AUSTRALIAN PERSPECTIVES ON INDIGENOUS MUSIC EDUCATION

Phillippa Murphy-Haste

A thesis submitted in partial fulfilment

of the requirements for the degree of

Bachelor of Music (Music Education) (Honours),

Sydney Conservatorium of Music,

University of Sydney.

2009

Acknowledgments

I acknowledge Aboriginal and Torres Strait Islander people as the First Peoples of Australia.

Thank you to the participants of this study for giving your time amidst very hectic schedules. Your perspectives were invaluable and have taught me so much over the last few months. Thank you also to my family and friends for being so supportive, especially during these past two years of this Honours study.

Special thanks to James Renwick for his role in the Honours program, I miss those classes!

A tremendous thank you to Kathy Marsh for supervising me this year, I could not have done this without you! Your professionalism is admirable and you really do deserve the 'Mother' award for looking after my colleagues and I over this last year!

To 'The Con' and all its teachers, I will miss you! You have changed my life and I am sincerely indebted to you.

And to my fellow Honours colleagues, Dominique, Andrew, Peter, Rachel and Lemin, thank you. I know you will all go on to do wonderful things, and I look forward to being able to name-drop in the future!

Abstract

This study examined the contextual and philosophical pretexts underpinning the learning and teaching of music indigenous to Aboriginal, Torres Strait Islander and Papua New Guinean peoples through the eyes of six Australian participants. The personal nature of responses and unique cases posed by each participant were examined through a qualitative multi-case study. Six Australian teachers having worked or working within the fields of Indigenous music education and Indigenous education were interviewed. The findings reveal several motivations for the learning and teaching of Indigenous music and education including the desire to provide a diverse and significant education for all students, particularly Indigenous students, as well as political motivations geared toward attitudinal change. The importance of culture bearers as examples of living practitioners of Indigenous musics was recognised. Culture bearers were also integral to fieldwork practices and were placed in positions of authority within classroom teaching. Challenges identified included cultural sensitivities and protocols, teachers' positions as 'outsiders' of Indigenous cultural traditions, resource production and access to culture bearers. A three-part framework incorporating Indigenous content, processes and perspectives is suggested for classroom practice.

Table of Contents

List of Figures

List of Tables

Chapter 1: Introduction

Within the study of music in a school context lies a range of musics that may be unfamiliar even to the specialist teacher. The area in which this is most apparent is that in which the musical content extends from a culture that is largely unknown to the teacher, even where that culture is located within the same nation state. The use of Indigenous music in school music programs may be prescribed and deemed compulsory by syllabus documentation, particularly in nations where Indigenous citizens form a significant part of the society, but the ability of teachers to fulfil such requirements is variable.

In the Australian State of New South Wales (NSW) educational policy requires that teachers "provide all students with opportunities to develop deeper understandings of Aboriginal histories, cultures and languages" regardless of their background (NSW Department of Education & Training, Aboriginal Education and Training Directorate, 2008, p. 5). However, research has shown that this is an area in which many music teachers feel ill-equipped in relation to both content and method of teaching (Dunbar-Hall, 1997; Marsh, 2000). There is a similar concern within the field of multicultural music education in Australia and abroad (Goodwin, 1994; Marsh, 2005). Some reasons for this lack of confidence include unfamiliarity and perceived differences between the musical cultures of teachers and the music they are required to teach, lack of experience and training, a shortage of resources and a background of westernised musical analysis. These challenges associated with the learning and teaching of Indigenous music should not undermine the imperative nature with which the subject area is broached. However, although mandatory policies concerning Indigenous education in Australia exist, there are many difficulties related to their implementation in schools, which may stem from a lack of teacher knowledge and from historical factors related to Indigenous education.

A study by Dunbar-Hall (1997) of NSW music teachers revealed that only 22 % of participants had received pre-service training in Aboriginal and Torres Strait Islander (ATSI) music. The study was replicated nationally in 2001 with only 14 % of respondents stating they had received pre-service training (Dunbar-Hall & Beston, 2003) [1] . These findings reflect a lack of cultural competencies and limited understanding of Indigenous knowledge systems in mainstream education. This may be attributable to the social and political circumstances that have affected these knowledge systems and their subsequent dissemination.

Since European settlement, Indigenous Australian cultural practices have been threatened by the dominance of a different and opposing cultural system. Aspects of Indigenous cultures have further been diminished through political developments. Changing policy towards Indigenous Australians throughout this country's history reflects a transformation in how Indigenous people have been perceived politically and by many in wider society over time. A Joint Policy Commission evolving from the 2008 apology to Indigenous Australians made by Prime Minister Kevin Rudd includes aims "to close the gap that lies between Indigenous Australians and non-Indigenous Australians in life expectancy, educational achievement and economic opportunity" (Apology to Australia's Indigenous peoples, 2008). Current momentum in Indigenous politics is geared towards achieving these goals but widespread economic and social disadvantage are still endemic. The following section briefly describes historical developments and policies that have contributed to the state of Indigenous Australian cultures today with reference to the broader position of other Indigenous societies.

An Historical Perspective

The fragile nature of many Indigenous knowledge systems can be attributed to several different factors. One such factor may be the inherent properties of particular knowledge systems. The oral traditions of many Indigenous cultures mean that

---

[1] Findings from this study will be further discussed in Chapter 2.

knowledge in the process of transmission can be transient and changing. Survival of oral traditions is reliant upon the bearers of that tradition maintaining it through the telling and re-telling of knowledge as well as teaching and learning through practice, or 'learning by doing' (Burton, 2008; Ellis, 1985).

Another aspect that has contributed to this fragility is colonial imposition of foreign values by which original cultural traits are often lost and replaced with those of the coloniser. A case in point is evidenced by Nakata (2007), who states that early missionary work in the Torres Strait Islands aimed to 'civilise' the inhabitants there whilst protecting them in a paternalistic fashion from the evils of capitalism brought by such 'civilising'. Although the intentions of these missionaries may seem purely religious on the surface, the extent to which religious imposition had an impact on the wider secular life of Islander communities portrays a different perspective.

> The Islanders' culture was replaced with the fundamental accoutrements of Western culture; Christianity replaced their religion; English apparel and taboos replaced Islander ideas about clothing the body; English-style buildings replaced the Islanders' homes; English concepts of law, education and work replaced the complex evolutions of the Islanders' social, political and economic structures; the customs and structures of the English lifeworld began to influence that of the Islanders (Nakata, 2007, p. 24).

On a wider scale, Indigenous Australians have been subject to many injustices leading to the destabilisation of life and culture through contact with Europeans. The population of Australia before European settlement is estimated to be 300,000 (Cook, et al., 1982). That number fell to 60,000 by 1920, a result of contact with the biological, social and cultural differences of non-Indigenous Australians. The policies enforced after the period of initial culture contact further eroded the lives and lifestyles of Indigenous Australians. Protectionist policies from the nineteenth through to the early twentieth century dispossessed many Indigenous Australians of their traditional lands and moved them to reserves run by European Australians. Aboriginal spiritual identity is closely connected to the land with which groups and

individuals identify. Grouping together several peoples in one area under the control of European Australians therefore devastated the identities and motivations of Aboriginal Australians. The sense of 'dislocation' created a foundation for problems such as alcoholism and depression. This was followed by a period of assimilation which encouraged the transformation of Indigenous Australians into the models presented by white society.   Each of these policies was carried out with a paternalistic agenda that undermined the value of Indigenous cultural life.   It was only with later policies of self-determination and self-management in the 1960s and 1970s that Indigenous Australians began to see a shift in government stance (Cook, et al., 1982; Fletcher, 1989).

The depletion of Indigenous cultures and therefore changes to identities have meant a disconnection between Indigenous knowledge systems and mainstream education in Australia. Many teachers are ill-equipped to utilise Indigenous ways of knowing within their teaching and do not have the cultural competencies to successfully integrate Indigenous music into their curricula, despite the mandate of state government policy. This study investigates some of the philosophies and practices associated with teaching Indigenous music in meaningful and significant ways as a way towards facilitating a greater understanding of learning and teaching in this area. The current scope of research is examined briefly below.

