England the monthly publication *The School Music Review* had been in existence since 1892, while there were no specific music publications for teachers in New Zealand.

effect unless those who are to carry it out receive the best training that the colony can afford to give them.¹⁶³

During the period 1900-1918, numerous teachers were employed who lacked experience and training in any form of teaching. While some uncertificated teachers may have acquired musical skills through private lessons, they were possibly in the minority. (See earlier discussion in this chapter). Southland inspectors remarked: "It is the very irony of fate that at one and the same time we should be introducing into our schools a reformed syllabus and hosts of unqualified teachers,"¹⁶⁴ while a Hawke's Bay inspector stated:

A large proportion of the teachers, particularly those in charge of the smaller schools, have never been trained... I wish something could be done for the untrained and inexperienced teachers. The most depressing work one has to do is to visit some of the smaller schools. The teachers in them can hardly be dismissed for incompetency, as it is doubtful whether their places could be filled to better advantage as things are at present.¹⁶⁵

Teachers in sole charge schools were particularly vulnerable, as the demands of teaching, along with all other duties, were particularly onerous.¹⁶⁶ Fourteen sole teachers in Nelson lacked "ability" and "confidence" to make any attempt to train their pupils,¹⁶⁷ while in Otago singing was not taught "in a considerable number" of sole teacher schools.¹⁶⁸

At the turn of the century the lack of training college facilities was a significant factor in the shortage of trained teachers. The depression in the late nineteenth century had effected the closure of the Auckland and Wellington Training Colleges in 1888, with the retention of only one staff member at the Canterbury Training College. Otago remained the only Training College fully operational in the colony until 1895, when lack of funds compelled reorganisation. The government reinstated small grants to both the South

¹⁶³ *AJHR, E-1*, 1903, p.xvii.

¹⁶⁴ *AJHR, E-1B*, Southland, 1904, p.44.

¹⁶⁵ *AJHR, E-1B*, Hawke's Bay, 1909, pp.20-21.

¹⁶⁶ To help country teachers it was legislated in 1908 that a sole-charge school would become a two-teacher school as soon as the roll reached 36, instead of 41 as previously. (J.L. Ewing, *Development of the New Zealand Primary School Curriculum 1877-1970*. New Zealand Council for Educational Research, Wellington, 1970, p.123).

¹⁶⁷ *AJHR, E-1B*, Nelson, 1907, p.32.

¹⁶⁸ *AJHR, E-2*, Otago, 1919, p.xx.

Island colleges in 1898. Thus for a period of 18 years pupil-teachers in the North Island had no access to training college facilities, while those in the South Island received minimal tuition.¹⁶⁹

Despite the re-establishment of the four training colleges in 1906, the need for teachers was so great that appointments regularly occurred without sufficient qualifications or training. In 1908 Southland inspectors remarked:

... five out of every twelve teachers do not hold a departmental certificate, and are either quite untrained or only partially trained. The efforts made in the schools to cope with the provisions of the syllabus exhibit great disparity of results.¹⁷⁰

Training college regulations stated there should be 100 students enrolled per annum, but in 1909, the Auckland principal, H.A.E. Milnes, believed he would not have more than 50. Out of a pool of 50 pupil-teachers eligible for college entrance, only eight were admitted, while the remainder were “presumably appointed to assistantships, with no further training than was obtained during pupil-teachership.” Milnes expressed concern for the future:

It is obvious that, if this is allowed to go on, the schools will be staffed with poorly certificated and badly equipped teachers... to have 8% only of the teachers holding what is now regarded as a necessary certificate cannot surely be regarded as satisfactory.¹⁷¹

There was a full quota of 100 students in attendance in 1910,¹⁷² but a few years later the teacher shortage was compounded by the First World War, in which over 1,000 New Zealand teachers enlisted.¹⁷³ In 1918 the Auckland Board alone reported that 300 had joined the Forces, resulting in the employment of “many untrained and inexperienced men and women whose efforts need constant supervision and guidance.”¹⁷⁴

¹⁶⁹ Christchurch and Dunedin were the two South Island Training Colleges.

¹⁷⁰ *AJHR, E-1B*, Southland, 1908, p.50.

¹⁷¹ *AJHR*, H.A.E. Milnes, *E-2*, Auckland, p.141.

¹⁷² Auckland Board of Education, *AJHR, E-2*, 1910, p.42.

¹⁷³ J. Ewing, *Development of the New Zealand Primary School Curriculum 1877-1970*, p.151.

¹⁷⁴ *AJHR, E-2*, Appendix B, 1918, p.i.

The Cohen Commission's report on the education system in 1912 stated: "Singing is so important a subject in conjunction with all school-work... that special attention should be paid to it in the teachers' training colleges."¹⁷⁵ At the Wellington Training College singing was an optional course available to first year students. Although one hour of instruction per week was given during March, October and November, up until 1909, the Principal believed this was insufficient: "an extra hour per week could well be given to singing and to sewing."¹⁷⁶ He recommended that an amount of £200 made available for drawing, modelling, singing and drill, should be used to employ instructors in these subjects. This would alleviate the strain of teaching these subjects by Normal School staff and "much more effective work" could be achieved "under the altered arrangements."¹⁷⁷ In 1910 the new arrangements came into effect and singing instruction was increased to two hours per week.¹⁷⁸ An Auckland training college principal observed a similar need for special attention to singing instruction, as the subject was the "worst-taught of any in the Auckland schools."¹⁷⁹

2.6 (a) [i] *Music as a compulsory subject for student teacher examinations*

The Education Act 1904 made singing a compulsory subject for teacher training, and teacher examinations in Class C and D, listed subjects in four groups.¹⁸⁰ Every candidate was to be examined in all the subjects of Group I which consisted of:

Reading, writing, arithmetic, music, drawing, elementary human physiology (although this could be substituted for an additional subject in Group III), methods of teaching, English and geography.¹⁸¹

¹⁷⁵ M. Cohen, Chairman, *Report of the Commission on Education in New Zealand*, John Mackay, Government Printer, Wellington 1912, p.18.

¹⁷⁶ *AJHR, E-2*, 1909, p.145.

¹⁷⁷ *AJHR, E-2*, 1909, p.147.

¹⁷⁸ *AJHR, E-2*, Wellington, 1910, p.157.

¹⁷⁹ H.A. Milnes, *AJHR, E-1C*, 1908, Auckland, p.4.

¹⁸⁰ See Chapter One, p.43, footnote 176. In 1909 the Department of Education stated that for Class D: "the standard of proficiency required is in most respects the same as for matriculation in the University of New Zealand." (Department of Education, *Account of the Education System of the Dominion of New Zealand*, John Mackay Government Printer, Wellington, 1909, p.5).

¹⁸¹ The Education Act 1904, Class D requirements, clauses 21, 22.

Teacher examinations for Class A and B also required reading, writing, arithmetic, music, drawing, elementary human physiology, and theory of education.¹⁸² However it was acknowledged that not everyone had the ability to pass the music examination:

In certain cases, as when a qualified teacher of music shall certify that a candidate is unable, after duly persistent trial, to qualify to pass the examination in that subject, the Inspector-General of Schools may permit the candidate to substitute for music one of the Class C subjects of Group III or Group IV.¹⁸³

The Christchurch Training College Principal, Edwin Watkins, explained how this clause had come about:

The popular view seems to be that an “uncertificated teacher” is one of no scholarship whatever, and many people may be surprised to learn that a man might have taken first-class university honours and yet be an uncertificated teacher because of lack of skill in drawing or music. During the last two or three years the number of teachers rendered “uncertificated” has been increased in no small degree by failure to meet the tests in these two subjects.... With regard to music, there is the difficulty that candidates may be admitted to the pupil-teachership without any musical ear, that no provision is made for musical teaching during the pupil-teacher course, and consequently, at the certificate examination the candidate may have to face a hard practical test with a very slender chance of passing.¹⁸⁴

While an exemption from music was justified in some cases, there already existed some older teachers in the schools who were incapable of giving singing instruction. Nelson inspectors described singing during the nineteenth century as a subject that was “far from being even generally taught.”¹⁸⁵ Even when it was taught, the results were not entirely satisfactory (see chapter one). An article in *The New Zealand Schoolmaster* in 1903 stated: “No one pretends that the music lessons of our public schools have produced the

¹⁸² Class B was the pass examination for the degree of Bachelor of Arts, Science, Laws, or Medicine at the University of New Zealand, together with an examination in the subjects listed. The examination requirement for Class A was the same as for Class B, “with the addition of such success at an honours examination or the University of New Zealand as is required for first-class or second-class honours, but with no limit as to the time of passing such honours examination.” (Department of Education, The Education Act 1904, ‘Regulations for the Examination and Classification of Teachers,’ Clauses 9, 10).

¹⁸³ The Education Act 1904, ‘Scope of the Examination for Class D,’ Clause 4.

¹⁸⁴ *AJHR, E-1C*, 1907, p.10.

¹⁸⁵ *AJHR, E-2*, Nelson, 1915, p.xxii.

results anxiously expected of them.”¹⁸⁶ The influx of more certificated teachers into the schools unable to teach singing, compounded the problem.

Candidates for the music examination were required to have theoretical knowledge with some knowledge of vocal technique:

The notation of time, tune, intervals, etc... The order and manner of teaching; to include the subjects of breathing, voice training (with suitable exercises for class use), tune, time, ear training etc. The diatonic (major and minor) and chromatic scales. The common terms and signs used in music. The writing of one or more simple tunes from memory, also of suitable blackboard exercises for specific objects.¹⁸⁷

Questions on vocal technique appeared in music examination papers published in the ‘E’ reports between 1900 and 1905. In the 1900 paper candidates were asked how to achieve sweetness of tone, and how good pronunciation could be secured in the words of a school song. The question regarding sweetness of tone was repeated in 1901, as well as how to secure correct breathing. Candidates were also required to:

... write a time-table for a singing lesson of half an hour, to include exercises in voice and ear training, time, sight reading (tune), a school song, and anything else you may think necessary or desirable.¹⁸⁸

Similarly the 1902 paper asked “what subjects would you introduce in an ordinary class-singing lesson of thirty minutes?”¹⁸⁹ Such questions were interesting exercises in lesson planning, a concept that Parker believed was lacking in the singing class: “even with the brief half-hour lesson so much more might be done by better arrangement of the time at the teacher’s disposal.” He stated in 1910 that he would be “glad to draw up...a few practical suggestions for the weekly singing lesson” to ensure some “uniformity of method in the teaching” of the subject.¹⁹⁰

¹⁸⁶ Author unknown, ‘The Singing Lesson,’ *The New Zealand Schoolmaster*, September 1903, p.23.

¹⁸⁷ The Education Act 1904, ‘Scope of the Examination for Class D,’ Clause (4).

¹⁸⁸ *AJHR, E-1A*, 1901, p.24 and 1902, p.10.

¹⁸⁹ *AJHR, E-1A*, 1902, p.10.

¹⁹⁰ R. Parker, *AJHR, E-2*, Wellington, 1910, p.114.

The 1902 paper also asked how boys' voices could be trained "with the view of developing the proper singing voice and securing sweetness of tone."¹⁹¹ Only one question focussed on vocal technique in the 1903 paper: how children's nasal twang could be eradicated,¹⁹² while how to secure correct breathing appeared once again in the 1904 paper.¹⁹³ The 1905 paper asked how to develop a soft even quality of tone in a mixed class of boys and girls, with one or two suitable exercises as illustrations.¹⁹⁴ An examination paper dated 1909-10, had four questions concerned with vocal technique. Candidates had to write briefly on the following subjects: abdominal (diaphragmatic breathing), the thin register of the voice and how it is best developed, the cause and cure of "throaty" tone, and ear-training.¹⁹⁵

Possibly prompted by publication of the *English Code* already referred to earlier, New Zealand education authorities required teachers of music to have knowledge of both notations. The teacher examination regulations for 1904 stated: "Candidates will be expected to show an acquaintance with both the tonic sol-fa and the staff notations,"¹⁹⁶ with the result that knowledge of staff notation and tonic sol-fa were featured in examination papers from 1904. There were two such questions in the 1904 paper:¹⁹⁷

- i. In both notations give examples of a major seventh, a minor sixth, an augmented fourth, a diminished fifth. All to be taken from the scale of E major.
- ii. Explain the following time-signatures, give examples of each in both notations, and show by diagrams how to beat the time of each:

2 (two-pulse), 6 (six-pulse) slow, 9 (nine-pulse) quick
4 8 8

In the paper of 1905 only one written question required identification of both notations:

¹⁹¹ *AJHR, E-1A*, 1902, p.10.

¹⁹² *AJHR, E-1A*, 1903, p.38.

¹⁹³ *AJHR, E-1A*, 1904, p.46.

¹⁹⁴ *AJHR, E-1A*, 1905, p.67.

¹⁹⁵ New Zealand Education Department, 'Annual Examinations, 1909-10, Vocal Music.' From *E2*, 31/3/4, 1926/4b. NA, Wellington.

¹⁹⁶ The Education Act 1904, 'Examination for Class D,' Clause 23.

¹⁹⁷ *AJHR, E-1A*, 1904, p.46.

Write the following scales: A flat major, D minor (harmonic), E minor (melodic), ascending and descending. Mark the places of the semitones, and place solfa names under the notes.¹⁹⁸

The 1909-10 paper had three questions concerning both notations: Candidates were required to rewrite four passages in tonic sol-fa notation, to write a short passage in tonic sol-fa notation which included “syncopation” and “triplets,” and a tonic sol-fa melody in two parts had to be rewritten in staff notation.¹⁹⁹

Candidates were also required to have knowledge of other aspects of music:

Practical tests: A simple ear test, to consist of phrases to be imitated by the candidate from the examiner’s pattern, or of short passages to be written down from dictation. A time test, consisting of a few measures to be sung on one note to the examiner’s counting. A tune test, consisting of a short melody in a major or minor key, and introducing the common accidentals of the sharpened fourth or flattened seventh (fe and ta), or modulation (transition) to the next sharp or flat key; the melody to be sung to the sol-fa syllabus or to “lah,” the examiner giving the keynote. Note – *Viva voce* questions on the notation, etc., of the above tests may be asked at the discretion of the examiner.²⁰⁰

In his testimony to the Commission on Education of 1912, the President of the Wellington Society of Professional Musicians, L.F. Watkins, stated:

The amount of time given to preparation for the music examination is altogether inadequate. A large percentage of candidates have never sung till they begin to prepare for the examination. A large percentage of the candidates have defective “musical ears.” The sense of rhythm is in most cases deficient. Many candidates have never seen the staff notation till their short course of preparation began, though they are expected to know both this and the tonic solfa. The system of marking is wrong, in that it does not give a larger proportion of marks to the practical part of the examination.²⁰¹

¹⁹⁸ *AJHR, E-1A*, 1905, p.67.

¹⁹⁹ New Zealand Education Department, *Annual Examinations, 1909-10*.

²⁰⁰ The Education Act 1904, p.177.

²⁰¹ L.F. Watkins, *Report of the Commission on Education in New Zealand*, M. Cohen, Chairman. John Mackay, Government Printer, Wellington, 1912, p.731.

This statement presented a rather serious indictment on the kind of training students received. The reference to the allocation of marks in the practical part of the examination would have been cause for concern, since some candidates may have easily passed the theoretical part of the examination but failed the practical. Yet vocal music demanded the teaching of practical skills which many teachers were evidently incapable of achieving. The Principal of the Dunedin Training College stated:

... the practical lessons in singing should be given under the eye of the teacher of singing, and the lessons in drawing under the direction of the art master; until this is done, I feel sure that in neither of these subjects shall we get the best methods of applying the principles underlying these two important subjects of instruction.²⁰²

In the Marlborough district the “stumbling-block” for most teachers was the practical part of singing teaching.²⁰³ A lack of practical skills would have impeded singing instruction, as an effective teacher would need several attributes: a good ear for a well-focussed sound; an understanding of how the breath functions to support the sound; knowledge of children’s vocal range, and the ability to extend this with careful exercises; ability to assist children to develop musicality by utilising dynamic markings, observing rhythm and tempo, and finding expressive ways to convey the meaning of the words. Teachers with knowledge of music theory and no practical skills may have found it difficult to teach singing effectively, as Southland inspectors observed:

In a few instances we have found theoretical instruction being given without corresponding practical exercises. It cannot be too emphatically insisted on that such instruction is almost valueless.²⁰⁴

While both the 1904 and 1913 prescriptions were “recommended” programmes to suit the needs of individual schools, the latter stated that a modification was acceptable “provided that it gives promise of securing a good vocal training.”²⁰⁵ Parker cautioned that some teachers who tried to incorporate technical training in their singing classes caused physical harm when “wrong or imperfect methods of breathing and voice-

²⁰² *AJHR, E-1B*, 1903, p.86.

²⁰³ *AJHR, E-2*, Marlborough, 1914, p.xxi.

²⁰⁴ *AJHR, E-2*, Southland, 1911, p.liii.

²⁰⁵ Department of Education, *Regulations for Inspection and Syllabus of Instruction*, 1914, p.50.

training” were applied.²⁰⁶ In addition “the coarse harsh tone in many schools” was due to the “want of a few proper voice-exercises at the beginning of each lesson.”²⁰⁷ Watkins bemoaned the fact that so few correct methods of vocal production were employed:

Here the evils of bad methods produce irreparable injury, for the childish voice wrongly produced is almost always a voice ruined for good and all, and the musical sense, trained to believe that coarse and loud singing is correct, means a coarsened mental fibre.²⁰⁸

Some inspectors made similar observations. In Southland it was remarked that incorrect technical training caused injury to the vocal organs of young children,²⁰⁹ while some of the “hardest and most unmusical singing” was heard in a few of the largest schools of that district.²¹⁰ Hawke’s Bay inspectors commented: “In the great majority of schools no attempt is made to produce a sweet natural tone. Voices are forced and strained, and possibly permanently injured.”²¹¹ Otago and Taranaki also desired to hear “sweeter” singing.²¹²

In addition teachers berated by inspectors for repeating the same songs every year,²¹³ possibly lacked practical skills. Teaching classes familiar songs would have been less demanding, while acquiring new songs was possibly beyond the skill or inclination of some teachers. Teaching the ‘three Rs’ may have been sufficiently daunting for those who were untrained and inexperienced, without the additional burden of teaching singing. In addition an inability to read music may have hampered teachers from learning new songs, while teachers without access to a piano, or those who were unable to play an instrument, would have had to pattern a new song with their own singing voices. Some may have lacked the confidence to teach new material in this manner. An important factor was that neither the 1904 nor the 1913 prescriptions specified the number of songs that should be taught to a class in a year, despite a Grey inspector’s

²⁰⁶ *AJHR, E-1B*, Wellington, 1909, p.103.

²⁰⁷ *AJHR, E-2*, Wellington, 1910, p.114.

²⁰⁸ F.L. Watkins, *Report of the Commission on Education in New Zealand*, 1912, p.732.

²⁰⁹ *AJHR, E-1B*, Southland, 1907, p.48.

²¹⁰ *AJHR, E-1B*, Southland, 1909, p.138.

²¹¹ *AJHR, E-2*, Hawke’s Bay, 1911, p.xxiii.

²¹² *AJHR, E-1B*, Otago, 1904, p.42 and Taranaki, 1909, p.94.

²¹³ *AJHR, E-1B*, Taranaki, 1908, p.9; *E-2*, Otago, 1911, p.xlix; *E-1B*, Nelson, 1905, pp.37-38; *E-2*, North Canterbury, 1913, p.xliv; *E-2*, Native Schools, 1907, p.11.

admonition: “The learning of one of two songs in a year does not by any means fulfil the requirements of the syllabus.”²¹⁴

How could teachers improve their singing instruction when many were uncertificated with little or no training, while those who had singing certificates often lacked the requisite practical skills? Very little scholarly information was published on school music in New Zealand during this eighteen-year period. The *Triad*, a monthly magazine of music, science and art focussed on concert reviews in its musical coverage,²¹⁵ while two “useful” books suggested in the 1904 syllabus by the Department of Education, were for “experienced” teachers: the English publication referred to earlier, *School Music Teacher* and the prefaces to parts 1, 2 and 3 of the *Zealandia Song Book*, which was published both in England and New Zealand.²¹⁶ The *Zealandia Song Book* contained some helpful theoretical information, but there was nothing pertaining to vocal production. (See Appendix 9, p.459, for an example of music theory information from *Zealandia Song Book Part 1*).

In addition two articles on the subject were found in *The New Zealand Schoolmaster* – ‘The Singing Lesson’ in 1903,²¹⁷ referred to earlier in relation to the 1904 prescriptions, and an article in 1905 entitled ‘Voice Production,’ which focussed on correct pronunciation of the vowels:

The great aid to good production of voice is the correct enunciation of the vowels, proper breathing, and good attack. Every teacher knows well enough (or ought to do) how the vowels should be enunciated, but often is not particular enough in correcting.²¹⁸

The crucial point made is that every teacher should or ought to know how to enunciate the vowels. However many teachers struggled enough with basic singing, without having the additional knowledge and ability to teach voice production. In light of the

²¹⁴ *AJHR, E-2*, Grey, 1913, p.xxxvii.

²¹⁵ *The Triad* was published in New Zealand from 1893. Between 1915 and 1925 it was published in Australia.

²¹⁶ The Department of Education, *The Education Act 1904*, p.177.

²¹⁷ Author unknown, ‘The Singing Lesson,’ *The New Zealand Schoolmaster*, September 1903, p.23.

²¹⁸ “H.A.” ‘Voice Production,’ *The New South Wales Educational Gazette*. Cited in *The New Zealand Schoolmaster*, February 1905, p.102-103.

new prescriptions and the added demands made on teachers with singing, Watkins made the following recommendation in the Cohen Commission Report:

...two highly qualified teachers, trained on the English system, should be obtained from England to take charge of the musical training of teachers in the training colleges, and also to act as inspectors of the music in our schools, giving special attention to those schools where music is not taught.²¹⁹

The same Report recommended:

...each Board should appoint a travelling Instructor who would visit the schools, give model lessons, hold Saturday classes for teachers in various centres, and generally do much to raise the standard of musical taste throughout the Dominion.²²⁰

Perhaps as a result of these recommendations, and their own observations, the inspectors demonstrated their awareness that teachers required additional assistance in singing instruction. At a conference in 1913 a motion was passed whereby the Department of Education would be asked to publish a pamphlet on elementary voice production "with the object of improving the quality of singing in our schools."²²¹ Since no further reference was made to this in the Education Reports, it is not certain whether this publication was ever produced.²²²

The crucial point identified by The Commission was the need for a specialist who could provide additional singing classes for teachers and who was also available in a supervisory capacity in the schools. However Wellington was the only district in this period that had the ongoing services of such a specialist. Parker's Saturday singing classes were renewed in 1907. He offered a detailed course in elementary school

²¹⁹ F. Watkins, Report of the Commission on Education in New Zealand, Mark Cohen, Chairman, p.732.

²²⁰ *Report of the Commission on Education in New Zealand*, Mark Cohen, Chairman. John Mackay, Government Printer, Wellington, 1912, p.18.

²²¹ *AJHR, E-12*, 1913, p.6.

²²² The Cohen Commission also recommended the Dominion should be divided into five Educational Districts. However in the Act of 1915 they were only reduced to nine: Auckland, Taranaki, Wanganui, Hawke's Bay, Wellington (which incorporated the old Marlborough district), Nelson, Canterbury (which incorporated the old Grey, Westland, North and South Canterbury districts), Otago and Southland. (A.G. Butchers, *Education in New Zealand*, Coulls Somerville Wilkie, Dunedin, 1930, p.301).

teaching, “including proper methods of breathing, quality of voice, sight reading (time and tune – both notations), ear-training, and school songs.”²²³ It is significant that Parker taught both notations, while in Marlborough in 1905 the younger members of staff were only shown how to teach the elements of the tonic sol-fa system.²²⁴

Reports of Parker’s classes appeared until 1917, while Taranaki and Westland offered singing classes for teachers in 1910 and 1913 respectively. In the Marlborough district a year’s course for teachers was planned in 1914 with occasional specimen lessons to be given during class.²²⁵ The Grey inspectors also urged the need for teachers’ training classes in this subject²²⁶ but these did not materialise. Pupil-teachers and probationers in Otago received the benefit of classes in 1913, while the Southland classes in 1909 elicited this report:

It is to be hoped that the class in this subject, attended by both certificated and un-certificated teachers, may have diffused some helpful ideas as to the aims of the singing lesson, the choice of songs, the methods of teaching the subject, and the necessity for the preservation and cultivation of the child-voice.²²⁷

Classes were held in Wanganui in 1910, 1911 and 1914. The report of 1911 stated that free singing and drawing classes were held on Saturdays at four centres “but it seems as if the fruits of the instruction will not appear till our younger teachers return from the Training College.”²²⁸ In 1918 a practical course of 12 singing lessons was held on Saturdays for teachers in Hawke’s Bay. The course was divided into Preparatory, Junior and Senior sections although E. Varley Hudson stated that there were no clear-cut divisions between the lectures. “Each fresh lecture will be built up on the preceding one, and Teachers absent from any one lecture will lose a link in the chain.” The lectures were mainly practical, with children present at the end of the lectures for demonstration

²²³ R. Parker, *AJHR, E-1B*, Wellington, 1908, p.18.

²²⁴ *AJHR, E-1B*, Marlborough, 1906, p.32.

²²⁵ *AJHR, E-2*, Marlborough, 1914, p.xxi.

²²⁶ *AJHR, E-2*, Grey, 1912, p.xli.

²²⁷ *AJHR, E-1*, Southland, 1909, p.138.

²²⁸ *AJHR, E-2*, Wanganui, 1911, p.xv.

purposes “as often as convenient.”²²⁹ Every lecture covered similar areas to those in the 1913 syllabus: breathing, voice training, ear training, eye training, speech training, and choice of music, while time was also allowed for questions and discussions.

Lecture one concentrated on the teaching of “babies,” while lectures two, three and four were concerned with the teaching of infants. Although information on the subsequent eight lectures was not found, the content of the first four lectures was given. As each lecture built on material from the previous session a review of these contents will indicate how this was accomplished. The table below is compiled from the information given in the document published by the Hawke’s Bay Education Board.

²²⁹ Hawke’s Bay Education Board, ‘Teachers’ Saturday Training Classes, 1918,’ *E-2*, 31/3/4 1926/4b, Teachers’ Vocal Exams 1915-30. NA, Wellington.

TABLE 6

Hawke's Bay Education Board – Contents of first four lectures on singing, 1918²³⁰

	(1) "Babies"	(2) Infants	(3) Infants (cont)	(4) Infants (cont)
Breathing exercise	No.1 of special exercises for singers	No.1	No.1	No.1
Voice Training	Position of body; Downward scales pp to "koo"	Position; Downward scales <i>ppp</i> to "koo" and "loo"	As at lecture 2; also causes and cures for singing out of tune	As at lecture 2 but sung more softly and sweetly
Ear Training	Introduction to Doh chord; imitation; perception of accent; treatment of tone- deaf pupils	Doh chord, including S ₁ ; mental effects; accent; distinguishing long notes from short, and 2-pulse measure from 3-pulse	Doh chord, more difficult leaps; Introduction of rhythm names	Introduction of Fah Chords, chiefly by imitation, with mental effects; recognising 2,3,4 pulse measures
Eye Training	First Step Modulator and Hand Signs – easiest progressions only	First Step Modulator (including S ₁) and Hand Signs; inserting strong accent sign	First Step Mod. and Hand Signs, with more difficult leaps, use of taa; inserting strong and weak-accent signs; tune-tests written horizontally	Second-step and Third-step modulators with Hand Signs; monitoring in very easy 2 and 3 pulse measures inserting accent-signs in 4 pulse measure; tune tests, Doh chord only
Speech Training	The importance for both teacher and pupil; voice use in simultaneous work	The vowels "oo" and "oo" (school and look), in reading and speaking; management of the speaking voice, with exercises	The vowels "aw" and "o" (law, lot); speaking voice (exercises continued)	The vowels "oh" "u" (no, nut); speaking voice (exercises continued); solfa names

In these four lectures it will be noted that no reference was made to staff notation, although this was possibly introduced in the later lectures that focussed on junior and senior pupils. The breakdown of vocal music components into different areas of study, together with the progressive approach to the material, may have enabled teachers to grasp some of the basic technical and theoretical issues of the subject. Demonstrations

²³⁰ Hawke's Bay Education Board, 'Teachers' Saturday Training Classes, 1918.' NA, Wellington.

by the children present would have enhanced the teachers' understanding of what was required for their own class teaching. While no reports have been located to indicate the effectiveness of this course, the additional training provided in singing certainly benefited teachers in the Wellington district. Parker's classes were described as "well attended, and thoroughly appreciated by our teachers."²³¹

When the Department of Education granted £2,900 to Education Boards²³² for the maintenance of training classes for teachers in 1917, vocal music was specified as one of the subjects that should benefit from the grant.²³³ However, was this attempt to redress the problem likely to succeed? Each Board received a different amount ranging from £150 to £650 while the Department of Education also specified other purposes for the grant. Since Education Boards exercised the right to choose how they would allocate their funds, it was not realistic to suppose that vocal music would receive any particular treatment, unless officials believed that it was a worthwhile subject. Apart from provision for additional training, specialist supervisory assistance was also needed on a long-term basis. Wellington was the only district that partially fulfilled this need with Parker's services, although one specialist would have found it difficult to provide an ongoing effective support service for all the schools in such a large area.

2.7 Conclusion

In his Education Report for 1918, The Minister of Education, The Hon. Josiah Hanan, stated:

However much we may improve our Education Act, syllabus, administration, school-buildings, playgrounds, and equipment, we shall succeed only to the extent that we have teachers in sufficient number and of the highest type, together with Inspectors capable of aiding and directing the personal work of these teachers.²³⁴

²³¹ *AJHR, E-1B*, Wellington, 1908, p.18.

²³² Education boards were reduced from thirteen to nine in the 1914 Education Act. (S. Butterworth, *The Department of Education 1877-1989: A Guide to its Development*. First published 1993 by Learning Media, Ministry of Education, Wellington, p.27).

²³³ *AJHR, E-2*, 1918, p.ii.

²³⁴ *AJHR, E-1*, 1918, p.10.

While one may agree with aspects of this statement, we have seen that ultimately the crucial issue was that Hogben, certain inspectors and some education officials in the Boards of Education were not sufficiently committed to vocal music in the curriculum. We have seen how inspectors differed in their attitudes towards school music, while there were no national standards for inspectors to adhere to until 1915. Yet singing was held in high regard by certain educators. The Hon. Hanan stated:

All true education is the play of life upon life; of the activities of the child on the activities of life – hence the great importance of such subjects as English, civics and history, geography, singing, and a study of nature, not only in the primary, but in the secondary schools and in the universities.²³⁵

Considering that such life-enhancing subjects did not include the ‘three Rs’ made this a remarkable statement. That singing was included as one of these important subjects is even more surprising. The attitude of education officials towards singing was a crucial element in how the subject was perceived in the curriculum.

Hogben himself never proffered his views on vocal music, but the subject was presented as paradoxical in different ways. In elevating vocal music’s status to “compulsory” in the 1904 syllabus, it was given legitimacy as a “mainstream” subject. Moreover, the considerable detail given to singing in the 1913 syllabus would have had a similar effect. However the subject was never examinable for the proficiency and competency certificates, and student teachers lacking musical skills were permitted to omit singing from their certificated examinations in both the 1904 syllabus and 1913 training college regulations.²³⁶ The authors I. Cumming and A. Cumming also noted that Hogben refused a training college application for a piano for its normal school. He believed that “model schools should show what could be done without a piano.”²³⁷ His commitment to the subject appeared to be both nominal and minimal.

²³⁵ *AJHR, E-1*, 1918, pp.5,6.

²³⁶ It was stated under clause 25 (3) in the regulations: “Students having no ear for music may be excused from attendance at singing and musical theory if an approved equivalent therefore is taken as an extra subject or subjects, selected from those named in paragraphs (b) and (c) of clause 21 above...” (*AJHR, E-12*, 1913, p.20).

²³⁷ I. Cumming & A. Cumming, *History of State Education in New Zealand 1840-1975*, Pitman Publishing New Zealand, Wellington, 1978, p.177.

As long as vocal music continued to be an amusement or a relief activity without any further educative value, it could never assume the role of a serious curriculum subject. This in turn affected the kind of training that was provided, which was often inadequate.

School songs were mostly patriotic or nationalistic, reflecting the Imperialism that characterised this eighteen-year period. Yet with the new syllabi in 1904 and 1913, singing requirements were more demanding. It was no longer sufficient for teachers to teach songs without imparting knowledge of vocal technique. This created new demands on generalist teachers.

Realising this problem, Watkins recommended “obtaining” two music lecturers from England “trained on the English system” to be employed in the training colleges. One wonders how Parker would have responded to this. After all he had received a comprehensive musical education in England, and we have seen how his teacher training in the Wellington district produced several good reports of successful school singing classes. Thanks to Parker’s efforts there was not only an increase in numbers of students learning vocal music, but a general improvement noted in the singing. This is an indication of the significant contribution that an individual could make. In other education districts the subject was largely left to its own devices, relying on a few committed generalist teachers for its inclusion in the curriculum.

Chapter Three 1919-1934

The winds of change: School music initiatives

“the educational importance of the subject has at last been fully recognised”¹

3.1. Introduction

The aftermath of the First World War brought a spirit of recovery and a desire to return to normal living. Progress was not, however, smooth and uninterrupted. For example “the depression of 1921 was the first of a series of recessions and recoveries that lasted until 1930.”² The worst effects of the Great Depression were mitigated by New Zealand’s distance from Europe and the United States and the fact that New Zealand’s economy was primarily agricultural rather than industrial. Consequently it was still possible to take new initiatives in school music.

3.2 New initiatives in schooling

The period was also characterised by many technological changes and educational reforms.³ Two developments in 1922 were the establishment of a correspondence school in Wellington for children living in more isolated areas, and the adoption of the American junior high school

¹ A.G. Butchers, *Education in New Zealand*, Coulls, Somerville, Wilkie, Dunedin, 1930, p.465.

² T. Brooking, ‘Economic Transformation,’ *The Oxford History of New Zealand*, W.H. Oliver & B.R. Williams (eds), Oxford University Press, Auckland. First published 1981, reprinted 1984, reprinted with corrections 1987, p.227.

³ The post-war period in the West was a time of theorising in learning psychology, and of experimentation in curricula. Psychologists and educators such as Susan Isaacs, T. Percy Nunn, A.S. Neill in England and John Dewey in the United States contributed to the new philosophies on a child-centred education. Attainment tests were viewed as a means of measuring educational progress, while teaching methods such as the Dalton plan, the Gary plan and the project method were introduced. (I. & A. Cumming, *History of State Education in New Zealand 1840-1975*, Pitman Publishing New Zealand, Wellington, 1978, p.220).

concept.⁴ Kowhai Junior High School in Auckland was the first such school to open. It provided a bridge between primary and secondary school, with three years of schooling for children aged approximately 11 and 13.⁵ Junior high schools in New Zealand were established to offer pupils an opportunity to develop certain skills within a nurturing environment geared towards their age and growing maturity.⁶ Frank Tate, Director of Education in Victoria, described the Kowhai school as “one of the most hopeful and instructive advances in public education in New Zealand.” He stated that the Kowhai courses were designed:

... to continue, but in a gradually diminishing degree, the ordinary common cultural school subjects of schools... and to develop by direct teaching, through a suitable school environment and by extra-classroom activities, those interests in nature, in the arts, in the use of books, in suitable hobbies, and the like, which will fit pupils to use their leisure well and worthily.⁷

This idea was similar to the American junior high school described in a report by F. Milner:

⁴ Three pioneer junior high schools were opened in 1910 in Berkeley, California, with a fourth in 1911. By 1922 there were nearly 1,000. (F. Milner, ‘The Junior High School Movement in the United States of America,’ *AJHR*, E-11, 1921-22, p.2). The New Zealand Junior High School was established following a conference in April 1922, consisting of the Minister of Education, Hon. Sir C.J. Parr; the Director of Education, J. Caughley; the Chief Inspector of Primary Schools, T.B. Strong; the Superintendent of Technical Education, W.S. La Trobe; the Senior Inspector of Secondary Schools, J. Drummond; the Director of the Wellington Technical College, three Secondary School Principals, and the headmaster of a large Auckland Primary School. (A. G. Butchers, *Education in New Zealand*, Coulls, Somerville, Wilkie, Dunedin, 1930, p.355).

⁵ In Auckland in 1921 the average age of children in Std. 5 was 13 years 4 months; and that for Std. 6 was 13 years 2 months and 14 years respectively.” (I. Cumming & A. Cumming, *History of State Education in New Zealand 1840-1975*, Pitman Publishing New Zealand, Wellington, 1978, p.244). In 1932 the course was reduced from three years to two, and the name was changed to ‘intermediate school.’ In 1935 there were 16 intermediate schools. (G. Currie, Chairman, *Report of the Commission on Education in New Zealand*, Wellington, July 1962, p.166).

⁶ The Minister of Education’s report on junior high schools stated: “The children entering on the junior-high-school course continue their general education in common, but, while avoiding any danger of too early specialization, a portion of their time is devoted to supplementary courses of elementary secondary education, such as the general or academic course, or the agricultural, mechanical, commercial, or domestic-science courses.... At the conclusion of the junior-high-school course pupils can qualify for senior free places at secondary or technical schools in the same way as at present, the qualification being based on the course of study they have followed. Thus the child’s education can be continuous right through the advanced forms of the secondary or technical schools.” (*AJHR*, E-1, 1924, p.3).

⁷ I. & A. Cumming, *History of State Education in New Zealand 1840-1975*, p.229.

The curriculum fully recognises the highest cultural influence of music, literature, and graphic art. Practically every school has its orchestra and band, and music and art are an integral part of every curriculum.⁸

New Zealanders had a good model to aspire to. The majority of American junior high school teachers were primary school teachers, while specialist teachers were not identified. However the report stated: “Special classes and lectures have been organized at normal colleges and universities for the purpose of giving specialized training to elementary-school teachers qualifying for the junior-high-school teaching certificate.”⁹

The Chief Inspector of Primary Schools commented on the nurture of culture in the New Zealand schools in his 1934-1935 report:

There is...no doubt that with the smaller classes and with the specialist staffing the cultural aspect of education can be more strongly stressed – music, art, literature, handicrafts, and physical education receiving a degree of attention not possible in the ordinary primary schools.¹⁰

In this new climate of educational reform there were significant changes from the mid-1920s that had a far-reaching impact on the development of New Zealand music education. Publication of the *Education Gazette*¹¹ helped to disseminate ideas on musical matters to teachers, Government subsidies for pianos and gramophones in the schools began in 1925,¹² music appreciation became an important aspect of musical training, and the subject of “singing” became known as “music” for the first time in the new syllabus of 1928, *Syllabus of Instruction for Public Schools* (the “Red Book”).¹³

⁸ F. Milner, *AJHR, E-11*, 1921-22, p.5.

⁹ F. Milner, p.6.

¹⁰ *AJHR, E-2*, 1934-1935, p.3.

¹¹ *Education Gazette* was first published in 1921.

¹² *AJHR, E-2*, 1926, p.17

¹³ New Zealand Education Department, *Syllabus of Instruction for Public Schools*, Wellington, 1929. Since the syllabus was issued in the form of a 223-page book bound in red, it became familiarly known as the “Red Book.” (J.L. Ewing, *Development of the New Zealand Primary School Curriculum 1877-1970*, New Zealand Council for Educational research, 1970, p.180).

The appointment of the British music supervisor, E. Douglas Tayler, and the subsequent appointment of four music specialists in the training colleges further contributed to the development of music education. Butchers described the period as “evidence that the educational importance of the subject has at last been fully recognised.”¹⁴ But was this an accurate assessment of the state of school music? Undoubtedly school music became a more prominent subject thanks to the many new initiatives implemented, but to describe music as an important educational subject was possibly more a reflection of Butchers’ own personal enthusiasm.

Tayler and the four music lecturers dominated the development of school music during the 1920s, and the events that led to their appointments were part of the new ideas and reforms that ignited education. Thus this chapter will be divided into two sections, which will begin by focussing on the period 1919 to 1925 prior to the arrival of these five British music educators.

3.3 The development of school music (1919 to 1925)

3.3 (a) The role of singing in the curriculum

Publication of yet a further revised singing syllabus in 1919, *Syllabus of Instruction*,¹⁵ provided an identical description of technical requirements in singing as the 1913 syllabus, under the following headings: notation; breathing exercises; voice exercises; the “break” in voice; modulator practice; ear exercises; time exercises; sight singing; pronunciation and enunciation; and the choice of songs. However in 1919, the detailed information under these headings was included in the appendix, while the prescriptions themselves were brief:

¹⁴ A.G. Butchers, 1930, p.465.

¹⁵ Department of Education, ‘Syllabus of Instruction,’ *Organization, Examination, and Inspection of Public Schools and the Syllabus of Instruction*, Wellington, 1919. Average ages of children in 1919 were: Std. 1 – 9 years; Std. 2 – 10 years, 1 month; Std. 3 – 11 years, 3 months; Std. 4 – 12 years, 3 months; Std. 5 – 13 years, 1 month; Std. 6 – 13 years, 1 month. (*AJHR, E-2*, 1920, p.6).

ILLUSTRATION 19
Singing Prescriptions 1919¹⁶

Junior Division

This should be as free and joyous as possible. Well-known or favourite songs should be sung at intervals during the day to brighten the school-work. Simple voice and ear training exercises, and the use of the modulator.

Middle Division

As for the Junior Division, together with some instruction in simple musical notation. Individual pupils or groups of pupils should be encouraged to sing songs of their own selection, and the singing of a song for a few minutes should be allowed frequently during the day as a relaxation between lessons.

Senior Division

As for the Middle Division, with a more extended knowledge of musical notation and training in singing from music. The practice of singing bright songs for the purpose of enlivening the work of the day should be continued.

3.3 (a) [i] *School singing*

As with the previous syllabus, teachers were given *carte blanche* to devise lessons of their own choosing. Referring to the effect of the 1913 syllabus on singing instruction, Ewing remarked: "Without a good deal of guidance the average teacher was out of his depth... As it was, the broadened programme remained somewhat of a dead letter."¹⁷ (See Appendix 5, p.444 for the 1913 syllabus prescriptions). Since singing had relied on a few committed generalist teachers for its inclusion in the curriculum, it is not surprising that the Department of Education placed technical details in the appendix of the 1919 vocal prescriptions, while the focus in the main body of the syllabus was on the positive effects of school singing. To ensure that singing was part of all children's primary school experiences, the 1919 prescriptions officially sanctioned the

¹⁶ Department of Education, *Syllabus of Instruction 1919*, Department of Education, Wellington, 1919, p.18.

¹⁷ J.L. Ewing, *Development of the New Zealand Primary School Curriculum 1877-1970*, p.146.

recreative aspect. Singing should be “free and joyous” as a means to “brighten” school work, to provide “relaxation between lessons” and for “enlivening the work of the day.” Teachers who felt unable to teach the technical aspects of singing involving elements such as breathing, tone, pronunciation and enunciation, could focus primarily on singing simply for enjoyment and relaxation. Canterbury inspectors commented on the “refining influence of harmonious sounds,” while other inspectors remarked on singing’s ability to relax¹⁸ and “relieve the tedium of the daily routine.”¹⁹

However, singing also assumed another role in the curriculum. While the 1913 syllabus had recognised the relationship between subjects, the 1919 syllabus revisions went a step further by grouping the subjects under six general headings:

1. *English* – including oral expression and written expression; the former covering speech-training, reading, recitation, and singing, and the latter writing, spelling, composition, and grammar.
2. *Graphic expression* – including drawing, handwork and needlework.
3. *Arithmetic*
4. *Man and nature* – including nature-study, geography, elementary science, and home science.
5. *Man and society* – including history, civics, and moral instruction.
6. *Physical training* – including physical exercise, swimming, and lessons on hygiene and health.²⁰

Instead of teaching each subject in isolation, education could be enhanced and enlivened by teaching subjects in relation to one another. The linking together of subjects was possibly an attempt to rationalise the “overcrowding” of the syllabus, which had frequently created additional pressures for many teachers (see chapters one and two), while singing was also a valuable aid for teaching the articulation of good vowels for speech purposes. The view that speech and singing were mutually beneficial had been espoused in the nineteenth century (see chapter one), while the 1913 syllabus had stated that songs taught in the classroom should be suitable for lessons in

¹⁸ *AJHR, E-2, Auckland, 1924, p.viii; Southland, 1924, p.xxxii.*

¹⁹ *AJHR, E-2, Otago, 1924, p.xxix.*

²⁰ J. Ewing, *Development of the New Zealand Primary School Curriculum 1877-1970*, p.162.

reading or recitation (see chapter two). The relationship between speech and singing was also part of the 1919 syllabus appendix: “A child’s speaking voice should indeed be made musical no less than his singing voice.”²¹

Good pronunciation was particularly important to certain inspectors in the early part of the twentieth century. Colin McGeorge cites several inspectors’ reports on this subject which refer to impurity of pronunciation,²² while the Cohen Commission report of 1912 described New Zealand speech as becoming more and more “degraded” and the result of carelessness and slovenliness. It is significant that the first recommendation the Cohen Commission made on the syllabus was on speech training, with an emphasis on “correct methods of breathing, and in the right use of the tongue, lips, and teeth in speaking.”²³

In a document submitted to the Department of Education in 1920, a music teacher, E. Varley Hudson, proposed the appointment of a national music supervisor. Significantly he suggested the person employed in this position would also: “Raise the standard of pronunciation of teachers and pupils in New Zealand, and foster elocution and other form of Oral Expression.”²⁴ (See Appendix 10, p.460 for a full copy of this document). In addition the booklet *The Teaching of Singing in the Schools of New Zealand* stated that in striving for a good tone in singing, the “same resonant, forward and quiet tone” should be applied to “simultaneous repetition of tables, recitation... and all individual reading, answering, etc.”²⁵ Similarly the senior inspector of Native Schools asserted: “Voice-training exercises... are beneficial in counteracting a tendency to make use of impure vowel sounds in [children’s] reading and recitation, and also in their spoken English”,²⁶ while a senior inspector claimed that the singing lesson could be an aid to speech modulation.²⁷ At an inspectors’ conference in 1925 it was agreed that “definite steps should be taken to secure

²¹ Department of Education, *Syllabus of Instruction*, 1919, Department of Education, Wellington, p.39.

²² C. McGeorge, ‘Hear Our Voices We Entreat,’ *New Zealand Journal of History*, Vol.18, 1984, pp.3-18.

²³ *AJHR*, E-12, 1912, p.17.

²⁴ E.V. Hudson, ‘Scheme to Improve Vocal Music and Other Form of Oral Expression throughout the Schools of New Zealand,’ 11 March, 1920. Teachers’ Vocal Exams 1915-30, E-2, 31/3/4 1926/4b. NA, Wellington.

²⁵ E.K. Rishworth & W.H. Stainton, *The Teaching of Singing in the Schools of New Zealand*, Wright & Carman, Wellington, 1925, p.5.

²⁶ *AJHR*, E-3, 1927, p.5.

²⁷ J. Robertson, ‘Reading,’ *Education Gazette*, 1 October, 1930, p.194.

systematic teaching of pure English sounds,²⁸ while E. Douglas Tayler included detailed paragraphs on speech in his publication *A Scheme of School Music Related to Human Life*. In the section on the Junior Division he wrote:

The musical tone, easy production, pure vowels and clear consonants used in singing, should also be employed in the answering of questions and in speech generally. The teacher should inculcate the principle "Speak as you sing." This does not mean, however, that lessons or speech should be monotoned or a sing-song style adopted; but that all vowels should have a sustained musical quality and all consonants be plainly audible.²⁹

A further benefit of singing was its ability to develop character. The Chief Inspector of Primary Schools, T.B. Strong, remarked:

No school has completed its task unless the boys and girls who leave its doors are stronger and more refined in character than when they entered... The balanced beauty and accuracy of an ornamental design, the emotional reaction of the mind to harmony of colour, to beauty of form, to the charm of music, play no small part in the development and refinement of character.³⁰

Similarly the Minister of Education, The Hon. C.J. Parr, commented that singing was "worthy of special recognition and effort... A love of music and the ability to express thought and feeling through music, have a wonderful effect in the formation of character and temperament."³¹

However when Vernon Griffiths arrived from England in 1927 to take up his appointment in Christchurch, he was warned about the perception of music in New Zealand:

... people think of education as practical instruction in certain subjects, in general those of direct vocational and commercial value, and think of (say) literature, art, and music as "extras." They approve of these as adornments or frills, which could without real educational loss be ignored, but

²⁸ Author unknown, 'Conference of Inspectors of Schools,' *Education Gazette*, 2 March, 1925, p.28.

²⁹ E.D. Tayler, *A Scheme of School Music Related to Human Life*, Education Department, Wellington, 1927, p.28.

³⁰ *AJHR*, E-2, 1923, p.ii.

³¹ *AJHR*, E-1, 1925, p.5.

which, for indefinite reasons, for fun or fancy or to please old Nancy, it is nice to include in the curriculum.³²

In the light of this statement and the fact that the recreational aspect of singing was emphasised in the syllabus, it is possible that the real reason for claiming any interest or value in music by the Department of Education was that New Zealand lagged behind other countries in this subject. In 1924 T.B. Strong remarked that singing had been under expert supervision in England and America for many years, whereas in New Zealand, it had been practically non-existent. He stated: "I trust it will presently be found possible in New Zealand to make similar appointments."³³ The three Auckland specialists employed in the nineteenth century and the Wellington specialist Parker employed in both the nineteenth and early part of the twentieth centuries had been the only exceptions for a period (see chapters one and two).

In the United States a music book for teachers entitled *Universal Series*, published in 1923, described the role of music in the school curriculum:

Music is one of the most valuable subjects in the school curriculum, and the influence of music in the lives of both children and adults is more potent than that of almost any other educational activity. Music affects human beings favorably, both in their intellectual and emotional lives. Because of its power to "tone up" both mind and body, its beneficial effect in causing increased quickness of perception, its potency to socialize, its possibilities in preparing one for a worthy use of leisure time, and above all, because of its influence in causing an immeasurable increase in human happiness – for all of these reasons, music has come to be more and more commonly regarded as an indispensable subject in all types of schools.³⁴

³² R.M. Hawkey, 'Vernon Griffiths (1894-1985) His Life and Philosophy of Music Education as Demonstrated in his Collected Papers.' Unpublished Ph.D. thesis, Canterbury University, Christchurch, 1993, p.64.

³³ *AJHR*, E-2, 1924, p.ii.

³⁴ W. Damrosch, G. Gartlan, K. Gehrken. *The Universal School Music Series: Part 1 – General Directions to Teachers*, 1923. Cited in M.L. Mark, *Source Readings in Music Education History*, Schirmer Books, New York, 1982, p.177.

At this time an article appeared in *The Musical Quarterly*, entitled: 'Musical Education in the United States – Some Observations.' The word 'education' suggests music as a curriculum subject contributed to a wider learning beyond its recreational function, as described in the above citation. Musical education was indeed flourishing in public schools in the United States in the form of choral concerts, orchestral concerts and musical competitions between communities. Music was even accepted for credit as part of the high-school course in small prairie towns with fewer than 1,000 inhabitants.³⁵

Among teachers seeking posts in Germany in 1925, preference was given to teachers who could lead choir-singing and initiate a local choral society. "The school-teacher himself is to be the pioneer of musical education in centres where any other opportunities are lacking."³⁶ In contrast English and Canadian teachers visiting New Zealand commented on "the backwardness" of New Zealand pupils in this subject, although they affirmed that this was not through any lack of talent on the part of the pupils.³⁷ The Chief Inspector of Primary Schools remarked:

Visiting teachers from countries where school music has reached a high level of efficiency tell us that New Zealand children have naturally sweet-toned voices but produce them vilely, while a distinguished Edinburgh expert remarked publicly on the pleasant low-toned speaking voices he had heard in the Dominion. Our shortcomings in school singing are evidently not due to lack of suitable material, but to lack of efficient teaching.³⁸

After completing a six-month work exchange with G.W. Buckle, an inspector from the English Board of Education staff, Dr. J.W. McIlwraith, a New Zealand primary schools' inspector,³⁹ stated: "in art, music, handwork, and physical activities within the school... we cannot compare with you."⁴⁰ Buckle confirmed that "music was a very weak subject" in nearly all New Zealand schools: "Compared with English ideas, the educational importance of singing seems to be

³⁵ J.L. Erb, 'Musical Education in the United States,' *The Musical Quarterly*, 1924, Vol.X, No.1, pp.102-103.

³⁶ 'Music in Education,' *Education Gazette*, 1 May, 1925, p.62.

³⁷ T.B. Strong, 'Singing in Primary Schools,' *Education Gazette*, 1 December, 1924, pp.199-200.

³⁸ *AJHR*, E-2, 1924, p.ii.

³⁹ J.L. Ewing, *Development of the New Zealand Primary School Curriculum 1877-1970*, p.160.

imperfectly realized.”⁴¹ By 1909 music was even an accepted part of the secondary school curriculum in England.⁴²

3.3 (a) [ii] *Concerts for School Children*

Cox comments that music making in England during this period consisted of folk dancing, music broadcasts, competitive music festivals, the provision of orchestral concerts for children, and amateur orchestras.⁴³ Robert Mayer initiated a series of orchestral concerts in London, designed specifically for children in 1923. He elicited the support of the London County Council, which enabled the presentation of numerous concerts annually to children in many parts of the country.⁴⁴

In England “schools had made a valuable contribution” to the “flowering of musical life.”⁴⁵ An event that evidently had an impact on the Department of Education in New Zealand, was the participation of 1,648 school children in a choral festival in November 1922 at the Royal Albert Hall, London. The importance of the occasion was highlighted by the presence of H.R.H. The Princess Royal, accompanied by H.R.H. Princess Maud.⁴⁶ The *Education Gazette* stated:

The Department hopes that something of a similar kind will be attempted in the larger centres in New Zealand. We must all be only too well aware of how greatly our school singing is in need of improvement. There are tendencies to neglect this important subject not only in primary schools but in high schools also. It is to be regretted, too, that little or no attempt seems to be made to give school-children an opportunity of hearing good orchestral music or choral singing. It is suggested that there is much scope for activity in this direction on the part of teachers’ institutes and headmasters’ associations.⁴⁷

⁴⁰ J.L. Ewing, *Development of the New Zealand Primary School Curriculum 1877-1970*, p.160.

⁴¹ G.W. Buckle, *Education Gazette*, 1 May, 1926, p.73.

⁴² G. Cox, *A History of Music Education in England 1872-1928*, Scolar Press, Aldershot, 1993, p.112.

⁴³ G. Cox, *A History of Music Education in England 1872-1928*, p.105.

⁴⁴ R. Hawkey, Vernon Griffiths (1894-1985) *His Life and Philosophy of Music Education as Demonstrated in his Collected Papers*, p.188.

⁴⁵ G. Cox, *A History of Music Education in England 1872-1928*, p.105.

⁴⁶ ‘School Music,’ *Education Gazette*, 1 May, 1923, p.54.

⁴⁷ ‘School Music,’ *Education Gazette*, 1 May, 1923, p.54.

In 1924 it was reported that Southland district had attempted to address this issue. After Ferguson's Orchestra had given their public concerts, special repeat concerts with lectures were held for the benefit of school children. The concerts had been "very largely attended and keenly appreciated."⁴⁸ In 1925 the first New Zealand concert devised specially for children, was organized by the Wanganui headmasters and inspectors on 2 July 1925. This was significant, as education officials and headmasters in particular, played an important role in determining whether school music was a necessary part of the curriculum. Therefore their support was crucial.

The Wanganui Orchestral Society performed in the Opera House to an audience of over 1,100 children. The programme consisted of Schubert's *Military March*, the 'Andante' from Haydn's *Clock Symphony*, *Slavonic Rhapsody* by Friedemann, and *Scenes Pittoresque*, a suite by Massenet, comprising (a) 'Air de Ballet' (b) 'Angelus' and (c) 'Fête Bohème.' Will Hutchens gave explanations on the nature and use of the instruments to the children, while the performer exhibited the instrument and played a simple tune on it.⁴⁹ A favourable review appeared in the *Wanganui Chronicle*:

The concert was in every way a great success. The children undoubtedly enjoyed themselves, and the members of the orchestra, which was in full force, must have felt their self-sacrifice well worth while. Mr. Hutchens and the orchestra are to be congratulated.⁵⁰

Since New Zealanders aspired to English practices (see chapters one and two), it is significant that the idea for the orchestral concert had come from the "good effect" such concerts generated in the "Old Country."⁵¹ However as has been noted, New Zealand was still behind in the development of school music, although three New Zealand Education Boards recognised that teachers needed resource assistance. The result was the publication of informational booklets on the subject.

⁴⁸ *AJHR*, E-2, Southland, 1924, p.xxxi.

⁴⁹ Reporter unknown, 'For the Children – Unique Orchestral Concert,' *The Wanganui Chronicle*. Reprinted in *Education Gazette*, 1 August, 1925, p.116.

⁵⁰ Reporter unknown, 'For the Children – Unique Orchestral Concert,' 1 August, 1925, p.116.

⁵¹ Reporter unknown, 'For the Children – Unique Orchestral Concert,' 1 August, 1925, p.116.

3.3 (b) Resource assistance

In 1923 all schools in the Otago district were sent copies of *Notes on the Teaching of Singing in School*, by A.H. Robinson, while the Department of Education acknowledged that “such a definite and important step had been taken in endeavouring to improve the singing in the schools of the district.”⁵² The Taranaki Education Board’s booklet published in 1925, *Notes on the Teaching of Singing in Schools* by W.J. Metcalf, consisted of eight pages of information on the following areas: voice production exercises, the use of tonic sol-fa with the modulator, ear-training, time, rhythm and the old notation. Metcalf described the booklet as “hints for the class teacher” which did “not purport to be a text book,” but “to refresh” those teachers who had attended some addresses on the subject.⁵³

E.K. Rishworth and W.H. Stainton, who wrote the Wellington Board’s booklet, *The Teaching of Singing in the Schools of New Zealand*, both received their student training from Parker. The book was divided into three Parts. Part I was concerned with voice training, under the following headings: posture, breathing, tone, vowel sounds, diphthongs, short vowels and consonants. Part II provided a scheme of work from Standard I through Standard VI, which included notation, time and time signatures, the solfa scale, staff notation, clef, scales and key signatures. Part III provided “notes on the singing of songs”⁵⁴ which included discussion on rounds, unison songs and part singing, and discussion about ear training.

Notably the writers recommended that Maori songs would be helpful in “gaining good broad vowel sounds.”⁵⁵ Although no Maori songs were published in the *Zealandia Song Books* or the *New Zealand School Fern Song Book*, many had been published separately. *Traditional Songs of the Maori*, by Mervyn McLean and Margaret Orbell, referred to Charles O. David’s collections of *Temperance Songs in the Maori Language* in 1873, and his publication in 1875, *Te Home – Being*

⁵² ‘Singing in Primary Schools,’ *Education Gazette*, 1 September, 1923, p.124.

⁵³ W.J. Metcalf, *Notes on the Teaching of Singing in Schools*, Taranaki Education Board, New Plymouth, 1925, Preparatory note.

⁵⁴ E.K. Rishworth & W.H. Stainton, *The Teaching of Singing in the Schools of New Zealand*, p.20.

⁵⁵ E.K. Rishworth & W.H. Stainton, p.7.

a *Small Collection of Temperance and Sacred Melodies in Maori*. Sir George Grey's *Polynesian Mythology*, published in 1885, contained four Maori songs in staff notation, with one example included here. Note that there was an attempt to notate the song exactly as it was sung with quarter intervals.

ILLUSTRATION 20

He Waiata Aroha⁵⁶

Te-ra - te pu-ko - hu mau to - nu
 mai Pu - ke - hi - na ;
 Ko-te-ara to-nu-i - a i - ha - e - re
 ar - ta - ku to - re - re.
 Ta - hu - ri - mai ki - mu - ri - ra ki - a rin - gia
 a - tu - he - wai ke - i - a - ku - ka - mo
 V.S.

Marks or signs : \sharp sharp \times , sharp $\#$ or \sharp above
 note, \sharp sharp $\#$.
 \flat flat \flat , flat \flat or \flat below, \flat flat \flat .

In 1893 John McGregor published *Popular Maori Songs*, while in 1898, he published a collection entitled *Popular Maori Songs Supplement No.1*. This was followed by supplement *No.2* in 1903, *No.3* in 1905 and *No.4* in 1908.⁵⁷ The Hocken Bibliography of 1910 also made reference to a

⁵⁶ Sir G. Grey, *He Waiata Aroha, Polynesian Mythology*, George Routledge & Sons, London, 1885, p.243.

⁵⁷ J. McGregor, *Popular Maori Songs Supplement No.1*, 1898; *No.2*, 1903; *No.3*, 1905; *No.4*, 1908. Champtaloup & Cooper, Auckland.

forthcoming publication by James Cowan entitled *A Collection of Maori Songs and Chants, with Translation*⁵⁸ but no records have been found confirming whether this was in fact ever published.⁵⁹

While the three Education Board booklets all provided comprehensive information for teachers, the theoretical information may have been too complex for teachers with few musical skills or ability. The Department of Education finally recognised in 1925 that teachers needed further assistance. Sydney Butler, Music Instructor at the Christchurch Normal Training College, was enlisted to provide schemes of work which were published in the *Education Gazette* to assist teachers. The aims of the schemes were:

- (a) To instil in the minds and hearts of the pupils a love for good music:
- (b) To train them to produce their voices correctly:
- (c) To enable the pupils at the end of their primary course to sing at sight easy melodies printed in the old notation, what is known as the “combined method” being used as a basis for the instruction.
- (d) To understand and to appreciate good music.⁶⁰

These four aims were incorporated in Butler’s articles, which embraced Sight Singing, Music-Appreciation by means of the Gramophone, School Songs and Ear Training.⁶¹ Point (b) indicates that the Department of Education continued to value the technical aspect of singing, while point (c) refers to the “combined method,” which is the teaching of tonic sol-fa as well as staff notation – “the old notation.” However, the most significant point was the last, since it was the first time that musical appreciation had received official recognition as a valuable aspect of music teaching in the schools.

⁵⁸ T.M. Hocken, *A Bibliography of the Literature Relating to New Zealand*, John Mackay Government Printer, Wellington, 1909.

⁵⁹ No reference to this publication of Cowan’s was found in the *New Zealand National Bibliography*, A.G. Bagnall, (ed), 1969, p.486.

⁶⁰ T.B. Strong, ‘Singing in Primary Schools,’ *Education Gazette*, 1 December, 1924, p.200.

⁶¹ S. Butler, ‘Music - Appreciation by means of the Gramophone,’ *Education Gazette*, 1 April, 1925, pp.44-46; ‘Sight Singing,’ 1 June, 1925, pp.86-88; ‘School Songs,’ 1 August, 1925, pp.116-117; ‘Ear-Training,’ 1 September, 1925, pp.140-142.

3.3 (c) Music appreciation

Music appreciation represented a broader view of music teaching, no longer confined to the utilitarian view of performance through vocal music. J. Lawrence Erb defined musical appreciation as:

That deliberate study about music, through the spoken word and the musical illustration, sometimes reinforced by pictures, costumes, or other accessories, without any definite demands upon the student in the line of performance.⁶²

The need for musical appreciation was expressed by James Mursell and Mabelle Glenn: “The heart of music education is appreciation. If we fail to create appreciation, we become at once just trainers...Appreciation precisely means experience with the beauty and the power of music.”⁶³ Since one of the Department of Education’s aims was to instil a ‘love for good music,’ it was important that children received exposure to ‘good’ music through listening.

3.3 (c) [i] *Music appreciation in English and American education*

The musical appreciation movement had been a significant concurrent development in English and American education. In the United States, *The Progressive Music Series* was a prominent publication that supported progressive music education theories. First published in 1916, its main emphasis was on music appreciation, to be developed through rote singing, sight singing, music theory and history, and listening. The authors stated: “It is generally agreed that the primary aim of music instruction in the public schools should be the development of a lasting love for the best in music, and an intelligent appreciation of it.”⁶⁴ A subsequent publication, *School Music Handbook*, also stressed appreciation as the general objective in music education:

⁶² J.L. Erb, *The Musical Quarterly*, January 1925, Vol.XI, No.1, p.1.

⁶³ J.L. Mursell & M. Glenn, *The Psychology of School Music Teaching: The Aims of School Music*, Silver Burdett & Company, New York, c.1931, p.200.

⁶⁴ H. Parker, O. McConathy, E.B. Birge, W.O. Miessner. *The Progressive Music Series, Teacher’s Manual*, Vol.II, Boston, 1916. Cited in M.L. Mark, *Source Readings in Music Education History*, p.179.

Since the great majority of persons are unlikely to be creators or performers of music, but are entitled to love and appreciate it, and since appreciation of music is dependent upon contact with good music and upon training in musical judgment and discrimination, our schools must provide opportunity to hear good music of various sorts.⁶⁵

Meanwhile in England in an article in the *Fortnightly Review* in 1903, H.G. Wells had suggested that a different sort of musical education aimed at intelligent appreciation might find a place in a complete educational scheme:

The general ignorance that pervades... does, in the matter of music, become special, profound and distinguished. It seems, to me, however, that what the cultivated man or woman requires is the ability to read a score intelligently rather than to play it – to distinguish the threads, the values, of a musical composition, to have a quickened ear rather than a discipline hand.⁶⁶

Stewart MacPherson, Professor of Harmony and Counterpoint at the Royal Academy of Music,⁶⁷ wrote articles that promoted the concept of intelligent listening through three main elements of music appreciation teaching:

- (1) To awaken the sympathy and to cultivate the imagination of his pupil.
- (2) To help him to perceive the composer's art, to follow his plan, and to take an interest in the development and interplay of his ideas.
- (3) To help him to recognize the particular message of each of the great composers and of each of the great periods in art, by showing him something of the particular styles and idiom exemplified by each.

⁶⁵ H.M. Cundiff & P.W. Dykema, *School Music Handbook: A Guide for Teaching School Music – The Place of Music in the Public Schools*, 1923. Cited in M.L. Mark, 1982, p.181.

⁶⁶ H.G. Wells, *Fortnightly Review*, 1903. Cited in G. Cox, p.124.

⁶⁷ Macpherson was appointed to the staff of the Royal Academy in 1885. In 1908 the headmistress of Streatham Hill High School for girls, Miss Reta Oldham, "encouraged him to undertake the reorganisation of the school's musical programme." This school "was to furnish a proving ground for Macpherson's theories for many years." (M.A. Langdale and S. Macpherson, *Early Essays on Musical Appreciation (1908-1915)*, introduced by B. Rainbow, Boethius Press, Kilkenny, Ireland, 1984, Introduction).

Macpherson labelled these three areas as the “imaginative, the constructional, and the historical.”⁶⁸ Pictorial or “programme” music such as Mendelssohn’s *Midsummer Night’s Dream* allowed the pupil to respond to the effect of the music through his or her imagination,⁶⁹ while many of Beethoven’s sonatas and symphonies exemplified the constructional: “there are movements in which the whole fabric is developed from one or two comparatively insignificant musical ideas which in very truth hold the life of the movement within them.”⁷⁰ Percy Scholes, the music critic of the *Observer*, described the historical approach as one of the very best for music appreciation: “properly presented, it gives the pupil the view of the Art of Music in its proper status – as one of the means of human expression through the ages.”⁷¹

In Macpherson’s view, the key factor in musical appreciation depended upon the training of the ear:

The intelligent apprehending of music requires... the healthy development of the hearing sense, the sense which too often is allowed to lie dormant, untrained and undeveloped save in the case of the exceptional few, during the most sensitive years of life – that is to say, during the years of childhood.⁷²

The importance of aural training was supported by two significant figures in English music education: Sir Arthur Somervell, Inspector of Music to the Board of Education between 1901 and 1928, and Geoffrey Shaw, who joined the Inspectorate in 1910 and succeeded Somervell in 1928. Somervell was adamant that appreciation should be viewed “within the context of the whole music curriculum,” which included ear-training, knowledge of notation and a comprehensive grounding in good song literature.⁷³

⁶⁸ S. Macpherson, ‘Appreciative Music-Study; Its Meaning and its Values,’ *The Musical Education of the Child*, Reproduced in the publication, M.A. Langdale & S. Macpherson, *Early Essays on Musical Appreciation (1908-1915)*, p.43.

⁶⁹ S. Macpherson, 1915, p.43.

⁷⁰ S. Macpherson, 1915, p.48.

⁷¹ P. Scholes, *Music the Child and the Masterpiece*, Oxford University Press, London, 1935, p.145.

⁷² S. Macpherson, 1915, p.38.

⁷³ G. Cox, p.129.

Scholes proffered a different view. He believed that musical activity was comprised of three interdependent forms – composing, performing and listening.⁷⁴ Listening was often neglected in favour of composing and performing, despite the fact that “it underlies the other two and is the most easily accessible musical experience.” For him the value of listening was “as an end in itself,” unlike those music educators “whose fundamental object is the development of some aspect of musicianship, e.g. ‘aural training.’”⁷⁵ Scholes asserted:

I would sometimes devote a term’s work to the study of a period, or to the compositions of a particular composer – which would tend to a more human interest and which would be more easily carried out in a course, not tied to a graded system of Aural Training.⁷⁶

The introduction of gramophones into the schools provided a means of training in musical appreciation, although initially many educators were opposed to the idea. Moutrie comments: “It seemed to make musical appreciation ‘too easy’ for both teacher and taught, nullifying the musical skills of the former and relegating the latter to an apparently passive role.”⁷⁷

A further concern was the threat faced by the amateur performer with the introduction of the gramophone, while Constant Lambert asserted that it had engendered a surfeit of music.⁷⁸ Among dissenters the gramophone became synonymous with ‘mechanised music.’ In an attempt to promote it as an educational tool, some companies established special educational departments, the first being the Victor Talking Machine Company of America in 1911.⁷⁹

A similar department was set up in England by The Gramophone Company in 1919. As an advocate of the educational value of the gramophone, Scholes published *Learning to Listen by*

⁷⁴ J. Moutrie, ‘The appreciation movement in Britain: MacPherson, Read and Scholes,’ from *Some Great Music Educators*, Kenneth Simpson (ed), Novello & Company, Borough Green, Kent, 1976, p.63.

⁷⁵ J. Moutrie, ‘The appreciation movement in Britain: MacPherson, Read and Scholes,’ p.63.

⁷⁶ P. Scholes, *Music the Child and the Masterpiece*, p.138.

⁷⁷ J. Moutrie, ‘The appreciation movement in Britain: MacPherson, Read and Scholes,’ p.64.

⁷⁸ C. Lambert, ‘The Appalling Popularity of Music,’ *Music Ho!* Faber & Faber, London, 1934, p.233.

⁷⁹ J. Moutrie, ‘The appreciation movement in Britain: MacPherson, Read and Scholes,’ p.64.

Means of the Gramophone,⁸⁰ *The First Book of the Gramophone Record*⁸¹ and *The Columbia History of Music Through Ear and Eye*.⁸² By 1925, the gramophone had become an important part of musical education. A report on British music described: “the unanimity of our many witnesses in regard to the value of the gramophone and the possibility of using it for educational purposes.”⁸³ Enthusiasm for the gramophone grew to such an extent that in 1925, the National Council of Music in Wales set about providing one in every Welsh school, on condition that it was only used for educational purposes.⁸⁴

3.3 (c) [ii] *Music appreciation in New Zealand schools*

Some of these overseas developments in school music were heeded by the New Zealand Department of Education, with the result that in 1925 gramophones were made available to schools through subsidies. The *Education Gazette* stated:

The sum of £350 was allocated to the Department as New Zealand’s share in the profits of the sale of Their Majesties’ Messages. The sum will not go very far in supplying instruments, and applications for subsidies have already been received from a large number of schools. These are being dealt with in the order in which they were received, and the schools will be notified as to the result of their application.⁸⁵

The gramophones selected for school use were all British made,⁸⁶ which was not surprising considering that New Zealanders believed that Britain was the source of superior products (further discussion about this occurs later in this chapter). In addition each Education District was

⁸⁰ P. A. Scholes, *Learning to Listen by Means of the Gramophone*, Gramophone Co., London, 1921.

⁸¹ P. A. Scholes, *The First Book of the Gramophone Record*, Vols. I, II, Humphrey Milford, London, 1924.

⁸² P. A. Scholes, *The Columbia History of Music through Ear and Eye*, Oxford University Press, London, 1930-1938. (Period 3: ‘From Bach’s Sons to Beethoven,’ 1932; Period 4: ‘Music as Romance and as National Expression,’ 1934; Period 5: ‘The Twentieth Century,’ 1938).

⁸³ Cited in S. Butler, ‘Music – Appreciation by means of the Gramophone,’ *Education Gazette*, 1 April, 1925, p.44.

⁸⁴ S. Butler, ‘Music – Appreciation by means of the Gramophone,’ 1 April, 1925, p.44.

⁸⁵ ‘Gramophones for Schools,’ ‘Passing Notes,’ *Education Gazette*, 2 March, 1925, p.25.

⁸⁶ Three types of gramophones were available: His Master’s Voice – special school model with exterior horn; Columbia Grafanola, with interior horn; The Peraphone Table Model. The second was the most expensive and the last the cheapest. (‘Gramophones for Schools,’ *Education Gazette*, 2 March, 1925, p.25).

supplied with a series of nine gramophone records on musical appreciation by Sir Walford Davies entitled *Melody Lectures to Children*.⁸⁷ The lectures showed how a musical theme is developed, how musical phrases express mental moods and how melodies are built up.⁸⁸ It is likely that the novelty of a gramophone player and records would have been of interest to teachers and pupils alike. However the Department of Education was adamant that “worthless records” should not be introduced into the schools. The *Education Gazette* stated: “The Department is preparing a list of records that will be approved for school use, and no others may be used, not even if these are presented to the school free of cost.”⁸⁹ While “worthless records” were not defined, teachers were advised to consult educational catalogues issued by the Gramophone Company, Limited (His Master’s Voice) and by the Columbia Gramophone Company. The catalogues provided a wide choice of records, from which teachers could make their own selections for classroom use.⁹⁰

Since the Department of Education acknowledged that musical appreciation was “an entirely new realm in school music,”⁹¹ it was the focus of one of Butler’s work schemes for teachers, published in the *Education Gazette*.⁹² He included some brief historical information for the teacher’s benefit: Simple musical form in folk-song and folk-dance; (examples were given in AB and ABA or AABA form); the age of polyphony (this was sub-divided into English Madrigalists and Palestrina); Tudor keyboard and instrumental music, Henry Purcell (later Stuart Period); Handel and Bach; Haydn and Mozart; Beethoven; modern romantic period (the composers named in this category were Mendelssohn, Schumann and Wagner); modern English Composers (Elgar, Gustav Holst and Roger Quilter); general (under this heading, Butler included Sir Walford Davies’ *Melody Lectures to Children* referred to earlier, and two records entitled *The Instruments of the Orchestra*⁹³). Three books on musical appreciation were also recommended: *Melody-Making* by

⁸⁷ W. Davies, *Melody Lectures to Children*, C1063 to C1071 – nine records, His Master’s Voice. Sir Walford Davies was Chairman of the Welsh National Council of Music and Director of Music at the University of Wales.

⁸⁸ ‘School Music: Training in Musical Appreciation,’ *Education Gazette*, 2 March, 1925, p.26.

⁸⁹ ‘Gramophones for Schools,’ *Education Gazette*, 2 March, 1925, p.25.

⁹⁰ ‘Supply of School Gramophones,’ *Education Gazette*, 1 May, 1925, p.70.

⁹¹ ‘Gramophones for Schools,’ 2 March, 1925, p.26.

⁹² S. Butler, ‘Music-Appreciation by means of the Gramophone,’ *Education Gazette*, 1 April, 1925, pp.44-46.

⁹³ *The Instruments of the Orchestra*, D557 and D558, His Master’s Voice.

Sir Walford Davies, to be used in conjunction with the record series; *Learning to Listen* by Percy A. Scholes; and *A Chart Book of English Literature, History, and Music* by Cyril Winn.⁹⁴

Omitted from this list were other contemporary composers such as Berg, Schoenberg, Stravinsky, Bartok and Hindemith. David Sell observes that in English writings of the 1920s and 1930s these composers were seldom mentioned, despite their works being acclaimed in continental Europe and North America. Sell stated: "Contemporary music was certainly heard in London at that time... It seems to have been taken for granted, though, that such music had no place in education."⁹⁵ Sell supports this statement by citing a review of Egon Wellesz' book on Schoenberg from the *School Music Review*: "Schoenberg is one of the advanced modern musicians whose work certainly cannot be used in 'school music,' and few teachers are likely to come in touch with it except occasionally at concerts."⁹⁶

3.3 (d) Suitable songs

The Department of Education stated that pupils should be taught to "love good music," through hearing classical compositions. However teachers were cautioned not to attempt anything too ambitious in the beginning stages, since pupils might develop: "a distaste for music that is worth listening to. It must not be supposed that a liking for good music exists naturally in all children."⁹⁷ It was important that children should learn to discriminate between "attractive pieces" and "much of the rubbish that floods the market today."⁹⁸ The "rubbish" was not specified, but in a letter to the editor of *Education Gazette*, H.G. Hall asserted that musical appreciation taught pupils: "how to love the best in music... and then in knowing how rightly to value it: in short, of placing Beethoven and Schubert permanently in the position held for the fleeting moment by the latest jazz or music-hall ditty."⁹⁹

⁹⁴ C. Winn, *A Chart Book of English Literature, History, and Music from 1300-1900*, Gramophone Co., London, 1924.

⁹⁵ D. Sell, 'Five Englishmen,' *The Canterbury Series, Studies in Music Education*, Number One. Series Editor: David Sell, School of Music, University of Canterbury, Christchurch, 1986, p.6.

⁹⁶ *School Music Review*, Vol. 34, August, 1925, p.94. Cited in D. Sell, 1986, p.6.

⁹⁷ 'School Music: Training in Musical Appreciation,' 'Passing Notes,' *Education Gazette*, 2 March, 1925, p.26.

⁹⁸ 'School Music: Training in Musical Appreciation,' 2 March, 1925, p.26.

⁹⁹ H.G. Hall, *Education Gazette*, 1 May, 1925, p.69.

The popular music styles were viewed as passing ‘fads’ which held no educational value. The British music inspector Cecil Sharp and his followers believed that folk-song was a means to counter the popular music of the time, particularly the music hall song. Sharp asserted: “those who now vulgarise themselves and others by singing coarse music hall songs will soon drop them in favour of the equally attractive but far better tunes of the folk.”¹⁰⁰ Sharp had been instrumental in introducing this genre into British schools and ensuring the propagation of the folk-song through his numerous publications.¹⁰¹ In his second anthology *English Folk-Songs for Schools*, compiled jointly with Sabine Baring-Gould in 1906, the introduction stated that children should rather be acquainted with their own traditions than foreign ones, since the folk song of one race was different from another.¹⁰²

Butler asserted that New Zealand children should be taught the foundations of British folk-song, since it was part of the nation’s musical heritage.¹⁰³ He considered it “almost as a patriotic duty” to teach “so many English, Scottish, Welsh, Irish, or Hebridean songs every year.”¹⁰⁴ Some suitable examples of folk-songs for school children were *John Peel*, *Danny Boy*, *Ye Banks and Braes*, and *The Vicar of Bray*.¹⁰⁵

Although the majority of the Dominion’s populace at this time laid claim to a British heritage,¹⁰⁶ children who had immigrant parents from non-British nations and Maori children with no British affiliations were all cast in the same educational mould. The colonial imperialism that had characterised developing nations under British rule in the nineteenth century still prevailed.

Despite the patriotic value of learning folk songs, Sydney Butler contended that unsuitable songs were found in a certain portion of the specially compiled school song-books, for example: “the

¹⁰⁰ C. Sharp, *English Folk-Song: Some Conclusions*. Cited in G. Cox, p.151.

¹⁰¹ G. Cox, p.153.

¹⁰² G. Cox, p.154.

¹⁰³ S. Butler, ‘Music – Appreciation by means of the Gramophone,’ *Education Gazette*, 1 April, 1925, p.44.

¹⁰⁴ S. Butler, ‘School Songs,’ *Education Gazette*, 1 August, 1925, p.117.

¹⁰⁵ S. Butler, ‘Music – Appreciation by means of the Gramophone,’ 1 April 1925, p.44.

¹⁰⁶ *New Zealand Historical Atlas*, M. McKinnon, B. Bradley & R. Kirkpatrick (eds). David Bateman, in association with Historical Branch, Department of Internal Affairs, 1997, Auckland, p.76.

words of the fine old English folk-song “Polly Oliver,” as given in the various collections, are about as unsuitable for school use as may well be imagined.”¹⁰⁷ The 1906 version of this song tells the tale of Polly Oliver who disguised herself as a dragoon so that she could be near the captain, her ‘true love’. Riding into London, she stopped at a local inn, where she gave the captain a note from his love. The captain, not recognising her, offered to share his bed with her for the night. Imagine everyone’s surprise when she appeared next morning dressed as a woman, revealing her true guise! The ‘unsuitable’ elements of this story, would have related to sharing the captain’s bed before they were wed, and the sexual connotation of the last two lines of the song in verse eight.¹⁰⁸

As an alternative, Butler proposed that a different set of words should be sung to the same tune, with a suggestion that a poem entitled *The little Cloud*, should be substituted for *Polly Oliver*. *The little Cloud* was the tale of a baby cloud that became “black and cross” when the bright sun was obscured by a big black cloud. The black cloud passed by, while the baby cloud was “never seen again” because it had “cried itself out in a weeping rain.” Verse five reveals this to be a tale with a moral lesson about anger, to which children may have related:

Some children are rather like that little cloud
If something they ask for is not allowed;
But it’s better to wait till the weather clears,
For naughty bad tempers oft end in tears.¹⁰⁹

In V.E. Galway’s view, folk-song represented “to a remarkable degree, the national characteristics of its writers and composers.”¹¹⁰ A purist might argue that the use of alternative words to the tune of a folk-song such as Butler’s, denied the purpose of this genre. However, Butler was more concerned with other criteria for defining a suitable school song. He asserted:

¹⁰⁷ S. Butler, ‘School Songs,’ *Education Gazette*, 1 August, 1925, p.116.

¹⁰⁸ “If I lay by you the first night the fault it was mine, For I hope to please you better, love, for now it is time.” (M. Karpeles, (ed), *Cecil Sharp’s Collection of English Folk Songs*, Oxford University Press, London 1974, Vol.2, p.77). The words and tune of this version date from 1906.