Significance

There are many factors that have contributed to the fragility of Indigenous cultural practices in the world today. Conquest and colonisation were accompanied by tools of destruction including weaponry and foreign diseases. Perhaps the most insidious threat posed to Indigenous populations was and is prejudice. Today, a legacy of intolerance and neglect has left Indigenous cultural practices diminished, often on the edge of survival. Education, and music education in particular, is an area that may ameliorate this situation. However, research in the areas of Australian Indigenous

music and Australian Indigenous music education is relatively limited. A 2004 article by Allan Marett reveals that only six universities in Australia were undertaking research in Australian Indigenous music at the time of publication.

> Indigenous music research is clearly in a particularly perilous state. For complex reasons, traditional Indigenous music is highly marginal within the national heritage, and although the musicological community . . . values and supports the work of scholars working in this field, they are underrepresented within the academy. There is still only a handful - probably fewer than 20 scholars (including postgraduate students) worldwide - doing serious research in this field, and most of them are located within Australia (Marett, 2004).

Newsome (2004) cites the problem of small Indigenous enrolments in university-level music education courses as a concerning trend, particularly in the light of current policy which stresses the need to include Indigenous members of the community in the planning and teaching of this music. This holds implications for the success of younger Indigenous students who lack teacher role models from similar social and cultural backgrounds. This is particularly important considering the poor educational achievement of Indigenous Australian students compared with non-Indigenous Australian students.

According to the 2003 Programme for International Student Assessment (PISA) Report, Australia is one of the top performing countries in terms of educational delivery in English-speaking nations for the subjects of English, Science and Mathematics (Thomson, et al., 2004). However, in terms of educational performance for Indigenous students, Australia is classed as one of the bottom twelve countries in the world (Bortoli & Thomson, 2009). NSW statistics show that, on average, Aboriginal students in Year 3 are likely to be 19 months behind in literacy learning, and by the time they reach Year 7 they are likely to have fallen between 30 to 36 months behind (NSW Department of Education and Training & NSW Aboriginal Education Consultative Group, 2004).

In view of this information it is pertinent that educators include Indigenous knowledge in their teaching in relation to content, method and perspectives. Music education is uniquely poised to offer students an education that encompasses and integrates Indigenous elements. The social and economic barriers that face Indigenous societies cannot be overcome through educational improvements alone, however, this is a small step in the right direction.

This research project aimed to study multiple cases in which Indigenous music has been taught successfully and thoughtfully to broaden current knowledge in this area. It addresses issues of philosophy and practicality concerning the teaching of the music of Indigenous people by teachers experienced in the field of Indigenous music education, compiling a variety of perspectives from Australian practitioners. The study encapsulates a broad concept of Indigenous education and calls to question the ways in which the learning and teaching of Indigenous music is approached. It analyses the role that identity and philosophy play in the decision to teach Indigenous music and sheds light on current practice, particularly the role of culture bearers in the classroom and the ways in which teachers are using this strategy effectively and sensitively.

Research Questions

In completing this study I aimed to investigate how the teaching of Indigenous music is approached by teachers with known experience of Indigenous music education. This focus raises several broad questions involving personal ideology and the role internal and external influences play in defining the practice of teaching. In refining this topic I have selected three main points of enquiry which are addressed through the study:

1. What are the main philosophical perspectives that govern the ways Indigenous music is taught by each participant?

2. What practical strategies are employed in the learning and teaching of Indigenous music by the participants?

3. How has context affected the philosophies and practices adopted by these teachers?

In order to contextualise these questions and the study as a whole I have undertaken a survey of literature pertaining to the broad topic of cross-cultural and multicultural music education and more specific areas of Indigenous music and its teaching and learning. This review is outlined in the following chapter.

Definitions

In completing this study it is necessary to define some key terms.

Indigenous

The term 'Indigenous' was used for this study in order to encompass an examination of teaching practices regarding music indigenous to areas including that belonging to Aboriginal, Torres Strait Islander and Papua New Guinean people. The term has been capitalised (except in the case of e-mail interviews where the text remains unaltered) out of respect for Indigenous people and is accompanied by clarifying text to define the area being referred to.

Indigenous peoples

The following definition is provided by the United Nations Permanent Forum on Indigenous Issues (United Nations, 2006, p. 1).

> Considering the diversity of indigenous peoples, an official definition of 'indigenous' has not been adopted by any UN-system body. Instead the

system has developed a modern understanding of this term based on the following:

• Self-identification as indigenous peoples at the individual level and accepted by the community as their member.

• Historical continuity with pre-colonial and/or pre-settler societies

• Strong link to territories and surrounding natural resources

• Distinct social, economic or political systems

• Distinct language, culture and beliefs

• Form non-dominant groups of society

• Resolve to maintain and reproduce their ancestral environments and systems as distinctive peoples and communities.

According to the UN the most fruitful approach is to identify, rather than define indigenous peoples. This is based on the fundamental criterion of self-identification as underlined in a number of human rights documents.

Chapter 2: Literature Review

This study seeks to uncover unique perspectives relating to the learning and teaching of Indigenous music. This process often involves the transmission of skills and knowledge of the 'Other', particularly when student or teacher does not identify with the contact culture, thus creating a learning environment of cross-cultural education. For these reasons, this review explores areas of research and wider literature that have contributed to knowledge in the milieu of cross-cultural and multicultural music learning and teaching. It also examines the more specific area of Indigenous music instruction and the implications this holds for Indigenous and non-Indigenous students. In investigating this area, texts from a wide variety of sources have been included, particularly those addressing issues of Aboriginal Australian music education; attitudes, methods and effects of cross-cultural music instruction; and the links between these areas. Moreover, cited research has provided an insight into possible practices and methodological designs that have been previously utilised in the study of Indigenous or cross-cultural music education. The review begins with an examination of learning and teaching within the context of traditional Aboriginal Australian music with a focus on the work of Catherine Ellis with the Pitjantjatjara people of Central and South Australia.

Learning and Teaching in Traditional Aboriginal Music

"If ways of learning are learned from the people who are important to us, and if they are learned from our life experiences, then culture clearly has an influence" (Hughes, et al., 2004, p. 31). It is important to examine the contexts surrounding the learning and teaching of traditional Aboriginal musics so that teachers may better understand how context affects practice.

Learning and teaching practices are inextricably linked with their associated music (Lundquist, 1998). This is because learning and teaching are integral to cultural

customs (Dunbar-Hall, 2005). Traditional Aboriginal music education is a strong example of contextual and musical integration.   Aboriginal youths learnt music through experiencing it in the environment for which it was intended, giving practical as well as aesthetic significance to the world in which it resounded (Ellis, 1985).   It is critical to briefly examine the learning and teaching of traditional Aboriginal music in its original contexts for researchers to understand the meanings and significance of the music itself.

In Central and South Australian Aboriginal communities songs were taught in order to preserve sacred traditions of the past (Ellis, 1985). They also encompassed wide-ranging powers which affected everyday life. Music education played an important role as music formed a significant basis of education.   This education was traditionally divided into several stages which aimed to train young Aborigines in the ways of their community. Education was viewed holistically, with the ultimate goal being a well-rounded individual who was both 'knowledgeable' and 'wise' (Ellis, 1985). Within this education were several aspects that contributed to the growth of the individual. One of these was the use of music as a means of teaching moral values through the didacticism of song texts (Ellis, 1985). These songs were taught from an early age with the goal of preparing children for the difficult task of song-learning which would occur during their 'formal' training as teenagers (Ellis, 1985).

Within these contexts, Aboriginal music was a tool for learning culture. In mainstream classrooms, the learning and teaching of Indigenous musics is approached from many varied philosophies distinct from the original contexts of the music. The perspectives and processes that underpin this education are usually framed within non-Indigenous ways of learning and by non-Indigenous members of the community. These areas present challenges to the classroom music teacher. The following section identifies these challenges and examines some of the approaches sought to provide a quality education in Indigenous musics.