¹⁰⁹ S. Butler, ‘School Songs,’ *Education Gazette*, 1 August, 1925, p.116.

¹¹⁰ V.E. Galway, ‘Folk-Song,’ *Education Gazette*, 1 February, 1928, p.10.

1. The words should be such as children will enjoy singing – which does not always imply they are specially written for children. There are some namby-pamby songs, written ostensibly for children, which no self-respecting child should be asked to sing.
2. The music should be suitable – not too florid, and not dependent for its interest on the accompaniment, as so many of the trashy “royalty ballads” are.
3. The song should be of moderate range, and should only occasionally touch either extreme – about B at the lower and F' or G' at the higher compass.¹¹¹

While points two and three may have assisted teachers to choose appropriate songs, no examples were given to illustrate the first point. Indeed what were “namby-pamby” songs? Children may have enjoyed singing *Polly Oliver* because of the appeal of the rhyming couplets, or because the story concerned a rebellious heroine, despite Butler’s concerns regarding its dubious morality. Comment on the choice of suitable songs was also made by certain inspectors. In the first issue of *Education Gazette*, an anonymous inspector stated:

... songs should be... suitable in sentiment and language. Popular airs are generally quite unsuited for children... Patriotic and national songs should also form part of the programme, and there should be some action songs for the small children.¹¹²

The chief inspector of primary schools, T.B. Strong, believed “unsuitable” songs were a cause for concern,¹¹³ while Hawke’s Bay inspectors expressed the need for a departmental text-book containing a large selection of suitable songs.¹¹⁴ Curiously, Wanganui inspectors believed that a better selection of songs would improve the standard of singing.¹¹⁵ Songs that children could relate to might have generated an enthusiastic response, but to suggest that the standard of singing would improve with more suitable songs was failing to recognise that effective teachers were the crucial element in achieving successful class singing. If a teacher possessed no musical skills, pupils might still perform with faulty intonation and an ugly tone despite singing ‘suitable’ songs.

¹¹¹ S. Butler, ‘School Songs,’ *Education Gazette*, 1 August, 1925, pp.116-117.

¹¹² Unnamed inspector, ‘The Teaching of Singing,’ *Education Gazette*, 21 December, 1921, p.16.

¹¹³ *AJHR*, E-2, 1924, p.ii.

¹¹⁴ *AJHR*, E-2, Appendix C, Hawke’s Bay, 1925, p.54.

¹¹⁵ *AJHR*, E-2, Wanganui, 1924, p.xiv.

3.3 (e) The role of the teacher

The standard of singing was considered low in several inspectors' reports from the period. Auckland inspectors observed: "Singing is still the Cinderella of the curriculum. In a large percentage of our schools the subject is badly taught; in some it is not taught at all."¹¹⁶ In Hawke's Bay the standard in many schools was "not better than fair,"¹¹⁷ while John Porteous, inspector of Native Schools, declared there was no lack of ability among the students, only "incompetent teaching."¹¹⁸ Similarly Nelson inspectors commented on "lack of musical training on the part of the teacher."¹¹⁹ In the *Education Gazette* an inspector asserted:

It is generally admitted that the teaching of singing in primary schools is far from satisfactory, and various reasons are given for the backward condition of this subject. The commonest excuse made by teachers is that they have no ear for music and no voice for singing... Teachers do not have to be trained singers with wide musical knowledge in order to teach singing successfully in our public schools. It is surprising how those who do not profess to be singers can develop their voices and improve the quality of singing in their classes by earnest effort.

Inability to sing is frequently the result of insufficient practice and lack of self-confidence. Probationers, junior teachers, and students in training should therefore seize every opportunity to overcome this weakness or shyness by joining in the singing with the children and gradually accustoming themselves to conducting the children and gradually accustoming themselves to conducting a class.¹²⁰

Butler stated that the key element in teaching singing was the teacher's level of confidence. In his opinion a confident teacher would make the time to include this subject in a crowded timetable: "The teacher who knows his work and really wishes singing to be a popular subject will find

¹¹⁶ *AJHR, E-2, Auckland, 1925, p.45.*

¹¹⁷ *AJHR, E-2, Hawke's Bay, 1925, p.54.*

¹¹⁸ *AJHR, E-2, 1927, p.5.*

¹¹⁹ *AJHR, E-2, Nelson, 1925, p.61.*

¹²⁰ Unnamed inspector, 'The Teaching of Singing,' *Education Gazette*, 1 December, 1921, p.16.

plenty of opportunities for a song or vocal exercise, in addition to the set singing-lesson.”¹²¹ Butler identified that knowledge of the subject and enthusiasm, were crucial components, while “every teacher who is in earnest may make himself competent to teach the subject.”¹²² There were reports of teachers who displayed increased confidence in teaching singing after attending additional training classes with Robert Parker in Wellington (see chapter two). Inspectors also noted that teachers had become better equipped for teaching the subject, with a resultant improvement in school singing, after a group of Wanganui schools had employed the services of a professional musician in 1925.¹²³ However few Boards provided additional singing classes for teachers, with only four offering classes for teachers between 1921 and 1922.¹²⁴

Despite Butler’s efforts and the efforts of the various boards to assist teachers with singing instruction, in the majority of schools the subject was not successfully taught. Two contributing factors may have been:

- (a) The large classes of pupils, numbering at least 60 in 1923.¹²⁵ Pupil-teachers continued to be employed up until 1926 when the system was finally abolished.¹²⁶
- (b) The numerous sole teacher schools. In 1920 sole-charge teachers comprised 25 per cent of the primary service.¹²⁷ L.A. Heyward, a sole teacher in the 1950s, described what this position entailed:

More than any other member of the profession the sole teacher is a general practitioner for he must attempt to fit every subject of the curriculum to the needs and capacities of every child at every stage of his primary school progress... A teacher undertaking sole-school work may feel overawed by the multiplicity of his tasks...¹²⁸

¹²¹ S. Butler, ‘Hints on the teaching of Singing,’ *Education Gazette*, 1 March, 1924, p.28.

¹²² S. Butler, ‘Sight Singing,’ *Education Gazette*, 1 August, 1924, p.124.

¹²³ *AJHR, E-2*, Wanganui, 1925, p.51.

¹²⁴ *AJHR, E-2*, Hawke’s Bay, 1921-22, p.vi; Wellington, p.viii; Otago, p.xvii; Southland, p.xix.

¹²⁵ In his education report of 1924, The Minister of Education, C.J. Parr, stated “before the end of the present year [there should] be no class with more than 60 pupils.” (*AJHR, E-1*, 1924, p.7).

¹²⁶ *AJHR, E-1*, 1928, p.13.

¹²⁷ Department of Education, *Recruitment, Education and Training of Teachers*, Department of Education, Wellington, 1951, p.43.

¹²⁸ L.A. Heyward, ‘The Sole-Teacher School: Music and Musical Listening in the Sole-Teacher School,’ 1951, p.1. From ‘Music in Schools 1945-53,’ E-2 e44/1/2 part 2 1953/32a. NA, Wellington.

Negative comments about school singing had previously made little impact on the Department of Education, but the adverse criticisms received from overseas visitors involved in school music, together with the obvious disparity between overseas achievements in school music compared to New Zealand, led officials to take notice. The Minister of Education, C.J. Parr asserted: “on the whole the standard of training in singing in New Zealand leaves much to be desired.”¹²⁹ This was a significant statement, as it was the first time a Minister of Education had publicly admitted any inadequacy in teaching singing. T.B. Strong also blamed “deficiency in the teaching.”¹³⁰ He stated: “there is urgent need for specialist teachers...In the schools it is rare to find a clear conception of the value and purpose of these subjects in the scheme of education.” He pointed out that even in the training colleges there was “considerable unevenness of attainment.”¹³¹ In addition, Auckland inspectors appealed for specialists to effect urgent improvement in the subject:

... the remedy seems to lie in following in the footsteps of other countries by appointing experts to train our teachers and to supervise the instruction, not only in vocalization but in musical knowledge and appreciation. In schools where the staff possesses a first-class teacher in this subject it would be well if the supervising and perhaps the greater part of the practical work were delegated to him.¹³²

The Auckland inspectors highlighted the increased demands of the school music programme, which also included musical knowledge and appreciation. The burden on generalist teachers with little training and skills was immense. The seriousness of the situation prompted the Society of Professional Musicians to attend a conference of inspectors held in Wellington between 4 and 6 February, 1925. They urged the appointment of “Supervisors of School Music, the elaboration of the present syllabus, and the adoption of a suitable text-book for use in the primary schools,” and “that more attention should be given to the subject in secondary schools.”¹³³ The Minister of Education stated that he “was desirous than an improvement should be made in the teaching of the

¹²⁹ *AJHR, E-1*, 1925, p.5.

¹³⁰ T.B. Strong, ‘Singing in Primary Schools,’ *Education Gazette*, 1 December, 1924, p.200.

¹³¹ *AJHR, E-2*, 1924, p.ii.

¹³² *AJHR, E-2*, Auckland, 1925, p.45.

¹³³ Author unknown, ‘Conference of Inspectors of Schools,’ *Education Gazette*, 2 March, 1925, p.28.

subject.” He was “prepared to authorize the appointment of two Supervisors of School Music, one for the North Island and the other for the South Island.”¹³⁴ Soon afterwards decisive action was taken. However only one position of Supervisor of School Music was advertised both in New Zealand and England, and E. Douglas Tayler was appointed in April 1926. The *Education Gazette* described him as having “the highest credentials in almost every branch of music.”¹³⁵ He was a conductor, organist and composer from England with F.R.C.O. and A.R.C.M. qualifications.¹³⁶

3.4 E. Douglas Tayler

ILLUSTRATION 21

E. Douglas Tayler¹³⁷



With Tayler’s appointment, and the subsequent appointments of four highly trained and experienced full-time music lecturers at each of the four Teachers’ Training Colleges, the future of school music as an important curriculum subject seemed assured. It is significant that specialist musicians in New Zealand with the requisite music qualifications and experience as music teachers were not appointed to these positions. Parker was possibly too old, having arrived

¹³⁴ Author unknown, ‘Conference of Inspectors of Schools,’ 2 March, 1925, p.28.

¹³⁵ Author unknown, ‘Valedictory,’ *Education Gazette*, 1 September, 1931, p.159.

¹³⁶ J.L. Ewing, 1970, p.173. F.R.C.O. is the abbreviation for Fellow of the Royal College of Organists, while A.R.C.M. is the abbreviation for Associate of the Royal College of Musicians. Tayler was at the Royal College of Music for seven years. (D. Sell, “Five Englishmen,” - The British Influence on Music Education in New Zealand Between the Wars,’ *Studies in Music Education*, Number One, The Canterbury Series, School of Music, University of Canterbury, Christchurch, 1986, p.3).

¹³⁷ The photograph of Tayler is from ‘Valedictory,’ *Education Gazette*, 1 September, 1931, p.159.

in New Zealand as an adult in 1869,¹³⁸ but Butler and Varley Hudson, may have been possible contenders. Butler was not only a music instructor at the Christchurch Normal Training College, he also published several articles on singing and music appreciation in the *Education Gazette*. In addition Hudson wrote an article on suitable school music text-books in the *Education Gazette* (see Appendix 11, p.463). In the hand written document sent to the Department of Education (referred to earlier) he stated the need for a national music supervisor, while he also provided a detailed list of duties and a profile of the ideal candidate:

The officer appointed should be a schoolmaster of considerable experience and literary culture, a first-class musician, an expert voice trainer, a practised speaker, a good elocutionist, and an expert in phonics and refined pronunciation.¹³⁹

In an accompanying letter, Hudson remarked on his own suitability for the position:

While I do not claim to be a genius, or the best musician in New Zealand, I believe that experience, training, natural gifts and tastes have combined to make me better qualified for this particular position than any other man or woman in New Zealand. I should bring to the task a long experience as a school-master, as a teacher of singing to classes from Babies to the Secondary School and the adult class, as a coach for Methods of Teaching and Vocal Music for Class D, as a teacher of voice-production to adults, as a conductor of church choirs, as a teacher of phonics, speech exercises and elocution, as a lecturer on School Singing, and as an Examiner for the Tonic Solfa College, London. Best of all I should bring to the task unbounded enthusiasm.¹⁴⁰

Hudson appeared to have many suitable credentials and attributes for a senior position as a national music educator. Apart from identifying the need for a national supervisor he also proposed that the music examination for the D Certificate be simplified, while vocal music should be included as a subject for the C Certificate. (See chapters one and two for discussion

¹³⁸ *The Cyclopaedia of New Zealand*, Vol.1, 1897, p.445.

¹³⁹ E. V. Hudson, 'Scheme to Improve Vocal Music and Other Form of Oral Expression throughout the Schools of New Zealand,' 11 March, 1920. Teachers' Vocal Exams 1915-30, E-2, 31/3/4 1926/4b. NA, Wellington.

¹⁴⁰ E.V. Hudson, letter to Department of Education, 11 March, 1920, Teachers' Vocal Exams 1915-30, E-2, 31/3/4 1926/4b. NA, Wellington.

concerning these certificates). In addition he suggested that assistant experts should be employed who would conduct the practical tests for the Class D certificates throughout their own districts. These experts would also hold Saturday classes for teachers and visit schools to “give specimen lessons, advice, instruction, and help.” However no action was taken until the Department of Education chose to employ five Englishmen to these new positions beginning with Tayler’s appointment in 1926. It highlighted the fact that for most New Zealanders, the “mother country” of England provided the most suitably qualified people and superior products. Tayler himself justified the appointments by stating that the Englishmen knew the musical achievements of schools in the Old Country, and they would “not rest until the same ideals are practically realized here.”¹⁴¹

In 1927, T. Vernon Griffiths¹⁴² and Horace Hollinrake Hollinrake,¹⁴³ took up their appointments at the Training Colleges in Christchurch and Auckland respectively, while in 1928, Ernest Jenner¹⁴⁴ took over from Parker in Wellington, and J. Crossley Clitheroe was appointed in Dunedin.¹⁴⁵ Tayler contended that Clitheroe’s experience “in the midst of an agricultural and rural population in North Ireland” would be beneficial as the “school possibilities” in that country were similar to “our backblocks.” Clitheroe would therefore “be equally acquainted with the top and bottom of the ladder, and well able to provide teachers with practical schemes for use in difficult conditions.”¹⁴⁶

¹⁴¹ E. D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 December, 1928, p.221.

¹⁴² Griffiths, B.A., Mus.B., M.A., was organist and choir-master at Pembroke College, Cambridge from 1919 to 1922. For the next five years he taught music in English secondary schools before coming to New Zealand. (R. Hawkey, 1993, pp.54-62).

¹⁴³ Horace Hollinrake, B.A. Mus.B, was from Cambridge.

¹⁴⁴ “This year has seen the arrival of Mr. E.A.F. Jenner from London to fill at the Wellington Training College the post that has been for so many years so ably held by Mr. Robert Parker.” (E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 December, 1928, p.220). Jenner was a trained teacher from the Goldsmiths’ College, London, and a licentiate and sub-professor of the Royal Academy of Music, London. From 1926 he was one of the London County Council lecturers in school vocal music and musical appreciation, training teachers in these subjects. He was also an organist, pianist and conductor. (E. D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 December, 1928, pp.220-221).

¹⁴⁵ Clitheroe was an experienced organist, pianist, and conductor of choral and orchestral societies. He was visiting master to a model school and musical adviser to several primary schools and a trainer of school teachers. He was also on the committee that drew up the programme of music for the schools in Northern Ireland. (E. D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 December, 1928, p.221).

¹⁴⁶ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 December, 1928, p.221.

The music lecturers' task was to ensure that "proper systematic and progressive instruction in music" would occur,¹⁴⁷ while Tayler presided over the subject as the national facilitator. His enthusiasm for music education was evident from the outset. In his first music education report in 1927, he stated his aims:

- (a) to arouse in the teachers, students, and children an interest in music as something which grows directly out of human life, and which is a powerful aid to health of body and mind and to creation of corporate happiness and friendship;
- (b) to give them a wider vision of the possibilities of development;
- (c) to arouse an enthusiasm that will lead to individual self-help and collective effort musically;
- (d) to supply definite and detailed guidance for instruction;
- (e) to arouse the interest of the general public in the value of music as an educational and social power.¹⁴⁸

Tayler set about achieving his aims in a number of ways. During his first year in office, he addressed many different societies to promote music to the general public. He remarked that "everywhere the interest in music has been most marked."¹⁴⁹ He also visited "about 200 schools," which enabled him to assess the state of school music first-hand.¹⁵⁰ Some of the weaknesses found in the teaching of music were noted in the *Education Gazette*:

1. The absence of systematic teaching of sight reading.
2. The lack of connected instruction between the classes.
3. The limitation of the outlook upon music to the teaching of songs.
4. The haphazard use of music.
5. The lack of sound methods of voice-training.
6. The inability of so many teachers to play piano accompaniments reasonably well, and the lack of pianos – especially pianos of good quality.¹⁵¹

¹⁴⁷ *AJHR, E-1*, 1930, p.35.

¹⁴⁸ *AJHR, E-2*, Appendix D, 1927, p.61.

¹⁴⁹ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 June, 1927, p.84.

¹⁵⁰ In 1926 there were 2,601 primary schools in New Zealand. (*The New Zealand Year Book of 1937*, G.H. Loney Government Printer, 1936, p.128).

¹⁵¹ E.D. Tayler, 'Musical Matters,' 1 June, 1927, p.84.

No-one had previously identified “lack of connected instruction” as an important factor in teaching school music. Discussion in chapters one and two indicated that if children received any school musical instruction, it was often haphazard with no attempt to provide for a graded music syllabus. Some children may have benefited from regular music lessons held over a certain period of time, but many would have left school having learnt very little or nothing at all. The third point Tayler made was also significant. While vocal music had been the focus of school music since the nineteenth century, Tayler desired to promote a broader view of the subject. This led to one of the most significant developments during his regime: for the first time since the passing of the Education Act in 1877, ‘singing’ became known as ‘music’ in the 1928 syllabus, *Syllabus of Instruction for Public Schools 1928*.¹⁵² (See Appendix 12, p.465). It paved the way for a wider approach to school music, particularly the development of instrumental teaching in the schools. Piano and violin classes by private music-teachers began to be held in schools outside school hours. Although the classes did not fall under the aegis of the Department of Education, Tayler believed they should receive the same encouragement as that accorded by British and American educational authorities.¹⁵³

Since Tayler believed that the paucity of trained teachers was the real impediment to progress in school music, he resolved to provide support in a number of different ways. Six specific areas can be identified: monthly music articles, resource assistance, music publications, broadcasting, teacher training, community music making.

¹⁵² Education Department, *Syllabus of Instruction for Public Schools 1928*, Wellington, 1929. The music syllabus stated that “instruction should be based, as far as local conditions will admit, on the text-book, “Scheme of School Music related to Human Life.”” (p.57). The average ages of children in public schools at 30 June, 1928, (exclusive of pupils in junior high schools or in secondary departments of district high schools) were: Std. 1 – 8 years, 3 months (boys); 8 years, 1 month (girls); Std. 2 – 9 years, 3 months (boys), 9 years (girls); Std. 3 – 10 years, 5 months (boys), 10 years, 3 months (girls); Std. 4 – 11 years, 6 months (boys), 11 years, 4 months (girls); Std. 5 – 12 years, 6 months (boys), 12 years, 4 months (girls); Std. 6 – 13 years, 5 months (boys), 13 years, 3 months (girls); Std. 7 – 13 years, 11 months (boys); 13 years, 10 months (girls). (*AJHR, E-1*, 1929, p.10).

¹⁵³ *AJHR, E-2*, 1930, p.46.

3.4 (a) Monthly music articles

Several inspectors welcomed Tayler's monthly articles entitled 'Musical Matters,' published in the *Education Gazette*,¹⁵⁴ while an anonymous writer described the articles in glowing terms: "[they] have shown a wonderful knowledge of his subject and an ability to impart it. They have been both helpful and inspiring, and have at all times been brightened with characteristic touches of humour."¹⁵⁵ The articles were designed to assist teachers in their knowledge and understanding of the subject. In his first article Tayler stated:

I am glad... to think that we have a medium through which we may make acquaintance to some extent, in this page of the *Education Gazette*; and here I shall hope, as time goes on, to publish news of musical interest, and such things as may be helpful to us in our work... Certain of the difficulties which beset you are already well known to me. I have whole-hearted sympathy for those teachers whose knowledge of music is slight; for those who work in isolated places and can get little encouragement; for those who do not know what books or music to use in order to improve their own knowledge or to interest their classes; for those who cannot obtain the books they want; for those who would like to devote more time to music, but who, for one reason or another, are either tempted or compelled to make it give place to other subjects.¹⁵⁶

Although *National Education*,¹⁵⁷ first published in 1919, also promoted school music through articles and advertising, Tayler's regular articles were published in the *Education Gazette*, the official publication of the Department of Education. The monthly articles provided opportunities for the promotion of school music with information published concerning school music societies, bands, orchestras and school concerts.¹⁵⁸ While photographs were a rarity in the *Education Gazette*, four appeared during Tayler's six-year tenure, featuring groups of school musicians, the

¹⁵⁴ *AJHR*, E-2, 1927, Canterbury, Otago, p.21; E-2, 1929, Auckland p.21.

¹⁵⁵ Author unknown, 'Valedictory,' *Education Gazette*, 1 September, 1931, p.159.

¹⁵⁶ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 June, 1926, p.84.

¹⁵⁷ *National Education* was the voice of the NZEI.

¹⁵⁸ *Education Gazette*: 'Concerts' – 1 November 1927, p.177; 'School Bands' – 1 July, 1928, p.111; 'School Music Enterprises' – 1 October, 1928, p.180; 'Christchurch Children's Musical Festival' – 1 December, 1930, p.244; 'Concerts for Children' – 1 June, 1931, p.106.

junior and senior boys' orchestras of New Plymouth Boys' High School,¹⁵⁹ the Hawera School Orchestra¹⁶⁰ and the Wanganui combined schools' "Boomerang" mouth organ band.¹⁶¹ (Pictures of the Hawera School Orchestra and the "Boomerang" mouth organ band are found in Appendix 13, p.475).

The headmaster of the Hawera School, Mr. Bates, commented:

The orchestra is in great demand for various entertainments, but we strictly limit the number of public performances. They have appeared in the Opera House in concerts, and have always received great applause. We have raised considerable amounts of money for the school funds with their help. On two days a week they play the school in from the morning and afternoon assemblies.¹⁶²

The public success of the orchestra undoubtedly enhanced the value of school music in the community, while the regular playing in assemblies demonstrated that music was an integral part of the life of the school. This was important as music at Hawera School would have been perceived by teachers and pupils as a regular part of the curriculum rather than an 'extra' or 'additional' subject. The Wanganui combined schools' mouth-organ band consisted of children from Aranoho, Tawhero, and Okoia Schools. Tayler was delighted that as a result of playing in the band several of the children had expressed a wish to learn orchestral instruments.

The significance of pupil participation in school music groups was that it sewed the seeds of a possible life-long interest in music. The photographs may have generated interest in music among other teachers and pupils while possibly inspiring more schools to initiate their own school music groups.

¹⁵⁹ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 July, 1928, p.111.

¹⁶⁰ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 July, 1928, p.112.

¹⁶¹ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 June, 1929, p.100.

¹⁶² Mr. Bates, cited in E.D. Tayler, 'Musical Matters,' 1 July, 1928, p.112. (Note: The Hawera School Orchestra began in 1926 as a flute band. In 1929 it was reported to include "some twenty-six violins, together with piccolo, flutes, oboe, clarinets, comets, horns, althorns, euphoniums, trombone, drums, and piano." ('A Remarkable Juvenile Orchestra,' *Education Gazette*, 1 March, 1929, p.32).

In addition Tayler used his monthly articles to provide detailed notes on the compositional style of various gramophone records, while occasionally anecdotal information was included on the composer. An example is the discussion of the H.M.V. D1102 recording of Edward Elgar's *Pomp and Circumstance Marches*:

ILLUSTRATION 22 Discussion of Edward Elgar

Elgar's father kept a music-store in Worcester, England, where he also played the organ in the Roman Catholic Church. Edward was born in 1857. (How old is he now?) When he was five years old he thought he would make up some music, so he drew some lines on a piece of paper and then put notes on them. A man who was painting the house saw the little boy writing in the sunshine, and came to see what he was doing. Edward had written his lines four at a time, and the painter told him there should be five. This was his first lesson in writing music!...

Among his compositions Elgar wrote four military marches for orchestra. The best known one is No.1 in D. You will hear in it a tune that was afterwards used for the song "Land of Hope and Glory" in praise of England. In this record Elgar himself is conducting the orchestra, and he makes them play so fast that the soldiers would be nearly run off their feet if they were marching to it.¹⁶³

Reviews of music publications also ensured that new resources were promoted. Books that may have been beneficial to teachers were *The Romance of the Gramophone* by T. Lindsay Buick,¹⁶⁴ Griffiths' book *Twenty talks to children on musical subjects*,¹⁶⁵ and *Light on the Voice Beautiful* by Ernest George White.¹⁶⁶

¹⁶³ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 May, 1930, pp.81,82.

¹⁶⁴ T.L. Buick, *The Romance of the Gramophone*, Ernest Dawson, Wellington, 1927. (This was reviewed in *Education Gazette*, 1 October, 1927, p.156).

¹⁶⁵ T.V. Griffiths, *Twenty Talks to Children on Musical Subjects*, Whitcombe & Tombs, Christchurch, 1929. (This was reviewed in E.D. Tayler's article, 'Some Experiences in England,' *Education Gazette*, 1 March, 1930, p.34).

¹⁶⁶ E.G. White, *Light on the Voice Beautiful*, J. Clarke & Co., London, 1931. (This was reviewed in E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 December, 1930, p.244).

Advertisements for music products and musical events were also featured every month from the time Tayler's articles were first published in June 1926. J. Albert & Son advertised Boomerang Mouth Organs,¹⁶⁷ a Wellington Musical and Elocutionary Festival was advertised in June 1928,¹⁶⁸ and the music firm Chas. Begg & Co., Ltd. advertised frequently.¹⁶⁹ This firm usually featured school music books in stock, together with a price list, under the title "Music for Schools." They also promoted "The School Orchestra" by offering "a wealth of informative material which could be supplied to school committees, teachers and any others."¹⁷⁰ Of particular interest in this advertisement is the phrase "Music educationists are striving to give Music a proper place in the educational curriculum." The value of music was reinforced by the use of the word "educationists."

Other items Chas. Begg & Co., Ltd. promoted were the "Hohner" harmonica¹⁷¹ and Begg pianos that had been manufactured in New Zealand.¹⁷² The latter advertisement made use of a slogan that is still *au courant* in 2002: "Buy New Zealand-made goods." Tayler also promoted locally manufactured pianos by Messrs. Jenson and Moore of Auckland. A number of these instruments had been purchased by the Department of Education in 1927 and were being offered as a "good investment." Tayler's personal endorsement included the following comment:

The fact that they are made in New Zealand will doubtless prejudice some against them; though why this should be so is somewhat hard to say. Anything produced by New Zealand sheep and cows, in the way of mutton or butter, is not open to this handicap of suspicion.... The whole purpose of the purchase was to protect the schools against the danger of buying indiscriminately and without expert advice. Many have in the past fallen victims to inferior imported and second-hand instruments; but this need no longer happen if Committees will take the opportunity now offered.¹⁷³

¹⁶⁷ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 October, 1927, p.159.

¹⁶⁸ Advertisement, *Education Gazette*, 1 June, 1928, p.99.

¹⁶⁹ Founded by Charles Begg in 1861 in Dunedin, the name of this business was retained up until 1986.

¹⁷⁰ Advertisement, *Education Gazette*, 1 May, 1929, p.78.

¹⁷¹ Advertisement, *Education Gazette*, 1 June, 1927, p.84.

¹⁷² Advertisement, *Education Gazette*, 1 September, 1926, p.141.

¹⁷³ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 April, 1927, p.48. Tayler's point that 'home made' products would prejudice some against them was an example of the belief that "no good thing could come out of New Zealand." Writers referred to this as 'cultural cringe.' (C. McGeorge, 'Hear our Voices we Entreat,' *New Zealand Journal of History*, Vol.18, 1984, p.17).

Despite Tayler's advocacy, it is possible these instruments did not elicit good sales, for the very reason he highlighted, as two overseas piano models were made available to schools in 1928 - the "Hamilton" from Canada and the "Spencer." An advertisement for these "fine All-British Pianos" in 1930 [the capital letters are theirs] would have reinforced their value.

ILLUSTRATION 23

Advertisement for Nimmo's Pianos¹⁷⁴

NIMMO'S Pianos *must be good!*

FOR THE THIRD YEAR IN SUCCESSION
NIMMO'S TENDER FOR SUPPLYING PIANOS
IN SCHOOLS HAS BEEN ACCEPTED.



So your school can obtain one of these fine All-British Pianos with the help of the Education Department's £ for £ subsidy.

The SPENCER and The HAMILTON.

Place one in your school and give the children the benefit that music alone can give.

H. NIMMO & SONS, Ltd., Piano Contractors to N.Z. Government,
Corner WILLIS and BOND STREETS,
WELLINGTON.

Tayler also promoted a new type of instrument called the "Dulcitone," a portable keyboard that had tuning forks instead of strings, with a sustaining pedal and five octaves of keys. Chas. Begg & Co. Ltd. described it as "the light-weight piano with the harp-like tone."¹⁷⁵ Its advantages were that it was compact and therefore suitable for very small rooms, it could easily be carried from one room to another, it never went out of tune, it cost less than half the price of a piano and its "delicious tone" would not encourage shouting or ugly tone production.¹⁷⁶ These three instruments sold well in 1928 and schools were offered them again in 1929 and 1930 with a subsidy provided by the Department of Education. Schools had to contribute £29.10s. towards the

¹⁷⁴ Advertisement, *Education Gazette*, 1 July, 1930, p.145.

¹⁷⁵ Advertisement, *Education Gazette*, 1 February, 1929, p.11.

¹⁷⁶ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 May, 1928, p.64.

cost of a Spencer piano, £26.10s. for the Hamilton, and £10.18s. 9d. for the Dulcitone.¹⁷⁷ In 1930 Tayler stated that some schools had been dissatisfied with the Dulcitone because the middle C sounded an octave above the piano middle C. Children found it difficult to pitch the right note with their voices.¹⁷⁸ It is possible that this instrument fell from favour, as it received no further mention in subsequent *Education Gazette* articles or advertisements.

It was significant that during Tayler's tenure, schools continued to purchase instruments. This demonstrated a growing awareness by teachers and school committees of the necessity of school music, whether it was for entertainment or for educational purposes. However many smaller schools were without pianos because either school committees in rural areas may have been unable to raise the requisite funds to apply for a subsidy, or music was not a priority in a sole-teacher school. Tayler recognised that it would be "impossible" to carry out an extensive music scheme in small sole-charge schools.¹⁷⁹

Ever eager to promote school music, Tayler wrote some suggestions "for teachers who have no musical instrument," beginning with the development of rhythm through the use of anything that could make a "musical, semi-musical, or merely percussive noise when beaten: e.g. a drum, bell, tumbler, bottle, jar, tin, box, etc." While the teacher beat time with one of these instruments, the pupils would clap to the sound of a marching rhythm, then walk in step to the beat. Once these exercises were mastered the beat could be varied, using running and skipping movements. Tayler suggested that pupils could try writing down their movement patterns by using the notation of crotchets, quavers and minims.¹⁸⁰ Subsequently the focus was on teaching pitch, either by using a toy xylophone, or five jam jars of similar make and size. By filling the jars with varied quantities of water, then striking them, the sounds *doh, ray, me, fah, soh* could be obtained. The pitch could be lowered by adding water.¹⁸¹

¹⁷⁷ 'School Pianos,' *Education Gazette*, 1 June, 1929, p.99.

¹⁷⁸ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 April, 1930, p.60.

¹⁷⁹ E.D. Tayler, *A Scheme of School Music Related to Human Life*, Education Department, Wellington, 1927, p.16.

¹⁸⁰ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 May, 1929, p.79.

¹⁸¹ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 June, 1929, p.102.

While some of these ideas may have assisted teachers who lacked musical skills, written notation may have been beyond some teachers' capability, and accurate pitches may have been difficult to obtain with the jam jars. In addition, although some musical enjoyment may have ensued among pupils, teachers who lacked musical skills possibly needed assistance in introducing other musical activities into the classroom in order to present a varied programme.

3.4 (b) Resource assistance

To assist teachers who needed special help, Tayler engaged in private correspondence.¹⁸² In 1927 he arranged for New Zealand music dealers to supply music to teachers at reduced rates,¹⁸³ while he also arranged for the Wanganui Educational Board Office and Christchurch and Auckland Training Colleges to receive a supply of music books that would benefit teachers.¹⁸⁴ In addition Tayler recognised the need for a suitable music textbook, resulting in the publication of his detailed handbook for teachers in 1927, entitled *A Scheme of School Music Related to Human Life*.¹⁸⁵ (Since Tayler occasionally referred to the book as the *Scheme*, this abbreviated name will be used). Ewing described its function:

His handbook... aimed at supplying sufficient material with a variety of treatment 'to meet the requirements of all sorts of schools, of teachers of all degrees of ability and variable resources, and of children, students, teachers, and lecturers in any sort of contact with music in its educational aspect.'¹⁸⁶

As this was the first comprehensive music text-book published by the Department of Education, it demonstrated a commitment to the subject in the curriculum, particularly as a free copy was sent to each school in 1928. Additional copies were available to teachers and training college students at a special price of 2s. 6d. (Teachers in private schools and the general public could obtain

¹⁸² *AJHR, E-2, 1927, p.60.*

¹⁸³ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 June, 1927, p.85.

¹⁸⁴ E.D. Tayler, *AJHR, E-2, Appendix D, 'Report of Supervisor of Musical Education,' 1927, p.60.*

¹⁸⁵ E.D. Tayler, *A Scheme of School Music Related to Human Life*, Department of Education, Wellington, 1927.

¹⁸⁶ J. Ewing, *Development of the New Zealand Primary School Curriculum 1877-1970, p.173.*

copies from general retailers for 3s. 6d.)¹⁸⁷ The purpose of this book was to provide a “continuous scheme of instruction from infants to Standard VI,” which comprised:

- (a) general advice;
- (b) a complete scheme of instruction in voice-training, ear-training, elementary rhythmical work, theory and sight singing, use of the gramophone, encouragement of musical invention, and a list of songs to form the foundation of instruction;
- (c) a graded list of songs suitable for extending the school repertoire;
- (d) a chapter on musical form (design);
- (e) tables of reference for the correlation of music with the teaching of literature, history, and geography.¹⁸⁸

3.4 (b) [i] *Encouragement of musical invention*

A significant point was the “encouragement of musical invention,” which had not previously been included in school music programmes. Tayler remarked that creating music was “a very new idea in education” that had originated with the Americans.¹⁸⁹ The *School Music Handbook*, published in America in 1923, contained nine areas to be addressed in school music, which included stimulating “the creative spirit through original musical expression.”¹⁹⁰ Even before publication of the *Scheme*, Tayler had advocated the development of three kinds of musicianship that included composition:

... to make the performer, the listener, and the creator or composer of music. In the natural order of evolution the last of these comes first – for there could not have been either a performer or a listener until somebody made some music of some sort.¹⁹¹

¹⁸⁷ Author unknown, ‘Official Handbook of School Music,’ *Education Gazette*, August 1, 1928, p.130.

¹⁸⁸ *AJHR*, E-2, 1927, p.60.

¹⁸⁹ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 October, 1926, p.158.

¹⁹⁰ H.M. Cundiff and P. W. Dykema, *School Music Handbook: A Guide for Teaching School Music*. Cited in *Source Readings*, M.L. Mark (ed), p.182.

¹⁹¹ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 October, 1926, p.158.

These three aspects of musical training were identical to those advocated by Scholes in England, referred to earlier in this chapter.

Publication of original songs offered an incentive for both teachers and students to attempt composition, while published material also provided new repertoire for schools. Between 1926 and 1931, 19 original songs from schools were published in the *Education Gazette*. Thirteen of these consisted of original words and melody, while six were melodies set to existing words. Below are reproductions of the first two songs published in the same edition of 2 May, 1927. (These two songs may also be heard on the accompanying CD). *Admirals All* typifies the kind of British nationalistic songs that were in vogue during this era.

ILLUSTRATION 24

Two School Compositions from 1927¹⁹²

MUSICAL COMPOSITION IN SCHOOLS.

For songs this month we print two examples of "class composition," the first by the children of Otanerau School, East Bay, Queen Charlotte Sound; the second by those in Hakana School, Port Underwood.

THE LITTLE WHITE ROAD.

Words from the February Journal.

(Class P to Standard VI, Otanerau School, Grade 0.)

KEY F, two pulse.

{ :s₁ | d.r :m.f | s :m | l.s :f.m | r :s₁ | d.r :m.f }

The lit - le white road climbs over the hill: My feet must

{ s .s :m | l.s :f.m | r :-.m | s.s :-.m | l.l :-.m }

fol-low, they cannot be still. Must follow and follow, though

{ t :l.t | d' :d' | t.l :s.f | m :l.l s.f :m.r | d ||

far it may roam: Oh, little white road, will you never come

ADMIRALS ALL.

(Correlated with Recitation.)

(Class P to Standard IV, Hakana School, Grade 0.)

KEY D, four-pulse.

{ | d.d:d | s :s | l :l | s :— | d :d.d | m :s }

Et-fing-ham, Gren-ville, Ra-leigh, Drake, — Here's to the bold and

{ | r :— | — :— | d :d | s.s:s | l :l | s :— }

free. ————— Ben-bow, Collingwood, By-ron, Blake,

{ | d' :s.f | m :f.r | d :— | — : | r.r:r | s :f }

Hail to the kings of the sea! ————— Admi-rala all for

{ | m :f | s :— | d'.d' :d' | t :l | s :— | — :s }

Eng-land's sake. Honour be yours and fame, ————— And

{ | d'.d' :l | t :s.s | d' :l | t :s | d' :s | d' :t }

honour as long as the waves shall break. To Nel-son's peer-less

{ | d' :— | — :— ||

name: —————

¹⁹² 'Musical Composition in Schools,' *Education Gazette*, 2 May, 1927, p.73. Note that *The little White Road* is missing a word on the last note of the piece. Since this was possibly a printing error, it is likely that the word "home" might have been used here to rhyme with the word "roam."

Taylor commented that composition exercises elicited surprise and delight from teachers on seeing the results of children's efforts in "this happy task,"¹⁹³ leading him to assert:

- (a) Obviously, there is much latent talent in the children.
- (b) The enthusiastic teacher can develop the same.
- (c) If the talent is in the children, it must also be latent in the teachers, for in the dim past they were themselves children.
- (d) The enthusiastic teacher can equally well develop his own latent talent by the methods adopted for the children – i.e. let teacher and children make up songs together.
- (e) If this is done, we shall get a tremendous growth of music all over the country, the far-reaching effects of which may be beneficial beyond anything we have imagined.¹⁹⁴

Taylor recognised that the "enthusiastic" teacher was a key element in the composition process. While enthusiasm came to be recognised as an important attribute during the twentieth century, it was not until the 1953 music syllabus was published that this aspect was incorporated into a music syllabus.

3.4 (b) [ii] *Notation*

A further important element was to teach notation as a means of preserving the invention.¹⁹⁵ Discussion in chapters one and two showed that instruction in staff notation in New Zealand was rare prior to 1919 while it continued to be neglected in the 1920s. However during the 1920s tonic sol-fa had been increasingly viewed by music educators as a valuable aid to the ultimate goal of reading staff notation. In an article in *The Musical Quarterly*, J.A. Fuller-Maitland stated: "perhaps the most useful work of T.S.F. is as the best possible introduction to the staff notation."¹⁹⁶

¹⁹³ E.D. Taylor, 'Musical Matters,' *Education Gazette*, 1 June, 1929, p.100.

¹⁹⁴ E.D. Taylor, 'Musical Matters,' *Education Gazette*, 1 November, 1927, p.177.

¹⁹⁵ E.D. Taylor, 'Musical Matters,' *Education Gazette*, 1 October, 1926, p.159.

¹⁹⁶ J.A. Fuller-Maitland, 'Tonic-Sol-Fa: Pro and Con,' *The Musical Quarterly*, Vol.VII, No.1, 1921, p.69.

Taylor believed that staff notation should be taught in conjunction with sol-fa,¹⁹⁷ but that staff notation should be the ultimate goal:

I have put sol-fa and staff side by side in the "Scheme" for the help of teachers who have not studied staff notation, but the more we can dispense with it the better, provided we keep sol-fa names for the sounds of the scale.¹⁹⁸

It was significant that the first ten original compositions published in the *Education Gazette* appeared in sol-fa only, while from December 1, 1928, all original compositions appeared in both notations. This was possibly to encourage teachers to learn staff notation, since the 1928 syllabus stated that "sol-fa notation should be disregarded at earliest opportunity."¹⁹⁹

However the 1928 syllabus continued to promote sol-fa, as may be seen in the following prescriptions:

ILLUSTRATION 25
1928 Singing Prescriptions²⁰⁰

JUNIOR DIVISION (STANDARDS I AND II)

Frequent singing of songs between lessons. Easy folk and national songs. More definite voice training. Beginnings of expression. Keener recognition of quality, pitch, pace, and intensity in music, and discovery of accent. Orderly rhythmical movement to music. Singing from the sol-fa scale and chord applied to staff, *doh* varied, but not above second line. Two-, three-, and four-pulse times in sol-fa and staff. Time names for pulse, two-pulse, three-pulse, four-pulse, half-pulse, and rests. Gramophone music with pictorial value or pronounced rhythm, etc.

¹⁹⁷ As was stated in chapter one, the term 'tonic sol-fa' was originally adopted by Curwen to distinguish his 'movable doh' method from Hullah's 'fixed doh.' However since 'tonic sol-fa' became the accepted system in England from 1875, during the twentieth century the term gradually became known as 'sol-fa.'

¹⁹⁸ E.D. Taylor, 'Musical Matters,' *Education Gazette*, 1 May, 1930, p.81.

¹⁹⁹ Department of Education, *Syllabus of Instruction*, Department of Education, Wellington, 1928, p.196.

²⁰⁰ Department of Education, *Syllabus of Instruction*, Department of Education, Wellington, 1928, p.58.

MIDDLE DIVISION (STANDARDS III AND IV)

More difficult unison songs; some sea-shanties; rounds and easy two-part songs. Extension of vocal compass and attention to detail in singing. Free interpretative movement to songs and music. Practice by pupils in conducting class or band. Ear-training in recognition of concordant intervals and the lower of two simultaneous sounds. *Fe* and *Ta* in sol-fa. Letter-names of notes on staff; the sharp, flat and natural. Signs for treble and bass clefs. More advances time and rhythm. Six-pulse, quarter-pulse, broken rhythms, dotted notes, and corresponding time names and rests. Sight-singing exercises to cover all the above. Building of simple tunes to be encouraged.

SENIOR DIVISION (STANDARDS V AND VI, OR FORMS I AND II)

Some classical songs. More difficult two-part songs and a few trios. Development of vocal flexibility, tone-colour, and expression. More advanced ear-tests. Recognition of other intervals. Building key-signatures in staff. The *lah* mode, or minor scale. Chromatics. Time-signatures. The more common Italian terms and signs. Melody-making to be further encouraged.

John Ritchie remarked that when he had been a primary school pupil in Wellington between 1927 and 1934, although sol-fa was taught, his teacher “didn’t really understand what it was about,” thinking it was another way of singing notes.²⁰¹ “It had nothing to do with pitch relationships.” Notation was not taught, which meant the class learnt to sing by rote.²⁰² This had been a common occurrence in most schools since the nineteenth century, particularly since teaching notation required the teacher to be musically literate, and many were not. (See chapters one and two). Significantly Ritchie’s primary and secondary school music experiences fostered his love of

²⁰¹ John Ritchie joined the music staff of the University of Canterbury in 1946 as a junior lecturer. In 1962 he became a professor, and he was head of Department from 1962 to 1981. He was also Acting Vice-Chancellor in 1977 and Deputy Vice-Chancellor between 1978 and 1980. (J.M. Jennings, *Music at Canterbury, A Centennial History of the School of Music University of Canterbury Christchurch New Zealand 1891-1991*. Published by the School of Music, University of Canterbury, Christchurch, 1991, p.89.)

²⁰² J. Ritchie, conversation with researcher, Christchurch, 1 December 1999.

music since he had no musical nurturing at home.²⁰³ School music thus played a crucial role in his formative years, and he later became an acclaimed composer and educator. Ritchie was also fortunate to experience a comprehensive musical education at King Edward Technical High School (see chapter four).

3.4 (e) Music publications

A resource for teachers was the publication in 1930 of the *Dominion Song Book* compiled by Tayler, for all children from Standard III upwards. The Department of Education had intended to issue free copies but an announcement in the *Education Gazette* stated:

The firm that undertook this work proposed to defray the cost of production by means of advertisements and has found itself unable to proceed. The Department is endeavouring to arrange publication at the lowest possible cost.²⁰⁴

The “lowest possible cost” became 3d. per copy. Thanks to Hollinrake’s three special lectures to 300 teachers in Auckland on the *Dominion Song Book*, hundreds of copies were purchased by the schools.²⁰⁵ However elsewhere in New Zealand the response was not as good. The Director of Education requested teachers to “encourage the pupils to procure the cheap little song-book,”²⁰⁶ because many pupils were without one.²⁰⁷ There are three possible explanations:

- (1) Teachers may have deemed it unnecessary for parents to purchase the *Dominion Song Book* since the words of the songs were often written onto the blackboard²⁰⁸ or on a Roto-Roll.²⁰⁹

²⁰³ Ritchie was a student at King Edward Technical High School in the 1930s when Griffiths was Head of Music.

²⁰⁴ Notice: ‘Dominion Song-Book,’ *Education Gazette*, 1 May, 1929, p.78.

²⁰⁵ *AJHR*, E-2, 1931, p.21. Hollinrake’s *Dominion Song Book No.2* was published in 1934 as one of a series of fifteen *Dominion Song Books* published over subsequent years “to commemorate and continue the work begun by the late Mr. E. Douglas Tayler.” (H. Hollinrake, preface to *Dominion Song Book No 2*, Auckland 1934).

²⁰⁶ T.B. Strong, ‘School Singing,’ *Education Gazette*, 1 July, 1931, p.118.

²⁰⁷ T.B. Strong, ‘School Singing,’ 1 July, 1931, p.118.

²⁰⁸ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 2 March, 1931, p.38.

²⁰⁹ The Roto-Roll was a machine with two interchangeable lower rollers with 75ft. of 36" wide blank heavy dark-blue paper. (Advertisement, *Education Gazette*, 1 May, 1930, p.86).

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- (2) Parents felt disinclined to purchase a book that was not going to promote their children's ability to pass school examinations.
- (3) Teachers seldom used the *Dominion Song Book* as a resource and therefore discouraged parents from purchasing it. Possible reasons why it may not have been used by teachers are itemised:
- (a) Some teachers may have avoided class singing because they were unable to sing themselves.
 - (b) Ability to read music was limited or non-existent. There may have been several songs in the *Dominion Song Book* that were unknown to teachers, particularly Tayler's own compositions. For those who were musically illiterate, it would have been impossible to learn new songs unless they were learnt by rote from someone else.
 - (c) Teachers already believed they had a sufficient repertoire of songs from the *Education Gazette* and *School Journal* publications,²¹⁰ or from some of the numerous song books referred to in the *Scheme Appendix*.

The Chief Inspector of Primary Schools, N.T. Lambourne, hoped that the *Dominion Song Book* would "do much towards raising the standard of choice in school songs."²¹¹ Tayler believed suitable songs should be chosen:

... with definite educational purpose, so that the children are acquainted successively with the following: Traditional nursery rhymes and singing-games; English folk-songs; British and New Zealand national songs; sea shanties; simple classical songs; songs of other nations and good modern school songs.²¹²

²¹⁰ During the 1920s only two *School Journals* published songs. In 1922 there were four: *The Four-Starred Ensign*, Vol. XVI, No.3, April, p.95; *Come Canoeing*, Vol.XVI, No.6, July, p.191; *Down in the Cornfields*, Vol. XVI, No.7, August, p.223; *Manuka*, Vol. XVI, No.8, September, p.255. In 1928 one song was published: *Come to the Fair*, Vol. XXII, No.1, February, p.32. All five songs were published in sol-fa notation. During the 1930s only one song was published in the *School Journal*: *The Barrel Organ*, with music by the pupils of Wilford School, Petone, Vol. XXVII, No.1, February, 1933, p.32. There were no songs published in the *School Journal* in the 1940s. (A complete list of songs published in the *School Journal* appears in Appendix 7, p.455).

²¹¹ *AJHR*, E-2, 1931, p.21.

²¹² E.D. Tayler, 'Head Teachers and Organization of School Music,' *Education Gazette*, 1 April, 1931, p.59.

Undoubtedly the original compositions published in the *Education Gazette* would have constituted “good modern songs,” while a list of suitable repertoire provided in the appendix to the *Scheme* and Tayler’s own compositions in the *Dominion Song Book* would have also fulfilled this criterion. Other types of songs featured in the *Dominion Song Book* were representative of Tayler’s list identified above, including *God Save the King*, *God Defend New Zealand*,²¹³ and two other New Zealand national songs: *New Zealand, My Homeland* composed by R. Pope (featured on the accompanying CD) and Tayler’s composition *For Anzac Day*. Also included were four Maori songs, *Poi Waka*, *E Pari Ra*, *Hoea Ra*, and *Maori Rhythmic Song* each with an English translation. It was the first time that a school song book authorised by the Department of Education had published Maori songs. The song *Poi Waka* featured on the accompanying CD is included here with an arrangement by E. Douglas Tayler. It should be noted that Tayler included information about every song in the *Dominion Song Book*.

²¹³ *God Defend New Zealand* was published with the familiar tune known by all New Zealanders (music by John J. Woods), despite the fact that this anthem had several tunes in 1928. Although it was heard on several occasions of national importance, Tayler commented that it had “not become an integral part of the national life.” The majority of people were unable to sing it as the words and music were not well known, apart from the “want of unanimity concerning the melody.” (E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 September, 1928, p.154). James Belich remarks: Thomas Bracken wrote the words of *God Defend New Zealand* and published it in 1875 as the ‘National Anthem.’ However “it was quickly demoted, and only partially recovered, to ‘national song’ in 1938, when the National Centenary Council, preparing for commemorations in 1940, gave it that status. But the Council was unanimous in the opinion that the national song should be sung after the National Anthem, ‘God Save the King.’ The use of capitals for the Anthem, but not for the song, added emphasis. It was not until 1977 – over a century after it was written – that ‘God Defend New Zealand’ became an official national anthem, and it still shares that status with ‘God Save the Queen.’” (J. Belich, *Paradise Reforged: A History of the New Zealanders*, Allen Lane, The Penguin Press, Auckland, 2001, p.331.)

ILLUSTRATION 26

Poi Waka²¹⁴

Arranged by E.D.T. Maori Song.
Key G $\{ | m - - | f m : m | m - - | f m : m | m - - | f m : m | m - - | f m : m | m - - | \}$

Gently flowing, not too slowly

1. Pi - ki a - tu, he -
Now up and now down

2. Ki te ma - te koe
Oh, love! should the storm

3. He ma - nu ko ia
Ah! were I a bird

ke a - tu, te pi - ki - ngai Wai - a - ri - ki, Tu - po - u ki
glides our ca - noe on - ward to Wai - a - ri - ki, See, see now the
i te ua te ne - i to ha - ma - ra - ra, Ko, te pa - ka
break o'er thy head E - ver would I shel - ter thee, Take Rang'i's poor
a - ha - u e 'he - i te re - re a - tu, Ki to ta - ha
swift to thy side now would my wings car - ry me, With far - tune most

ra - - ro te kai a Pihai to ma - - u - na - wa.
waves part from her prow, Sing i to ma - - u - na - wa.
ru ko - ti o Rang'i, whiu - whiu i to ma - - u - na - wa.
cloak, cast it a - way, Sing i to ma - - u - na - wa.
no - - ho wha - ka wai - rangi i to; ma - - u - na - wa.
fair thee to en - dow Sing i to ma - - u - na - wa. At end

The above song, and others which the Maoris now sing, show strong evidence of European influence. The older Maori music did not conform to our major and minor scale-systems, but contained many small intervals which cannot be written down in European notation. It is consequently dying out, and giving place to another style.

Verse 2, rendered above as "Oh love, should the storm break," etc., if translated literally would read, "If you were to perish on account of the rain, this is your umbrella," etc., which sounds pretty enough in the Maori language, but is less so in English. The ending "I to maunawa" is apparently a meaningless refrain somewhat similar to the old English "Fa la la" or "Fol de rol" and other pieces of cheerful nonsense that make a pleasant rhythm. Pronounce it "Ee toh mah-oo-nah-wah." The "poi" is a little ball of dried flax on a string, which is twirled with fascinating wrist movements.

²¹⁴ E.D. Tayler, (ed), *The Dominion Song Book*, p.29.

The 1928 syllabus referred to *Songs of the Maori* collected by Alfred Hill,²¹⁵ while Tayler encouraged schools to have some examples of Maori singing in their record collection, although he himself appeared to be dismissive of this singing style. He described the harmony as “simple” consisting almost entirely of thirds and sixths:

I have heard Maori records the style of whose singing was fairly bad... and I should be very sorry to hear school classes copy performances such as I have described... With us, specialization has tended to divert all arts... into the care of the highly-trained minority. A first-rate European choir thus leaves the Native “harmonizing” far behind; but the Native has the advantage that he is free to make his music when and how he will, chiefly because it is all of a simple character. With him, therefore, the “man in the street” takes to music naturally and becomes an artist of sorts: whereas with us he leaves it to somebody else who becomes a specialist.²¹⁶

The notion that “simple” music creates an “artist of sorts” was a eurocentric view of music prevalent in this era. Music had to fit into the European mould, while music of the Maori was not valued in its own right. Tayler acknowledged that Maori children were an asset in choirs, because of the musical nurture they received in their homes.²¹⁷ He observed: “if singing were the rule in pakeha homes, the pakeha children would take to it in the same way, as do those of Yorkshire, Lancashire, and Wales.”²¹⁸ Considering the Maori tradition of musical enculturation, it was not surprising that the inspector John Porteous described the subject of singing as “popular with the

²¹⁵ Department of Education, *Syllabus of Instruction*, Wellington, 1928, p.198.

²¹⁶ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 July, 1930, p.130.

²¹⁷ Violet Rucroft wrote a paper for the Committee of the Musical Association in which she commented on the “readiness and ability” with which Maori make music. “They are not under any illusions about voice training, they merely sing and dance naturally, which is as it should be. At any Maori gathering one hears lovely melody or ancient rhyming chants and dance as an integral part of the proceedings, be they grave or gay, free or formal, performed for the sake of performance and entirely without self consciousness.” (V. Rucroft, ‘School Music,’ 1942, from E2 44/1/2 pt 1 1945/20b, ‘Music in Schools,’ 1934-35, p.28. NA, Wellington). The *Encyclopaedia of New Zealand* states that music was “an integral part of the life and world of traditional Maori society. It was both recreational and a wide-ranging emotional outlet that took the form of sacred chants (karakia), songs (waiata), lullabies (oriori) and action songs accompanying haka and poi dances... Music enriches every aspect of Maori life – ritual and ceremony, work and recreation.” (G. McLauchlan, (ed), *Encyclopaedia of New Zealand*, Part 29, p.806).

²¹⁸ The enculturation process among Maori children was also evident in Buckton’s survey of over 1000 six year-old children in Auckland, which revealed that Maori and Pacific Island children sang significantly more accurately than European children. (R. Buckton, *Sing a Song of Six-Year-Olds*, New Zealand Council for Educational Research, Wellington, 1983).

Maori children,²¹⁹ and that as a rule they took “a great interest and delight in this subject.”²²⁰ However a survey conducted in 1930, with 1,000 children in 92 Native Schools²²¹ revealed that the subject of singing was “only eighth in order of preference” amongst the children. Subjects liked in order of preference in Native schools were arithmetic, reading, drawing, history and needlework, while the *Education Gazette* stated:

Such subjects such as recitation, nature-study and singing can and should be more desired by the Maori children. The indifference is due, perhaps, to stolid, uninteresting teaching methods or want of enthusiasm on the part of the teachers.²²²

This statement demonstrated the crucial role teachers played in the way singing was taught and the effect this had on the children.

While the kind of songs promoted in schools was clearly defined, a letter on the subject of ‘taste in school singing’ in a Wellington newspaper, was reprinted in the correspondence column of *Education Gazette*. The writer was opposed to hearing a school class singing *Broadway Melody*, the theme song from a “talkie” picture. “What must be the mentality of a teacher who deliberately permits such an outrage?... to see this type of song getting into the schools is something not to be tolerated.”²²³ (The song is included in Appendix 14, p.476).

The effect on children of the “talkies” and picture posters was the cause of some discussion at an inspector’s conference in 1930. Two motions proposed by the Director of Education were carried unanimously: “That this Conference of Inspectors views with concern the evil influence of undesirable films upon the young people of New Zealand,” and “That this Conference wishes to

²¹⁹ *AJHR, E-3, 1928, p.5.*

²²⁰ *AJHR, E-3, 1929, p.6.*

²²¹ Of these schools, 13 were Grade I, 27 Grade 2a and 2b, 42 Grade 3a and 3b, 10 Grade 3c, and three Grade 4. (Author Unknown, ‘Survey of Native Schools 1930,’ *Education Gazette*, 1 December, 1930, p.248).

²²² Author Unknown, ‘Survey of Native Schools 1930,’ 1 December, 1930, p.251.

²²³ ‘Taste in School Singing,’ ‘Correspondence,’ *Education Gazette*, 1 July, 1930, p.132.

draw attention to the very real danger threatening the youth through the indiscriminate exposure of film posters of a precociously suggestive nature.”²²⁴ Since the inspectors believed it was necessary to uphold moral principles among the youth, it is not surprising that *Broadway Melody* was viewed with disdain by the writer with the fanciful pseudonym of ‘Lookan Liszt.’ It is possible that this letter may have been written by an education official as an attempt to steer teachers along the right moral path. Tayler explained why this song was offensive.

I can well imagine the teacher in question wondering quite honestly what is the matter with the offending item. It obviously has a place in human life at the present time... It merely waxes sentimental over the night attractions of a big city... but however this may appeal to grown-up tastes, its educational value is slight, to say the very least. It might be argued on the other side that when we give our children “The Lincolnshire Poacher” to sing we are putting unsuitable sentiments into their mouths. The difference between the two compositions, however, is enormous. “The Lincolnshire Poacher” give us a direct insight into the lives of our rustic forefathers – it is human history; “The Broadway Melody” calls seductively to the adolescent. “The Lincolnshire Poacher” is a simple straightforward peasant tune that grew out of a purely artistic impulse to joyous self-expression; “The Broadway Melody” is a sophisticated commercial product. “The Lincolnshire Poacher” has in it a sincerity and vitality that has survived through a century or more; “The Broadway Melody” will be dead in five or six months... What shall we say of the value to the child’s soul of that music or other art whose emotional basis and impulse is so obviously false? ²²⁵

(*The Lincolnshire Poacher* is included in Appendix 15, p.477).

Folk song had been promoted in articles in *Education Gazette*,²²⁶ in the *Scheme* and in the 1928 music syllabus. The syllabus stated that with the aid of the gramophone: “the folk music and art music of different countries and periods may give the classes a personal contact with the spirit of other peoples and the noblest feelings of great composers.”²²⁷ In the above citation, Tayler

²²⁴ ‘Conference of Inspectors,’ *Education Gazette*, 1 July, 1930, p.142.

²²⁵ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 August, 1930, p.158.

²²⁶ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 September, 1926, p.139, and V.E. Galway, ‘Folk-Song,’ 1 February, 1928, p.9.

²²⁷ Department of Education, *Syllabus of Instruction 1928*, p.196.

reaffirmed folk-song as an important educational resource. The class teacher of the mid-1920s was required to abide by a more limited concept of what constituted suitable music.

Although Tayler did not comment on the music of this song, it is likely he would have viewed the jazzy rhythm with disdain since, like Cecil Sharp, he had an aversion to other forms of popular music. Tayler described jazz as:

... a musical revolt against the mechanical routine and uninteresting occupation by which the average young man or woman has to earn a living in shop or office. It is a big blowing-off of steam. Other music is generally characterized by a greater degree of control in its manner of expression, and instead of being a mere escape of pent-up energy it deals with more definite emotions and ideas. For this reason jazz is likely to accomplish little beyond a relief of human steam-pressure, with corresponding temporary excitement; whereas the more controlled types of art result in creations of beautiful form that have sufficient definiteness to merit more permanence, and that appeal to the more stable side of our personality in consequence.²²⁸

Popular music was condemned in the *Scheme*: “avoid music of the cabaret type, instruments of ugly tone, comic songs and other trash.”²²⁹ A similar comment appeared in the 1928 syllabus concerning the appropriate use of the gramophone:

[it] must not be used for the repetition of the worthless music of the cabaret and variety show, but should build up a taste for music that is the expression of fine feelings, wholesome joy and fun, and sincerity of artistic expression.²³⁰

Tayler viewed the gramophone as an ideal device for a child’s musical education: “The advent of the gramophone will open the world of music wonderfully.”²³¹ Some schools had employed the gramophone as an accompaniment to handwork and certain other studies with a “markedly

²²⁸ E.D. Tayler, ‘A Musical Query,’ *Education Gazette*, 1 May, 1928, p.67.

²²⁹ E.D. Tayler, *A Scheme of School Music Related to Human Life*, Department of Education, Wellington, 1927, p.25.

²³⁰ *Syllabus of Instruction for Public Schools, 1928*, p.195.

²³¹ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 September, 1927, p.140.

beneficial” effect on the children, both in respect to their happiness and upon the work itself.²³² However once again Tayler asserted that the type of records played was significant:

If the child listens to music which says nothing more significant than *rum-tum-tum* from start to finish, you will be giving him experiences similar to that of reading to him the words of *rum-tum-tum* for several minutes as a lesson in English. At the end of it his mind, no doubt, will be deeply impressed with *rum-tum-tum*, and he will be able to call up this beautiful idea at any time with corresponding pleasure and profit to his soul, and to pass it on to his neighbours for the uplift of humanity! If however, you let him hear music with graceful curves of melody and beauty of sound, with decorative value in line and rhythm, with fine emotional significance, dramatic value, or imaginative stimulus – music that represents the best creative work of minds that express themselves and their noblest ideas in terms of ordered sound – then his mind will be enriched.²³³

In Tayler’s view one of the values of the gramophone was to stimulate the imagination. A child should listen to a familiar piece of music and note anything that was specially striking in the music.

... its mood, its shape in line or mass, whether it seems to be saying anything, whether there is any incident or story which might be suggested by its changing feelings... In this type of lesson the music is taken as the stimulus, and its *effect* upon the listener is registered.²³⁴

The gramophone was a useful resource for class music, particularly for teachers who were unable to play an instrument or sing. Simple movement to a record or to the rhythmical beating of an object that made a suitable noise, may have also been possible to achieve, if there was sufficient space in the classroom. However considering there were often 60 children in a class during this era, space may have been at a premium. Griffiths’ *Twenty talks to Children on Musical Subjects* referred to earlier, was designed to arouse an interest in music generally with a wide range of topics ranging from voice production, sight reading, ear training, rhythm, melody making and

²³² *AJHR, E-2, Appendix D, 1928, p.54.*

²³³ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 April, 1927, p.49.

²³⁴ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 2 May, 1927, p.66.

musical appreciation to discussion about the lives of a few significant composers: Handel, Bach, Haydn, Mozart, Beethoven and three British composers. Other topics featured the piano, the orchestra, opera and the organ.²³⁵

From 1931 teachers had the additional benefit of a new journal entitled *Music in New Zealand*. Griffiths acted as music advisor, subsequently becoming editor in 1932. M.L. Fox described its function:

Through its publication Griffiths and others were able to propagate philosophies, opinions, and programmes in music education in a “new” country which, formerly, had not realised that such ideas and progressive innovations could be applied in the field of music education.²³⁶

3.4 (f) Broadcasting

A further important step forward in musical education was the development of broadcasting. The Radio Corporation of America was founded in October 1919, and the British Broadcasting Corporation (BBC) was formed in November 1922.²³⁷ Broadcasts to schools began as an experiment in Kent schools in England in June 1926, with the aid of a grant from the Carnegie Corporation.²³⁸ Significantly the first BBC schools pamphlet issued was on music - Sir Walford Davies' *Melody Book No.1*.²³⁹ John Reith, the Managing Director of the BBC,²⁴⁰ drew a distinction between “the educational effect of programmes specifically designed as ‘educational’ and the educative influence, potential or actual, of the whole range of the BBC’s activities.”²⁴¹

²³⁵ T.V. Griffiths, *Twenty Talks to Children on Musical Subjects*, 1929.

²³⁶ M.L. Fox, ‘A Study of Music Education in New Zealand between the years 1931-1937 as documented in *Music in New Zealand*,’ M.A. Research Essay, University of Canterbury, 1987, p.8.

²³⁷ A. Briggs, *The Birth of Broadcasting, The History of Broadcasting in the United Kingdom, Vol.I*, Oxford University Press, London, 1961, pp.60,68).

²³⁸ A. Briggs, 1961, p.262.

²³⁹ This was issued in September 1926. (A. Briggs, *The Golden Age of Wireless, The History of Broadcasting in the United Kingdom, Vol.II*, Oxford University Press, London, 1965, p.195).

²⁴⁰ John Reith was appointed General Manager on 14 December 1922, and he became Managing Director on 14 November 1923. (A. Briggs, 1961, p.135).

²⁴¹ A. Briggs, 1965, p.185.

Although the New Zealand Broadcasting Corporation, had been founded in 1925, it would be six years before regular schools programmes were broadcast. In 1928 Tayler remarked:

It has recently been demonstrated in Scotland that musical instruction, including actual class-singing lessons can be effectively given to the schools by radio. If in the future radio should become part of the equipment of the Dominion schools, it will be possible to give actual singing instruction to remote schools from the studio at Wellington.²⁴²

How prophetic these words were. The first experimental broadcast to New Zealand schools on 13 December 1927, featured a Wellington Girls' College choir and a talk by Tayler on musical rhythm.²⁴³ Subsequently special concerts were broadcast: the first broadcast from the Wellington Town Hall on 7 March 1929, featured an orchestra of 56 musician pupils from Hawera Main Primary School and Hawera Technical School,²⁴⁴ while in 1931 Clitheroe designed a series of six concerts specifically for school-children which were held in the Dunedin Town Hall, and broadcast through 4YA.²⁴⁵

However 14 April 1931 was the occasion of the first educational broadcast featuring three items: an introductory address and a talk on weather and weather-forecasting from the Director of Education, T.B. Strong; a talk on nature-study from K. McKinnon of the Wellington Training staff; and a talk on music which Tayler gave with the help of his son to illustrate his remarks.²⁴⁶ During May of that year a regular hour-long series on Tuesday afternoons was broadcast from 2YA. The broadcasts consisted of the following music programmes:

²⁴² *AJHR, E-2, 1928, p.54-55.*

²⁴³ *AJHR, E-2, 1928, p.55.* Prior to this a concert of folk-songs performed in the Town Hall by the Wellington Harmonic Society that also featured a talk on folk-song by Tayler, was subsequently broadcast during the "children's hour" between 6 and 7 p.m. on 10 November 1927. (Notice: 'Folk-Songs to be Broadcast,' 'Passing Notes,' *Education Gazette*, 1 November, 1927, p.173).

²⁴⁴ 'A Remarkable Juvenile Orchestra,' *Education Gazette*, 1 March, 1929, p.32. See photograph in Appendix 13, p.475.

²⁴⁵ E.D. Tayler, Musical Matters, *Education Gazette*, 1 June, 1931, p.106.

²⁴⁶ 'Broadcasting to Schools,' *Education Gazette*, 1 May, 1931, p.82.

ILLUSTRATION 27

Taylor's Schools' Music Broadcast Programmes, May 1931²⁴⁷

5 May: "How to use your voice in singing," Song, *The Farmyard*, Time names for crotchet, quaver and minim. Crotchet rest. Song, *The Fairy Glade*, Expression marks. Songs, *Song for Anzac Day*, *The Capstan Bar* and *Will ye go to Sherrifmuir?*²⁴⁸

12 May: "The Enjoyment of Music." How sounds touch our ears. How music stirs our imagination. Ups and downs. Comfortable and uncomfortable sounds.

19 May: "The Enjoyment of Music" (continued). Music is like talking. What is a tune? Noticing and remembering. Music is like a story or film play.

26 May: "Folk-music." Song to be prepared, *Bergerette* (p.14, *Dominion Song Book*).

It was stated that as schools would be closed on 12 and 19 May, the talks would be mainly directed to parents. Since educational programmes were a novelty, Tayler hoped to enthuse parents. Considering the many expressions of appreciation²⁴⁹ and positive letters received by the Department of Education,²⁵⁰ he accomplished his aim.

Tayler claimed that educational broadcast programmes had been very successful in England: "All over England musical taste seems to be rising by leaps and bounds, and the broadcast programmes bear testimony to this, as well as having done much to cause it."²⁵¹ After Tayler's departure, Jenner continued to broadcast school music programmes once a week from April 1932 with the assistance of third year Training College students. The songs studied in these broadcast sessions were printed in the *Education Gazette*, with one example; *Moonlight Frolics*, included here. It should be noted that many songs published for broadcasting in the 1930s were hand written.

²⁴⁷ Author unknown, 'Broadcasting to Schools,' *Education Gazette*, 1 May, 1931, p.82.

²⁴⁸ These songs were all published in *The Dominion Song Book*.

²⁴⁹ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 August, 1931, p.142.

²⁵⁰ Author unknown, 'Valedictory: Mr. E. Douglas Tayler,' *Education Gazette*, 1 September, 1931, p.160.

²⁵¹ E.D. Tayler, 'Some Experiences in England,' *Education Gazette*, 1 March, 1930, p.34.

ILLUSTRATION 28

Moonlight Frolics²⁵²

(Song illustrating use of sequences.)

Elves & gnomes come creeping softly when the moon is shining bright
Fairy folk are singing sweetly in the stillness of the night.
Dancing dancing round & round, but you never hear a sound
As they tap the fairy ground in the silent night.

(Note for teachers: This song is better in Key D, if the children can produce good tone on top F sharp.)

See the fairy queen in splendour
Sitting 'neath a mushroom tall.
If you listen very quietly
You will hear the fairies call.
See them dancing round and round
But you never hear a sound
As they tap the fairy ground
In the silent night.

At the beginning of 1934 there were 98 schools, with a total of 5,083 children, listening to Station 1YA, but by the end of the year there were 158 schools and 8,212 children listening. These figures indicate an increase during the year of 61 per cent in the number of schools and 62 per cent in the number of children, and show that the broadcasts were increasingly valued in the

²⁵² *Moonlight Frolics*, *Education Gazette*, 1 September, 1932, p.152.

schools.²⁵³ However many children were deprived of the benefits of the broadcast programmes because their schools had no radio receivers, while children fortunate enough to receive broadcasts needed classroom teachers to act as facilitators. Teachers fulfilled a vital role in the broadcasting process that involved:

- (i) Preparation of the room so that the class was seated in an area where the reception was at its best.
- (ii) Attentive listening to the broadcasts.
- (iii) Discussion with the class on the subject matter presented.

3.4 (g) Teacher training

Teacher training in music was assisted in three specific areas: the implementation of a simpler music examination, the introduction of a third year music course, and summer courses for teachers.

3.4 (g) [i] *Music examination*

In an effort to alleviate the difficulties of the D certificate music examination for teachers, the prescription was simplified in 1928. The paper was limited to rudiments of music in sol-fa and staff notation, and a very elementary knowledge of voice-training. The practical vocal test continued for all candidates taking the D certificate examination, with a readjustment of the methods of marking, while a more advanced musical examination was included among the optional subjects for the C certificate. Possession of the C certificate for music was regarded as a definite qualification for teaching class singing up to Standard VI. It constituted knowledge of sol-fa and staff notations, voice and ear training, elementary rhythmical movements for the

²⁵³ 'Broadcast Programmes,' *Education Gazette*, 1 November, 1934.

teaching of time, the structure of melodies, methods of teaching, choice of songs, the use of the gramophone and a more advanced practical test than that provided in the D certificate.²⁵⁴

However in 1931 the D certificate was discontinued, while the lowest certificate issued to teachers was the C certificate. The C certificate subjects consisted of compulsory and optional divisions, with music included as one of the eight compulsory subjects.²⁵⁵

3.4 (g) [ii] *Third year music course*

The year 1928 was significant for teachers of music. The *Registration Act* was established as a means to raise the standard of teaching in New Zealand and to safeguard parents from ill-qualified teachers in the private sector,²⁵⁶ while the training colleges instituted a special third-year course in school music.²⁵⁷ Both developments were an indication of a growing public awareness as to the value of a musical education, while the Department of Education's initiative acknowledged the need for additional training in this subject. The Christchurch Training College music course consisted of: choice and teaching of songs, voice-production, ear training, sight-reading, time and rhythm, melody-making, musical appreciation, music with literature, history and geography.²⁵⁸ Special instruction was also given to third year specialists in movement of various kinds: Dalcroze Eurhythmics,²⁵⁹ Rhythmic Movement and Folk-Dancing. The last had become a part of school physical education programmes.

²⁵⁴ 'Music for D Certificate Examination,' *Education Gazette*, 2 May, 1927, p.66.

²⁵⁵ 'Teachers' Certificates,' *Education Gazette*, 1 August, 1930, p.149.

²⁵⁶ "The Registration Act provided for a Music-teachers' Registration Board, consisting of 9 persons, 8 to be elected by registered teachers, and one to be appointed by the Minister of Education. The functions of the Board were to receive and consider applications for registration, and to administer the Board's funds. These may be used for the expenses of the board's administration, or for any purpose, which in the opinion of the Board, will raise the standard of musical education in New Zealand and for the establishment of a provident fund for the assistance of persons registered under this Act who are in necessitous circumstances." (H. Watson, "Music in Christchurch," unpublished thesis for M.A. and Honours in History, University of New Zealand, 1948, pp.199,200).

²⁵⁷ *AJHR*, E-2, 1929, p.56.

²⁵⁸ *AJHR*, E-2, 1929, p.53.

²⁵⁹ Eurhythmics meant the study of music through movement, from the Greek roots *eu* and *rythmos* that mean "good flow" or "good movement." (V. Hoge Mead, 'More than mere movement: Dalcroze Eurhythmics,' *Music Educators Journal*, January 1996, p.38).

Emile Jaques-Dalcroze (1865-1950) developed the concept of Eurhythmics from 1882 while he was professor of harmony and solfège at the Conservatory in Geneva. Realizing his students were unable to hear the harmonies they were writing, and their sense of rhythm was “only what they could perform by adding one value to the next,” Dalcroze began to devise musical exercises to “develop more acute inner hearing as well as inner neuromuscular feeling for music.”²⁶⁰ He called his method ‘Gymnastique Rythmique,’ while Professor John Harvey coined the name Eurhythmics in England.²⁶¹ Dalcroze’s aim was to merge physical flexibility with musical ability by teaching kinaesthetic awareness through the concepts of space, time, direction, level and shape. He believed three areas should be intertwined: eurhythmics, solfège and improvisation so that music is experienced aurally, orally and physically.

Public recognition of Dalcroze’s system came following demonstrations of his method at conferences in Europe during the first decade of the twentieth century. His eurhythmics classes were first introduced in England in 1912, and a year later the London School of Dalcroze Eurhythmics was founded,²⁶² while in the United States the New York Dalcroze School was founded in 1915.²⁶³

Taylor defined eurhythmics as “the interpretation of rhythm in action.” His comments concerning the value of eurhythmics in developing musical awareness in children show his commitment to this method:

It develops in the child aural perception of rhythm, dynamic, pitch, and mood in music; the power of mental concentration; physical poise and control; gracefulness and love of beauty in sound and action; and it has been found to be of greatest benefit not only to normal children, but to the nervous,

²⁶⁰ V. Hoge Mead, ‘More than Mere Movement: Dalcroze Eurhythmics,’ *Music Educators Journal*, January 1996, p.38.

²⁶¹ J. Dobbs, ‘Emile Jaques-Dalcroze,’ *Some Great Music Educators*, K. Simpson (ed), Novello & Company, 1976, p.50.

²⁶² J. Dobbs, p.51.

²⁶³ V. Hoge Mead, p.39.

unsociable, and subnormal. The use of eurhythmics in education is steadily growing, and deserves the attention of all interested in teaching.²⁶⁴

Three New Zealand eurhythmics teachers were active in 1928: Mrs. Kane in Christchurch, Beryl Whistler in Auckland and Eileen Russell at Wellington Training College. In addition Winifred Houghton came from the London Dalcroze School to hold short intensive courses for students in various centres in 1928.²⁶⁵ Tayler personally encountered Dalcroze demonstrating his eurhythmics to a group of untrained children, and then with a group of advanced students from his school at Geneva, during the first Anglo-American Music Conference at Lausanne in August 1929.²⁶⁶

By the end of 1931, 14 music teachers had been trained in the third-year course in New Zealand training colleges, of whom nine were in temporary or permanent positions.²⁶⁷ Although the trained music teachers were achieving “good results”²⁶⁸ and doing “excellent work,”²⁶⁹ their effectiveness was limited because so few were graduating from the colleges. Tayler also remarked that “it would be well if full advantage could be taken in the schools of the skill of these specialists.”²⁷⁰ The implication of this statement was that teachers who had completed the specialist third year training needed to be recognised for the valuable contribution they could make to teaching school music.

²⁶⁴ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 November, 1927, pp.177-178.

²⁶⁵ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 July, 1928, p.108. Winifred Houghton’s *First Lessons in Rhythmic Movement* is listed on p.101 of Griffiths’ *Twenty talks to Teachers on Musical Subjects*.

²⁶⁶ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 2 December, 1929, pp.232-233.

²⁶⁷ *AJHR*, E-2, 1931, p.21.

²⁶⁸ *AJHR*, E-2, 1930, p.45.

²⁶⁹ *AJHR*, E-2, 1931, p.21.

²⁷⁰ *AJHR*, E-2, 1929, p.25.

3.4 (g) [iii] *Summer courses for teachers*

Summer courses for teachers also became a feature during Tayler's term of office. These provided opportunities for teachers to gain further musical knowledge and skills. In 1929 Tayler conducted vacation courses in school music at the Nelson Summer School, at Wellington, Christchurch and Wanganui, while a similar course was conducted by Griffiths in Timaru.²⁷¹ In January 1930 a series of lectures and other musical activities formed a feature of the Waitaki Teachers' Summer School. Arrangements were made so that all teachers attending the school could be present at the music lectures, "showing the value that was attached to them."²⁷² New Plymouth held a Summer School in February 1930,²⁷³ while in May, Jenner gave a course of lectures at Timaru, Griffiths lectured in Christchurch and Greymouth, and Tayler took courses at Napier and Gisborne.²⁷⁴ In 1932 the National Teachers' Summer School held in Whangarei had a theme entitled "Education for Leisure." Hollinrake lectured on "Gilbert and Sullivan and their Operas," while he also directed community singing.²⁷⁵

3.4 (h) Music making in the community

Other initiatives designed to stimulate interest in music were community oriented. One of the most successful musical ventures was the launching of the Christchurch Children's Musical Festival in 1929, organized by Griffiths. Private teachers had conducted music classes on Saturday mornings training 677 children for a very successful three days' non-competitive festival held in October. There were performances on piano, violin, cello, clarinet, cornet, a choir of 123, and folk dancing.²⁷⁶ Griffiths remarked:

²⁷¹ *AJHR, E-2, 1929, p.56.*

²⁷² *AJHR, E-2, 1930, p.45.*

²⁷³ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 February, 1930, p.11.

²⁷⁴ *AJHR, E-2, 1930, p.45.*

²⁷⁵ E.D. Tayler, 'Instruction in Sight Singing,' *Education Gazette*, 1 July, 1931, p.118.

²⁷⁶ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 April, 1930, p.59.

I have the satisfaction of knowing that hundreds of Christchurch children have been enabled by my classes to enjoy the pleasure of creating their own music; I have the satisfaction of knowing that something has been done for the future citizens of this place; and I know that leading educationists approve of the work I have done and am doing.²⁷⁷

The festival became an annual event that evidently grew in popularity and scope.²⁷⁸ In 1930 approximately 1500 children were enrolled for Saturday classes with tuition offered in a wide variety of instruments including piano, violin, viola, cello, flute, clarinet, cornet and other brass instruments. A large orchestra and choir were formed, two operettas rehearsed (*Puss in Boots* by Louis Tisdale and Dr. G. F. Huntley, and *The Fairy Slipper* by Cuthbert Nunn) and classes were held in musical appreciation. The 1930 festival was held over four days instead of three, and Tayler remarked that the results were “astonishingly good and encouraging.”²⁷⁹ Similar ventures took place in Auckland, Wellington and Masterton with festivals known as “Music Week.” All of the Wellington Music Week performances were broadcast from 2YA except the first half of the Friday night children’s concert. Included in the concerts were performances of 15 original school songs. It was described as “without parallel in the history of the Dominion,” and “a triumph.”²⁸⁰ The outcome of the Auckland Music Week was the formation of an Auckland School Choirs’ Association.²⁸¹

Tayler considered competitions to be “foreign to the true spirit of art, which should be governed entirely by ideals.”²⁸² The festival was thus an opportunity for children to combine their skills

²⁷⁷ *Sun*, 19 June 1931. Cited in R. Hawkey, ‘Vernon Griffiths (1894-1985) His Life and Philosophy of Music Education as Demonstrated in his Collected Papers,’ p.75.

²⁷⁸ With the temporary closing of the Christchurch Training College at the end of 1933, Griffiths’ contract was terminated and he moved to Dunedin to establish a scheme of music at King Edward Technical College. His departure marked the end of the Saturday classes and festivals. (J.M. Jennings, ‘Song of the Music Makers,’ *Studies in Music Education, The Canterbury Series, School of Music, University of Canterbury, Christchurch, 1989, p.7*).

²⁷⁹ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 December, 1930, p.244.

²⁸⁰ E.D. Tayler, ‘A Musical Milestone,’ *Education Gazette*, 1 September, 1930, p.176.

²⁸¹ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 October, 1930, p.192.

²⁸² E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 July, 1928, p.108.

and talents in a non-threatening environment to give pleasure to children, parents and audiences alike.²⁸³ It also promoted public awareness concerning the value of school music.