Approaches and Challenges Associated with Learning and Teaching Indigenous Music and Indigenous Education

Dunbar-Hall's (1997) study uncovered a series of perceived problems encountered in the learning and teaching of Aboriginal and Torres Strait Islander (ATSI) musics as they affected 64 NSW secondary music teachers. The survey revealed four main areas of concern. Teachers identified access to Aboriginal musicians, lack of knowledge, poor student attitudes and a lack of resources as problems in the teaching of ATSI music, with the latter eliciting the highest percentage of responses. Interestingly, teachers taking the survey identified many appropriate and useful resources linked to ATSI music. Dunbar-Hall surmises that this seemingly conflicting data may reflect a perception of 'resources' as meaning 'textbooks'. He refocuses attention on the lack of teacher knowledge as a more concerning trend, citing only 22% of participants as receiving pre-service training incorporating ATSI music with 44% of participants having no background in ATSI music at all. As reported in Chapter 1, in a follow-up study conducted nationally (Dunbar-Hall & Beston, 2003), only 14% of participants reported undertaking any pre-service training in ATSI music.

Another issue identified in the literature surrounds cultural differences between the teacher, student and content studied (Dunbar-Hall, 1997; Harris, 1990; Kennedy, 2009; Marsh, 2000; Newsome, 2004). These have created a discussion amongst scholars concerning how Indigenous music should be taught and by whom. Marsh's (2000) case study conducted with pre-service early childhood education students revealed an initial negative response on behalf of the participants in relation to the teaching of Aboriginal music as encountered in a primary school setting with an Aboriginal performer in residence. Two main reasons for this response were identified as perceived differences between the musical cultures of the students and the Aboriginal music, and a background of westernised teaching practice that formed the basis for many students' previous encounters with this music. The ensuing

experience with the performer in residence had a positive effect on the pre-service teachers and the children from the school they attended, giving them greater respect for the music studied through contact with an Indigenous performer. Through engagement with music and people of another culture the students were also better able to 'make connections' and understand the meaning of the experience in a holistic sense, a practice advocated in educational policy and guidelines (National Aboriginal Studies and Torres Strait Islander Studies Project & Curriculum Corporation (Australia), 1995; NSW Department of Education & Training, Aboriginal Education and Training Directorate, 2008) The significance of learning experiences for students is also a key element in the Quality Teaching model (NSW Department of Education & Training, Professional Support and Curriculum Directorate, 2003). Through contact with a culture bearer, a living practitioner of cultural traditions, the students and pre-service music educators in this study were able to take part in a meaningful and significant process of learning. The inclusion of the Aboriginal performer in residence contributed to the authenticity of the experience and allowed students to learn through Indigenous rather than western perspectives, discounting their own positions of 'outsiders' of the cultural tradition.

Newsome also reflects upon the importance of contact with Indigenous people in the learning and teaching of Indigenous music (2004). Her article reveals low rates of enrolment for Aboriginal and Torres Strait Islander students within tertiary institutions and points to the absence of this contact as a worrying trend for the future of music associated with these cultures. Newsome questions whether Indigenous music is being taught through a western lens or through Aboriginal perspectives. This concern has prompted discussion amongst stakeholders in Indigenous education as those involved seek alternative models to implement in classroom practice.

The '8 Ways' Framework

In response to the need for Aboriginal processes as well as content and perspectives to be included in classroom practice, Yunkaporta (2009) has created a website dedicated to informing teachers in Aboriginal ways of knowing, termed the '8 ways' framework, illustrated in Figure 1.
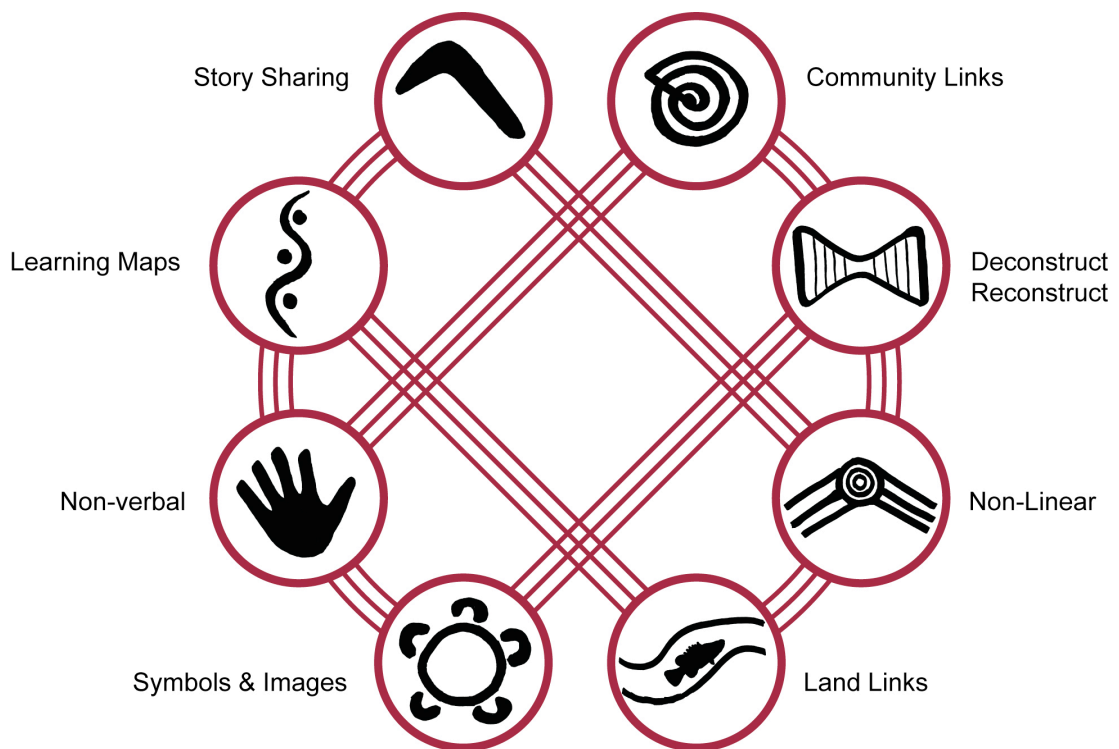
Figure 1: Eight Aboriginal ways of learning

These eight ways are not the only Aboriginal ways of knowing, but are found across many Aboriginal and non-Aboriginal cultures in Australia and abroad. They include learning through narrative, the mapping of processes through diagrams, kinaesthetic and intra-personal learning, the use of images in understanding concepts and content, eco-pedagogy and place-based learning, lateral and innovative thinking, whole to part learning, and working with community members and applying knowledge so

that it is of benefit to the wider community (Yunkaporta, 2009). These Aboriginal ways of learning offer a point of access to Indigenous and non-Indigenous content by providing multi-sensory and culturally devised methods of knowing. They are important for all Australian students, particularly Aboriginal students whose culturally based learning styles have not been traditionally integral to classroom practice (Harris, 1990; Hughes, et al., 2004).

Kennedy (2009) also reflects on the need to include a variety of learning styles in the classroom to cater for different culturally-based ways of knowing. Her qualitative study examined the reactions of non-Indigenous tertiary students and teachers, and members of the local community to a thirteen week course called 'Earthsongs' which sought to utilise Indigenous knowledge and teaching practices to immerse students in Indigenous musical cultures of Canada. One student participating in the course noted that "a lot of First Nations students get shunned out of school because of the expectation that [learning] is just going to happen [the way they know - through absorption.] And I think it needs to be acknowledged that there are many different learning styles" (p. 176). Harris (1990) also reveals this need, stating that many Aboriginal Australian students' ways of learning at home are incongruent with the methods of knowing expected at school. A major factor of this conflict is the limited number of Indigenous Australian teachers in mainstream education, making education of all students, included Indigenous students, reliant upon perspectives presented by a non-Indigenous teacher.