Taylor described the Christchurch Music Festival in 1929 as an event of “pure enjoyment, from which everybody must have gone away happy – children and parents alike.”²⁸⁴ This must have been particularly pleasing to him as he frequently promoted the notion that music should serve to create happiness. In a lecture Taylor delivered to Wellington Girls’ College in August 1927, he introduced his subject by stating that the function of music was “to express happiness,”²⁸⁵ while in the *Scheme* he listed the creation of happiness as the first among six benefits of studying music:

- (a) It springs spontaneously from the overflowing of happiness, and so re-creates happiness when heard.
- (b) It furnishes an outlet for the emotions in beautiful and controlled forms.
- (c) Beautiful music stimulates the emotions and the imagination in beautiful ways, leading to the creation of beauty in life.
- (d) It has a health-giving and vitalising power.
- (e) It is a pleasant, wholesome, social recreation.
- (f) In the making and the sharing of beautiful music we find one of the happiest bonds of friendship.²⁸⁶

Sell discusses Taylor’s view of music in light of prevailing British musical attitudes. Music had to inspire happiness and sounds had to be “nice,” as opposed to “nasty.” Sell comments: “There was a distinct reluctance to regard music as more widely expressive, taking cognizance of all human feelings and inner experiences, not just the pleasant ones.”²⁸⁷ If music making inspired happiness in young performers and their audiences, this possibly had the effect of fostering a continued interest in music among performers and listeners. This would have been an important

²⁸³ E.D. Taylor, ‘Musical Matters,’ *Education Gazette*, 1 December, 1930, p.244.

²⁸⁴ E.D. Taylor, ‘Musical Matters,’ *Education Gazette*, 1 April, 1930, p.59.

²⁸⁵ *Wellington Girls’ College Reporter*, December 1927, Hutcheson, Bowman & Johnson, Wellington, 1927, p.47.

²⁸⁶ E. D. Taylor, *A Scheme of School Music Related to Human Life*, 1927, p.7.

²⁸⁷ D. Sell, 1986, p.5.

consideration in the 1920s when school music was just beginning to gain recognition as a serious curriculum subject.

3.5 Effects of Tayler's initiatives

Undoubtedly some of the initiatives of the five music educators began to reap benefits. Canterbury inspectors commented: "We note with pleasure the improvement in the status of music as a subject of the curriculum,"²⁸⁸ while Auckland inspectors stated: "Singing is showing a gratifying improvement. The influence of the training college and of the articles published in the *Education Gazette* by the Supervisor of School Music is making itself felt."²⁸⁹ Tayler's music report of 1929 observed a growing interest in the importance of musical and cultural education generally.²⁹⁰ Thanks to the subsidies initiated by the Department of Education, the interest in music was expressed in the growing demand for school gramophones and pianos, revealed in the following table:

TABLE 7

Numbers of pianos and gramophones placed in schools 1927 to 1929²⁹¹

	1927	1928	1929
Pianos	90	155	104
Gramophones	245	213	250

However with the onset of the depression, the Government decided to reduce expenditure by withdrawing subsidies on pianos in November 1930,²⁹² and on gramophones and records from

²⁸⁸ *AJHR, E-2*, Canterbury, 1929, p.22.

²⁸⁹ *AJHR, E-2*, Auckland, 1929, p.21.

²⁹⁰ *AJHR, E-2*, 1929, p.56.

²⁹¹ *AJHR, E-2*, 1928, p.55; 1929, p.37; 1930, p.45.

²⁹² The *Education Gazette* stated that owing to the withdrawal of the Government subsidy, the firm of Hamilton Nimmo & Sons had a surplus of pianos that they were anxious to dispose of at a "greatly reduced rate." (Advertisement, *Education Gazette*, 1 November, 1930, p.214).

July 1931.²⁹³ These decisions would have had a serious impact on schools. In addition schools that had gramophones were no longer able to receive records through subsidies.

A marked increase in numbers learning music was apparent in secondary departments of District High Schools schools between 1927 and 1929. While music did not appear in tables of statistics in the reports of 1925 and 1926, numbers learning music began to appear in 1927. The following table reflects the increase in numbers between 1927 and 1929:

TABLE 8
**Numbers of students learning music in secondary departments
of district high schools between 1927 and 1929²⁹⁴**

	Nos. of pupils taking music		Percentage of whole no.		Total nos. of pupils	
	Boys	Girls	Boys	Girls	Boys	Girls
1927	11	45	0.7	2.7	1,516	1,646
1928	107	130	6.0	7.1	1,793	1,824
1929	271	534	12.3	26.8	2,208	1,993

The Minister of Education, The Hon. Harry Atmore, believed these increases were due to the good effect of primary school music classes, which had spread to secondary schools.²⁹⁵ Clement Spurling, Director of Music at Oundle in England, affirmed that music in secondary schools was “helped or hindered by the musical education given in primary or preparatory schools.”²⁹⁶

In an article in *National Education*, F.A. Garry described music as having achieved a “new importance in the curriculum” and been “lifted from the lowly place of Cinderella almost to the dais of the Prince.”²⁹⁷ While the implementation of all these new musical ventures helped to raise

²⁹³ ‘Gramophones and Records,’ *Education Gazette*, 1 July, 1931, p.118.

²⁹⁴ *AJHR, E-6*, 1927, Table L2, p.20; 1928, Table L3, p.22; 1929, Table L3, p.38.

²⁹⁵ *AJHR, E-1*, 1931, p.31.

²⁹⁶ Reporter unknown, ‘Place of Music in Schools,’ *Press*, Christchurch, 6 November 1937. From ‘Music in Schools, 1934-45,’ E2 44/1/2 pt 1, 1945/20b. NA, Wellington.

²⁹⁷ F.A. Garry, ‘The Teacher’s Reading,’ *National Education*, 1 April, 1930, p.158.

the profile of music education, the Director of Education voiced concern regarding the state of school music:

It surely indicates a lamentable lack of appreciation of the importance of music in the life of the community when, in school after school, I found that even the senior classes had little or no knowledge even of the tonic sol-fa notes of the major scale. The pupils consequently were quite unable to sing a simple passage of music at sight, and in most cases had no song-book to practise from.²⁹⁸

While song-books may have assisted pupils with learning to read notation, some teachers were themselves incapable of reading music. Had the Department of Education been able to supply free song-books, some teachers may in fact have never used them because of lack of confidence in teaching singing. Teachers lacking musical skills were at a disadvantage without external assistance.

Taylor identified that the paucity of skilled music teachers was the primary issue:

Systematic Musical Instruction in Schools is still in a very backward state. In general, the quality of actual singing performance is improving in the schools, but with a few exceptions there is practically no attempt on the part of head teachers to promote proper systematic and progressive instruction in music. This is usually ascribed to the lack of skilled teachers on the staff, while the head teachers disclaim any adequate knowledge of the subject themselves.²⁹⁹

Instead of providing assistance for teachers, the *Scheme* proved to be too complex for many of them. An Auckland inspector remarked:

There is still a good deal of unnecessary trepidation regarding the use of Mr. Taylor's excellent handbook on school music. This is no doubt due to the teachers' lack of knowledge of the subject, and their consequent want of confidence in using the book as a guide to their teaching.³⁰⁰

²⁹⁸ T.B. Strong, 'School Singing,' *Education Gazette*, 1 July, 1931, p.118.

²⁹⁹ *AJHR*, E-2, 1930, p.45.

³⁰⁰ *AJHR*, E-2, Auckland, 1930, p.25.

Tayler stated: "I am told in some quarters it is regarded as too difficult for the average teacher.... There is an immense amount of it that is so simple and so detailed that anybody who has the will may find the way."³⁰¹ Later that same year he stated: "An objection frequently raised against the "Scheme" by teachers as a reason (I will not say an excuse) for not putting it into operation is that it is too elaborate, and the list of gramophone records too lengthy, etc..."³⁰² Tayler attempted to address the problem by writing lengthy explanatory articles in the *Education Gazette* to assist teachers in their understanding of the *Scheme*. However, it is likely that teachers who found the *Scheme* too complex may have reacted the same way to the articles. A lesson on Pitch for example assumes knowledge of sol-fa notation, that the teacher has the ability to sing, and that he or she can sing a major scale ascending and descending:

(Note: Before approaching notation for pitch, children must have sung from teacher's pattern the major scale, first descending and later ascending, and they must be quite familiar with the sounds of both. It is also a great help if they have sung them to sol-fa names by rote, without confusing the two orders; but this is not essential. The teaching of pitch is likely to be slower than the teaching of time and rhythm. In every case the matter in a lesson should be made quite familiar by frequent repetition.)

Sing these crotchets to the sound of "taa." When we listen to music it seems to be moving forward like walking, or perhaps running, and so on; but it also seem to be going up and down hill. You have all sung music going up and down hill, like this. (Sing scale up and down, to "laa" or to sol-fa names if known to class, at the same time raising and lowering right hand little by little to illustrate rise and fall.) We call this set of sounds the *scale*, which really means a ladder or staircase. Let us all sing up and down the scale, raising and lowering one hand at the same time. Begin with your hand on the desk... Now tell me whether I am singing up or down the scale. (Sing to "laa" or play up or down scale, if necessary repeating previous patterning, and testing again and again until class answers accurately. N.B. The scales of D, E flat, and E are likely to be best for general use.)

Now I shall sing up and down the scale again, but not always right up to the top or down to the bottom. Try to follow the movement with your hand, and change when I change. (Sing scale slowly to "laa,"

³⁰¹ E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 May, 1930, p.81.

³⁰² E.D. Tayler, 'Musical Matters,' *Education Gazette*, 1 August, 1930, p.158.

turning back unexpectedly: eg. **d r m f m r m f s l s f m** etc... Later sing faster. Class may shut eyes to avoid imitation of one another. Test until accuracy is obtained – if necessary, singing much more slowly.

If I want to draw a picture of music going up or down the scale I draw a kind of ladder like this: (staff of five parallel lines, large size, with an upright line at each end to close it in). We call this the staff, and we write the sounds on the lines and spaces like this: (Scale of crotchets, beginning on bottom line and ending in top space. Crotchets below middle line have stems pointing upwards, those above middle line have stems downwards; crotchet on middle line may have stem either way, usually that of previous note). Here are the sounds going up; line, space, line, space, and so on...³⁰³

It is doubtful whether teachers who were intimidated by music would have found this explanatory lesson helpful. It may have been appropriate as a demonstration lesson for teachers, but in written form it required diagrams or drawings for ease of comprehension, while a further drawback was the small print in the *Education Gazette* that may have been difficult to read. Griffiths was forced to admit in his editorial of *Music in New Zealand* in May 1932:

... everyone knows that now after more than five years, it is possible to walk into school after school and find the “Scheme of School Music” lying neglected and unopened on some dusty shelf and the subject of sight-reading standing where it did before Mr. Douglas Tayler arrived.³⁰⁴

The additional information provided in the 1928 music syllabus appendix was also complex and may have been difficult for the majority of teachers to understand and implement (see Appendix 12, p.465). Dr. John Borland, an English inspector and musical adviser brought to examine music in New Zealand in 1930, observed a lack of cohesion and training for teachers, criticising the Department of Education for their “lack of conviction” to see any real advances occur.³⁰⁵

³⁰³ E.D. Tayler, ‘Instruction in Sight Singing,’ *Education Gazette*, 1 May, 1931, p.75.

³⁰⁴ T.V. Griffiths, Editorial, *Music in New Zealand*, Vol.2, No.2, p.1. Cited in M.L. Fox, 1987, p.22.

³⁰⁵ Dr. J. Borland, ‘Music in New Zealand,’ *The Sackbut*, London, 1931. Cited in M. Dunmill, ‘National Music Curriculum: A Comparative Study of New Zealand and England since 1989,’ unpublished research essay for M.A. in Education, University of Canterbury, 1995, p.19.

While the third year music programmes were effective, too few teachers were qualifying to make any significant improvements in school music. In addition the closure of the Wellington and Dunedin Training Colleges from the beginning of 1933,³⁰⁶ one of the results of the Depression, also affected the numbers of qualified teachers with musical skills. Griffiths became redundant in the same year as the result of staffing cuts at Christchurch Teachers' Training College, while during 1933 the Auckland and Christchurch Colleges were also closed.³⁰⁷

One of the major difficulties Tayler encountered was the lack of human resources. In 1930 he commented that in other countries there was more organized supervision of school music than there was in New Zealand: "It is manifestly impossible for one Supervisor to pay a sufficient number of personal visits to the schools of New Zealand to ensure the proper carrying-out of any scheme however good."³⁰⁸ Similarly in 1931 Tayler stated:

... what are most needed are the personal visits of musical advisers or inspectors to *all* the schools to see that the word is carried out satisfactorily and to assist where possible. In view of the fact that there are some 2,500 schools to be visited, it is quite obvious that no one man can tackle so enormous a task without making some tremendous sacrifices; and, even so, the visits would necessarily be so few and far between that they would not achieve what they should.³⁰⁹

Many believed that the appointment of a number of local musical advisers would have been beneficial, but due to the financial depression this proposal was not possible to fulfil. In a letter to Dr. Beeby in 1942, Jenner remarked that Tayler had felt helpless. "He had no power to see what he advocated put into operation."³¹⁰

³⁰⁶ *AJHR, E-1*, 1937, p.2.

³⁰⁷ *AJHR, E-1*, 1934-35, p.4.

³⁰⁸ *AJHR, E-2*, 1930, p.46.

³⁰⁹ E. D. Tayler, 'Musical Matters,' *Education Gazette*, 1 August, 1931, p.141.

³¹⁰ E. Jenner, letter to Dr. Beeby, 28 October 1942, p.6. From *E2 44/1/2* part 1, 1945/20b 'Music in Schools,' 1934-45, NA, Wellington.

A further hurdle for teachers was that music, as a non-examinable subject, suffered with the pressures of the proficiency examination, which still loomed large during this post-war era.

Auckland inspectors commented:

... in our opinion the Proficiency Examination occupies too large a place in the teacher's and the child's perspective.... The pupil's whole school career, and to some extent his subsequent one, depend upon his being able to measure up to this standardized test – to fail to do so usually means the termination of school education altogether.³¹¹

Taylor was against examinations in music unless the child was intending to become a professional musician. He asserted that if music “begins to be treated as a subject to be measured – by tests and attained through examinations, the child’s view of it is almost certain to become speedily warped.”³¹² In his opinion music was “taught and practised solely for pleasure.”³¹³ However since examinations were still the measure by which society could assess education standards, by excluding music, the subject’s worth was diminished. Ewing commented that the non-examinable subjects received “perfunctory and unskilful treatment,”³¹⁴ while the Director of Education, T.B. Strong remarked that there was a tendency for teachers to put aside the subjects of drawing, singing and handwork when a period of formal examination approached: “This seems to indicate the actual value a teacher places upon such subjects. To the unknowing they may appear to be the frills of education.”³¹⁵ This was a significant statement, as it highlighted the perception amongst many teachers that school music was not a serious curriculum subject.

Taylor resigned his position at the end of August 1931. Two official reasons were given: a desire to pursue his organ playing,³¹⁶ and that he hoped to find opportunity in California to “make more of his undoubted talents as a composer and conductor than he had been able to do in New

³¹¹ *AJHR*, E-2, Auckland, 1925, p.39.

³¹² E.D. Taylor, ‘Musical Matters,’ *Education Gazette*, 1 July, 1930, p.129.

³¹³ ‘Conference of Inspectors of Schools and Principals of Training Colleges,’ *Education Gazette*, 1 July, 1930, p.141.

³¹⁴ J.L. Ewing, p.160.

³¹⁵ T.B. Strong, Director of Education, ‘Some New Year Thoughts,’ *Education Gazette*, 2 February, 1931, p.9.

³¹⁶ Author unknown, ‘Valedictory,’ *Education Gazette*, 1 September, 1931, p.159

Zealand.”³¹⁷ It is likely that Tayler was forced to resign because of the economic depression that had just begun in New Zealand. The Government was trying desperately to reduce administrative costs in education, and despite some progress in school music, the subject was still not a priority in the curriculum. This was confirmed when the Director of Education stated in July 1931 that it was “not possible at the present time to appoint a successor.”³¹⁸

Tayler left behind a legacy of great promise and new beginnings in music education, with “the satisfaction of knowing that he...laid the foundation stone truly and well.”³¹⁹ He died in California in 1932.

3.6 Conclusion

The 1920s was a period of unprecedented development in school music. The 1919 syllabus linked subjects together for the first time, raising awareness of music in general education. Education could be enhanced and enlivened by teaching subjects in relation to one another. Tayler’s *Scheme* published 1927, heightened an aesthetic awareness of music.

Singing became known as music for the first time in the 1928 syllabus, embracing three significant additions: the use of the gramophone for music appreciation, movement, and composition. While this broadened the scope of school music, it also increased the burden on the teachers. Despite the perceived complexity of music, we have seen that some individual teachers implemented successful music programmes and some principals provided encouragement and support to teachers.

In 1924 the Department of Education engaged Sydney Butler to write a series of articles on music appreciation in the *Education Gazette*. Although these articles may have been of some assistance

³¹⁷ The Minister of Education, Hon. A. Atmore, *Dominion*, 10 June, 1931, p.10 (d). Cited in G.E. Jansen, ‘History of School Music in New Zealand.’ Unpublished M.A. thesis, Victoria University, Wellington, 1966, p.87.

³¹⁸ T.B. Strong, ‘School Singing,’ *Education Gazette*, 1 July, 1931, p.118.

³¹⁹ Author unknown, ‘Valedictory,’ *Education Gazette*, 1 September, 1931, p.159.

to teachers, supervisory help was lacking. Criticisms of school music voiced by some visiting overseas educators led the Department of Education to take decisive action. In 1926, Tayler was appointed the first Supervisor of School Music in New Zealand, and subsequently the four music lecturers were appointed to the four Training Colleges. We have seen that these appointments helped to raise public awareness of school music. In his 1927 report, Tayler described the interest in music as being “most marked.”³²⁰ However, the lack of crucial additional support from the Department of Education made Tayler’s task formidable. He was incapable of visiting “some 2,500 schools” alone.³²¹ Perhaps it was enough to initiate the process of school supervision, so that New Zealand would feel less “backward” in comparison to England.

Subsidies introduced by the Department of Education from 1925, for pianos and gramophones, benefited schools that were able to raise the necessary funds. Table 7 revealed the increase in the number of pianos and gramophones purchased by schools between 1927 and 1929. However, some schools unable to raise funds were disadvantaged and with the onset of the depression, the withdrawal of subsidies in 1930 and 1931, would have seriously affected many schools.

A resource the Department provided free to every school was Tayler’s *Scheme*, but we have seen that it was not well received because of its complexity. Tayler’s subsequent attempts to explain theoretical information in his articles ‘Musical Matters’ in the *Education Gazette*, were equally complex and may have been beyond the comprehension of the average teacher with limited musical training or ability. An additional resource, *The Dominion Song Book*, had to be purchased for 3d. per copy.

Education officials advocated that the choice of songs should be of “good taste” and reflect the moral standards of the day.

³²⁰ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 June, 1927, p.84.

³²¹ E.D. Tayler, ‘Musical Matters,’ *Education Gazette*, 1 August, 1931, p.141.

During this period there were progressive developments in music education. It remained dependant on the enthusiasm and good will of individuals for implementation. Since it took another 27 years for the next new Supervisor to be appointed, it is doubtful that the Department of Education ever viewed the subject in the same educative vein as the 'three Rs.'

Chapter Four 1935-1949

A different tempo: Music education in the Labour era

“‘school music’ ... should be regarded as a basic activity at least equal in importance to the traditional school subjects.”¹

4.1 Introduction

The period 1935 to 1949 covers continuous Government by one political party. Robert Chapman remarks:

Labour did more in 1935 than win an election triumphantly. The victory of 1935 and its popular confirmation in 1938 allowed the leaders of the Labour party to shift the emphasis of the economy and amend its control, alter the balance of society and state, transform the prospects of the average family, and enlarge the education and hopes of young people. The patterns and institutions thereby established long outlasted the Party's own period in power.²

However the Labour Party demonstrated a *laissez faire* attitude towards music education, despite the positive effects of the Second World War (1939-1945) that engendered an eagerness for cultural experiences. Edward C. Simpson described this in the first *Year Book of the Arts in New Zealand*:

An outstanding symptom of the period of these war years has been the eagerness to satisfy a spiritual hunger. It has been manifested both in the desire to gain experience of works of art and in their creation... From [the armed forces] has been received call upon call for the means to experience and enjoy works of art, literature and music, revealing a craving for such things that is strange and unexpected.³

¹ V. Griffiths, *An Experiment in School Music-Making*, New Zealand Council for Educational Research, Wellington, 1941, p.1.

² R. Chapman, 'From Labour to National,' *The Oxford History of New Zealand*, W.H. Oliver & B.R. Williams (eds), Oxford University Press, Auckland. First published 1981, reprinted 1984. Reprinted with corrections 1987, p.333.

³ E.C. Simpson. Cited in 'Building a Culture,' S. Shieff, *Music in New Zealand*, Summer 1989/90, p.39.

When the war ended, the ‘spiritual hunger’ began to be satisfied with the establishment of many new cultural ventures, with music in the community particularly well served.⁴

4.2 Early educational changes

New Zealand’s first Labour Government was voted into office in November 1935 with Michael Savage as Prime Minister and Peter Fraser as Minister of Education. Both were committed to educational reform.⁵ The Hon. Peter Fraser, argued that educational reforms would “give the schools much greater scope for the pursuit of general cultural activities among which Music must necessarily rank high.”⁶ His statement augured well for the development of school music.

While the Auckland and Christchurch training colleges had already reopened at the beginning of 1935,⁷ the Wellington and Dunedin colleges reopened a year later.⁸ Steps were also taken to reduce the size of primary school classes. One of the most significant changes was the abolition of the Proficiency Examination which came into effect after 30 September 1937. It was replaced with a “Primary School Certificate” for all pupils, to gain free entrance to post-primary schools. The Proficiency Examination had been a burden to teachers, inspectors and pupils alike, since its inception with the 1904 syllabus. (See chapters one and two). An article in the *Education Gazette* described how the examination had impacted on certain subjects:

⁴ In 1947 a Government Cultural Fund was established, the forerunner of the Queen Elizabeth II Arts Council. That same year an article in the monthly music magazine *Music Ho* observed: “There is every evidence of a rapidly increasing interest in music in New Zealand. (Author unknown, ‘The Tower: No More Music,’ *Music Ho*, Vol.5, No.3, June 1947). Owen Jensen, the music director of the Adult Education Centre at Auckland University College, founded the magazine and edited it between 1941 and 1948 when publication ceased. Other notable musical developments during the 1940s included the Wellington Chamber Music Society’s inaugural concert on 1 May 1945, and the establishment of the Community Arts Service (CAS) by Owen Jensen which had its first concert in September 1946.

⁵ “The greatest state-sponsored cultural innovations in the late 1930s were in education.” (P.J. Gibbons, ‘The Climate of Opinion,’ *The Oxford History of New Zealand*, p.323).

⁶ P.Fraser, Minister of Education, letter to J. Simpson, 10 May, 1938. From E2 44/1/2/ part 1, 945/20b, ‘Music in Schools,’ 1934-45. NA, Wellington.

⁷ *AJHR*, E-1, 1936, p.3.

⁸ The Wellington and Dunedin Training Colleges reopened at the beginning of 1936. (*AJHR*, E-2, 1937-38, p.2.)

...arts and crafts and appreciation of music and literature... were sacrificed to a rather narrow efficiency in English and Arithmetic. In short, the creative aspect of education was subordinated to the literary.⁹

Teachers and inspectors could no longer blame the examination for neglecting school music instruction. However, it will be seen that education officials exhibited an ambivalent attitude towards school music.

4.3 The role of music in the schools

In 1938 the Chief Inspector of Primary Schools, J.W. McIlraith, remarked that the freer time-table had enabled some schools to form clubs devoted to a particular pursuit, such as the study and practice of literature, art and crafts, drama, popular science and music. Pupils interested in a specific area would meet for an hour a day or one afternoon each week.¹⁰ Various documents and statements emanating from the Department of Education during this period suggested that music education was valued as an important subject, and that it was receiving attention in schools. In 1936 *The Christchurch Star-Sun* requested Fraser to contribute a commendation of the effort being made to encourage music. His article, entitled 'Music in the National Life,' published on Wednesday 18 March, 1936, highlighted its importance:

ILLUSTRATION 29 Music in the National Life¹¹

A nation's spirit is expressed in its music. Few of the many influences that bind people together are more potent than its songs... a people that will sing together will stand together... It is therefore necessary that a nation should be articulate in song, and be so trained that it can express itself vocally and also be stirred by those melodies to which no words have been set....

⁹ Author unknown, 'A New Era in Education,' *Education Gazette*, 1 December, 1936, p.206.

¹⁰ *AJHR*, E-2, 1938, p.3.

¹¹ P. Fraser, Minister of Education. From E2, 44/1/2/ part 1, 1945/20b, 'Music in Schools,' 1934-45.

Of recent years the gramophone and the radio have come as wonderful factors in the system of National Education, and the never-ending controversy in the daily press not only shows a longing for music, but also indicates that the national taste is in need of development. Listening to good music cannot fail to have a good effect, but this effect can be but partly achieved unless the nation has been trained to appreciate the highest.

Man's command over the resources of Nature progresses at so remarkable a rate that the burden of living should correspondingly lessen. Leisure, or the opportunity of fashioning one's own life, should surely increase. What better could we desire than the capacity to enjoy the music or all peoples with its wonderful power to solace and inspire.

It is with great pleasure that I commend your enterprise in a cause of such national importance.

By describing music education as "a cause of such national importance," Fraser indicated the value he placed on this subject. Further evidence of his belief in music education was revealed in a letter he wrote to J. Simpson:

I am glad to say that there is an increasing recognition of the value of music in the schools both as a part of the educational process and as an end in itself. I have heard with great pleasure the Musical Festivals of the Wellington public schools.¹²

Similarly in 1937 the Chief Inspector of Primary Schools regretted that "important subjects," such as music lacked specialist supervision.¹³ Despite the continued lack of specialist supervision, he reported in 1941 that music had attained a much higher level in the schools. In his opinion the quality of the singing heard not only in individual school choirs, but in the combined schools' music festivals, had "never been better."¹⁴ Music's improved status was also noted by Clarence Beeby, the Director of Education: "significant new developments are taking place in other fields no less a part of true

¹² P. Fraser, Minister of Education, letter to J. Simpson, 10 May, 1938.

¹³ *AJHR, E-2*, 1937, p.2.

¹⁴ *AJHR, E-2*, 1941, p.3.

education than the three R's. Music, drama, and the arts generally, are receiving more attention than they did."¹⁵

A further positive report on music education was found in an editorial of the *Education Gazette*, which remarked on the progress in school music over the past twenty-five years. Whereas in the past music teaching had been "sporadic and unco-ordinated, depending almost entirely on the enthusiasm and special abilities of individual teachers,"¹⁶ school music in 1943 was described in glowing terms. The subject of singing had become known as school music, embracing a wide variety of musical activities: orchestras, brass bands, choirs and percussion work. In addition articles in the *Education Gazette* described how to make a variety of instruments such as a treble pipe,¹⁷ a viol,¹⁸ a monochord,¹⁹ while "the intelligent use of the gramophone"²⁰ was also promoted. (See Appendix 16, p.478 for an article on how to make a monochord).

It appeared that the Labour government valued music in the curriculum. However there were indications that their actions did not match their rhetoric. Evidence of this was highlighted in the Department's response to the following letter from Dr. Adolf Solansky, Acting Consul-General of the Czechoslovak Republic, Sydney.

¹⁵ *AJHR, E-1*, 1940, p.3.

¹⁶ *Education Gazette*, 1 June 1943, p.119.

¹⁷ D.W. Christie, 'Music through Handwork,' *Education Gazette*, 2 December, 1935, p.213.

¹⁸ D.W. Christie, 'Music through Handwork: The Viol and its Bow,' *Education Gazette*, 1 April, 1936, p.67.

¹⁹ C.L. Martin, 'The Monochord,' *Education Gazette*, 1 February 1939, p.23.

²⁰ *Education Gazette*, 1 June 1943, p.119.

ILLUSTRATION 30

Letter from Dr. Adolf Solansky, Acting Consul-General of the Czechoslovak Republic, Sydney, 1937²¹

1st March, 1937

Dear Sir,

At the First Congress for Musical Education which was held in Prague in April 1936 under the auspices of the Czechoslovak Minister of Foreign Affairs/twenty two countries being represented/a resolution was proposed by the English and American delegates to make Prague the permanent seat of the Society for International Musical Education.²² The resolution has passed unanimously.

The main objective of the Society is international co-operation in matters relating to musical education. To this end the Society proposed in the first place to gather information from all countries of the world concerning musical education and musical culture. The Minister of Foreign Affairs of Czechoslovakia having assured the Society of its willingness to co-operate I am directed to inquire whether your Department would make available to this Consulate General information in regard to musical education in your State along the following questions:

(A) Musical Education in Schools

1. What is the schedule of hours of music instruction in schools with general educational curriculum i.e. where music is an obligatory or supplementary subject/exclusive of special schools of music?
2. Plan showing how music is taught in such schools.

²¹ Dr. A. Solansky, letter to Department of Education, 1 March 1937. From 'Music in Schools,' E2, 44/1/2 pt 1 1945/20b, 1934-45. NA, Wellington.

²² Mary Ibberson wrote a personal account of the Prague Congress that was published in *The Musical Times*. She did not specify all the nations that were represented. However she did refer to some of the music performances that took place during the Congress: "Children's choirs from Czechoslovakia, Jugo-Slavia, and Roumania, and young people's choirs from Switzerland and Denmark." In addition Dutch, English and Swiss speakers were mentioned. (M. Ibberson, 'The Prague Congress: Some Personal Impressions,' *The Musical Times*, May 1936, p.465).

3. Rules governing examinations of candidates for vacancies for teachers of music in such schools.

Text books on music used in the schools will be accepted with thanks.

(B) Private Musical Education

1. Is private music instruction under the supervision of the Government? Please quote the text of law applicable to the matter.
2. What are the prerequisites for opening
 - a. of a private music school or
 - b. for obtaining permission to give private lessons of music.
3. What are the rules governing examinations of candidates who desire to become private teachers of music if such examinations are in existence.

The Department of Education responded with a letter signed by A. Martin, that will be referred to as Martin's letter 1937:

ILLUSTRATION 31

Letter from A. Martin, Department of Education, 1937²³

(A) Musical Education in Schools

1. In the Primary Schools, the usual practice is to devote a quarter of an hour each day to definite instruction in music including singing. In some schools lessons of half an hour are taken twice weekly. Music is a compulsory subject in all Primary Schools.
2. The plan usually followed in the Primary Schools is that indicated in the official textbook, "A Scheme of School Music related to Human Life," a copy of which is attached. To accompany this book three songbooks (The Dominion Song Book Nos. 1,2,3) have been compiled by Mr. E. Douglas Tayler and Professor Hollinrake of Auckland University College.

²³ A. Martin, 16 March, 1937. Letter to Dr. Adolf Solansky, Acting Consul-General, Czechoslovak Republic, Sydney. From E2, 44/1/2 part 1, 1945/20b, "Music in Schools" 1934-45. NA, Wellington.

3. Students in Teachers' Training Colleges, who show promise in general teaching and who have special ability in music, are given a third year of training, mainly in school music and the method of teaching it to children. They are then posted to Primary Schools as Probationary Assistants, after which they are at liberty to apply for positions in the Schools. Some positions are advertised: "Specialist in School Music required," and for such positions these young teachers usually apply. Many of the larger schools have a music specialist on the staff. In other schools the music is usually taken by the class teacher or by one teacher who is particularly interested in this subject. No special examinations are required.

(B) Private Musical Education

1. No, there is, however, a Music-Teachers' Registration Act which established the Music-teachers' Registration Board of nine persons, one appointed by the Minister of Education and eight by registered music teachers. The functions of this Board are to receive applications for registration and to authorise registration where the conditions have been complied with. A register of music teachers is kept by this Board.

The qualifications for registration are:

- (1) Possession of a degree, certificate, diploma, licence or 'other proof' that the applicant has passed an examination recognised by the Board.
 - (2) Proof that the applicant is otherwise competent to teach music.
 - (3) Payment of a fee of ten shillings and sixpence on application and annually thereafter.
2. (a) Nil.
(b) Nil.
 3. Persons wishing to become private teachers of music usually sit for the examinations conducted by The Royal Academy of Music, England, or by Trinity College, London.

Martin's letter would suggest an advantageous 'spin' for political reasons. Music specialists did not abound as Martin's Letter 1937 would have one believe. By the end of 1931 there were only 14 teachers who had graduated from the third year music training

programme. (See chapter three). The closure of the training colleges contributed to the paucity of trained music teachers. Perhaps the most important point of contention was that although music was a mandatory subject in the curriculum, it was not available in all schools. This information was not forthcoming in Martin's Letter 1937.

Evidence of the neglect of music education in schools came from a number of different sources, which are described in the following three points:

(1)

A deputation of five individuals who were interested in music in schools, interviewed the Minister of Education, Peter Fraser, on 23 June, 1938. The group consisted of Mr. J. Simpson, Mr. Thompson, Mr. Campbell, M.P., Mr. Neilson, M.P., and The Hon. Mr. Connolly, M.L.C. The purpose of the meeting was to urge that "music should be included in the curriculum of primary and secondary schools."

ILLUSTRATION 32

Deputation Interview with Hon. P. Fraser on Music in Schools, 1938²⁴

Mr. Simpson: said the deputation did not represent any musical body – just individuals who were interested in music in schools. Mr. Thompson was an ex musical student at Otago University.

Minister: In some of our schools we have excellent musical people.

Mr. Thompson: A lot of work is being done in the Old Country on those lines.

Minister: Taking it by and large I think our own teachers are better than in Britain.

Mr. Simpson: Do you mean from a musical point of view?

Minister: That is a different matter, but there is some good work in connection with music being done at our Training Colleges.

Mr. Simpson: Prospective teachers in our Training Colleges at the present time are not given the opportunity to study voice production and singing to train children on the correct lines.

Minister: A lot depends on the teacher. What is your idea?

²⁴ Deputation interview with Hon. P. Fraser, the Minister of Education. From 'Music in Schools 1934-45,' E-2, 44/1/2/ pt 1, 1945/20b. NA, Wellington.

Mr. Thompson: We feel that something systematic is possible as far as the teachers go. There seems to be no direction. It is left to the individual teacher. Even memoranda could be sent round to teachers.

Minister: It is a poor second. When you come to music and dramatic art correspondence is a poor second.

Mr. Simpson: Voice production is neglected in New Zealand. I have personally heard men holding University degrees speaking most incorrectly.

Minister: It is a question of teaching the children posture and breathing. Any suggestions from anybody are welcome.

The Minister perused the correspondence on the file, sent by Mr. Simpson, and a letter dated the 26th April setting out his suggestions.

Mr. Simpson: In 1929 there were imported into New Zealand four individuals who taught music in training Colleges, but during the depression the last Government dispensed with them.

Minister: You have Dr. Jenner at the Training College, and we have a good man in Auckland who takes music along with other subjects. I would be more concerned about the country children having opportunities. You think out something on these lines and let me have your ideas. I won't promise to put them into operation, but I promise you I will consider them.

Fraser, the consummate politician, chose to focus on the positive aspects of school music, while his last sentence epitomised the attitude of education officials during the Labour regime, one of promises that were largely unfulfilled.

(2)

The Wellington Branch of the Music Teachers' Association of New Zealand were so concerned about the state of school music, that a unanimous resolution passed at a Conference in 1938, was relayed to the Minister of Education.

ILLUSTRATION 33

Resolution from Music Teachers' Association Wellington Branch 1938²⁵

That, whereas the results of modern scientific research into the beneficence and value of music in its many forms upon the emotional life and consequently upon the health of a community have shown that the benefits of the practice of study of music can far exceed those of its more narrow application as an art and culture, the members of this Conference, representative of the music-teaching profession throughout the Dominion, do hereby urge the Minister of Education to use his power to support greater attention being given to the study and practice of music in the schools. It is hereby particularly suggested that special attention be given to this subject in the form of class-singing, classes for elementary instruction in the reading of music and the playing of various instruments, in the early stages of school life. It is also respectfully suggested that, wherever possible, the services of a Registered Music-teacher should be employed for this work, and that the music qualifications of a school teacher should be adequately taken into account in making school appointments.

Fraser's response was similar to that of the deputation meeting. He focussed on some of the positive aspects of school music, while he was non-committal concerning the employment of registered music teachers:

ILLUSTRATION 34

Letter from Hon. P. Fraser to the Wellington Branch of the Music Teachers' Association of New Zealand²⁶

Music is receiving increasing attention in the schools and training colleges. For some time all these colleges have devoted a considerable amount of time to the subject and have given a third year specialist course to selected students. On being absorbed into the teaching service these specialist students have done much to raise the general standard of music in the schools. It is now open to any headmaster whenever a suitable vacancy occurs on his staff to ask for the appointment of a teacher with special qualifications in Music.

²⁵ E.C. Cachemaille, Secretary, The Music Teachers' Association of New Zealand, Wellington Branch. Letter to the Minister of Education, 19 July, 1938. From E2 44/1/2 part 1, 1945/20b, 'Music in Schools,' 1934-45. NA, Wellington.

²⁶ P. Fraser letter to E.C. Cachemaille, 18 August, 1938. From E2 44/1/2 part 1, 1945/20b, 'Music in Schools,' 1934-45. NA, Wellington.

In some schools music clubs, choir and orchestras have been formed and musical festivals have been arranged with very pleasing results. It may therefore be said that the outlook from this point of view is much more promising than hitherto.

Your suggestion that registered music teachers be employed is not one that is immediately practicable. I shall, however, keep it in mind for consideration when circumstances are more favourable to its adoption.

Again thanking your Association for its interest in this important aspect of education.

(3)

Individuals with first hand knowledge of the state of school music commented on the difficulties they perceived or experienced.

In a letter to Fraser, Simpson observed: "Music had not established for itself a traditional position in our schools. It is a new subject trying its best to gain a foothold in the busy and already crowded curriculum."²⁷ Since music had already been in the curriculum for 60 years, this statement was an indictment on the way the subject was perceived by education officials, while in an edition of *Music Ho* Owen Jensen commented:

... for the most part music in schools is a haphazard business. Is this altogether the teachers fault? Have we a musical ideal? Do we really believe in music as a part of education for living, or regard it merely as a social grace which money will buy?²⁸

This statement highlighted the purpose of music in the curriculum. On the one hand there was the perception that music was purely a recreational activity among many education officials, while music educators valued music as an educational tool which could develop one's intellectual and emotional faculties.

²⁷ J. Simpson, letter to Peter Fraser, Minister of Education, 26 April 1938, from 'Music in Schools,' 1934-45, E2 44/1/2 part 1, 1945/20b. NA, Wellington.

²⁸ O. Jensen, *Music Ho*, November 1943, p.1.

The need for specialists was again highlighted at a conference held in Palmerston North for the Registered Music Teachers' Society in 1946. Colin Muston asserted: "Scores of voices are ruined at the school stage of singing, where a little care and knowledge in those teaching them would result in the saving of many." He contended that "the teaching of music should be left to specialists,"²⁹ while in a letter to Frank Callaway,³⁰ Griffiths remarked that although music education had been part of the New Zealand curriculum for many years, with few exceptions it had been restricted to relatively small groups of children:

I have long had no faith in the Education Department's desire to foster anything worth-while in school music in this country...I wish I could think otherwise; but many years of experience have caused me to have no faith in a musical future for schools generally here. It would be comparatively so easy to organise a wonderful scheme for training school music directors and co-ordinating a great and permanent forward move; but that would mean shaking many head masters and mistresses out of their mediocre rut; and that is the last thing they want done.³¹

Griffiths believed that school music "should be regarded as a basic activity at least equal in importance to the traditional school subjects."³² Rudolph McLay, a high school music teacher, concurred.³³ He remarked that the music programme in some schools was treated with indifference:

²⁹ 'Music in Schools,' *Evening Standard*, 24 January, 1946. From 'Music in Schools 1945-53,' E-2, e44/1/2 pt 2, 1953/32a. NA, Wellington.

³⁰ Frank Callaway succeeded Griffiths as director of music at the Dunedin Technical College. He was Reader in Music at the University of Western Australia between 1953 and 1959, and was Professor and Head of the Music Department between 1959 and 1984. He has been Professor Emeritus since 1985. He was also founding President of the Australian Society for Music Education between 1966 and 1971. He was awarded the OBE in 1970. (M. Lambert, (ed), *Who's Who in New Zealand*, Reed Books, a division of Octopus Publishing Group (NZ), Auckland, Twelfth edition, 1991, p.101).

³¹ V. Griffiths, letter to F. Callaway, 30 November 1948. Cited in R. Hawkey, 'Vernon Griffiths (1894-1985) His Life and Philosophy of Music Education as Demonstrated in his Collected Papers,' Unpublished Ph.D. thesis, University of Canterbury, Christchurch, 1993, p.133.

³² V. Griffiths, *An Experiment in School Music-Making*, New Zealand Council for Educational Research, Wellington, 1941, p.1.

³³ Rudolph McLay was formerly first assistant at Alexandra District High School. He applied Griffiths' music scheme to the Petone School in 1939. His book *The Appreciation of Music* was published in 1938. (G.E. Jansen, 'The History of School Music in New Zealand,' unpublished M.A. thesis, Victoria University, Wellington, 1966, p.110).

Music is still the Cinderella of the subjects in the school curriculum, and this is true of both primary and secondary schools. In some of our primary schools very excellent work is being done, but these schools are all too few. From personal acquaintance with many teachers, I know that the lassitude and the indifference of ten years ago still exist in the vast majority of primary schools. In these schools the time allotted to music in the time-table is used up in a distressingly perfunctory and superficial manner.”³⁴

McLay cited Jenner:

Music in New Zealand schools is a subject which needs all the help it can get. Its past neglectful, and what is worse, its careless indifferent use (as though it were some trivial form of relaxation instead of a useful activity of the mind and soul) are things crying out to be remedied.³⁵

In a letter to Walter Harris, the Supervisor of Teaching Aids, Jenner stated:

It cheers me to know that many Departmental officers have gained the impression that music in our schools is not in a particularly healthy state, for then I do not feel that I am ‘a voice crying in the wilderness.’ I am well aware that some schools are doing excellent work, and you confirm this too from what you have seen yourself. My point is that by now **ALL SCHOOLS** should be tackling the subject honestly.³⁶

Jenner’s exasperation with the treatment of school music was further revealed in a personal letter addressed to Beeby, the Director of Education. (Note that in the letter the itemised list of student music teaching experiences include Jenner’s own responses in parentheses).³⁷

³⁴ R.E. McLay, ‘Music and the secondary school,’ *Education Gazette*, 1 June, 1939, p.102.

³⁵ E. Jenner. Cited in R.E. McLay, ‘Music and the secondary school,’ *Education Gazette*, 1 June, 1939, p.102. The word “neglectful” is the actual word used in this citation.

³⁶ E. Jenner, letter to W. Harris, 20 November, 1942. E 144/1/2/ part 1, 1945/20b ‘Music in Schools 1934-45.’ NA, Wellington.

³⁷ Bold formatting by researcher. The original letter from Jenner was handwritten.

ILLUSTRATION 35

Extract from Ernest Jenner's letter to Dr. Beeby on the State of School Music 1942³⁸

I remember in my interview in London for my College position how my personal recommendations from Sir Arthur Somervell, Dr. Robert White and Ernest Read brought from my interviewer the remark that if I could follow any one of those three men I could be a great influence in New Zealand. I still follow them and am incapable of weakening. Yet I wait to see the products of my constant hard work bear fruit in our schools, and I take it that the other music lecturers feel much as I do.

Things, I am certain dear Doctor, are vastly worse than you know. What I teach our students and ask them to practise in their teaching periods are ridiculed in the schools as being "WORK," and who wants work in the music lesson! They are definitely not allowed to try out the things which would make for progress. And what they see done, they would be the better for never seeing.

They soon learn that music-teaching counts for nothing in a teacher's promotion, and only the few possessors of sound character will give music teaching serious consideration in such circumstances. Let me now append some definite evidence lest it seem that I exaggerate.

The following selected extracts are the students' own words in answer to a question I set: "Did you give a singing lesson? If so tell me about it,; if not why not?"

1. The school where I am does not have singing for the boys – not while I was there anyway.
2. The class has not had a music lesson since I have been there (**N.B. 4 ½ weeks at that time**).
3. No. In my class the children don't have singing lessons or music of any kind.
4. My teacher does not think music is necessary for Standard 1. In other words it should be left till Standard 3 at least. (**I will not comment**).
5. When I first went to... I was surprised at the number of popular songs the children knew. If any of them learnt a new song at home (probably from radio) they were encouraged to bring it along to school so that all the children could learn it. (**I will comment. W.G. Whittaker emphasises the need of "SONGS OF STERLING VALUE."**)

³⁸ E. Jenner, 28 October, 1942, letter to Dr. Beeby. From E2 44/1/2 part 1, 1945/20b, 'Music in Schools,' 1934-45. NA, Wellington.

6. Our class mainly sings modern popular songs, AND MY TEACHER BELIEVES IN IT.
7. Opportunity has not arisen to give a class music-lesson. The class teacher views the proposition with disfavour: ‘What is the music specialist for?’ **(Comment: possibly this student might be suited to become a specialist – where then will she get practical experience if she is not allowed to teach?)**
8. The class where I am have 5 minutes singing every morning, but do not have a longer period music lesson during the week, so I was not able to give one. **(N.B. The official time for music is 1 hour 15 minutes, which comes as a surprise to our students when I tell them, for they see nothing approximating this.)**
9. All the songs the children are taught are given by another mistress who teaches three classes together. **(I had many answers of this kind. How can educational music be taught under such conditions! No wonder the teaching of songs is the ONLY aspect of music attended to! And I wish you could realise how bad is the choice of song; it is comparable with the teaching of literature by means of “the coloured comic.”)**
10. The class where I was, was practising for the Competitions and the teacher could not spare the time. **(There were 3 such answers sent in to me, one of them adding “No detailed singing-lessons were taken while I was there.”)**

These first-hand experiences provided conclusive evidence that music was not available in all schools, contrary to the information given out in Martin’s Letter 1937. In addition the amount of time spent on music lessons in point (8) was at variance with the time indicated in Martin’s Letter 1937.

The second point in Martin’s Letter 1937 concerned the use of Tayler’s *Scheme*, described as “the plan usually followed.” This statement conveyed an inaccurate picture of music instruction in the schools, particularly since Tayler himself had frequently remarked that the *Scheme* was seldom used. (See chapter three). Further evidence of its non-usage was found in other music educators’ observations. On arrival in Wellington, Jenner found that teachers had not known how to use the *Scheme*, prompting him to write his *Junior and Senior Sight-Singing and Songs for Schools*.³⁹ Jenner’s books provided teachers with “one possible method for teaching ANY musical point from Std.1 to

³⁹ E. Jenner, *Junior Sight-Singing and Songs for Schools, Senior Sight-Singing and Songs for Schools*, H.H. Tombs, Wellington, 1937.

Secondary School Music.”⁴⁰ In 1946 Harris stated that every school had received a copy of the *Scheme*, but he doubted whether many teachers knew of its existence, or remembered it, despite the college music lecturers teaching “along the lines” of the *Scheme* and the 1928 syllabus.⁴¹

In addition the *Scheme* had set forth a complete course in musical instruction (see chapter three) that was evidently not adhered to. McLay complained that in many schools voice-training, sight-reading and the development of musical appreciation were all non-existent, although there were occasional attempts to teach a few songs, while Jenner stated that many teachers believed theory to be “laboriously dull” and an “uninspired” branch of music education: “[they] fear that enjoyment must surely go the moment they get down to the teaching of things other than songs or the appreciation of music listened to.”⁴²

A letter to the editor of *Education Gazette* signed by “lover of good music” was also critical of school music teaching: “Sol-fa does not seem to be taught systematically – by some teachers not at all. One of my own children had had none for a year.”⁴³ Similarly Auckland inspectors commented that too few schools had carried out “any definite course of instruction in the teaching of either staff or the tonic sol-fa notation.”⁴⁴ In addition Hawke’s Bay inspectors remarked:

Reading from staff notation is not yet as advanced as it should be and more systematic treatment is necessary right from the beginning of the child’s musical education. Appreciation of music is taken rather spasmodically and methods are not as good as they might be.⁴⁵

⁴⁰ E. Jenner, 28 October 1942, letter to Dr. Beeby. From E2 44/1/2 part 1, 1945/20b, ‘Music in Schools,’ 1934-45. NA, Wellington.

⁴¹ W.B. Harris, ‘Some Observations on Music in New Zealand Schools,’ October 1946. From E2 e44/1/2part 2, 1953/32a, ‘Music in Schools,’ 1945-53. NA, Wellington.

⁴² E. Jenner, *Junior Music - Reading and Songs for Schools*, Harry H. Tombs, Music Publishers, Wellington, 1938, p.iii.

⁴³ *Education Gazette*, 1 June 1943, p.131.

⁴⁴ Auckland inspector’s report 1941, p.9. From E2, e/12/15/6, 1943/1b, ‘Inspectors’ Annual Reports’ 1939-43. NA, Wellington.

⁴⁵ Hawke’s Bay inspector’s biennial report, 1941-2, p.3a. From E2, e/12/15/6, 1943/1b, ‘Inspectors’ Annual Reports 1939-43.’ NA, Wellington.

Inevitably a comparison was made by Wellington inspectors between school music in New Zealand and English practices: “The standard in [music reading and notation] does not approach remotely that obtained in English schools, and can only be raised by a well-planned course throughout the school.”⁴⁶ Simpson also remarked that music education was “taught much more extensively” in British and American elementary and high schools, indeed, “more extensively in the schools of every other English speaking country in the world,” than in the New Zealand schools.⁴⁷

In Australia, Victor McMahon from the Department of Education, New South Wales, reported in 1947 that all Australian primary school children received music instruction. He claimed they were taught part-singing, they had some ability to read sol-fa and staff notations, and they had some general appreciation of instrumental and orchestral music. “Many also acquired the ability to play a simple melodic instrument such as the recorder, fife or school flute (a fully chromatic flute, differing from the fife in pitch).”⁴⁸ While it is possible that many Australian children received some form of a musical education, it is equally possible that not “all” children had this luxury. This, was after all, a statement made by an official of the Department of Education, who may have felt impelled to provide a positive view about the state of school music in Australia.

The chief criticism McLay levelled against New Zealand school music, was the lack of continuity in the music instruction between one group and the next:

Instead of a progressive course in music beginning in the infant department and ending with Form II, the child is at the mercy of the whims and tastes of perhaps half a dozen teachers whose attitude is, in general one of indifference.⁴⁹

⁴⁶ Wanganui inspector’s confidential memorandum for all teachers 1943, p.2. From E2, e/12/15/6, 1943/1b, ‘Inspectors’ Annual Reports 1939-43.’ NA, Wellington.

⁴⁷ J. Simpson, quoting Anderson Tryer, former Trinity College Examiner, and Mr. E.E. Begg, who had just returned from an extensive overseas tour. Letter to The Director of Education, 26 April 1938, from E2 44/1/2 part 1, 1945/20b, ‘Music in Schools,’ 1934-45. NA, Wellington.

⁴⁸ V. McMahon, ‘Music in Australian Schools,’ *Music in Education*, November-December 1947, p.133.

⁴⁹ R.E. McLay, ‘Music and the Secondary School,’ *Education Gazette*, 1 June, 1939, p.102.

Jenner stated that the better students at college felt “disgusted” at the lack of systematic teaching of music in the schools.⁵⁰ By the same token, many teachers felt the “uselessness” of engaging in solid music work for a year, because it would not be followed up the succeeding year.⁵¹

The importance of continuity in school music instruction was highlighted by the English music educator James Mainwaring: “If music is seriously to enter school life at all it would seem reasonable to assume that the child’s musical experience should be of a continuous, progressive, purposive kind.”⁵² Griffiths expressed a similar view: “In ideal circumstances school music would embrace a wide range of carefully-planned activities extending in time from the pupil’s first day in the kindergarten to his last in the post-primary school.”⁵³

Taylor’s desire of implementing a progressive music scheme (see chapter three) thus continued to be thwarted in the majority of schools. In fact the syllabus revision committee’s report on ‘Music in the Primary School (1949),’ stated that in comparison to the progress of school music overseas there had been little development in this country since the days of E. Douglas Taylor.⁵⁴ Since Taylor had left New Zealand in 1931, in effect little had been done to improve music education for a period of over 18 years. As Jenner and Hollinrake were both committee members, their assessment was a serious indictment on the school music system.

Further evidence of the state of music education in the 1930s was revealed in the journal *Music in New Zealand*,⁵⁵ launched in 1931. As editor, Griffiths hoped to promote ideas and philosophies about music in schools and the community. According to M.L. Fox, the journal created an impression that music education was viewed enthusiastically:

⁵⁰ E. Jenner, letter to Walter Harris, 20 November 1942. E 144/1/2/ part 1, 1945/20b, ‘Music in Schools’ 1934-45. NA, Wellington.

⁵¹ E. Jenner, letter to Dr. Beeby, 28 October 1942, p.5, from E2 44/1/2 part 1, 1945/20b, ‘Music in Schools,’ 1934-45. NA, Wellington.

⁵² J. Mainwaring, *Teaching Music in Schools*, W. Paxton & Co., 1951, p.1.

⁵³ V. Griffiths, 1941, p.1.

⁵⁴ Report of Revision Committee, ‘Music in the Primary School,’ Supplement to *National Education*, July 1949, p.2.

⁵⁵ *Music in New Zealand* was published in Wellington between April 1931 and March 1937.

Though such an impression is to be expected from a journal of this nature, the conspicuous successes and lofty idealism expressed within the journal appear to have been beyond the reach of most of those whom they were intended to enthuse, and were certainly not indicative of the actual state of music education in New Zealand.⁵⁶

However the demise of the journal in 1937 after only six years of publication was evidence of the general lack of support for music education. In the final issue the music educator Mary Martin wrote an article that encapsulated the antipathy towards the subject. She believed music was viewed as an extra that had no special educational value:

[It] is often withheld from the child from sheer indifference or for economic reasons. Until music has a place in the general educational scheme we cannot hope to have a discriminating public; we cannot hope to raise the standard of orchestral playing and choir singing, nor can we hope to attract the talented musicians from overseas to come and settle here.⁵⁷

While this statement espoused some basic truths, Department of Education officials conveyed mixed messages concerning their intentions. In a report written in 1936, the Director of Education, N.T. Lambourne, described his visit to Scotland, England, Australia, Denmark, Canada and California to study educational systems and methods. His observations convinced him that New Zealand should follow overseas practices and appoint organizers in music, physical education, art, infant-class work, and handicrafts.⁵⁸ However, it was not until 1939 that the first appointment was made, with Mr. Smithells as supervisor of physical education.

The Department of Education demonstrated a real commitment to physical education. In his 1946 report, The Hon. H.G.R. Mason stated: "Substantial grants had been made to Education Boards for the provision of apparatus and equipment to the schools, and these will be continued until all schools are well equipped."⁵⁹ There were 60 full-time

⁵⁶ M.L. Fox, 'A Study of Music Education in New Zealand between the years 1931-1937 as documented in *Music in New Zealand*,' M.A. Research Essay, University of Canterbury, 1987.

⁵⁷ N. Martin, 'Music the Worst Taught Subject,' *Music in New Zealand*, Vol.6, No.12. Cited in M.L. Fox, p.149.

⁵⁸ *AJHR*, E-5, 1936, p.2.

⁵⁹ *AJHR*, E-1, 1946, p.5.

specialists in physical education, in 1944, consisting of area organizers, assistant organizers, and additional assistants⁶⁰ with numbers increasing to 70 in 1945, and 83 in 1948.⁶¹

In 1941, W.B. Harris was appointed as Supervisor of Teaching Aids,⁶² while an arts and crafts supervisor was appointed in 1942. Mason's report of 1946 claimed that in spite of difficulties in obtaining supplies during the war, "far more materials for art and crafts have been issued than ever before," while teachers with specialist qualifications in art and crafts were being trained in increasing numbers.⁶³ No statistics are available in the "E" reports regarding the number of specialist music teachers employed at that time. Harris stated that eight specialist itinerant teachers were employed between 1944 and 1946.⁶⁴ The details are described under the heading Specialist Teachers, further in this chapter.

Four letters from Department of Education files reveal that the appointment of Music Supervisors was under consideration.

(I)

In a letter to Simpson on 18 January, 1939, Fraser promised to consider the possibility of appointing Supervisors of School Music, "when the time is opportune."⁶⁵

(II)

The secretary of the Canterbury Education Board sent the following letter to the Director of Education, 19 November 1940, pleading for the appointment of a Supervising Music Specialist:

⁶⁰ *AJHR, E-2*, 1945, p.3.

⁶¹ *AJHR, E-1*, 1946, p.5, 6.

⁶² Harris was responsible for the provision of films, film-strips, museum services and broadcast programmes for the schools. (*AJHR, E-1*, 1941-42, p.2). The National Film Library was established in 1942. (I. Cumming and A. Cumming, *History of State Education in New Zealand 1840-1975*, Pitman Publishing New Zealand, Wellington, 1978, p.274).

⁶³ *AJHR, E-1*, 1946, p.5.

⁶⁴ W.B. Harris, 'Some Observations of Music in New Zealand Schools,' October 1946, p.2. From 'Music in Schools, 1945-53,' E2, e44/1/2 pt 2, 1953/32a. NA, Wellington.

⁶⁵ P. Fraser, Minister of Education, letter to Mr. J. Simpson, 18 January, 1939. From E2 44/1/2 part 1, 1945/20b, 'Music in Schools,' 1934-45. NA, Wellington.

ILLUSTRATION 36

Letter to the Director of Education, 1940⁶⁶

For two consecutive years the Christchurch Primary Schools' Music Festival Association has conducted Music Festivals in Christchurch with great success. Specialists under the supervision of Messrs. G. and C. Martin (Assistant Masters at St. Albans and Christchurch South Intermediate Schools respectively) have trained school choirs and orchestras with such excellent results that the board has been prompted to suggest the appointment of a Supervising Specialist whose object would be to visit primary schools throughout the district to help and advise those who are entrusted with the teaching of Music.

In general the major portion of the proposed Supervising Specialist's time would be given to City schools, demonstrating with classes and directing teachers, while extra attention would be devoted to those schools weak in Music.

The Specialist's aim would be to some extent inspirational. To this end he would be expected to encourage school choirs and, where practicable, school bands and orchestras and organise Festivals. (At present this work is undertaken voluntarily and mostly out of school hours). In country districts his duties would take the form of day refresher courses, together with periodical visits once or twice a term. The Board would be glad if the Department would consider the question of the appointment of such an officer.

G.E. Overton responded for the Director of Education:

The Department is pleased to give careful consideration to your suggestion. In the meantime much assistance can be given in the movement to promote greater interest in Music by appointing, wherever possible, specialists in Music to the staffs of schools.⁶⁷

As was stated earlier in this chapter, there were in fact very few trained music specialists available in 1940. This response typified the Department's attitude to music. By putting the onus of responsibility back onto the education board, the Department was in effect disassociating itself from the matter.

⁶⁶ Secretary, Canterbury Education Board, letter to the Director of Education, 19 November, 1940. From 'Music in Schools, 1934-35.' E2 44/1/2 pt 1, 1945/20b. NA, Wellington.

⁶⁷ Letter from G.E. Overton to Secretary of the Canterbury Education Board, 22 November 1940. E2 44/1/2/ part 1, 1945/20b, 'Music in Schools,' 1934-45. NA, Wellington.

(III)

In a letter to Jenner dated 10 November 1942, Harris stated it was hoped to implement a “progressive scheme” after the war, utilising a large number of young teachers “under the guidance of a supervisor of school music.”⁶⁸

(IV)

In 1946, Hollinrake, as Dean of the Faculty of Music at Auckland University College, offered to “assist the Department in its plans for the future development of School Music” while on a year’s leave overseas.⁶⁹ Harris responded on Beeby’s behalf, indicating that while Beeby was on a visit to England he “might” make “tentative enquiries for someone suitable to act as Supervisor of School Music.” In the interim Hollinrake was offered a carrot:

...keep an eye open for someone who you think will do the job well, but without making an offer. The salary is likely to be, if an appointment is made, from £800 to £900. It is not at all certain however, that such a position will be created for someone.⁷⁰

It is possible that Beeby was sincere in his desire for a Music Supervisor. He may have been aware that music education was flourishing in Australia, with a Supervisor of Instrumental Music, a Senior Supervisor of Music and his two assistant supervisors in New South Wales.⁷¹ Harris’ letter could also be viewed as particularly cynical, since his school music report, written in the same month, stated that it was unnecessary to appoint a Supervisor of Music at that time:

If a Supervisor of School Music were appointed he would, I feel, do no more than endorse the plan of the Training Colleges....I am inclined to think that for the present sufficient help

⁶⁸ Supervisor of Teaching Aids, 10 November 1942, letter to Mr. Jenner. From E2 44/1/2 part 1, 1945/20b, ‘Music in Schools,’ 1934-45. NA, Wellington.

⁶⁹ H. Hollinrake, letter to The Director of Education, 27 August 1946. From ‘Music in Schools’ 1945-53, E2, e44/1/2 pt 2, 1953/32a. NA, Wellington.

⁷⁰ W.B. Harris, Supervisor of Teaching Aids, letter to Dr. Hollinrake, 8 October 1946. From E2 e44/1/2 part 2, 1953/32a ‘Music in Schools’ 1945-53. NA, Wellington.

⁷¹ V. McMahon, ‘Music in Australian Schools,’ *Music in Education*, November-December 1947, p.133.

could be obtained by seconding one or other of the lecturers for short periods for special jobs. This would be possible if there were an assistant lecturer at each College.⁷²

The cynic might also taken into account other events during the same period. In 1940, 20 additional studentships were awarded for physical education, art and crafts, music, and speech.⁷³ However the supply of music specialists was not equal to the demand, since there was a “dearth” of music specialists in 1946. The Chief Inspector of Primary Schools stated that as staffing conditions became easier, it was “hoped to train a greater number,”⁷⁴ but there were still insufficient music specialists in 1947: “The few music specialists continue to do very good work... More specialist assistance would be most helpful to teachers, but this may have to wait until the supply of teachers has improved.”⁷⁵

Due to the need to increase the number of generalist teachers in 1948, no student trainees were offered the third year specialist course in music, arts and crafts and physical education.⁷⁶ In 1949 the third year specialist course was resumed in physical education at Dunedin Training College. In addition, the Chief Inspector of Primary Schools, D.G. Ball, stated that schools were issued with further equipment for physical education, “under the present plan to have all primary schools and district high schools equipped by the end of 1950.”⁷⁷

Considering that funding existed to develop physical education further, while music had no Departmental music supervisor, and small grants for music equipment were only available to post primary schools, the impression gained is of a government concerned with appeasing the public generally and frustrated individuals in particular. Commenting on this era in *The Oxford History of New Zealand Music*, John Thomson remarked:

⁷² W.B. Harris, ‘Some Observations on Music in New Zealand Schools,’ October 1946. From E2 e44/1/2 part 2, 1953/32a ‘Music in Schools’ 1945-53. NA, Wellington.

⁷³ *AJHR, E-2*, 1941, p.2.

⁷⁴ *AJHR, E-2*, 1946, p.6.

⁷⁵ *AJHR, E-2*, 1948, p.6.

⁷⁶ *National Education*, 1 March, 1948, p.61.

⁷⁷ *AJHR, E-2*, 1950, p.2.

Despite Prime Minister Peter Fraser's 1939 statement that "every child had the right to an education 'to the fullest extent of his powers' ", the educational system denied thousands of schoolchildren the right to this in music.⁷⁸

Nevertheless even when music was non-existent in many schools, numerous students received their musical tuition from private music teachers. In the final issue of the journal *Music in New Zealand* in 1937, Mary Martin commented:

At present the responsibility for the music of young New Zealanders is being shouldered mainly by the private teacher. It is not at all certain that we have a high standard in this matter, and even if we had, the task is too big to be undertaken by individuals.⁷⁹

In 1943, there had been little change in the status quo. Murdoch stated that in New Zealand high schools there had been no attempt to build a curriculum around "aesthetic activities or to establish music as a study of the first importance." He observed:

...many pupils receive musical training apart altogether from the schools: there are in New Zealand some 700 registered music teachers, most of whom must have among their pupils a good proportion of adolescents (in many instances taught by them from childhood).⁸⁰

Contemporaneously in Christchurch "until recently" music tuition had been "almost entirely left to private teachers."⁸¹ Jansen believed that Beeby, as Director of Education, and senior inspectors of the time had "very little personal interest in music as a cultural pursuit."⁸²

⁷⁸ J. Thomson, *The Oxford History of New Zealand Music*, Oxford University Press, Auckland, 1991, p.271.

⁷⁹ M. Martin, 'Music, the Worst Taught Subject,' *Music in New Zealand*, Vol.6, No.12, pp.9-10.

⁸⁰ J.H. Murdoch, *The High Schools of New Zealand*, Whitcombe & Tombs, 1943, p.149.

⁸¹ H. Watson, 'Music in Christchurch,' unpublished M.A. thesis, University of New Zealand, 1948, p.191.

⁸² G.E. Jansen, 'History of School Music in New Zealand,' unpublished M.A. thesis, University of Victoria, Wellington, 1966, p.109.

4.3 (a) The work of Vernon Griffiths

This attitude was particularly noticeable in the Department's lack of interest in promoting Griffiths' scheme of school music, started at the King Edward Technical College, Dunedin in 1933. Griffiths described the scheme in *An Experiment in Music Making*, published in 1941.⁸³ This book was based on his experiences as music master at the College from 1933 to 1940.⁸⁴ (See Appendix 17, p.480 for a photograph of Vernon Griffiths).

On arrival, Griffiths found no singing in assembly, no organized choral work, no voice-production or sight-reading, no concerted singing and no orchestra or band. In less than six months, two choirs had been formed, the combined orchestra and military band had between 60 and 70 members, instrumental class tuition was offered, and most players had obtained their own instruments. Rachael Hawkey's thesis commented on the importance of this scheme: "In terms of student interest and involvement, scale of operation and results achieved, music as a school subject reached an importance in the school curriculum unprecedented... in the Dominion."⁸⁵

The Dominion described the scheme as a "remarkable" achievement, while the *Otago Daily Times* stated:

[this scheme is]one of the most important developments in the history of music in Otago. Quite apart from the fact that it is resulting in the building up of bodies of young musicians capable of presenting first-class entertainment, the significance of the expansion of this work is in the fact that each year it is sending out scores, perhaps hundreds, of boys and girls with a foundation in appreciation and in the practice of good music. It would be difficult to find a

⁸³ V. Griffiths, *An Experiment in School Music-Making*, New Zealand Council for Educational Research, Wellington, 1941.

⁸⁴ Griffiths became Professor and Head of Department at the School of Music, University of Canterbury in 1942. He retained this position until he retired in 1961. (J.M. Jennings, *Music at Canterbury*, Centennial History of the School of Music University of Canterbury, Christchurch, 1891-1991, The School of Music, University of Canterbury, Christchurch, 1991). The New Zealand Government recognized his services to music education by awarding him an O.B.E. in 1957. (G. Jansen, 1966, p.110).

⁸⁵ R. Hawkey, 'Vernon Griffiths (1894-1985) His Life and Philosophy of Music Education as Demonstrated in his Collected Papers,' unpublished Ph.D. thesis, University of Canterbury, 1993, pp.38-39.

more eloquent illustration of the value of the modern educational curriculum than the progress being achieved in this school by Dr. Vernon Griffiths.⁸⁶

While in the United States during two years' study leave, Fanny Evans from the University of Otago, found that Griffiths' music scheme had generated a great deal of interest. She was asked to address a general session of delegates in Colorado Springs to describe it further, while education authorities in Kansas City (Missouri) and Wichita (Kansas) requested her to give broadcast talks on the same subject. Similarly in England, she found widespread interest in Griffiths' scheme. The organization of music at Dunedin Technical College was recommended as a model for similar types of schools in the County of Essex. The Dunedin music time-table of 1940 was also reproduced in a publication prepared by the Essex Schools Music Advisory Service, entitled *A Memorandum of Music in Post-War Education*.⁸⁷

Further evidence of the success generated by Griffiths' book was found in a review in *Musical Education* in London. It was described as: "The most exciting book on present day musical education."⁸⁸ Such high praise from the local and international press combined with overseas interest, presumably would not have gone unnoticed by New Zealand Department of Education officials. Yet Jansen pondered why no official attempt was made to use the results of this "triumphantly successful" scheme "to build up instrumental and choral work in other post-primary schools."⁸⁹ A reviewer in *The Dominion* newspaper believed that Griffiths' achievements could be emulated: "now that he has pioneered the way it can be done by others without his wide experience and knowledge."⁹⁰

According to Harris, the scheme of musical training developed by Griffiths at King Edward Technical College had not been taken up by the Department because the

⁸⁶ *Otago Daily Times*, 19 August 1941. Cited in R. Hawkey, p.96.

⁸⁷ F. Evans, 'Report on some observations of school music trends in Great Britain and the United States with recommendations for the development of music in New Zealand post-primary schools,' January 1950, p.5. From E2 e44/1/2 part 2 1953/32a, 'Music in Schools,' 1945-53. NA, Wellington.

⁸⁸ Cited in G.E. Jansen, 1966, p.108.

⁸⁹ G.E. Jansen, p.109.

⁹⁰ 'Music in Schools,' *The Dominion*, Wellington, 14 June, 1941. From E2 44/1/2 part 1, 1945/20b, 'Music in Schools,' 1934-45. NA, Wellington.

expenses involved in the training of teachers, the provision of instruments and the appointment of a Supervisor of Music were considered to be too heavy. Further, it seemed that there was little interest among post-primary principals in developing music in their schools. Rather, the suggestion was made to Griffiths that he develop a scheme of training on a much-reduced scale, perhaps a one-year course in music teaching for those who intended to work in the community.⁹¹

However, others did take up the mantle. In 1948 a number of schools in the Dominion were reported to be doing similar work, with particularly large numbers of participants at the Christchurch Technical College. The orchestra numbered 250 players, with a choir of 600 voices. Robert Perks, as music director, had been among Griffiths' first pupils at the King Edward Technical College.⁹² Perks exemplified what an individual enthusiastic music educator could achieve. As Jansen stated, no official Departmental policy was implemented to improve vocal and instrumental work, until the recommendations of the Thomas Report came into effect in 1946.

4.3 (b) The Thomas Report

The purpose of the Thomas Committee was to investigate the post-primary school curriculum and to make recommendations regarding the choice of subjects for the School Certificate examination.⁹³ Significantly, Beeby suggested a core of English, social studies, general science, health, handwork, art and arithmetic,⁹⁴ which excluded music. However, the Thomas Committee were aware of the findings of the 'Spens Report' published in England in 1938, which evaluated secondary education, particularly in Grammar Schools and Technical High Schools, and considered the place of music and the arts in the curriculum. The Spens Committee stated:

⁹¹ R. Hawkey, p.133.

⁹² C. Martin, 'School Music-Making in Christchurch,' *National Education*, 1 November, 1948, p.319.

⁹³ The Committee headed by W. Thomas, was appointed by the Minister of Education, The Hon. H.G.R. Mason in November 1942. Their report was published in 1943. (New Zealand Department of Education, *The Post-Primary School Curriculum*, R.E. Owen Government Printer, Wellington, 1959).

⁹⁴ I. & A. Cumming, *History of State Education in New Zealand 1840-1975*, Pitman Publishing New Zealand, Wellington, 1978, p.280.

... that a more prominent and established place in the ordinary curricula of schools both for boys and girls should be assigned to aesthetic subjects, including music, art, and other forms of aesthetic training, and that special attention should be paid to developing the capacity for artistic appreciation as distinct from executive skill.⁹⁵

The Thomas Committee followed suit with the recommendation that the core should include music, along with English and social studies, general science and elementary mathematics, physical education, and art or craft (including home crafts).⁹⁶ This was an important step forward, as Harris believed that if post-primary schools fostered a good attitude towards music with “reasonably good” instruction, future college students would be equipped with some knowledge of the subject.⁹⁷ This, in turn, might lead to better teaching of music in the primary schools. Certainly, the college lecturers’ task would have been made easier with first year students coming with some musical background. (Further discussion of this point occurs later in this chapter under the heading Teacher Training).

Implementation of school music as a core subject in the post-primary schools required trained teachers with support from a supervisory service. Jensen described music in secondary schools as “pathetic:”

Music, in schools, remember, is a core subject. Yet the time given to it in most schools indicates no more than a perfunctory interest... One has only to hear the appalling tone quality of many school choirs to realise how far or how deep music education goes in the average school.⁹⁸

In *Education Today and Tomorrow*, Beeby remarked that there had been a growing emphasis on the aesthetic side of the child’s life:

⁹⁵ New Zealand Department of Education, *The Post-Primary Curriculum*, 1959, p.40.

⁹⁶ Jansen points out that the Thomas Committee did not foist a new subject – music – on to New Zealand post-primary schools. “The Committee... had the stated aim of extending to as many boys and girls as possible the advantages that some were already receiving.” (G. Jansen, 1966, p.137).

⁹⁷ W.B. Harris, *Some Observations of Music in New Zealand Schools*, October 1946, p.3. From E2 e44/1/2 part 2, 1953/32a, ‘Music in Schools,’ 1945-53. NA, Wellington.

⁹⁸ O. Jensen, ‘How Deep does our Music go?’ from *Here & Now*, October, 1949. Cited in A. Thomas, *Music in New Zealand: A Reader from the 1940s*, The Canterbury Series of Bibliographies, Catalogues and Source Documents in Music, Number Ten, School of Music, University of Canterbury, 2000, p.52.

Music, drama, literature, art, and crafts have made fine progress in the best schools and at least some progress in all. I have sometimes been a little disappointed that progress has not been more uniformly rapid, but I am aware of the difficulties, both material and personal, under which many teachers labour. I hope to be able to remove these difficulties in the future because I believe that any country that neglects the intangible values inherent in the arts is condemning itself to a hard and dreary existence.⁹⁹

Had Beeby been a music enthusiast, it is likely that funding would have been made available for a music supervisor. Jansen commented on the situation at that time:

...it was said to be difficult to know what exactly ought to be done; the Department did not want a national supervisor pushing the same scheme throughout the country. Rather they were seeking to give a modest amount of help to things that were already growing.¹⁰⁰

The 'modest amount of help' came in the form of a grant from the Department of Education to provide equipment for music to post-primary schools, together with grants for social studies and general science.

ILLUSTRATION 37 Grants for School Activities¹⁰¹

Libraries:	£10 per school, together with a capitation at the rate of 2s. per head
Music:	£50 per school in the case of schools with a roll of 150 or over and £25 per school in other cases
Social Studies:	£15 per school in the case of schools with a roll of 150 or over and £10 in other cases
Science:	(District high schools only) £10 per school, together with a capitation at the rate of 5s. per head of roll number

⁹⁹ Hon. H.G.R. Mason, *Education Today and Tomorrow*, E.V. Paul Government Printer, Wellington, 1945, p.19. Although Mason is credited with authorship of this book, it was in fact written by Beeby. (C.E. Beeby, *The Biography of an Idea*, New Zealand Council for Educational Research, Wellington, 1992, p.155).

¹⁰⁰ G.E. Jansen, 1966, p.156.

¹⁰¹ *AJHR*, E-2, 1947, p.14.

Although music received the highest grant, the Director of Education acknowledged that the total amount of £6,450 allocated would be “insufficient to provide all schools with the necessary musical equipment.” It was to be regarded as a beginning to enable schools to make further additions to existing equipment. “When schools have built up to a reasonable extent their musical equipment, the whole matter can be re-examined with a view to differentiation between schools.”¹⁰²

4.3 (c) The purpose of music in the curriculum

The Thomas Report ensured that music won a place in the post-primary curriculum as a subject of value, while two reasons were given for introducing it as a core subject:

- (1) To awaken and develop: “That aesthetic sensibility which is one of the most valuable of human gifts, and which, although its possibilities vary greatly from one child to another, is wholly denied to none.”¹⁰³
- (2) To enhance the corporate life of the school.¹⁰⁴

The growing awareness that music could enhance other areas of life had been elucidated by The Scottish Council for Research in Education, which stated in 1943: “If music is to be a real educative factor in a pupil’s life, it must not be purely recreational.”¹⁰⁵ In the same year, Murdoch claimed that in most New Zealand schools “recreation is all that is generally sought, let alone achieved,”¹⁰⁶ despite previous attempts by some music educators to inculcate the value of music as an educative source. In 1935, for example, in an address to the Otago Institute on music education, Griffiths quoted Dr. Dorothy Brock, headmistress of a large school for girls in England:

I value [music] for its training in concentration, mental alertness, and the power of quick analysis; as a means of self-expression, both through composition and through interpretation;

¹⁰² Memorandum for the Minister of Education from the Director of Education, 24 June, 1946. From E2 e44/1/2 part 2, ‘Music in Schools,’ 1945-53. NA, Wellington.

¹⁰³ Spens Report, 1938. Cited in G.E. Jansen, 1966, p.135.

¹⁰⁴ G.E. Jansen, 1966, p.135.

¹⁰⁵ Cited in J.H. Murdoch, 1943, p.149.

¹⁰⁶ J.H. Murdoch, 1943, p.149.

as an introduction to a whole range of new experience; and as one of the ‘humanities,’ with a language as well as a literature of its own.¹⁰⁷

Similarly, Luscombe’s document on music for prospective Auckland Training College students written in 1942, highlighted several purposes of music education beyond its recreational function:

ILLUSTRATION 38

Auckland Training College: Purposes of Music Education 1942¹⁰⁸

- (a) It is a many-sided human activity which gives great delight and mental and moral stimulus to the individual and the group – large or small.
- (b) It should and does have an ennobling and refining influence by its power to evoke the finest emotions, at the same time directing and controlling them.
- (c) It has an immense and absorbing history, for throughout the ages it has been an integral part of human endeavour and a reflection of man’s national and social life.
- (d) It is an exact science which provides a field for logical and clear thinking.
- (e) It has a vast literature associated with it which alone can provide a life time study.
- (f) Music as a cultural influence in the school can be linked up with the study of English through poetry, with social and political History, with Geography through folk and national songs, with Physics through Acoustics, with Physical Education through rhythmic training, with Crafts through the making of instruments.

The correlation of music with literature, history and geography had comprised a large section of the appendix of Douglas Tayler’s *Scheme*, which provided the basis of the music syllabus during this period. In fact most of the basic tenets of Tayler’s music education aims were adopted by the Revision Committee in their Report on ‘Music in the Primary School’ published in 1949.

¹⁰⁷ From an address by T. Vernon Griffiths, *Otago Daily Times*, Dunedin, 10 July 1935. E2 44/1/2 part 1, 1945/20b, ‘Music in Schools,’ 1934-45. NA, Wellington.

¹⁰⁸ H. Luscombe, Auckland Training College, ‘Music,’ 1942, from E2 44/1/2 part 1, 1945/20b, ‘Music in Schools,’ 1934-45. NA, Wellington.

TABLE 9
The Aims of Music Education

The Scheme¹⁰⁹

Music is always practised for pleasure, and must be approached in this spirit. It is productive of many benefits, among which may be named the following:

1. It springs spontaneously from the overflowing of happiness, and so re-creates happiness when heard.
2. It furnishes an outlet for the emotions in beautiful and controlled forms.
3. Beautiful music stimulates the emotions and the imagination in beautiful ways, leading to the creation of beauty in life.
4. It has a health-giving and vitalising power.
5. It is a pleasant, wholesome, social recreation.
6. In the making and the sharing of beautiful music we find the happiest bonds of friendship.

Revision Committee Report¹¹⁰

1. The primary aim in all school music should be to nourish and develop the love of music which is natural in practically all young children.
2. Music often springs spontaneously from the overflowing of happiness and so creates sympathetic response when heard.
3. Music exists as a human need; it is a wholesome activity, and increases the joy of living.
4. There is great value both in the making of music and in the sharing of it.
5. Good music not only stimulates the emotions and imagination, but furnishes an outlet for them in beautiful and controlled forms.
6. Music is a valuable form of intellectual activity, it develops craftsmanship, attention to detail, and the spirit of the artist for perfection for its own sake.

¹⁰⁹ E.D. Tayler, *A Complete Scheme of School Music Related to Human Life*, p.7.

¹¹⁰ Revision Committee Report, *Music in the Primary School*, Supplement to *National Education*, July 1949, p.2.

Significantly some of the language in the Revision Committee Report is identical to Tayler: Music “springs spontaneously from the overflowing of happiness,” it is a “wholesome” activity, and it furnishes an outlet for the emotions “in beautiful and controlled forms.” It is evident that Tayler’s influence was still apparent 18 years after his departure from New Zealand. However a love of music for its own sake was a new idea, while the additional functions of music highlighted in number six of the Revision Committee Report, reflected a broader view of the subject, succinctly described by James Mursell as a “demanding and disciplinary experience.” Learning to perform a musical work for example, demanded exacting training for a fine interpretation, a process that would help to develop “craftsmanship and attention to detail,” while also stimulating the intellect.¹¹¹

The Revision Report also made a crucial observation:

The class-room teacher is indispensable whether he sings or plays or whether he does neither. The interest of the teacher in his children’s participation and his encouragement are necessary if the best attitude to learning is to be fostered in the children.¹¹²

This statement highlights the desirability of music being taught by the generalist teacher, even if that teacher lacked particular performing skills. The important ingredient was the teacher’s interest in engendering a positive attitude from the children.

4.4 Teacher training

A significant issue was the continuing paucity of competent teachers of music – one of the ongoing problems that had hindered the development of music education since 1877. Violet Rucroft, a visiting music educator from London, stated:

The most urgent need is for expert direction of school music. By its very nature this work requires a technique peculiar to itself, and though some of the training colleges make a valiant attempt to

¹¹¹ J. Mursell, *Music in American Schools*, Silver Burdett Company, New York, 1943, p.20.