Ngarritjan-Kessaris (1994) also reflects on the disparities between the lives Aboriginal children may lead at home and the ways they are expected to behave in the classroom. The sense of personal autonomy awarded Aboriginal children at home even from a young age may contrast with the guided and structured nature of the school environment. This can cause problems if the school community misinterprets or does not accommodate behaviour culturally relevant to Aboriginal students. It can also lead to a diminished sense of identity and self-esteem when students' perspectives are not reflected in their education. Ngarritjan-Kessaris advocates the

inclusion of Indigenous perspectives in the classroom to encourage a positive notion of what it means to be Aboriginal. This is important for Indigenous and non-Indigenous students as all students are expected to build "increased knowledge and understanding of Aboriginal Australia" (NSW Department of Education & Training, Aboriginal Education and Training Directorate, 2008). Hudspith and Williams (1994) also reveal the importance of enhancing Aboriginal identity and self-esteem amongst Aboriginal students to promote success for these pupils. By doing so, teachers are encouraging these students to feel comfortable in their idea of self, acting as a stimulus for strengthening the force of Aboriginal perspectives in wider society.

The NSW DET Aboriginal Education and Training Policy seeks to encourage this through requiring the development of cultural competencies of all Departmental staff. 'Cultural competencies' are defined as "a set of congruent behaviours, attitudes and policies that come together in a system or agency for professionals to work effectively in cross-cultural situations" (NSW Department of Education & Training, Aboriginal Education and Training Directorate, 2008, p. 11). The policy also mandates a "culturally inclusive and significant" education for all Indigenous students (p. 13). Most importantly, partnerships are recognised as both a process and a goal of improving Indigenous education in Australia.

> Partnerships involving home, school and community are relationships based on mutual understanding and equality. They are created when all partners share responsibility and obligations for decision making in an appropriate way. Partnerships are often formed around a common or joint interest. (p. 11)

The partnership between school and community holds significant prospects for both parties. Students may learn through contact with culture bearers, living practitioners of cultural traditions. In turn, the knowledge and expertise held by these members of the community is valued and maintained.

Project-Based Learning

One school that has embraced community involvement in the planning and teaching of Indigenous music in Australia is the Thursday Island State School. The school has a high Indigenous population with most students identifying as Torres Strait Islanders (Pascoe et al., 2005). Music education is seen as essential in the community as it forms the basis for daily life: "[In] Torres Strait Island life. . . song acts as an expression of culture, a delineator of identity and has traditionally been used as a pedagogical tool" (Pascoe et al., 2005). In fostering the cultural necessity of music, the Thursday Island State School has three main music programs in which the students can participate. These are the extra-curricular music and performing arts program, the cultural heritage program and the classroom music program. Just as community effort is placed in developing and enhancing each of these programs, the students reciprocate through contribution to community events such as Mabo Day, the Torres Strait Cultural Festival, Church Days, NAIDOC Week and the annual 'Croc Festival'; a performing arts and Indigenous cultural celebration. Kathryn Wemyss explains the effect of this on student learning:

> [A]spects of learning are designed in response to events or celebrations occurring in the community and are organised as projects. Learning in this way becomes more meaningful as students take on real world problems and contribute significantly to social events. (Wemyss in Pascoe et al., 2005, p. 225)

The establishment of a community partnership with the Thursday Island State School is an example of promoting community links as advocated in the '8 ways' framework (Yunkaporta, 2009). This project-based learning allows for a reflexive process between the school and surrounding Indigenous communities as students work towards community contribution through interaction with community members.

The Canadian study by Kennedy (2009) documents a course for Indigenous and non-Indigenous adult participants reflecting a similar project-based style of learning incorporating elements of the '8 ways' framework. Course content included the making of drums and rattles from traditional materials and by traditional means. These instruments were used to accompany a group of songs written by the students to be the property of the university. This was an important step as the music composed was culturally relevant to the contexts of the students and was not misappropriated from existing material that the students had not been given permission to use. This process effectively negotiated the issue of song ownership. "As much of Aboriginal music is the property of a person or a ceremony, it cannot be performed without receiving permission and offering acknowledgement" (Kennedy, 2009, p. 171).

The study reveals many issues surrounding Indigenous music instruction. The course teachers were Indigenous as were the 'artists-in-residence', and 'wisdom-keepers/mentors' who were members of the local community. It is significant that Indigenous people were placed in positions of authority and made decisions about the structure and nature of the course. This maintained a high level of respect for the music and culture and lent to its authenticity. It is a strong example of sustaining important links between culture and its traditional owners whilst promoting understanding by those outside the tradition. The making of instruments was also significant as students were guided through traditional methods of construction in a hands-on experience rather than passively receiving pre-made artefacts. In this way, elements of cultural context were made integral to the experience of the Indigenous music studied.

In each of these cases, interaction with the wider cultural community led to students and teachers gaining access to rich traditions and bodies of knowledge (Kennedy, 2009; Pascoe, et al., 2005). This has further implications for both content and process and may inform the ways in which teachers can teach Indigenous music through negotiation with culture bearers and members of Indigenous communities. In

turn, these interactions may provide an understanding of the cultural contexts from which the music studied stems.

Methods of Teaching and Knowing: The Processes that Underpin Cross-Cultural Music Education

Current research in the field of cross-cultural and multicultural music education reflects a need for music to be taught according to its broader cultural context. In doing so, teachers expose students to historical, social and cultural elements that have contributed to the creation of this music. The associated pedagogies of the music are also used in the educative process. These developments in research have prompted considerable discussion of the concept of integration. The notion of integration is espoused by many teachers and researchers in the fields of multicultural music education (Abril, 2006; Corney, 2007; Joseph, 2005; Leung, 1999; Pascoe et al., 2005). Corney's (2007) investigation of the learning and teaching of West-African drumming in Australian community settings offers insights into the process of integration by suggesting a model for high school practice that aims for a holistic curriculum that spans several years. She advocates a well-rounded approach where students are confronted with more than one way of 'knowing,' moving away from a confined concept-based learning, a sentiment shared by Dunbar-Hall (2005) and Leung (1999). Leung's study utilises the interview method to investigate the conceptual framework and its limitations when applied to the analysis of non-western music. Her findings indicate the need for a more inclusive approach, receptive to contextual study of music and its learning and teaching.

Chen-Hafteck (2007) notes the need for conceptual and contextual integration in creating a meaningful experience for students learning the music of another culture. Her study of 250 primary school children in New York revealed a strong student appreciation for Chinese culture through a contextual study of Chinese musics. The 10-week program incorporated "live demonstrations by professional Chinese

musicians and dancers, lessons integrating music and culture and students' hands-on creative projects" (Chen-Hafteck, 2007, p. 225). The program had a positive effect on students and teachers. Through understanding the contexts in which the musics studied were produced, students came to value the Chinese cultures represented.

Scholars have noted the effects of such a contextual study of music on student learning, in particular, the attitudinal change of students towards the culture in question. Central to many teachers' educational philosophy is the notion of the teacher as an agent of change. "[I]t is essential for educators to view themselves as active socialising agents capable of change and stimulating students' motivation to learn" (Joseph, 2005, p. 288). This role of the teacher is extremely important in students' lives and may also act as a catalyst for change within students themselves. Two main areas are identified in the literature as being susceptible to change through the learning and teaching of music of another culture. These are musical change and social change (Kennedy, 2009; Marsh, 2000, 2005). The first refers to learning directed toward knowledge and skill acquisition based largely on musical elements. The second refers to a goal of attitudinal change in which the learner transforms his or her perceptions of a different culture or music through an emphasis on the sociocultural aspects of a particular branch of music.

Both forms of change revealed themselves in Kennedy's (2009) study of the learning and teaching of Canadian Indigenous music. Participants noted a transformation in their sense of time as they were at first frustrated and then relaxed by the slow pace and stillness ("kat'il'a") of each lesson. Students also became aware of the importance of "sharing and honouring each individual's contribution (celhcelh)" (p. 175) as participation rather than perfection was the goal of the course. These changes in student understandings are reflective of the expectations and prior motivations for learning with which they approached the experience. The study encouraged participants to engage in learning styles they had not encountered before. This was seen as a challenging and rewarding process.