¹¹² Revision Committee Report, 1949, p.3.

equip students with this, the facilities for training specialists in school music do not exist in our country.¹¹³

A Nelson inspector observed that “far too many teachers have little ability in music,”¹¹⁴ while a Christchurch inspector remarked: “music education often falls short of a satisfactory standard.”¹¹⁵ Tom Young¹¹⁶ observed: “It is inevitable that the best training will be given by the most musically “minded” teachers provided they have sufficient knowledge and skill to present the subject in an attractive form.”¹¹⁷ His colleague George Wilkinson, music lecturer at Dunedin Training College, noted that a “lack of a good equipment of records and often the absence of a qualified teacher,” were two major difficulties in primary schools: “too often music consists of no more than the teaching of all songs by ear, which is not ‘ear-training.’”¹¹⁸

A lack of resources was a failing of the Department of Education, but why was there still a lack of qualified teachers? The Training Colleges all employed highly qualified music lecturers who provided comprehensive courses. Marion Cornes, a retired teacher who was a college student in 1939 and 1940, describes Young’s ability as a lecturer and the empathy of the man with his students:

ILLUSTRATION 39

Marion Cornes remembers Tommy Young¹¹⁹

Dear Tommy Young was our lecturer and a real inspiration even to those whom music was completely uninteresting. As well as teaching us many songs he aimed to teach us how to teach them in a classroom situation. Also, once a week we had a music appreciation lecture which

¹¹³ V. Rucroft, ‘School Music,’ Paper for the Committee of the Musical Association. From ‘Music in Schools, 1934-35,’ E2, 44/1/2 pt 1, 1945/20b, NA. Wellington. 1942, p.30.

¹¹⁴ Nelson inspector’s report, 1946, p.5, from E2, e/12/15/6, 1943/1b, ‘Inspectors’ Annual Reports,’ 1939-43. NA, Wellington.

¹¹⁵ Christchurch inspector’s report for biennial period 1945-46, p.10, E2, 1947/9a ‘Inspectors’ reports,’ 1943-47 part 2. NA, Wellington.

¹¹⁶ Tom Young, was appointed a music lecturer at Wellington Training College in 1936. (G. Jansen, 1966, p.97).

¹¹⁷ T. Young. Response to ‘Music in Schools’ report by the Education Office of London County Council, p.3. From E2, 44/1/2/ part 1, 1945/20b, Music in Schools, 1934-45. NA, Wellington.

¹¹⁸ G. Wilkinson, response to the L.C.C. Report on School Music, 1937, p.2. From ‘Music in Schools, 1934-35,’ E-2, 44/1/2 pt 1, 1945/20b. NA, Wellington.

¹¹⁹ M. Cornes. Correspondence with researcher, 2 February 2002.

included some memorable recordings and Tommy did his best to convey the importance of this inclusion in our future classrooms.

As I remember, we had two exams a year, individually of course... My mother had always ridiculed my singing ability, a great disappointment to her, so when I first went into the exam room with Mr. Young (it was all titles in those days) I just stood and said "you may as well put me down as failed immediately as I can't sing." Not batting an eyelid he asked me to sit down and began talking about music, asking me all sorts of questions. Then he asked me if I joined in the singing at his lectures. Since I did with much enjoyment he assured me his ear was very good and he had not detected any discordance. Very slowly he turned to the piano and asked me to join him in a song and followed this by asking me to sing it by myself. Thereafter for the exam sessions I had had no fear of his censure and ended up passing out quite well in his subject.

As a follow-up, in my sole-charge country school the inspector's report made special mention of the school music and the pupils' enjoyment.

This story highlights Young's ability to help students develop self-esteem, an ingredient the English music educator, Janet Mills, believes is important for successful music teaching:

The view that children with self-esteem achieve more, and that the relationship is, to some extent, causal, underpins much contemporary educational thought... If self-esteem is good for children, then it seems likely it's good for teachers teaching music. Teachers with musical self-esteem can... enable those less confident colleagues to develop it.¹²⁰

At the Dunedin Training College, Wilkinson asserted that sight-singing, ear-training, musical appreciation, "and other branches of school music" all received "due attention:"

It is hoped that, as a result of the course of work done here, students, when they take up permanent positions, will be so qualified that they can adequately deal with all branches of music in school.¹²¹

¹²⁰ J. Mills, *Music in the Primary School*, Cambridge University Press, 1991, pp.5-6.

¹²¹ G. Wilkinson, response to the L.C.C. Report on School Music, 1937, p.2. From 'Music in Schools, 1934-35,' E-2, 44/1/2 pt 1, 1945/20b. NA, Wellington.

Jenner, music lecturer at the Christchurch Training College, stated: “our students are getting as the chief branch of their Music Training, a course in Sight-Singing from staff notation – through solfa, but relying on their solfa knowledge as time passes.”

Jenner also used his book *Lesson Plans in Music Appreciation*¹²² to teach music appreciation through ear training and rhythmic-movement,¹²³ while Hollinrake stated that the Auckland Training College work in sight singing and ear training “is being carried out to the schools with very fine results.” Musical appreciation was also:

...an important part of the music instruction given to Training College students... as a result of the training given to students there is a constant improvement in the technique and scope of instruction in musical appreciation.¹²⁴

Despite these reports incompetent teachers still abounded. Hazel Warren, a retired music lecturer from the North Shore Teachers' College, had been a student at Auckland Training College between 1938 and 1940. She recalled that Hollinrake's music course was dominated by singing with no attempt to train students in how to teach music.¹²⁵ Consequently college students learnt “a vast repertoire of songs” mostly from the *Dominion Song Book* series published during the 1930s (*Dominion Song Book* Nos. 2,3,4,5 were compiled by Hollinrake), while other aspects such as musical appreciation received little attention.¹²⁶ Her comment belies what Hollinrake himself had written in 1937. It is possible that students at other training colleges also received little or no training in how to teach music.

After the demise of the D Certificate in the early 1930s, many students began their college life without ever having had any musical training.¹²⁷ Musically illiterate students created a

¹²² E. Jenner, *Lesson Plans in Music Appreciation*, Whitcombe & Tombs, Auckland, c.1936. (See Appendix 17, p.480 for a photograph of Ernest Jenner).

¹²³ E. Jenner, letter to Dr. McIlraith in response to the London County Council (L.C.C.) Report on School Music, 1937, p.1. From ‘Music in Schools, 1934-35,’ E-2, 44/1/2 pt 1, 1945/20b. NA, Wellington.

¹²⁴ H. Hollinrake, cited in D.M. Rae, “Music in Schools – Auckland Training College,” 1937, p.2. From ‘Music in Schools, 1934-35,’ E-2, 44/1/2 pt 1, 1945/20b. NA, Wellington.

¹²⁵ H. Warren in conversation with the researcher, Auckland, 3 January 2001.

¹²⁶ H. Warren in conversation with the researcher, 3 January 2001.

¹²⁷ C.E. Beeby memo to the Minister of Education concerning ‘Music in Schools,’ 6 January, 1939. From E2 44/1/2 part 1, 1945/20b, ‘Music in Schools,’ 1934-45. NA, Wellington.

daunting task for the music lecturers, as students were required to learn the rudiments of music. Under these circumstances it is not surprising that Warren received no training in how to teach music, yet all students were “required by regulation” to undertake a course in music.¹²⁸ Jenner believed that the abolishment of the D Certificate had been a retrogressive step, since it had ensured that students entering training college had some vocal music and theoretical knowledge.¹²⁹

In England, Sir Walford Davies stated that students went to training colleges “without the slenderest working knowledge of how to read melody.” He likened their level of understanding to a nine-year old in the guise of a 19-year old: “Indeed they come in ignorant and they go out ignorant.”¹³⁰ J.H. Murdoch claimed that New Zealand training colleges experienced a similar problem:

Ensuring a supply of competent primary teachers is in itself an enormous task... Students come in ignorant because their predecessors have gone out untaught, and because they go out ignorant, their successors will come no better instructed.¹³¹

Similarly Young commented:

It will be some time in New Zealand before we have entering our Training Colleges students who have received adequate elementary instruction in the schools to enable them to profit sufficiently from a short Training College course to become competent teachers of music.¹³²

Luscombe wrote a document for prospective Auckland Training College students that attempted to allay any apprehensions regarding the music course:

¹²⁸ H. Luscombe, Auckland Training College, ‘Music,’ p.1. From E2 44/1/2 part 1, 1945/20b, ‘Music in Schools,’ 1934-45. NA, Wellington.

¹²⁹ G.E. Jansen, 1966, p.97.

¹³⁰ Sir Walford Davies. Cited in J.H. Murdoch, *The High Schools of New Zealand*, Whitcombe & Tombs, 1943, p. 153.

¹³¹ J.H. Murdoch, p. 153.

¹³² T. Young, ‘Comments on Musical Material Submitted to the Principal of the Wellington Training College by the Director of Education,’ 26 April 1939, from E2 44/1/2 part 1, 1945/20b, ‘Music in Schools,’ 1934-45. NA, Wellington.

ILLUSTRATION 40

Extract: Music for Auckland Training College Students.¹³³

If we may judge from previous experience of students entering this College, some of you [may be] experiencing misgivings at the prospect of being required by regulation to undertake a course in this subject. This probably arises from any or all of the following reasons:

- (a) You are afraid of it because you have little or no previous experiences on which to draw.
- (b) Less probably, you are indifferent to it because it seems to have had no place or to have no prospect of a place as an essential part of your life either in work or at leisure.
- (c) Still less probably, you actively dislike it and feel some form of conscientious objection to it.
- (d) Particularly if you are a man, you perhaps regard it as a “fancy” subject – a triviality for which you perhaps feel you will have little time and less energy.

It will be our pleasurable task in this College to overcome these difficulties of approach and inhibitions, and to do all in our power to make music one of the realities of your life, to give you this inspirational background, to lead you to the development of good taste, to bring you to appreciate the factors which go to make up great works of art, to teach you sufficient about the history of the subject as to enable you to take your place in the outside world as men and women with a cultural background, and, of course, to provide you with the essential knowledge and teaching technique which you will carry into the classroom.

The reference to men regarding music as a “fancy” subject not only reflected attitudes current in society at that time, but also its lowly status in the schools as a ‘frill,’ while the ability to plan a lesson and impart musical knowledge is a crucial aspect of teaching. Nevertheless an Auckland inspector observed:

Success in music teaching depends to a large extent on confidence in one’s ability to demonstrate before a class and this we hold cannot be gained during a two year college course unless a person has had previous private tuition.¹³⁴

¹³³ H. Luscombe, Music Lecturer, Auckland Training College, ‘Music,’ p.1, c.1942. From E2 44/1/2 part 1, 1945/20b, ‘Music in Schools,’ 1934-45. NA, Wellington.

¹³⁴ Auckland inspector’s report, 1953, p.2. From ‘Inspectors’ reports 1953-55,’ E2 12/15/6 pt 5 1955/3a. NA, Wellington.

The high proportion of rural schools in this period provided more difficulties.¹³⁵ Young described the particular difficulties facing rural teachers:

1. The organization of a complex time-table.
2. The teaching of new songs to pupils of widely varying ages.
3. The arranging for regular practice in voice production and the selection of suitable exercises.
4. The teaching of sightreading with the sequence of steps to be taken therein.
5. The cultivation of musical appreciation with the limited means at the disposal of the average school.
6. The proper conduct of radio and gramophone lessons.¹³⁶

Unless a rural teacher was enthusiastic about school music, it may have been difficult to fit music into a “complex time-table.” Young did not have “much faith in the use of the gramophone as an aid in fostering appreciation unless the teacher is himself a good musician.”¹³⁷ Although he favoured broadcast programmes as an educational device, Young asserted that successful programmes were dependent upon “efficient music instruction in the schools,” and “entire co-operation of teachers in charge of listening classes.”¹³⁸

Young believed that teachers needed “a supervisor or district supervisors of school music to visit schools and to conduct refresher courses,”¹³⁹ while Wilkinson declared that specialists were the only solution:

¹³⁵ In 1945 sole-charge schools accounted for 43.5% of all primary schools. (*AJHR, E-1, 1971, p.11*).

¹³⁶ T. Young. Cited in C.E. Beeby, Memorandum ‘Music in Schools’ to the Hon. Minister of Education, 6 January, 1939. From ‘Music in Schools, 1934-45,’ E-2, 44/1/2 pt 1, 1945/20b. NA, Wellington.

¹³⁷ T. Young. Cited in C.E. Beeby, Memorandum ‘Music in Schools’ to the Hon. Minister of Education, 6 January, 1939, p.2. From ‘Music in Schools, 1934-45,’ E-2, 44/1/2 pt 1, 1945/20b. NA, Wellington.

¹³⁸ T. Young, ‘Comments on Musical Material submitted to the Principal of the Wellington Training College by the Director of Education,’ 26 April, 1939. From ‘Music in Schools 1934-45,’ E2 44/1/2/ pt 1, 1945/20b. NA, Wellington.

¹³⁹ T. Young. Cited in C.E. Beeby, Memorandum, 1939, p.2.

It is my opinion, however, that if music in schools is to be put upon a really sound foundation, specialists should be appointed to individual schools, or groups of schools, in order that the subject be taught by those most competent.¹⁴⁰

An added difficulty was described by Beeby:

The minimum qualification for entrance to primary teachers' training college, a pass in school certificate, had been far too low, and so an undue proportion of the two-year course was spent in remedying the defects in many students' general education, particularly in English and mathematics.¹⁴¹

Young made an insightful statement:

There is no such thing as a system of student training which will produce any uniform standard of musical equipment. But every student should progress somewhere towards the goal and acquire knowledge and experience sufficient for teaching the rudiments of the subject.¹⁴²

In 1946 the amount of time devoted to music in the four Colleges was approximately 56 hours over a two-year course of instruction.¹⁴³ Students in the 1930s and 1940s were also required to engage in practice teaching in associated schools, as Jenner's students had done, although Harris claimed that opportunities to practice music instruction in schools were actually denied to many College students. Students in Christchurch were likely to see "suitable sample lessons" in only "13 out of 39 schools."¹⁴⁴ It is not surprising that very few teachers entering the profession felt capable of teaching music. Harris described the musical cycle experienced by teachers:

¹⁴⁰ G. Wilkinson, response to the L.C.C. Report on School Music. From 'Music in Schools, 1934-35,' E-2, 44/1/2 pt 1, 1945/20b. NA, Wellington, p.2.

¹⁴¹ C.E. Beeby, *The Biography of an Idea: Beeby on Education*, N.Z. Council for Educational Research, Wellington, 1992, p.249.

¹⁴² T. Young. Comments on an extract from a report on 'Music in Schools' by Mr. G.H. Gater, Education Office, London County Council, p.3. From E2, 44/1/2/part 1, 1945/20b. NA, Wellington.

¹⁴³ W.B. Harris, 'Some Observations on Music in New Zealand Schools,' October 1946, p.3. From E2 e44/1/2 part 2, 1953/32a, 'Music in Schools,' 1945-53. NA, Wellington.

¹⁴⁴ W.B. Harris, p.3.

While at primary and post-primary school prospective teachers for the most part receive a rather negligible musical training; most of them enter Training College musically illiterate and receive during two years about 56 hours of instruction from the lecturers; during their “on section” periods of practice teaching in the associated schools they rarely, if ever, see good music teaching by class teachers; there is not merely a gap but a contradiction between what is taught in the Training Colleges and what is seen in the practice schools. During the P.A. year there is unlikely to be any improvement. Except for an exceptional few the now trained teachers tend to teach music as they themselves were taught and as they have seen others teach or else avoid teaching it whenever possible. And so the cycle repeats itself.¹⁴⁵

4.4 (a) Specialist music teachers

Nevertheless some children received music education from specialist music teachers. Harris stated that the Department of Education appointed eight specialist additional assistants in music in various schools between 1944 and 1946:¹⁴⁶

Miss N. Edginton	4 schools in Auckland
Mrs. J. Easterbrook-Smith	3 schools in Wellington
Mr. W. Trussell	3 schools in Christchurch. Last year he devoted all his time to one school
Miss M. Gill	1 school in Christchurch, to be extended shortly to 3
Miss Coady (Mrs. Brett)	3 schools in Dunedin
Mr. R.J. Matthews	Normal School in Dunedin. Assists sometimes at the Training College
Miss J.M. White	Full time at Temuka District High School
Miss -	Taranaki. I know nothing about this appointment ¹⁴⁷

¹⁴⁵ W.B. Harris, p.3.

¹⁴⁶ In his report of 1946, Harris stated: “In the past two years some eight specialist additional assistants in music have been appointed to various schools.” (W.B. Harris, p.2).

¹⁴⁷ The specialist’s name was Miss P. Gapper. The New Plymouth Senior Inspector of Schools reported that she began her duties in 1946 and her work was confined to the city schools of New Plymouth, although these schools were not identified. (New Plymouth Senior Inspector of Schools 1947, p.5. From ‘Inspectors’ reports 1943-47,’ part 2, E2 1947/9a. NA, Wellington).

Harris commented: "I have visited the first six during the year, seen them teach, and discussed their work with them. All are doing good work," while the Taranaki Chief Inspector's report stated: "We cannot speak too highly of the work that is being done by the specialist. The teaching is inspiring and secures fine co-operation from all pupils... and from the teachers."¹⁴⁸ Joan Easterbrook-Smith's detailed report submitted to the Department of Education, indicated that almost all the teachers at the three schools she visited engaged in follow-up work with material she provided (see Appendix 18, p.481 for her music report for term 1, 1946).¹⁴⁹ Harris claimed that "the majority" of teachers did not engage in follow-up work. One teacher told him: "The children know more about music than we do." Although the specialists had helped the children with musical skills, in particular "sight singing," the teachers were "not learning a great deal" from these music lessons. Harris concluded that if the specialists were withdrawn, "music in these schools will almost immediately go 'back to normal.'"¹⁵⁰

Earlier in his report Harris stated that in many New Zealand schools there was still "very poor singing," sight singing was a rare occurrence, and that an "understanding of music" was generally lacking.¹⁵¹ Therefore we must assume that a school that reverted to "back to normal" conditions would have had an inadequate music education programme. Pupils thus benefited from the specialists' services while the specialists were regularly employed to teach music classes. Had there had been some kind of training scheme in place for generalist teachers to work alongside specialists, more long-term benefits might have been gained. Since a teacher's lack of confidence often precluded him or her from teaching music, guided specialist assistance may have helped some teachers to overcome their perceived inadequacy. However, so few schools enjoyed the services of the specialist teachers that the programme provided benefits to only a select group of New Zealand pupils. The Taranaki Chief Inspector asserted that the "fine teaching" provided by the specialist was only reaching "a small number of our schools,"¹⁵² while a Christchurch inspector remarked:

¹⁴⁸ Taranaki Chief Inspectors' Report for the year ending 1948, p.7. From E2, Item Ref: 1950/4a, 12/15/6 pt 3. NA, Wellington.

¹⁴⁹ J. Easterbrook-Smith, 'Report from Music Specialist,' Term 1, 1946. From E2 e44/1/2 part 2, 'Music in Schools,' 1945-53. NA, Wellington.

¹⁵⁰ W.B. Harris, p.2.

¹⁵¹ W.B. Harris, October 1946, p.1.

¹⁵² Taranaki Chief Inspector's Report for the year ending 1948, p.7. From E2 Item Ref: 1950/4a, 12/15/6 pt 3. NA, Wellington.

Of all the specialist subjects music is perhaps the most technical, and for this reason teachers without any interest in and no knowledge of music, find it very difficult, as they realise their own inefficiency to give satisfactory instruction. On the other hand many teachers are giving very good tuition in music making and in the ability to read music, but both groups miss the stimulation and help that regular visits from specialists would provide, and we desire to impress on the Education Department the necessity of organising thoroughly the music in the schools, and in providing music specialists that this subject may be as well catered for as Physical Education and Art and Craft. Until this is done, the teaching of music in schools will continue to fall short of what it should be, just as in art and craft and physical education the results were unsatisfactory until specially trained help was available.¹⁵³

Harris ascertained from discussions with lecturers, specialists and the inspectors that a music specialist could not assist in more than “three schools, or perhaps four” if there were “no primer classes” taken. The numbers of specialists required “would be beyond possibility.” However, third year music specialists still continued to be trained. In 1946 Harris remarked that during the past ten years “perhaps a hundred” had been trained in the Colleges.¹⁵⁴ Murdoch described the good work being achieved by third year specialists:

Third-year music specialists at training college have convincingly demonstrated in their practice schools how greatly primary school can be improved, and how valuable it can become educationally when the teacher has the skill and special knowledge required.¹⁵⁵

As Minister of Education, Fraser commented on the benefit of school music specialists in two reports: “Wherever specialist teachers in this subject are attached to schools progress has been most gratifying,”¹⁵⁶ and “the best work is done in the schools where specialist teachers are responsible for the subject throughout the school.”¹⁵⁷ Similarly, the Chief Inspector of Primary Schools asserted: “Fine results have been obtained where music specialists have been employed.”¹⁵⁸

¹⁵³ Christchurch inspector’s report 1949, p.8. From E2 1950/4a, 12/15/6 part 3. NA, Wellington.

¹⁵⁴ W.B. Harris, October 1946, p.1.

¹⁵⁵ J.H. Murdoch, *The High Schools of New Zealand*, Whitcombe & Tombs, 1943, p.153.

¹⁵⁶ *AJHR, E-1*, 1936, p.29.

¹⁵⁷ *AJHR, E-1*, 1937, p.38.

¹⁵⁸ *AJHR, E-2*, 1945, p.3.

In addition, various inspectors' reports from between 1939 and 1949 commented on the importance of the music specialist. A Christchurch inspector remarked: "schools which are fortunate enough to have specialist teachers on the staff naturally produce fine singing,"¹⁵⁹ while a Dunedin inspector stated: "the influence of specialist teachers is clearly noticeable."¹⁶⁰ Similar comments were made by inspectors in Wanganui, Auckland and Otago.¹⁶¹

However, third-year specialists on the school staff were not necessarily given the opportunity to take any music classes.¹⁶² Jansen states: "Professor Griffiths has personal knowledge of one primary school which had at one particular time three such specialists on the staff, with the music being taken by someone else."¹⁶³ In addition, in his report on New Zealand school music, Harris remarked:

Little use has been made of those who have had this specialist training... there has been no apparent effort to place these able young people in strategic positions. For example in 1944 when I visited Greymouth, I found two ex-third year music specialists in the main school, each taking only her own class, and at Blaketown, a grade V school nearby, a third... It is quite common for those who have had specialist training in music to take no more than their own class for singing, eg. Waterloo School, 1944. It is not easy to arrange for a music specialist to take most of the school singing. For example, in Palmerston North Central in 1943 an ex-third year was appointed to the staff. She was an excellent teacher of music, but an inexperienced class teacher. She was given Standard 3, but spent half her time taking the music of the other classes while the other teachers took her class. I understand that the work of Standard 3 suffered considerably."¹⁶⁴

In Christchurch, seven specialist music teachers had been so disenchanted with the lack of opportunities to teach music, "or the absence of suitable avenues of promotion," that they transferred to general teaching.¹⁶⁵

¹⁵⁹ Christchurch inspector's report, 1941-2, p.9, from E2, e/12/15/6, 1943/1b, 'Inspectors' Annual Reports' 1939-43. NA, Wellington.

¹⁶⁰ Dunedin inspector's report, 1942, p.1. From E2e/12/15/6, 1943/1b, 'Inspectors' Annual Reports,' 1939-43. NA, Wellington.

¹⁶¹ Wanganui inspector's report, 1940, p.10; Auckland inspector's report, 1940, p.14; Otago inspector's report 1941, p.6. From E2, e/12/15/6, 1943/1b, 'Inspectors' Annual Reports,' 1939-43. NA, Wellington.

¹⁶² G.E. Jansen, 1966, p.91.

¹⁶³ G.E. Jansen, 1966, p.92.

¹⁶⁴ W.B. Harris, p.2.

¹⁶⁵ Christchurch inspector's report for biennial period 1945-46. From E2 1947/9a 'Inspectors' Reports,' 1943-47 part 2. NA, Wellington.

According to Beeby, one of the purposes of the intermediate school, was to provide for better music.¹⁶⁶ He observed that specialist music teachers in these schools produced a standard of singing that was “good,” and sometimes “excellent.”¹⁶⁷ However, Jansen stated that not all these schools had a specialist on the staff:

The majority of intermediate schools had three or four teachers taking most of the class music. For approximately one school in six the person leading the music programme had a university qualification at about the level of a diploma. More commonly this person had an L.R.S.M., L.T.C.L., or equivalent, or had taken a third-year course in music at a teachers’ college.¹⁶⁸

Certainly the amount of time allotted to singing was more than that offered in the primary schools in 1938:

The intermediate schools spend 26 ½ minutes more on science, singing and physical education combined, and the primary schools spend a total of 67 minutes more on English, arithmetic, social studies, manual work and intervals.¹⁶⁹

It is significant that Beeby’s statement referred to ‘singing’ and that he noted achievements in school ‘singing.’ He made no mention of other aspects of the music syllabus such as reading music, music appreciation or composition. The significant change in the 1928 syllabus had been that singing became merely a component of the expanded subject of ‘music.’ There are two possible reasons for Beeby’s reference to ‘singing’ as opposed to ‘music.’ Firstly, according to the Department of Education regulations, the subject of ‘music’ in New Zealand intermediate schools was termed ‘singing,’ as one of eight mandatory curriculum subjects:

All pupils in an intermediate school or intermediate department shall for approximately seventeen hours per week receive instruction in English, arithmetic, history and civics, geography, elementary science, drawing, singing and physical education.¹⁷⁰

¹⁶⁶ C.E. Beeby, *The Intermediate Schools in New Zealand*, New Zealand Council for Educational Research, 1938, Wellington, p.43.

¹⁶⁷ C.E. Beeby, 1938, p.98.

¹⁶⁸ G.E. Jansen, p.139.

¹⁶⁹ C.E. Beeby, 1938, p.88.

¹⁷⁰ C.E. Beeby, 1938, p.51.

Secondly, teachers may have focussed primarily on singing, although music appreciation was possibly occurring in some of the intermediate schools, through listening to broadcasts and recordings.¹⁷¹ In 1938, out of a total of 16 intermediate schools (in 1946 there were 28 intermediate schools),¹⁷² seven had a music room, seven had the use of a radio, and 14 had a gramophone, while two schools provided for all three facilities. In many of these schools singing may have been the main form of music education. McLay asserted: "In most schools, music means singing."¹⁷³ Subsequently, Jenner stated that singing was the only form of music offered by many teachers, as they feared that theory and ear tests "might dominate the music lesson and drive out music."¹⁷⁴

Hazel Warren, who began secondary school teaching in 1941, stated that she emphasised singing with little attempt to teach other aspects of music, because of the lack of resources during the war.¹⁷⁵ It is likely that other teachers were similarly affected, relying on singing as the simplest means of music instruction.

In the United States, a school could not be categorised as intermediate (known as a 'junior high school' in that country) unless it had a music room, library, art and crafts room, cooking and sewing rooms, woodwork and metalwork shops, and an assembly hall with some simple theatre equipment. In comparison the New Zealand intermediate schools of 1938 provided scant resources. Only one school provided all these items of equipment, while 12 of the schools had no more than half.¹⁷⁶ In her report of 1946, Easterbrook-Smith reported the difficulty she experienced with the lack of an additional room for movement at Karori Main School, while Northland School were fortunate in being able to use their additional room for eurythmics, dancing and singing.¹⁷⁷

¹⁷¹ C.E. Beeby, 1938, p.55

¹⁷² *AJHR, E-2*, 1947, p.8.

¹⁷³ *Education Gazette*, 1 June, 1943, p.125.

¹⁷⁴ E. Jenner, 'Music Reading,' *Education Gazette*, 1 July 1947, p.133.

¹⁷⁵ H. Warren in conversation with the researcher, Auckland, 3 January, 2001.

¹⁷⁶ C.E. Beeby, 1938, p.55.

¹⁷⁷ J. Easterbrook-Smith, 'Report from Music Specialist, Term I, 1946.' From 'Music in Schools, 1945-53,' E2 e44/1/2 pt 2. NA, Wellington.

The provision of special rooms for certain subjects in American schools, indicated the importance of these subjects in the curriculum. Mursell observed that music education was particularly valued in American schools:

Programs of work in music, albeit often imperfect ones, are almost universally accepted in our thousands of school systems, and taken seriously as an integral part of the curriculum... Music has become a far more notable curricular success and has been carried much further in the American schools than in those of any other country.¹⁷⁸

In England the 'Norwood Report' of 1943, also emphasised the need for proper resources in the form of rooms and equipment, for subjects such as art, handicraft and music in secondary schools. Following publication of this report, the music room soon began to be accepted as a normal feature of school premises in England, along with the laboratory, gymnasium and art room.¹⁷⁹

4.5 The public perception of school music education

In Mursell's view, American music education had developed in a short time because the American people believed that through the agency of music, something worthwhile could be done for their children. This attitude to music was particularly evident with the Carnegie Corporation's supply of art and music sets to New Zealand secondary schools and training colleges. In 1935 Beeby arranged for their distribution in his capacity as Executive Officer of the New Zealand Council for Educational Research (NZCER).¹⁸⁰ The sets consisted of pictures and books used to develop the appreciation of art and music in the schools, as well as in the local communities where the schools were located.¹⁸¹ Although the primary and intermediate schools were not part of this beneficiary program, training college students had access to the sets. As graduate teachers, they may have utilised aspects of the sets to enhance music and art programs in the primary and intermediate schools.

¹⁷⁸ J.L. Mursell, *Music in American Schools*. Silver Burdett Company, New York, 1943, p.3.

¹⁷⁹ B. Rainbow, *Music in Educational Thought and Practice*, Boethius Press, Aberystwyth, Wales, 1989, p.314.

¹⁸⁰ N. Acorn, *To the Fullest Extent of his Powers: C.E. Beeby's Life in Education*, Victoria University Press, Wellington, 1999, p.62.

¹⁸¹ *AJHR, E-1*, 1939, p.10. The researcher has not been able to find additional information about the sets.

Other American organizations such as the National Education Association and the North Central Association of Colleges and Secondary Schools had “followed rather than led the procession” toward consciousness of the value of school music. Mursell stated that public opinion also influenced and affected other American educational decisions and developments, largely because there was no centralised scheme of education.¹⁸²

In New Zealand, the Department of Education had functioned as the centralised educational organisation since 1877, with singing as a compulsory curriculum subject from that time. However from the outset, singing was an infrequent occurrence in many schools. The subject had consistently been viewed as a low priority in the curriculum, with little attempt by educational authorities to effect change. Had the administration of education not been centralised in New Zealand, it is possible the public would have emulated the Americans in promoting school music education at the local level, since music has always been an important part of New Zealand society. The ‘Canterbury Vocal Union’ which later became the ‘Royal Christchurch Musical Society’ in 1920, was possibly the first musical society formed in the South Island in 1860.¹⁸³ Throughout New Zealand brass bands, touring opera companies, folk music and concerts of instrumental music interspersed with singing, were all popular forms of entertainment in the nineteenth century. During the twentieth century public interest in music performances and membership of musical societies continued to flourish.¹⁸⁴

However, in a letter from G. Harkness published in *National Education* in 1941, educational authorities were blamed for the average person’s lack of appreciation for classical music in New Zealand: “If this type of music possesses such tremendous cultural value, why don’t we

¹⁸² J.L. Mursell, p.4.

¹⁸³ *New Zealand Free Lance*, August 1950, p.16.

¹⁸⁴ In his research essay, M.L. Fox remarked that some adult societies established subsidiary junior branches or groups to cater specifically for younger students. For example, during the 11th annual conference of the Music Teachers’ Association in 1935, it was recommended that choral societies should form junior choirs of boys and girls who could later on become members of these adult choral societies. “Most societies offered opportunities in practical performance, although one at least aimed at cultivating the “appreciation” of music by school children.” (M.L. Fox, ‘A Study of Music Education in new Zealand between the years 1931-1937 as documented in *Music in New Zealand*,’ unpublished M.A. Research Essay, University of Canterbury, 1987.

hear more about it in our schools?"¹⁸⁵ McLay cast teachers as the villains, blamed for their indifference, although ultimately the headmasters were held responsible for not taking music seriously as a school subject.¹⁸⁶ Jenner however, believed the inspectors were at fault for not demanding music teaching:

For the past twelve to fourteen years, teachers have been leaving our Training Colleges able to teach a worthwhile course in school music, but finding it not expected of them, they let it slide... There are even Inspectors who imagine that music could not be taught by the average teacher. For an answer to this, turn to the English schools where class music... is expected of every teacher in the same way as arithmetic, reading... and the like are expected of him.¹⁸⁷

Another point of view was offered by Arthur E. Fieldhouse,¹⁸⁸ who believed that the public displayed an antagonistic attitude to music:

Experience teaches that this unsatisfactory attitude destroys much of the little that is slowly being achieved at present for the cause of music in our schools... The average person – and even the average teacher – sees little or no real reason for music being taught in the schools... The attitude is “if we have to have it... let’s make it community singing.” Obviously the place of music in the school is determined by one’s philosophy of education... There is a distressingly popular school of thought which holds that music is ‘cissy,’ the proper province of the emasculated, and even the special sphere of the mentally unbalanced... Music is considered to be an opiate, or something not requiring one’s undivided attention. Indeed, its very claim to be a ‘serious’ occupation seems to be in doubt... There is no royal road to classical music; it is not a ‘soft option.’ Classical music is not the result of a composer’s undisciplined inspiration. Amongst other things it is the result of his mental effort, and mental effort is involved in its understanding.¹⁸⁹

¹⁸⁵ G. Harkness. Cited by E. Jenner in *National Education*, 1 December, 1941, p.428.

¹⁸⁶ R. McLay, *Education Gazette*, 1 June, 1939, p.102.

¹⁸⁷ E. Jenner, *National Education*, 1 December, 1941, p.428.

¹⁸⁸ Arthur Esmond Fieldhouse was a senior lecturer in Education at Victoria University, Wellington between 1955 and 1956. He later became Professor of Education.

¹⁸⁹ A.E. Fieldhouse, *National Education*, 1 December, 1941, p.428.

4.5 (a) School Music Festivals

Public awareness of the value of music was possible to achieve through school music festivals. (See chapter three). An *Otago Daily Times* article on the first Primary School Choirs' Choral Festival held in Dunedin in 1939, reflected the public's attitude to music:

The cultural background against which they [the children of today] are being taught the fundamental subjects is a development which must have a powerful influence on their adult appreciation. This is being demonstrated to the general public from time to time, or at least to those who have the inclination to be enlightened.¹⁹⁰

The phrase "those who have the inclination to be enlightened" was significant. Through the festivals, the interested public would have some idea of what was being achieved in the schools "beyond the scope of the main essential subjects."¹⁹¹ An Invercargill inspector believed that the music festival provided a means for public evaluation of children's musical progress:

It is a pity that the general public has not been given an opportunity of learning how the teaching of music to primary school pupils has progressed. A demonstration, possibly in the nature of a musical festival, would further enthuse the children and create more general interest in music and singing.¹⁹²

When Invercargill's first choral festival was held in October 1943, all city schools participated, with selected choirs united to form a massed choir of some 400 voices. The Senior Inspector of Schools remarked: "they gave a most inspiring performance."¹⁹³

¹⁹⁰ *Otago Daily Times*, 12 July, 1939, from Clippings 1939-1983, Vol.1, Dunedin Public Library, 1988, p.3.

¹⁹¹ Taranaki inspector's report 1939, p.13. From E2, e 12/15/6, 1943/1b, 'Inspectors' Annual Reports,' 1939-43. NA, Wellington.

¹⁹² Invercargill inspector's report, 1940, p.5. From E2, e 12/15/6, 1943/1b, 'Inspectors' Annual Reports,' 1939-43. NA, Wellington.

¹⁹³ Invercargill Senior Inspector of Schools report for 1944, p.4. From 'Inspectors' Annual Reports' 1943-47, part 2, E2 1947/9a. NA, Wellington.

Wilkinson's "help and inspiration" contributed to the success of a subsequent festival in 1945.¹⁹⁴

The effect of musical festivals upon the participants was described in a report of a Chief Inspector of Primary Schools:

These festivals encourage good music and an intelligent interest in choir work. They bring together the lecturer in music at the training college, the music specialist, the teachers, and the organizing committees, thus effectively co-ordinating the teaching work and deepening musical appreciation in the schools.¹⁹⁵

A letter from the Canterbury Education Board to the Christchurch Primary Festival organisers¹⁹⁶ in 1940 remarked: "It is evident that these festivals give great joy to parents, and to the pupils they show the splendid place Music could fill in their lives as individuals."¹⁹⁷ A further benefit for participants was the fostering of a spirit of friendship and co-operation among schools.¹⁹⁸ The positive effect of music festivals in Hawke's Bay and Christchurch was particularly evident during the war. Restrictions on the sale of petrol in 1939 had necessitated the abandonment of many projected music festivals in these areas. Nevertheless, it was reported that parents and children of three or four Hawke's Bay schools, had arranged to meet in a central area "for enjoyment of song, dance and drama,"¹⁹⁹ while a Christchurch inspector remarked: "school choirs and groups of pupils have contributed to the success of numerous functions for patriotic purposes in various parts of the district."²⁰⁰

¹⁹⁴ Invercargill Senior Inspector of Schools 1946, p.3. From 'Inspectors' Reports 1943-47,' part 2, E2 1947/9a. NA, Wellington.

¹⁹⁵ *AJHR*, E-2, 1948, p.6.

¹⁹⁶ The Christchurch Primary Festival Association was formed in 1939, with John Noble as President, George Martin - Musical Director, Charles Martin - Secretary, Hugh Findlay - Treasurer. (J.M. Jennings, *Song of the Music Makers*, Studies in Music Education, The Canterbury Series, School of Music, University of Canterbury, Christchurch, 1989, p.14).

¹⁹⁷ Canterbury Education Board letter, 19 November 1940. Cited in J.M. Jennings, 1989, p.16.

¹⁹⁸ Taranaki inspector's report, 1939, p.13. From E2, e 12/15/6, 1943/1b; 'Inspectors' Annual Reports,' 1939-43. NA, Wellington.

¹⁹⁹ Hawke's Bay inspector's report, 1939, p.10. From E2, e 12/15/6, 1943/1b, 'Inspectors' Annual Reports,' 1939-43. NA, Wellington.

²⁰⁰ Christchurch inspector's biennial report 1941-2, p.9. From E2, e 12/15/6, 1943/1b 'Inspectors' Annual Reports,' 1939-43. NA, Wellington.

Music festivals became popular events that attracted large and appreciative audiences. An Otago inspector observed that the huge audience attending the 1939 music festival, was “obviously moved by the massed choir of a thousand voices,”²⁰¹ while in Taranaki concerts were described as: “deservedly popular among parents and children, and their value is considerable from an educational point of view.”²⁰²

4.5 (b) Musical developments in the community

Public consciousness about the value of music was heightened by the formation of the Centennial Orchestra of 34 players assembled specifically for the Waitangi centennial celebration in 1940. The orchestra went on tour, performing in each centre, but was forced to disband during the war.²⁰³ Nevertheless this venture sowed the seeds of an idea for a national orchestra.

The composer Douglas Lilburn personified the emerging musical opportunities for New Zealanders in the 1940s to ‘discover their own identity.’ His composition *Song of the Antipodes*, later renamed *A Song of Islands*, was the first New Zealand piece to be performed by the National Orchestra of the Broadcasting Service, in their final concert of their 1947 Wellington season. Jensen remarked on the import of this occasion: “Written only a year before, *Song of the Antipodes* set the seal on the National Orchestra’s first year – New Zealand players, a New Zealand conductor, New Zealand music.”²⁰⁴

Formed in October 1946, with their inaugural concert on 6 March 1947, the orchestra provided further opportunities for the development of New Zealand music and musicians. Ronald Algie, the Minister in Charge of Broadcasting, remarked that it had been set up “to provide a musical education for all New Zealanders.”²⁰⁵ This was an important statement since it

²⁰¹ Otago Inspector’s report, 1940, p.7. From E2, e 12/15/6, 1943/1b, ‘Inspectors’ Annual Reports,’ 1939-43. NA, Wellington.

²⁰² Taranaki Inspector’s report, 1941, p.11. From E2, e 12/15/6, 1943/1b, ‘Inspectors’ Annual Reports 1939-43. NA, Wellington.

²⁰³ S. Shieff, ‘Building a Culture,’ *Music in New Zealand*, Summer 1989/90, p.39.

²⁰⁴ O. Jensen, *The NZBC Symphony Orchestra*, A.H. & A.W. Reed, Wellington, 1966, p.29.

²⁰⁵ R.M. Algie, Minister in Charge of Broadcasting, *Parliamentary Debates*, Vol.298, 1952, p.1693.

acknowledged that education was a vital part of the process of understanding music for performers and listeners alike.²⁰⁶

However the orchestra was not confined to public performances. One of its most important functions was promoting music to school children, “the critical concert-goers of tomorrow.”²⁰⁷ During its first year of operation, several afternoon concerts were performed specifically for primary and post-primary pupils. The first school concert took place in Wellington on 14 March 1947, with a programme including: *Fingal's Cave* by Mendelssohn; an educational section entitled ‘Walk through the Orchestra,’ featuring different orchestral instruments; and *Valse Triste* by Sibelius.²⁰⁸

A Dunedin orchestral concert for children was described in the *Evening Star*:

[It was] an undoubted success...From their facial expressions the majority of the children appeared to be deeply interested in the music...It was also significant that after the show many of the children going down the street hummed, sang, or whistled enthusiastic if inaccurate approximations to themes from the programme.²⁰⁹

A similar enthusiastic response was reported in Nelson, after the orchestra's first visit in 1949. The inspector remarked: “Nothing can do more to create a love of good music than to hear and see a presentation by a first class orchestra.”²¹⁰

²⁰⁶ Charles Brasch, poet and editor of the literary magazine *Landfall* described the formation of the orchestra as: “A fresh sign of courage and faith.” (W.H. Oliver, ‘The Awakening Imagination,’ *The Oxford History of New Zealand*, Oxford University Press, Auckland, 1981, p.432). In an address to the House during a Parliamentary session in 1947, the Rev. Clyde Carr commented on the success of the orchestra: “my musical friends tell me that, if the Labour Government had not done anything else to justify its existence, the establishment of the National Orchestra has done it.” (Rev. C. Carr, *New Zealand Parliamentary Debates*, E.V. Paul Government Printer, Vol.277, 1947, p.701). A further endorsement in the House of Representatives came from Dr. Martyn Finlay: “The playing of that Orchestra has been widely appreciated, but I believe that there has been an even greater appreciation of the fact that the National Orchestra is something of our own, an entirely domestic product.” In Finlay's view, the orchestra was a symbol of pride, which had “subtly increased the stature of New Zealanders.” (Dr. A.M. Finlay, *New Zealand Parliamentary Debates*, Vol.277, 1947, p.753).