Conclusion

The teaching of 'music as culture' offers many opportunities for learning outside the scope of musical knowledge and skill (Abril, 2006; Chen-Hafteck, 2007; Dunbar-Hall, 2005; Ellis, 1985; Joseph, 2005; Marsh, 2005).   By broadening student perspectives in this field, teachers open up opportunities for attitudinal change and cultural understanding.   Furthermore, by utilising the knowledge of culture bearers and actively involving these people in the teaching of specific musics and their inherent knowledge systems, educators provide strong links between the culture of the learner and that of the teacher (Chen-Hafteck, 2007; Corney, 2007; Ellis, 1985; Joseph, 2005; Marsh, 2005; Pascoe, et al., 2005). Aspects of identity of teacher and student are regarded as important in the learning process, as are the contexts in which they find themselves.

Chapter 3: Methodology and Method

Indigenous Research

Indigenous research has many varying definitions in scholarly literature. These variations indicate the contentious issues at play within Indigenous research, including the involvement of the non-Indigenous researcher (Smith, 2005). Although Indigenous perspectives were sought, this study was framed by the 'outsider' perspective of the non-Indigenous researcher, a limiting factor in this area of inquiry (Clifford & Marcus, 1986). This raises several issues pertaining to data collection and knowledge dissemination rights. For many Indigenous peoples research is associated with its history of colonial imposition (Denzin, et al., 2008; Smith, 2005). Indigenous societies have been examined through a colonial lens without Indigenous perspectives or community consultation. A research process that has a history of imposing non-Indigenous frameworks has alienated members of Indigenous communities, leaving many questioning its validity. However, recent trends in research show a growing desire to adopt Indigenous methodologies, studies that reflect the ways of knowing of those who are studied as well as involving these people in the research process. Ethical considerations were made in the selection of participants and Indigenous perspectives were sought where possible, with most examples evident in the earlier literature review. Regrettably, only one participant in the study was an Indigenous Australian. The remaining participants were selected for their close work with Indigenous people in Australia and Papua New Guinea. This study provides a small glimpse of Indigenous music education in Australia with a comparative view of an Australian who taught in Papua New Guinea.

Research Design

Qualitative research seeks to reveal the 'multiple realities' of existence through processes of analytic induction and holistic examination of complex social phenomena (Burns, 2000). The qualitative paradigm has been noted for its ability to shed light on intricacies that may offer new perspectives in areas of knowledge that are already widely developed (Corbin & Strauss, 2008). This research project falls under the qualitative paradigm and investigates social reality in the context of Indigenous music education. The use of qualitative methods was important in gaining teacher perspectives as it allowed flexibility and diversity in the analysis of responses.

In completing this study I aimed to deepen current understanding of the teaching and learning of Indigenous music through the collection of rich data from a variety of sources. To do this I implemented a multi-case study design: an investigation into a collection of cases that form a bounded system (Burns, 2000; Cohen et al., 1994). The main aims of a multi-case study do not encompass the generalisation of findings to a wider population. Each specialist's approach to teaching and learning was examined as a separate case for the purpose of gaining insight into distinct intricacies. Rather than seeking confirmation or working towards pre-defined outcomes, Burns (2000) describes the multi-case format as a process provoking discovery. This format enabled emerging links between cases to become apparent and facilitated a model of inductive research. It was with a view to holistically examining social phenomena within a real-life context that the multi-case study design was undertaken.

Sampling

Sampling Procedures

The participants for this study were selected through purposive sampling, "the deliberate selection of specific individuals, events, or settings because of the crucial information they can provide that cannot be obtained so well through other channels" (Liamputtong, 2009, p. 11). Liamputtong notes the importance of purposive sampling in selecting 'information-rich' cases that offer prospects for in-depth study rather than generalisation to a broader population.

Most of the participants in this study were drawn from the field of Indigenous music education. These participants had acquired a high level of skill and/or knowledge in the field of Indigenous musics and imparted these skills and knowledge through a developed educational program. Participants were also selected from the broader context of Indigenous education and were involved in teaching Indigenous students. There was an overlap within these fields as most of the music educators had worked extensively with Indigenous students.

Purposive opportunity sampling (Burns, 2000), also convenience sampling (Creswell, 2005), occurred as I contacted lecturers from the Sydney Conservatorium of Music who I knew through my studies. Opportunity sampling relies on the researcher's existing networks and was necessary in gaining an adequate sample size. In choosing my sample I created a 'shortlist' containing both male and female teachers within an array of different educational contexts in order to provide an adequate sample size. The final selection encompassed several distinct cases, all Australian citizens. One participant provided a particularly unique example with a history of teaching the Indigenous music of Papua New Guinea. This case offered an interesting comparison with the data gathered from teachers working in Australia and provided space triangulation (see Triangulation below). The inclusion of an Australian Indigenous participant from within the field of Aboriginal education

further enriched the data collection process and was important in terms of the involvement of an Indigenous perspective as described in The Australian Institute of Aboriginal and Torres Strait Islander Studies' ethical guidelines for research (AIATSIS, 2000).

Sample Size

The sample size for this study was six participants. Four had experience in Indigenous music education, one was involved in teaching music to Indigenous students and another was involved mainly in Aboriginal education. This sample allowed me to gain insight into the teachers' approaches to the learning and teaching of Indigenous music and with Indigenous students. The latter area was of particular interest as it enabled a deeper understanding of the ways the participants approached learning in terms of need and cultural background for Indigenous students. The area of Indigenous education was also significant as it provided a backdrop to the ways in which Indigenous music was taught. My study focused on cases of particular interest due to their unique nature and the possibilities of application to wider research and understanding. Table 1 illustrates the current location and teaching experience of the participants.

Table 1: Interviewees and their areas of experience

	Peter Dunbar-Hall NSW	Suzanne Oyston NSW	Lynette Riley NSW	William Thompson* NSW	Michael Webb NSW	Christine Yeates* QLD
Primary classroom teaching		✓	✓			✓
Secondary classroom teaching	✓	✓	✓		✓	✓
Lecturing of pre-service educators	✓	✓	✓		✓	✓
Australian Indigenous music education	✓	✓			✓	✓
Teaching Indigenous Students	✓	✓	✓	✓	✓	✓

*Pseudonyms have been used to protect the participants' privacy

The context in which participants taught are examined in further detail in Chapter 4.

Data Collection Methods

Interviews

The interview is recognised as an important form of data collection in much qualitative research. It allows the researcher to gain 'insider' perspectives that may be difficult or impossible to attain through quantitative or observational means. According to Fontana & Frey (2005), "interviewing is not merely the neutral exchange of asking questions and getting answers" (p. 696). This is evident in the reciprocal nature of the interview in which not only the interviewee but "the interviewer is a person, historically and contextually located, carrying unavoidable conscious and unconscious motives, desires, feelings, and biases" (p. 696). The complexity of the interview process is noted in this study and the researcher acknowledges her position as an 'outsider' on two counts; she is non-Indigenous and is not yet a qualified music teacher, having never taught Indigenous music.

This study used semi-structured interviews that were conducted face-to-face where possible and by e-mail where it was not feasible to meet directly with a participant due to geographical distance or issues of time. The semi-structured format allowed me to clarify details raised in each interview and promoted 'induction' as a model of qualitative research whereby I followed emerging links through my questioning. All face-to-face interviews were sound recorded with the consent of the participants in order to facilitate data analysis. Field notes were made after each interview to contextualise the collected data within the surroundings of the interviewee and the immediate feelings of the researcher.

Table 2: Interview dates and forms of collection

	Interview Date/s	Form
Christine Yeates	May 29, 2009	E-mail
Lynette Riley	June 2, 2009	Face-to Face
Peter Dunbar-Hall	July 24, 2009	Face-to Face
Michael Webb	August 4, 2009	Face-to Face
William Thompson	August 6, 2009	E-mail
Suzanne Oyston	August 28, 2009	E-mail

Triangulation

Cohen, Manion and Morrison (2000, p. 112) describe triangulation as "the use of two or more methods of data collection in the study of some aspect of human behaviour". They also expand this definition to include forms of triangulation outside the 'multi-method' or 'methodological' model.   This study used two forms of triangulation. These were within-method, and space triangulation (Cohen & Manion, 1994; Cohen, et al., 2000). Within-method triangulation relies on the use of the same form of data collection repeated for each participant as a form of methodological replication. The use of the interview meant that the researcher relied mainly on oral and written data.

Space triangulation occurs through comparative study across geographical distance or cultures (Cohen & Manion, 1994). To increase prospects of validity, this study involved several participants so that results reflected a wider range of data. The examination of the learning and teaching of music indigenous to Aboriginal, Torres Strait Islander and Papua New Guinean people made this a cross-cultural study with the examination of participants in different contexts promoting space triangulation. Through these methods of triangulation the researcher minimised the threat of 'method as artefact,' a phenomenon where data is largely a product of the method used to retrieve it (Cohen, et al., 2000).

Data Analysis

This study involved the analysis and interpretation of descriptive data, a feature of qualitative research (Denscombe, 1998). The data were initially subjected to open coding to identify emerging themes. Following this, links between these themes and the development of sub-categories were noted in a process of axial coding. For effective coding to occur, the researcher needed to create interview transcripts for those interviews that were conducted without the use of written aids. These were face-to-face interviews. I approached the analysis of data in an inductive sense, re-analysing data as new themes emerged. This style of analysis takes its influence from grounded theory and is cyclical in nature (Burns, 2000; Corbin & Strauss, 2008).

Conclusion

In approaching the collection and analysis of data I was mindful of my position as a non-Indigenous person conducting research into an area surrounded by cultural sensitivities of which I needed to be aware. Every effort was made to follow appropriate protocols outlined by the Australian Institute of Aboriginal and Torres

Strait Islander Studies (2000). The collected data was coded and organised to identify emerging themes. The findings of this study are examined in the following chapter.

Chapter 4: Research Findings

The findings of this research study are examined in relation to the broad categories of context, philosophy, and practice, and the interaction between these three elements. The implications surrounding the participants' personal understandings of terminology were investigated for their effect upon the choice of repertoire and the ways in which Indigenous music was taught. It was important to uncover the philosophical perspectives underpinning the ways in which Indigenous music was taught by the participants as this allowed a deeper understanding of the motivations to teach this music in certain ways. These motivations were diverse and formed the three broad categories of diversity, significance and attitudinal change. In practice, the learning and teaching of Indigenous music relied upon the willingness of culture bearers to impart valuable information inside and outside of the classroom. In accessing culture bearers, teachers were mindful of sensitivities and protocols surrounding Indigenous culture. They were also aware of the need to consult with culture bearers before disseminating the knowledge they had gained in confidence.

This chapter begins by examining each participant's personal interpretation of the term 'Indigenous' as a means to understanding the motivations to teach this music and the ways in which it was approached. These motivations are then examined in relation to the categories of diversity, significance and attitudinal change. The roles of culture bearers and teachers are explored in relation to processes of fieldwork and resource production. Finally, a number of practical and cultural considerations are reviewed.

The Term 'Indigenous'

In order to better understand each participant's philosophy and practice of teaching Indigenous music it was essential to examine their perception of the term

'Indigenous' and how this relates to 'Indigenous music'. Responses were varied and deconstructed several levels of meaning within the terminology. Significantly, the response of Lynette Riley, an Aboriginal Australian, reveals the notion of 'Indigenous' as a term constructed and applied to Indigenous people by the non-Indigenous.

> I think the term 'Indigenous' is a very generic term that is used by non-Indigenous people to understand and to provide an overarching identification for Aboriginal and Torres Strait Islander people; and because they don't really have the concept of the different nations, they still use the word 'tribe' which I don't like because it's a very demeaning term without understanding the cultural backgrounds. So, they use that term 'Indigenous' so that they can identify us. It doesn't mean that that's how we identify ourselves, but, if it's the only way that we're going to get policies changed, get access to resources, then I'm happy to use it.

The contentious nature of the word was similarly evident in William Thompson's view which took into account the issue of 'authenticity' in regard to Indigenous people and the use of the term 'Indigenous' to signify belonging to a broader Indigenous community.

> My interpretation of the term Indigenous is slightly different from that which is accepted in Australia (being that you are Indigenous and are recognised by the community in which you live as being an Indigenous person). An old Aboriginal fellow on staff at our centre (a Counsellor) once told me that that particular definition is divisive and excluding. Following on this, there are many Aboriginal people who have come through our College over the years who have nothing to do with their local community because of family issues, community politics, the need to be themselves, and other reasons. By the accepted definition these are no longer Aboriginal people, which of course is ridiculous. My interpretation is more embracing. There are also issues around being 'hard done by' defining the person or a group. Whilst this is understandable, ultimately it cannot weigh in to any definition of 'being Aboriginal', which is best seen by bloodline (family), cultural heritage and spirituality, not negative experience.

Suzanne Oyston also recognises the way the term 'Indigenous' has been constructed and applied by non-Indigenous people to Indigenous communities and reflects on the broader implications this has in defining 'Indigenous music'.

> "Indigenous music" as an identifying term is a 'whitefella' construct and as such reflects Western reductionist thinking. The use of Western nomenclature can be problematic when studying the place of music in other cultures due to 'music' as such, being inextricably linked to a broad range of cultural practices. The 'teaching' of indigenous music must take into account both the diversity and complexity of musical practices within various cultural and regional contexts.

Yeates identifies this complexity within the widely accepted use of the term, which often misinterprets 'Indigenous' as synonymous with 'traditional'.

> I think it is important not to think of Indigenous music as a homogenous whole, rather it comes in many forms. There is Indigenous popular music, hybrids of popular and traditional music, traditional music of the past, traditional music of the present and so on. Many people seem to think of traditional forms as the only 'authentic' Indigenous music. It becomes a problem of definition too because, for instance traditional music can be both composed contemporarily and historically and can be quite diverse stylistically and in functions within the culture but both are still Indigenous music . . . . I think there is a danger of stereotyping Indigenous music in the way that Indigenous people are sometimes stereotyped.

In teaching music, Michael Webb prefers not to differentiate between music as being Indigenous or non-Indigenous at the risk of quarantining and thus framing music within a limiting context. He is a self-confessed "promoter and enthusiast of the music of the universe, the music of the world". When Webb began teaching in PNG during his mid-twenties he perceived Indigenous music to be "the autochthonous music of a place or people" (Interview, August 4, 2009).

> At the time Indigenous at first probably meant to me 'original' music but later it meant what the people would consider to be their own music . . . . After a year or two I wasn't really discriminating between contemporary and traditional as one being more authentic and one being less authentic, as one being Indigenous and one being less Indigenous.

Peter Dunbar-Hall also has a history of research in the area of Indigenous music but with a focus on Aboriginal Australian musical traditions. Michael Webb and Peter Dunbar-Hall viewed the term similarly.

> With a small 'i' it would just mean 'anything written in Australia'. With a capital I, I define it as 'Aboriginal and Torres Strait Islander music', because that's their definition. (Interview, Peter Dunbar-Hall)

The personal understandings of the terms 'Indigenous' and 'Indigenous music' revealed some of the philosophies underpinning the decision to use Indigenous music in the classroom and the ways in which this music is taught. The acknowledgement that a western construct underpins the term reflected an understanding of how much Indigenous music and other cultural content is taught through a non-Indigenous framework and without the inclusion of Indigenous perspectives or ways of knowing. Ironically, the somewhat erroneous all-encompassing nature of the term was also seen as divisive and counter-productive in defining the multi-faceted and culturally diverse communities that form Indigenous Australia. Participants noted the need for students to view Indigenous cultures as dynamic and not confined to 'traditional' idioms. Acknowledgement was also made of the importance of traditional elements within contemporary forms and of the diversity that exists within and between the repertoire. Each of these notions of 'Indigenous music' impacted upon the choice to teach it and the ways in which this teaching was approached. The participants' motivations to teach Indigenous music are explored in the following section.