²⁰⁷ *Evening Star*, 30 April 1947, from Clippings 1939-1983, Vol.1, Dunedin Public Library 1988.

²⁰⁸ *Education Gazette*, 1 March 1947, p.31.

²⁰⁹ *Evening Star*, 30 April 1947, from Clippings 1939-1983, Vol.1, Dunedin Public Library 1988.

²¹⁰ Nelson inspector's report, 1949, p.3. From E2 1950/4a, 12/15/6 part 3. NA, Wellington.

4.5 (c) The effects of Broadcasting

While the visual stimulus of 'live' music can enhance the musical experience, not all school children were able to attend these special performances. Those unable to attend were now able to listen through the new medium of broadcasting.

The Government assumed control of the Broadcasting Company in 1932.²¹¹ The effectiveness of this educational medium was evident in the 1930s with the increase in the number of schools that had receiving equipment. There were 500 schools with radios in 1935,²¹² while in 1937 there were 700 schools with 46,000 pupils participating in the weekly educational broadcasts.²¹³ In 1939 over 100,000 booklets were used for broadcasting.²¹⁴

A report of the 3YA Broadcasting Committee based on questionnaires submitted to teachers and from personal letters, indicated that music was very well received in the 64 schools represented in the survey. Significantly music, history and geography were favoured as courses that offered the most educative value, and for which the pupils displayed the most interest.²¹⁵

Notably, Griffiths was opposed to the radio's usefulness as a force in education:

Having been an interested witness of the rapid development of broadcasting during the last fifteen years, I can say with truth that I have never connected its activities with the word "Education" in any sense other than that in which "Tit-bits" might be described as educative. I believe that, even in the sphere of music, future historians will see that it did more harm than good.²¹⁶

²¹¹ *National Education*, 1 November, 1943, p.iii.

²¹² G.E. Jansen, p.93.

²¹³ *AJHR, E-2*, 1938, p.7.

²¹⁴ *AJHR, E-2*, 1940, p.3.

²¹⁵ 'Educational Broadcasts,' *Education Gazette*, 2 December, 1935, p.215.

²¹⁶ V. Griffiths, 1937. Cited in R. Hawkey, p.250.

He summarised the drawbacks as follows:

1. It encourages people to *hear* rather than to *listen*. Music becomes a background noise.
2. It stifles the growth of local musical societies.
3. It increases professionalism in music.
4. It creates false impressions by giving authority to people of no musical standing.
5. In technical terms, the standard of broadcasting is often very poor.
6. The programmes themselves may be of a disappointing quality.²¹⁷

His points pertained to a time when the radio was still a new invention, and perhaps some of his views were valid. Certainly the technical standard of broadcasting was a problem in the early years, although in an article on broadcasting in the *Education Gazette* in 1935, E.G. Jones remarked: “educational broadcasting has passed beyond the experimental stage. No part of the talk is now lost through blurring or atmospherics.”²¹⁸ It is interesting that his colleague, Jenner, was active as a broadcaster for a number of years, while Griffiths himself, an authority on music education, did not address points four and six by presenting any of his own programmes.

Several inspectors’ reports testified to the children’s enjoyment in listening to radio broadcasts, typified by a Christchurch inspector’s comment: “A factor of considerable importance and interest in music instruction in many schools is the weekly radio lesson, for these are followed with great avidity by children.”²¹⁹ This was affirmed by Rex Dowman, who had been a primary pupil during the 1940s. He remembered that the radio broadcasts were “interesting.”²²⁰ Similarly, the Chief Inspector of Primary Schools in 1945 stated: “The opinion is unanimously expressed that school music is the best feature of all school broadcasts.”²²¹ However broadcast programmes depended on the co-operation of the classroom teacher. Margaret Scully, a retired teacher, who had been a pupil in Dunedin during

²¹⁷ V. Griffiths, 1937. Cited in R. Hawkey, pp.250-251.

²¹⁸ E.G. Jones, ‘The Teacher and the Broadcast Lesson,’ *Education Gazette*, 1 March, 1935, p.32.

²¹⁹ Christchurch inspectors’ report 1944, p.6. From E2 1947/9a ‘Inspectors’ Reports,’ 1943-47 part 2. NA, Wellington.

²²⁰ R. Dowman, correspondence with researcher, 13 May 2002.

²²¹ *AJHR*, E-2, 1946, p.6.

the 1940s, has no recollection of ever listening to broadcast programmes in primary school although she did receive regular music lessons. Singing was the main focus of classroom music and she also sang in the school choir from standard 4 to standard 6.²²² Since music was obviously an important feature of the school, perhaps her teachers believed there was no need for additional music lessons via the radio, or it is possible there was no radio in her classroom. Not all schools had this facility.

For schools that did have a radio, two inspectors noted that one of the positive effects of broadcast programmes was the better selection of songs taught in the schools.²²³ Similarly Young remarked in the *Education Gazette*:

In our New Zealand schools one of the greatest needs is to build up a repertoire of suitable worthwhile songs... which will form the basis for the growth of musical taste. In this direction the National Broadcasting Service performed a valuable service in providing free collections of songs annually.²²⁴

In this same issue of *Education Gazette*, Jenner's article 'Musical Education by means of Vocal Music' quoted the English music educationist, W.G. Whittaker, who emphasised the need for "guidance of taste by acquaintance with a large number of *songs of sterling value*."²²⁵

The question of "taste" still prevailed. An Invercargill inspector remarked:

... teachers of singing in schools could show more imagination and tasteful choice in the songs taught to their pupils. There are some noticeable examples where classes have a wide variety of most suitable songs and in these cases music is decidedly a most popular activity. In other cases, unfortunately, the same old well-worn tunes – no matter whether good or bad – are served up year after year.²²⁶

²²² M. Scully, correspondence with researcher, 12 May 2002.

²²³ Invercargill Senior Inspector's Biennial Report 1942, p.7; Auckland Senior Inspector of Schools 1947, p.11.

²²⁴ *Education Gazette*, 1 June 1943, p.123.

²²⁵ E. Jenner, 'Musical Education by means of Vocal Music' *Education Gazette*, 1 June, 1943, p.120.

²²⁶ Invercargill Senior Inspector's Report, 1940, p.5. From 'Inspectors Annual Reports,' 1939-43, E2, 212/15/6, 1943/1b. NA, Wellington.

While the “old well-worn tunes were not named,” an anonymous letter to the editor in *Education Gazette* in 1943, decried the practice of teaching children songs from the “latest film success.” Objectionable songs included *Beautiful Isle of Somewhere*, *I’ll walk beside you*, and *Trek Song*.²²⁷

It is significant that *I’ll walk beside you* and *Beautiful Isle of Somewhere*, are still sung almost 60 years later. The writer was a product of an era when many school authorities believed that any “popular” music was by its very nature, ‘rubbish.’ The letter continued:

One can, perhaps, imagine the kind of music inspired by such maudlin and pernicious rubbish... there are hundreds of healthy English folk songs and sea shanties that are the heritage of our race and should not be denied us. He who knows thoroughly half a dozen old English folk songs has an infallible touchstone of taste that will enable him to recognize what is sound in both music and literature.²²⁸

In chapter three it was observed that an anonymous letter concerning ‘taste’ in school music may have been written by an education official as a means of discouraging teachers from teaching unsuitable songs. Similarly the letter cited above may have been a ploy to attract teachers’ attention, since no other letters of this nature had been published in the *Education Gazette*. This particular letter coincidentally appeared in an issue of *Education Gazette* in 1943 that was devoted entirely to school music.

It is significant that the songs of good taste were still considered to be “English folk songs and sea shanties that are the heritage of our race,” demonstrating New Zealand’s continued ties to

²²⁷ Some of these words were quoted: *I’ll walk beside you*: “I’ll look into your eyes and hold your hand, I’ll walk beside you through the golden land.” *Trek Song*: “I long to return to the girl I left, waiting across the foam, Her love will ever guide me, never more to roam, And she’ll be fondly waiting at the journey’s end...” (*Education Gazette*, 1 June 1943, p.131).

²²⁸ Lover of Good Music, ‘Correspondence,’ *Education Gazette*, 1 June 1943, p.131.

the Mother Country.²²⁹ This attitude not only denied the cultures of other ethnic groups, but as a visiting music educator from London, Violet Rucroft, observed, it was not possible for children:

... to enter into the real spirit of many of the beautiful carols and songs and beloved by English children... the young frequently falter when required to sing the praises of things entirely unfamiliar and even despised. To them they are just absurd – calendar songs which do not fit our seasons; songs of Spring which extol the month of May, or even those of English Woods and Trees.²³⁰

Rucroft also referred to the unsuitability of songs about a “snowy Christmas,” although when British songs had a common interest such as the sea, they were “enjoyed by young New Zealanders.” Rex Dowman, a retired teacher, who had been a primary pupil in the late 1930s and early 1940s, confirmed that singing consisted of:

... mostly old English songs which I found boring... I remember the *Dominion Song Books* clearly. They were a dull visual presentation and I mainly remember the songs as being ancient folk songs full of tralalas.²³¹

Rucroft believed there was a real need for “children’s songs about our own country,”²³² while Maori music was neglected by Pakeha New Zealanders,²³³ mostly because “we have not taken the trouble to learn the language, and that until recently the songs have not been available in

²²⁹ Between 1943 and 1979, 85 English songs and 39 sea shanties were published in the Broadcast Series. By comparison there were: 18 Australian; one each from Arabia, Argentina, Bahamas, Baltic, Bavaria, Belgium, Flemish, Cuba, Guatemala, Haiti, Hindustan, Morocco, New Foundland, Panama, Portugal, Serbia, Sicily; two Caribbean, Venezuelan, Yugoslavian and from the Isle of Man; three each from Chile, Africa, Latin America, China, Finland and Hebrides; four from Philippines, West Indies, Japan and Israel; five Bohemian, Dutch, Norwegian; six Austrian, South African, Welsh and Danish; seven Spanish; eight Hungarian and Swiss; nine Canadian and Polish; ten Brazilian, Swedish and Jamaican; 11 Italian; 14 Mexican; 16 Russian; 17 Irish; 25 Czechoslovakian; 32 Scottish; 35 French; 46 German; 87 American including 28 Negro Spirituals. New Zealand songs numbered 34, of which 20 had Maori titles. Therefore the majority of songs were American (115 in total) or from the British Isles (145 in total).

²³⁰ V. Rucroft, p.24. (Note: the capitals used for the words Woods and Trees are found in her original typed manuscript).

²³¹ R. Dowman, correspondence with researcher, 13 May 2002.

²³² V. Rucroft, p.26.

²³³ Pakeha refers to persons who are non-Maori, European or Caucasian. (P.M. Ryan, *The Reed Dictionary of Modern Maori*. Published by Reed Books, a division of Reed Publishing (NZ), Auckland. First published 1995, second edition published 1997).

printed form.²³⁴ A few Maori songs had been published in three *Dominion Song Books* (see chapter five) while only three Maori songs were featured in the broadcast to schools series in this period: *E Rere Taku Poi* and *Hine, E Hine!* published in 1943 and *Poi Waka* published in 1947. (*E Rere Taku Poi* and *Poi Waka* are featured on the accompanying CD).

An Auckland inspector stated that many schools based all their singing instruction on the broadcast programmes,²³⁵ while Christchurch and Auckland inspectors commended these programmes for providing valuable musical instruction to teachers in country schools.²³⁶ A Nelson inspector was so delighted with the songs, that he recommended copies of the music booklet should also be sent to schools with no receiving equipment:

In this way would many New Zealanders develop a common musical background. This should be of great benefit when these children meet together at other schools or in their own homes and have the opportunity to make music together.²³⁷

The songs selected for broadcasting were similar to the kind of songs found in the *Dominion Song Book* series: traditional songs, national songs, carols, folk songs, sea shanties and songs of classical composers.

Few songs in languages other than English had been published in New Zealand. A Hebridean song entitled *Horo Ladivik* was included in the broadcast programme of June 7 1932 and published in the *Education Gazette*,²³⁸ while two songs featured in a 1938 booklet were *Il était un bergère*, and a round from the Netherlands entitled *De Bezem*.²³⁹

²³⁴ V.Rucroft, p.27.

²³⁵ Auckland inspector's report for 1946, p.13. From E2 1947/9a, 'Inspectors' Reports,' 1943-47, part 2, NA, Wellington.

²³⁶ Christchurch inspectors' biennial report, 1941-2, p.9; Auckland inspectors' report, 1940, p.9. From E2 e12/15/6, 1943/1b, 'Inspectors' Annual Reports,' 1939-43. NA, Wellington.

²³⁷ Nelson inspector's report, 1946, p.5. From E2 1947/9a, 'Inspectors' Reports,' 1943-47, part 2. NA, Wellington.

²³⁸ *Education Gazette*, 2 May, 1932, p.78.

²³⁹ The New Zealand Broadcasting Service, *Educational Broadcasts* 1938. The precise date is uncertain due to the missing front cover.

How did the broadcast programmes help to educate pupils? Jenner's choice of songs in the 1930s had a specific learning outcome with associated sight-reading practice. Jenner stated the importance of teaching the songs first by ear, then with the eye, a concept explained in the preface to *Junior Music Reading and Songs for Schools*:

...music is sound and comes to the understanding through the ear. When understood by the ear, we name this newly appreciated effect, we reduce it to a sign, and from that moment we can employ that sign for reading purposes, since it stands for something real, something understood, something known.²⁴⁰

In his lesson on March 10 1937, Jenner used the example of the song *Harvest Bells* to teach sight singing on the scale and the *doh* chord.²⁴¹ He pointed out that *doh*, *soh* and *me* were associated with colours, a concept Jenner had developed with his publication *The Pupil's Own Coloured Song-Reader for Schools*.²⁴² In the preface Jenner described his system:

The Key-note, or Tonic (i.e. the 'doh') is printed blue; the Dominant (i.e. the 'soh') is printed red; the Mediant (i.e. the 'me') is printed yellow. These colours act as guides and help to control pitch relationships during the reading of tunes. Sight-singing from a five-line stave is thereby simplified and the pupil assisted towards becoming a fluent reader of music notation.²⁴³

The series presented by Young in 1940 was designed with three purposes:

- (1) To introduce a new song in each lesson, teaching it by the "echo" method.
- (2) To give help to teachers who wanted to impart a knowledge of sight reading to their classes.
- (3) To explain the main features of music written in "simple time."²⁴⁴

²⁴⁰ E. Jenner, *Junior Music Reading and Songs for Schools*, Harry H. Tombs, Music Publishers, Wellington, 1938.

²⁴¹ E. Jenner, National Broadcasting Service, Educational Broadcasts 3YA, 1938, pp.ii-iii.

²⁴² E. Jenner, *The Pupil's Own Coloured Song-Reader for Schools*, Whitcombe & Tombs, Christchurch, 1938.

²⁴³ The association of colour with notes of the scale had been described by Daniel Batchellor in a paper he delivered at a conference in 1875. Jane Southcott remarks: "Batchellor argued that the modulator only illustrated the relative position of the tones, whereas the addition of colours could show their mental effects." (J. Southcott, 'Daniel Batchellor and the American Tonic Sol-fa Movement,' *JRME*, Spring, Vol.43, No.1, 1995, p.63).

²⁴⁴ The New Zealand Broadcasting Service, *Educational Broadcasts to Schools*, 1940, p.119.

John Taylor, who was a pupil at Kelburn Normal School between 1939 and 1945, was a member of Young's broadcast choir while he was in the "composite class" in standards 4, 5 and 6.²⁴⁵ He recounts his experiences:

Tommy Young had an assistant we knew as "Miss Gay" ... She would rehearse whatever we had to sing with us. I imagine that she came to class, maybe three times a week, at least twice, to practice whatever we were going to sing on the air.... While I can't recall Tommy Young in our class room, I am sure we couldn't have gone through those broadcasts without some time spent with him.... We must have rehearsed all the songs for the Schools Broadcasts. I can't remember any of that, except one song, *Elsie Marley*.... we were paid ten shillings for each broadcast, and we put the money into a class library fund from which we bought many books unavailable to the unprivileged few. The composite class had an enviable library.... The broadcasts were made from the 2YA studios on the Terrace. Studio C, I think it was called.... I still remember the soundless sterile atmosphere of the 1944-45 broadcasts, particularly while waiting for the "On Air" red light to come on. We were all as quiet as mice, and did whatever Miss Gay noiselessly indicated.... In future years I met Tommy Young frequently on his trek from the top of the Kelburn Cable Car to his home just overlooking Kelburn School. He recognised me as a former pupil, and, knowing me as a promising young musician, always enquired about my progress. I classed him as one of the old "gentlemen."²⁴⁶

Young undoubtedly had a rapport with people. Sixty years later Judith Tait, a retired school teacher, vividly remembered Young's broadcast programmes on Thursdays at 1.30 p.m. which she described as "so important, so special."²⁴⁷

Broadcast programmes also included informative talks on topics associated with music that may have generated interest among pupils. The programmes in 1937 and 1938 provided

²⁴⁵ Taylor remarks: "the "composite class" had 8 to 10 pupils in each of Standards 4,5,6. I don't know how many others were told similar stories, but I was told I was on trial, and under sufferance because my sister had been there. One thing which made us very un-normal when it comes to music was that we were the choir for the Broadcasts to Schools singing lessons." (J. Taylor, correspondence with researcher, 3 February, 2002).

²⁴⁶ J. Taylor, correspondence with researcher, 2 February, 2002. The song *Elsie Marley* was published in Educational Broadcasts to Schools, *Music*, National Broadcasting Service New Zealand, 1944, p.7. Miss Gay was possibly Miss E. Conway whose name appeared as assistant to Young in the 1940 and 1941 broadcast booklets.

²⁴⁷ J. Tait, conversation with researcher, Ohoka, 24 January, 2002.

opportunities of correlating music with other subjects. In 1937 the series entitled 'An Historical Approach' featured 'The Story of the Piano,' 'The Story of the Printed Music Page,' (this featured the origin of the sol-fa system with Guido d' Arezzo's Chant printed in staff notation), 'The Difference Between Melody and Harmony,' 'How Composers "Make Music,"' and a 'Revision Lesson.' The nature and music series in 1938 consisted of six broadcasts on 'New Zealand Birds – Their Songs and Habitats,' presented by Johannes Andersen. The broadcast booklet provided musical examples written in staff notation of the Whitehead, Brown Creeper, Grey Warbler, Tui, Bellbird, and Cuckoo.²⁴⁸ (See Appendix 19, p.484).

The *Education Gazette* stated that the school broadcasts were of "special value" in the appreciation of music:

We are apt to lose sight of the fact that we need instruction if we are to appreciate any of the fine arts, and not least the art of music. Music like literature is better enjoyed if we know something of its construction, of types of composition, and so on. Radio lessons specifically planned towards this end and used in conjunction with other media, are laying a groundwork of appreciation.²⁴⁹

Jenner's music appreciation series fulfilled this criterion by focussing on a variety of subjects.²⁵⁰ A further example of Jenner's music appreciation lessons were the broadcast series in 1946 that had three themes:

²⁴⁸ *Educational Broadcasts to Schools*, The New Zealand National Broadcasting Service, June-December, 1938, pp.65,66,67.

²⁴⁹ Author unknown, 'School Music,' *Education Gazette*, 1 November, 1947, p.221.

²⁵⁰ In 1940 he presented folk themes on 'English Folk-Lore and Shakespeare Music,' 'The Arthurian Legends and Purcell's 'King Arthur,' 'Hebridean Stories and Hebridean Music,' Celtic Legends and Celtic Music,' 'French Fairy Tales and Ravel's 'Mother Goose' Suite,' 'Norse Folk-Tale and the Music of Grieg,' 'Grimms' Fairy Tales and Humperdinck's Opera 'Hansel and Gretel,' and 'Slavonic Stories and Slavonic Music.' (*Educational Broadcasts to Schools*, The New Zealand National Broadcasting Service, June-December, 1938).

ILLUSTRATION 41
Jenner's Broadcast Series 1946²⁵¹

First Term: PIECES THAT EVERYONE SHOULD KNOW. Lessons included such pieces as:

- (a) The Peer Gynt music of Grieg
- (b) The Nut-Cracker suite of Tchaikowsky
- (c) Hindu Song (from Sadko) by Rimsky Korsakov
- (d) Peter and the Wolf, by Prokofieff
- (e) The Humoreskes, by Dvorak
- (f) The Sorcerer's Apprentice by Dukas

Second Term: DANCES THROUGH THE CENTURIES

Lessons to include: Country dances, National dances, Gavottes, Minuets, Sarabandes, Waltzes, and the Ballet.

Third Term: SOME FAMOUS COMPOSERS AND THEIR MUSIC

Lessons to be selected from the following: Purcell, Bach, Handel; Haydn, Mozart, Beethoven, Schubert; Schumann, Chopin, Mendelssohn; Brahms, Franck, Debussy, Wagner, Elgar.

The booklet included examples of 18 musical themes from the works in the series. (See Appendix 20, p.487). These may have been beneficial for teachers who could play the piano as it would have helped pupils to identify the themes when listening to the broadcast programmes.

Since each programme only lasted 20 minutes, it needed to be informative and interesting to sustain the children's attention.

²⁵¹ *Broadcasts to Schools*, National Broadcasting Service, 1946, p.3.

Classroom teachers played an important part in the success of broadcast programmes. E.G. Jones indicated some suggested methods by which the teacher could assist with the broadcast lesson:²⁵²

A. Before the broadcast lesson

If the children are to look forward to the talk with expectation, it is necessary to relate the subject-matter to previous instruction or to previous knowledge. This can be done by a short preliminary discussion. Thus, in music, a revision of a song already learned in a previous wireless lesson will enable the class to sing it more effectively and to enjoy it during the coming broadcast...

B. During the broadcast lesson

During the music lesson the teacher may beat time to the songs, and lead the singing of the class. He will avoid distracting attention by talking. Much may be done by signs.

C. After the broadcast lesson or talk

Revision is essential. The children may discuss various parts of the talk which have appealed to them; questions given and answered during the talk may be repeated, and suggestions for further work...adopted. ...The teacher may relate the new material to his ordinary classroom lessons – e.g. new songs or poems – by making further use of pictures and diagrams in the wireless booklet, and so on. The teacher will choose the particular broadcasts or series which appear to him to be most interesting and useful.... If a careful choice of wireless lessons and talks is made, the children will look forward with interest to the broadcast session. Thus one of the main purposes of educational broadcasting – i.e. the stimulation of natural interests will be fulfilled. There is something attractive in the broadcast talk: the manner is different from the ordinary daily routine, and the voice other than the one so familiar to the children. There is a fascination in the receiving set itself. It is possible to build up in the minds of the children the idea that the opportunity of listening to broadcast lessons is a privilege of which it is worth while taking full advantage.

Fraser commented that broadcasts were not designed to “take the place of well-trained teachers in the subject,”²⁵³ while Young observed: “more than 75 per cent of the work still

²⁵² E.G. Jones, *Education Gazette*, 1 March, 1935, p.33.

²⁵³ *AJHR, E-1*, 1936, p.29.

remains for the class-teacher to do.”²⁵⁴ Since the purpose of broadcasts was to supplement the regular music lesson, their effectiveness was dependant upon the follow-up work done by teachers. Young asserted:

The success of school music is very largely dependent upon enthusiastic daily work. Broadcasts offer suggestions, but cannot possibly supply that varied repetition which is absolutely essential for the understanding of any language – especially the language of music.²⁵⁵

The Revision Committee ‘Report on Music,’ also commented on the role of the teacher in the broadcast programmes:

The successful teacher of school music will get the utmost from every broadcast by revision, extension, and building-up... preparation and follow-up will add greatly to the value of any broadcast.²⁵⁶

The teacher thus played a crucial role in inspiring children to further explore musical topics with interest and enthusiasm, while the Educational Broadcasts provided a wealth of varied material to foster such an interest.

Apart from educating children, many adult listeners showed a keen interest in broadcast programmes. A questionnaire sent out by the 3YA Broadcasting Committee in 1935 generated many positive responses: “Judging by letters received we have a very large following of parents. Those who wrote stated they found the talks most interesting and stimulating.”²⁵⁷

The public’s fascination with the medium was apparent in the number of New Zealand homes that had a radio - 75% in 1943,²⁵⁸ while a *National Education* advertisement for Begg’s stated

²⁵⁴ T. Young, ‘Educational Music Broadcasts,’ *Education Gazette*, 1 June, 1943, p.123.

²⁵⁵ The New Zealand Broadcasting Service, *Educational Broadcasts to Schools*, 1940, E.V. Paul, Government Printer, Wellington, p.119.

²⁵⁶ Report of Revision Committee, *Music in the Primary School*, Supplement to *National Education*, July 1949, p.17.

²⁵⁷ ‘Educational Broadcasts,’ *Education Gazette*, 2 December, 1935, p.215.

²⁵⁸ ‘Educational Music Broadcasts,’ *Education Gazette*, 1 June 1943, p.123.

that “entertainment and news over the air is now commonplace in every home.”²⁵⁹

Broadcasting played a significant role in educating and entertaining many children and adults during the 1930s and 1940s, while the gramophone also contributed to people’s knowledge of musical repertoire. Rainbow observed that a similar public awareness of music had arisen in England with the result that: “Parents were less prone to regard the school music lesson as a waste of time, or as an unnecessary luxury.”²⁶⁰ This was an important statement, as parents’ attitudes would have engendered a more favourable attitude towards the subject from educational authorities.

In New Zealand, parents who valued music contributed in different ways to school music enterprises. Some assisted with school concerts,²⁶¹ others gave generous donations to purchase instruments²⁶² and has been already stated, music festivals attracted large audiences. The growing public consciousness of the value of music was important for the progress of music education in the schools. An article in *Education Gazette* in 1947, described the increased attention that school music had received: “There is at present a quickening of New Zealand’s musical life which is affecting the schools.”²⁶³

4.6 The music syllabus

In the interim the Revision Committee Report of 1949 provided a preliminary view of an even broader vision for music education. The proposed new music syllabus incorporated the same requirements as the 1928 syllabus: singing, ear training, rhythm training, musical invention and musical appreciation. However, instrumental work was included for the first time in the revised syllabus. Percussion was suggested from Standard 1 through to Form II, recorder from Standard 2 upwards, and group tuition in instrument playing: “Where the class teacher or

²⁵⁹ *National Education*, 1 November, 1943, p.iii.

²⁶⁰ B. Rainbow, *Music in Educational Thought & Practice*, Boethius Press, Aberystwyth, Wales, 1989, p.310.

²⁶¹ R.J. Wishart, ‘School Concerts,’ *Education Gazette*, 2 March 1942, p.46.

²⁶² Principal Hawera Technical High School, letter to the Director of Education, 9 June, 1947. From E2 e44/1/2/ part 2, 1953/32a, ‘Music in Schools,’ 1945-53. NA, Wellington.

²⁶³ ‘School Music,’ *Education Gazette*, 1 November 1947, p.221.

visiting teacher is qualified and conditions are favourable, e.g. Intermediate schools, group tuition in instrument playing may be attempted.”²⁶⁴

The introduction of instrumental work was a reflection of overseas influences, which had begun to infiltrate some New Zealand schools in the early 1930s, due to the efforts of Griffiths and Jenner in particular. Instrumental work had first been introduced in the United States by Satis Coleman, whose book *Creative Music for Children*,²⁶⁵ published in 1922, described the range of instruments the children made and then learned to play: panpipes, trumpets made of gourds and cow horns, triton shells and metal piping, marimbas, harps, psalteries, bowed monochords, and cigar-box fiddles. In 1926 Margaret James introduced a similar programme in English schools, focussing on the idea of making, decorating, and playing bamboo pipes. The disadvantage of the pipes was their frequent inaccurate tuning, and with the onset of the war in 1939, bamboo could no longer be imported.²⁶⁶

Meanwhile in 1926 Arnold Dolmetsch reconstructed the recorder for the first time in two centuries. The instrument was gradually adopted in a few private schools, and introduced into state schools after 1937.²⁶⁷

In 1949 a publication entitled *Report on Musical Life in England* described how the introduction of instrumental work had been part of a new approach to school music, that had been developed from about 1920. Children were encouraged to play percussion instruments, recorder and violin, while piano lessons were also sometimes made available at many schools. Many schools featured different percussion instruments. A series of articles entitled ‘The Percussion Band’ appeared in the *Education Gazette* in 1945,²⁶⁸ that included detailed instructions on how to make the instruments. It was suggested that a class of 30 children needed: three drums, three pairs of cymbals, twelve triangles, five castanets, and seven tambourines. According to D.W. Christie, the combination of craft-making with music

²⁶⁴ Report of Revision Committee, 1949, p.17.

²⁶⁵ S. Coleman, *Creative Music for Children*, G.P. Putnam’s Sons, New York & London, 1922.

²⁶⁶ B. Rainbow, *Music in Educational Thought and Practice*, Boethius Press, Aberystwyth, Wales, 1989, pp.297-298.

²⁶⁷ B. Rainbow, 1989, pp.297-299.

²⁶⁸ J. Easterbrook-Smith, ‘The Percussion Band,’ *Education Gazette*, 3 April, pp.74-76; 1 May, pp.101-103; 1 June, 1945, pp.132-134.

making aroused “permanent interest” in children.²⁶⁹ C.L. Martin described a class of enthusiastic boys who constructed and played a Monochord,²⁷⁰ while a “keen” class of Standard 2 boys made various percussion instruments in 1946.²⁷¹ (See Appendix 21, p.490 for a description of how to make a bamboo pipe).

While hand-made instruments provided an opportunity to develop craft skills, there was also another purpose in this exercise – the paucity of percussion instruments in New Zealand. A music specialist at Karori Main School had been unable to buy percussion instruments, although the children were “managing for the time being with home-made substitutes.” However these were restrictive, and the Department of Education was asked if they could order a consignment of percussion instruments from overseas. The Department response indicated that these instruments were “not available yet in the U.K.”²⁷²

In another instance, great enthusiasm and interest among teachers and pupils in New Zealand was sparked by the visit of Louie de Rusette, an English teacher renowned for her percussion band work.²⁷³ However, the unavailability of percussion instruments led a Christchurch inspector to comment: “We feel that much good would have come from her visit, but that lacking the means to begin what has been taught, much of the enthusiasm aroused will be lost.”²⁷⁴

The recorder began to be featured in New Zealand following Jenner’s experimentation with treble and descant recorders. He recommended it as a suitable instrument for class music in smaller schools.²⁷⁵ From 1940 the use of recorders in broadcast lessons, made teachers aware

²⁶⁹ D.W. Christie, ‘Music through Handwork,’ *Education Gazette*, 2 December, 1935, p.213.

²⁷⁰ C.L. Martin, ‘The Monochord,’ *Education Gazette*, 1 February 1939, p.23.

²⁷¹ R.W.E. Pinder, Correspondence, *Education Gazette*, 1 July 1946, p.186.

²⁷² J. Easterbrook-Smith, ‘Report from Music Specialist,’ Term 1, 1946. From E2 e44/1/2 part 2, ‘Music in Schools,’ 1945-53. NA, Wellington.

²⁷³ Louie de Rusette was elected first Honorary Secretary of the Percussion Band Association. This Association’s first Annual General Meeting was held on 23 February 1939 at the Royal Academy of Music. (J. Southcott, ‘The Percussion Band – Mere Noise or Music?’ *British Journal of Music Education*, Vol.9, No.2, July 1992, p.116).

²⁷⁴ Christchurch inspector’s report, 1949, p.9, and Nelson inspector’s report, 1949, p.3. From E2 1950/4a, 12/15/6 part 3. NA, Wellington.

²⁷⁵ E. Jenner letter to Dr. McIlraith, 10 March 1937. From E2 44/1/2 part 1, 1945/20b, ‘Music in Schools,’ 1934-45. NA, Wellington.

that these instruments offered opportunities for the average school child to make music quickly in a group with little expense. The Revision Committee Report of 1949 described all the advantages of the instrument:

Of all serious musical instruments, the one that has proved to be most suited to primary school needs is the recorder. The instrument presents no technical difficulties and from even the earliest stages gives a beautiful, expressive tone. Moreover it is inexpensive and there is no cost for upkeep... The teacher of a recorder class does not need to be gifted musically. Keen interest is all that is needed. A comparatively unmusical teacher working from an instruction book would soon be able to make up for his own vocal deficiencies (for the tone of the recorder is a good “pattern-sound” for children’s voices) and, before long, he could teach others to play by the same method that gave him his proficiency on the instrument.²⁷⁶

The recorder appeared to be an ideal instrument for a relatively inexperienced teacher, although the ingredient of “keen interest” was crucial, as it had always been in school music. The formation of primary school orchestras was also encouraged by Jenner, providing competent music teachers were available, instruments could be obtained, and the time-table adjusted to accommodate such classes. Jenner suggested it would be easier to accomplish in some of the city schools but “hopeless” in the country schools, where competent teachers would be hard to find.²⁷⁷

Harris stated that a few schools established good orchestras, while the Technical High School in Hawera (Taranaki district) had for many years provided: “outstanding tuition in all forms of instrumental work to both Primary and Post-primary pupils of this district.”²⁷⁸ The work had been sponsored by the Hawera Orchestral Society. However the primary band, orchestra and selected groups, had to have instruction out of school hours in the local band room. In a letter to the Director of Education, the principal stated that many children travelled on a school bus, and as a consequence were excluded from the opportunity of learning to play an instrument. It

²⁷⁶ Report of Revision Committee, 1949, p. 16.

²⁷⁷ ‘Place of Music in Schools,’ *Press*, Christchurch, 6 November 1937. From E2 44/1/2 part 1, 1945/20b, ‘Music in Schools,’ 1934-45. NA, Wellington.

²⁷⁸ G.A. Thompson, Principal Hawera Technical High School, letter to the Director of Education, 9 June 1947, p. 1. From E2 e44/1/2 part 2, 1953/32a, ‘Music in Schools,’ 1945-53. NA, Wellington.

was requested that L. Fox, an “eminently qualified” musician, might be accepted by the Department of Education as a part-time music tutor at regular times on specified days for the three Hawera Primary Schools. It was intended that he would teach strings, brass and woodwind instruments to groups, with his employment at each school not exceeding three hours weekly. The letter ended with a plea:

It is hoped that the Department will consider this both a reasonable and a desirable way of making excellent instrumental tuition available to primary schools in this district and consequently be prepared to give its approval.²⁷⁹

Yet again the Department’s inconsistent attitude towards music was revealed in its response - there was no authority to pay for part-time teaching in primary schools.²⁸⁰ One can imagine the principal’s frustration, having first overcome the difficulty of finding a suitably qualified teacher, then gaining the support of local principals.

At the end of 1947 a photograph appeared in *Education Gazette* featuring a collage of school children singing and playing various instruments.²⁸¹ Perhaps this was an attempt by the Department of Education to show that school music was not only alive and well, but flourishing. Similarly the publication of an entire issue of *Education Gazette* in June 1943 devoted to music, was an attempt by the Department to show what was being achieved with school music.²⁸²

²⁷⁹ G.A. Thompson, letter, p.2.

²⁸⁰ G.H.R. Overton, Chief Inspector of Primary Schools, hand-written notes on the original letter to Hon. Mason, the Minister of Education. Letter to the Director of Education, 9 June 1947. From E2 e44/1/2 part 2, 1953/32a, ‘Music in Schools,’ 1945-53. NA, Wellington.

²⁸¹ *Education Gazette*, 1 November, 1947.

²⁸² Articles included the following topics: ‘Singing in Secondary Schools,’ ‘Making a Bamboo Pipe,’ ‘Music in the Infant School,’ ‘Musical Education by Means of Vocal Music’ (Jenner), ‘Instrumental Music in Schools’ (Griffiths), ‘Educational Music Broadcasts,’ ‘Musical Appreciation,’ ‘Music in the Sole-Charge School,’ ‘Music and Movement,’ ‘Child Art and Creative Music.’ In addition the Country Library Service listed 36 books on music for boys and girls featuring: story lives of the musicians, songs, Christmas carols, history of music and how to make musical instruments.

4.7 Conclusion

The Labour Government had helped to raise the public image of music by encouraging and supporting the establishment of the National Orchestra. Other positive contributions were the establishment of music as a core subject in the secondary curriculum and the further development of the broadcasts to schools programmes. The positive effects of broadcasting were noted by music educators and inspectors. However, not all school children had this opportunity as there were schools without radios. We have also seen that successful broadcast programmes relied on the co-operation and support of generalist teachers.

School songs published in the broadcast booklets and the *Dominion Song Books* reflected the “good taste” that educators tried to inculcate in the teachers and school children of that period. There was a need to differentiate between the “rubbish” of contemporary popular songs and the “hundreds of healthy English folk songs and sea shanties that are the heritage of our race.”²⁸³ New Zealand’s continued tie to the “Motherland” is evident in this statement, and also a Eurocentric view of what constituted suitable songs. Consequently Maori songs were not an integral part of school music classes, and very few Maori songs were included in the song-books of that period. Violet Rucroft, a lone dissenter regarding the value of the English heritage, observed that English songs were not always suitable in content with their descriptions of scenes and seasons that differed from the New Zealand child’s experiences.

Although Murdoch claimed in 1943 that school music was viewed primarily as a recreational activity in most New Zealand schools,²⁸⁴ the Thomas Report committee noted that music developed aesthetic awareness and that it enhanced the corporate life of the school. Subsequently the Revision Committee Report promoted similar music education aims to those described in Tayler’s *Scheme*. These were attempts by Education officials to inculcate a more meaningful educational value in school music.

²⁸³ Lover of Good Music, ‘Correspondence,’ *Education Gazette*, 1 June 1943, p.131.

²⁸⁴ J.H. Murdoch, 1943, p.149.

The grants awarded by the Department of Education for musical equipment in post-primary schools were a necessity after music became a core subject. Nevertheless, the Director of Education acknowledged the amount allocated would be “insufficient to provide all schools with the necessary musical equipment.”²⁸⁵ It was also noted that primary and intermediate schools received no grants, while the Dunedin Training College music lecturer George Wilkinson complained that the supply of records was limited.²⁸⁶ However, in the area of broadcasting the Department of Education was more generous. The New Zealand Broadcasting Service supplied free booklets to teachers who asked for them, with 80,000 free booklets supplied annually prior to 1942.²⁸⁷ In some schools lack of classroom space precluded movement participation in music education programmes.

By the end of 1949 school music instruction was still inadequate. The standard of music varied considerably between schools, and was dependent upon the skills of individual teachers for any successful outcomes. As in the past, the overwhelming issue was the paucity of trained teachers with musical expertise and the lack of support from supervisors or music advisors. Although the eight music specialists employed during the 1940s by the Department of Education achieved successful results with their music programmes, only a few schools benefited from their services. Similarly insufficient third-year trained specialists were qualifying to make any material difference to school music programmes. There were 2,030 primary and intermediate schools and departments in 1946,²⁸⁸ and only 100 third year-trained specialists.²⁸⁹ In addition third-year specialists were not always given opportunities to teach music in schools, and in 1948 the third-year specialist training ceased. It is not surprising that Harris referred to the standard of school music in primary schools, as “still considerably below that of England.”²⁹⁰

²⁸⁵ Memorandum for the Minister of Education from the Director of Education, 24 June, 1946. From E2 e44/1/2 part 2, ‘Music in Schools,’ 1945-53. NA, Wellington.

²⁸⁶ G. Wilkinson, response to the L.C.C. Report on School Music, 1937, p.2. From ‘Music in Schools, 1934-35,’ E-2, 44/1/2 pt 1, 1945/20b. NA, Wellington.

²⁸⁷ T. Young, ‘Educational Music Broadcasts,’ *Education Gazette*, 1 June 1943, p.123.

²⁸⁸ It was stated earlier in this chapter that there were 28 intermediate schools in 1946.

²⁸⁹ This number was referred to earlier in this chapter.

²⁹⁰ W.B. Harris, p.1.

During the war years Supervisors were appointed in Physical Education and Arts and Crafts, and a Supervisor of Teachers Aids was also appointed, yet not in Music despite four written communications in Department of Education files that this position would eventuate. Further, the successful scheme of school music established by Griffiths at King Edward Technical High School was never implemented in other post-primary schools. The criticisms voiced by some inspectors, Jenner, Griffiths and other music specialists of this period, were indicative of a general lack of commitment to school music by the Department of Education. We have to conclude that school music was still not viewed as a “mainstream” subject in the curriculum.

The implementation of a better musical training scheme was crucial in ensuring more satisfactory results in music education. Since the Labour Government was voted out of office in the 1949 elections, the future of school music lay in the hands of the National Party. Would they regard the subject as “a basic activity at least equal in importance to the traditional school subjects?”²⁹¹ Was the National Party prepared to provide better resources for a subject that was in need of a serious commitment from educational authorities? These issues will be addressed in chapter five, a period which saw the dawning of a new era for music education.

²⁹¹ V. Griffiths, 1941, p.1.