Motivations

The motivation to teach Indigenous music or Indigenous education was evident on several levels. The initial drive for some interviewees was brought about by chance elements such as a job position becoming available at an institution with a high percentage of Indigenous students. Others had received teacher training in this area and were equipped with the skills to impart knowledge of Indigenous music. Beyond this initial motivation were several other factors that varied from fulfilling syllabus obligations to philosophically driven interests such as the desire to expose students to a diverse musical canon. The participants also noted the need to provide students with a meaningful and significant pedagogy encompassing music that related strongly to their geographical, social and cultural contexts. For most participants this was essential as they taught in areas with high numbers of Indigenous students such as Papunya, Alice Springs, the Torres Strait Islands, Redfern and also in Papua New Guinea. Diversity and significance were also noted as part of a broader aim for attitudinal change.

Diversity and Attitudinal Change

Indigenous music was seen by the participants in this study as an important component in creating a diverse musical experience for students. Yeates believes that it is essential to expose students to a wide variety of musics from different places and eras to broaden their musical understandings.

> There are a number of reasons why I teach Indigenous music. The first is that I feel it is important to give students exposure to a wide variety of repertoire – different cultures, different eras - to broaden their own musical palette, to give them a taste of as many of the unfamiliar, exotic sounds that I can. In this way, students can develop their own musical understandings in ways that aren't limited by time or place. As part of this wide repertoire, there are some amazing examples of Indigenous music – traditional and contemporary forms – that students can really learn a lot from.

Oyston also placed Indigenous music within a broader context of diversity in her teaching. She referred to the NSW music syllabus, engaging students in learning about "the importance of language and the arts for maintaining culture" (Board of Studies NSW, 2003, p. 21).

Oyston   I view my role as a music educator as one in which I can facilitate various opportunities for all students, regardless of their musical experience and background, to be actively involved in a range of musical experiences across a broad range of cultures and styles. The teaching of Indigenous music facilitates opportunities for students to increase their awareness and understanding of Australian Indigenous cultures and the important role that music and other art forms play in maintaining cultural practices.

Webb embraces diversity through a spiritual perspective. His religious background deeply affects his beliefs concerning music, culture and education. Webb subscribes to a philosophy of "Creation and creativity" (Interview, August 4, 2009).

I guess I try to fit into a religious world view for myself because the way I live, I try to live in a way that sees, I guess, this sounds ridiculous, that sees history cosmically; it sounds kind of bombastic (laughs). If you have a cosmic view of history, it feels to me like there is a story, I don't know all of the chapters and all of the details of the story but it feels to me like there must be a story that explains it all, that it's not just a bunch of individual stories that are conflicting. I think that all of the stories that appear to conflict are somehow chapters or episodes of a big story . . . . So I think music fits in that and that's why I'm drawn to all different forms of music expression and encouraging people from an educational point of view to open your ears . . . . Because I think it sort of goes this way: you open your ears; when you open your ears you open your mind, when you open your mind you open your heart. I think opening your heart is about empathy. The very fact that I understand that someone else's music is valid is because I think my music is valid, or I know my music is valid. And so, therefore, because mine is valid, it doesn't mean it is the best or it's exclusive, it means that someone else must love their own stuff too so therefore it must be valid, or it must be valid therefore they love it or whatever the direction it flows.

Michael Webb also commented on diversity as an important aspect informing his philosophy of music education as it relates to the learning and teaching of Papua New Guinean Indigenous music.

> It seems to me, from a biblical position that all forms of cultural expression are valid, and so I'm informed by that and I'm intrigued by the fact that it's not that it's either/or but I think that the world needs all of those languages, all of those musical languages, and they all need to be intact and they all express something that the others don't quite express.

Diversity of musical examples was similarly desired within the broad field of Australian Indigenous music. Some interviewees linked an understanding of the diversity and living culture of Indigenous music to a greater acknowledgement of the complexity of Indigenous cultures. In these cases, one of the motivations to teach Indigenous music arose out of the desire to facilitate attitudinal change towards Indigenous culture for both Indigenous and non-Indigenous students.

Yeates   As a teacher of Indigenous music, I hope that all students – Indigenous and non-Indigenous – grow to understand the diversity of Indigenous musics and to more fully appreciate the cultures from which they spring.

Dunbar-Hall also seeks attitudinal change in his students, encouraging their appreciation for the knowledge of different cultures. His philosophy recognises the history of unfair treatment of Aborigines reverberating today and acknowledges his advantage as an "educationally privileged white person". Dunbar-Hall attempts to pay tribute to Aboriginal Australians through his research in collaboration with Aboriginal people. He teaches Indigenous music from a left-wing "avowedly political perspective" (Interview, July 24).

[Teaching Indigenous music] is my way to get other Australians to know something about Indigenous people so that the barriers that *do* exist between Indigenous and non-Indigenous can in some tiny way be broken down. I won't change the world by doing that but, you know, if one person goes away from a lecture or a class or a workshop or a conference paper and thinks 'Ah, he talked about Aboriginal music as if it was real or as if it was worth studying,' if one person does that and goes away and reads one book or looks at one film or thinks one new thought, I'll be happy.

In these cases diversity was seen on two levels. Indigenous music was included alongside music of other cultural traditions as a means of providing students with a varied repertoire. Within this choice, teachers also aimed to highlight the diversity of Indigenous musics and present them as aspects of ever-evolving cultures. The promotion of diversity and 'living culture' was also part of a broader aim for attitudinal change amongst Indigenous and non-Indigenous students. In seeking to affect both non-Indigenous and Indigenous student attitudes towards Indigenous music and culture, teachers endeavoured to provide educational situations and content that held significance and meaning in their students' lives. The close contact of some participants with Indigenous cultures due to geographical context meant that this music was also of significance to the teacher.

Significance

For some interviewees, the motivation to teach Indigenous music was marked by cultural fascination for a particular Indigenous group. For Yeates, Oyston and Webb, this interest came about largely through contact with Indigenous members of the community. Christine Yeates has always felt it vitally important to teach Indigenous music right from the beginning of her career and did so as early as a practicum teaching experience at Redfern Public School. It was here, within the high population of Aboriginal students that Yeates encountered urban forms of Aboriginal music and was first introduced to Torres Strait Islander people and music. She currently works in the Torres Strait Islands with large numbers of Indigenous

students.   The majority Torres Strait Islander population here has influenced her choice of repertoire, which includes many Indigenous children's songs.

Time spent teaching in Papunya and Alice Springs motivated Suzanne Oyston to teach Indigenous music.

> As a result of my teaching experience in Papunya and subsequent employment as a classroom music teacher at Alice Springs H.S. I had an increased awareness and first-hand experience of Indigenous cultures in Central Australia. I was enthusiastic about sharing this experience with students and from this point on 'Indigenous music' became an important part of my teaching practice when I returned to NSW to teach in 1998.

Michael Webb grew up in Papua New Guinea (PNG), living there from age six to eighteen, intermittently spending time in Australia then returning there to teach. His exposure to Indigenous cultures of PNG from a young age developed into a fascination and reverence for the richness and diversity of life and music there.

As with all of the participants, Webb's motivation to teach Indigenous music was multilayered.   His fascination with Papua New Guinean cultures grew out of his experiences growing up amidst them and through later encounters via film documentaries set in remote villages of PNG.   This made him excited about transmitting his knowledge of Indigenous cultures to his students at Sogeri National High School in Papua New Guinea. Webb was intrigued by the richness of Papua New Guinean Indigenous cultural traditions, particularly the profound spiritual nature of the music. He spoke the main language of Papua New Guinea, 'Tok Pisin', and was friends with the people who lived there. Webb states that it did not "feel right" to just teach Western music, particularly as PNG had achieved political independence only seven years before (1975) and was still fairly close to traditional ways of life (Interview, August 4, 2009).

For Michael Webb, Suzanne Oyston and Christine Yeates, one of the motivations for teaching Indigenous music was derived from experiences with those cultures. Lynette Riley's experience with Wiradjuri and Gamilaroi culture is inherent in her identity as an Aboriginal Australian. Growing up she was not able to learn the language of her people as her family had been intimidated into silence after an incident in which her uncle spoke his language at school and the police were called. From that moment the old Aunties of the family decided to discontinue the teaching of the language to the children because they did not want to lose them. As a result of this, both Lynette's parents knew the language but did not teach it to their children. The children would ask about it but were never allowed to learn it. Lynette attended a mainstream school and was told "well, you're no longer Aboriginal" (Interview, June 2, 2009).

Through studying the history of contact and the policies that had been developed about Aboriginal people, Lynette began to realise that she actually did posses many Aboriginal cultural values and ways of communicating. She only had a few words of her language and did not know songs or dances but she did have ways of doing things that linked her to her heritage. She gave her children Aboriginal names as a means of taking back her culture and verifying who she was. When her children were young she ran an Aboriginal dance group which helped her process of re-learning. She is starting to develop a facility with her language and her sister has just received her Masters in Indigenous Languages. She feels that the previous generation was not able to practise their culture but that this has changed in her generation and she hopes that her children who really want to learn will benefit even more from this.

Lynette professes that her motivation to work in Aboriginal education stems from a desire to provide a quality education for Aboriginal students. She works at The University of Sydney Koori Centre and is involved in training future educators in culturally appropriate learning styles. Her aim is to understand educational processes that have been developed including different teaching styles and to understand the

knowledge taught about Aboriginal people. In doing this she is able to change these so that the teaching style takes into consideration cultural differences and ways of learning and that the knowledge of Aboriginal people is taught by appropriate people, being Aboriginal members of the community.

> I think that my philosophy is . . . based on the fact that I think that a lot of people are ignorant and I try to make them aware, and I mean both Aboriginal and non-Aboriginal, and when people are more aware and they understand the issues then they can start working out better strategies. If you don't know, you can't develop something appropriate.

In developing appropriate strategies, Lynette reflected on the need to provide an education for Aboriginal students that promoted the significance of their own cultural background and knowledge systems.

> I think one of the basic philosophies for me in education for Aboriginal people has been based on Maslow's hierarchy of needs, where he says you've got to have your physiological needs satisfied, you've got to feel safe in your environment, you've got to feel love, and then the fourth one is self-esteem, which is the crux I think for Aboriginal people. Yes, they have self-esteem in their own community, in their own environment, but when they get back into the school system, because they feel that what they have to offer is undervalued or not valued, then they don't participate and they don't engage . . . . So, there are two different approaches, one for Aboriginal people is showing them that they do have something worthy and building their self-esteem with sound academic skills, and then for non-Indigenous people it's about making them aware that Aboriginal people have something worthwhile to offer them.

Yeates also acknowledged the importance of a culturally relevant education system for Indigenous students.

> Indigenous students need to have an education that reflects at least in some way their own experiences and lives. For these reasons, it is important to teach Indigenous music to every student in the country.

Yeates' motivations were also embedded in a deeper political and moral belief in the need to educate all Australians in Indigenous musics of this country. The relevance of Indigenous music as an integral element in the wider Australian culture was also a motivating factor for participants.

Yeates   I believe that it is imperative for all Australians to have knowledge and understanding of the music of the indigenous people of our country. Indigenous Australian music is part of a culture that is intrinsic to the land where we live, to its history and to its soul.

Oyston   I consider that I have a responsibility as an Australian music educator to facilitate opportunities for students to develop an understanding and appreciation for Australian Indigenous cultures through the study of music.

In each case, Indigenous music was part of providing a significant education for Indigenous students. It was also a significant part of the lives of the participants who were fascinated by the Indigenous cultures that surrounded them and acknowledged the importance of Indigenous music to a broader Australian culture. Context played an intrinsic role in the desire to teach Indigenous music in these cases. However, the presence of Indigenous students did not always mean that learning Indigenous music was meaningful to the lives of the learners. An example of this was outlined by William Thompson.

Thompson attempts to provide a relevant education for Indigenous students at a TAFE Institute in NSW. His work involves teaching music of a variety of genres with most students studying for careers in music performance. Thompson engages his students in learning music across a diversity of idioms and does not focus on Indigenous music.

I seek to impart concepts and techniques in music. Be it guitar, composition or general literacy I aim to make things clear and methodical. Some teachers choose specifically Aboriginal rock/country music examples and tunes in technique classes but I do not. I always emphasise that our concepts and techniques are transferable across most repertoire (in a contemporary music vein, probably excluding jazz which is a bit more involved).

It is interesting to note that the context of students at this TAFE Institute is often not seen as being 'Aboriginal' in a musical sense; that is, they are making music that is not strongly associated with their Aboriginal identity. Thompson identifies a need for his students to learn skills associated with being well-rounded "gigging" musicians rather than performing repertoire that relates mainly to the students' Aboriginal identity (Interview, August 6). This requires them to have a broad understanding of concepts and techniques they are likely to encounter in a range of musical styles. William Thompson is facilitating this knowledge through providing experiences in which the students can explore a variety of styles, not just Aboriginal music.

In each instance, the presence of high numbers of Indigenous students was a motivating factor as teachers attempted to provide a relevant and appropriate education for these students. The context of the teacher was also of importance, with most participants placed as 'outsiders' within largely Indigenous populations. This identity impacted upon the role of the teacher and the ways in which Indigenous music was taught. Often, this meant seeking the expertise of culture bearers, people actively engaged in maintaining cultural practices, lending authenticity to the experiences of Indigenous musics in the classroom.

Culture Bearers and the Role of Teachers

Several participants noted the importance of culture bearers in attempting to teach Indigenous music. Culture bearers were sought to learn more about the music of

Indigenous communities through fieldwork and were also positioned as teachers, providing direct contact between students and the culture in question. Culture bearers also provided an 'authentic voice' as practitioners of a musical tradition. Cultural sensitivities and protocols surrounding areas of Indigenous knowledge meant that culture bearers were an essential element in the learning and teaching of Indigenous music for some teachers.

When teaching Indigenous music, Christine Yeates was careful to select repertoire outside the bounds of the secret and was aware that some pieces should only be performed for particular circumstances, according to community beliefs.

> Some Indigenous music is part of sacred rites and should only be performed by particular people. So what repertoire is chosen by teachers is of utmost importance. Some repertoire is more 'open' to everyone and so this is the repertoire that can be used by non-Indigenous teachers – children's songs, popular songs and hybrids, everyday songs. However, I always think that if there are culture bearers available and willing to share their knowledge it is by far preferable to have them teach the music, particularly in restricted musics. They have the requisite knowledge, language and history to teach it in the most effective and authentic way. So if at all possible I try to find culture bearers to teach these repertoires. On a simplistic level, I liken a non-Indigenous person teaching Indigenous music to a person who speaks English as a second language teaching English. Except in the most exceptional cases, there will always be some incorrect inflections, pronunciation or shades of meaning. It is the same with music, there will always be accent and that is before you consider the ramifications for the underlying culture.

Christine Yeates and Michael Webb had unique opportunities to involve culture bearers in their teaching due to their location and close contact with Indigenous members of the community. Yeates works at a school in the Torres Strait Islands with a Language and Culture Program that mandates two hours of cultural learning per child per week. The program is run and planned by members of the local community. Culture bearers with skills in song and dance, weaving, storytelling, totems and family trees, and gardening are invited to teach students. Students are not

restricted to the classroom learning environment and are taken into different community settings.

Michael Webb took a similar approach to his teaching in PNG, facilitating learning of Indigenous music by engaging students in fieldwork within community settings and inviting Indigenous members of the community into the classroom. This included bringing pre-existing musical ensembles into the school environment for performances.

> In PNG at that time in the eighties there was a group called 'Sangu Ma'. 'Sangu Ma' is actually a pidgin term which means 'magic man', kind of like a magician . . . like a shaman. And that group was a bit of a pan-Indigenous kind of group. I knew some of the guys in the group and they came and did performances at the school I was teaching at . . . and then we tried to create music using Indigenous elements.

Bringing culture bearers into the classroom was common for Webb. Semi-local Elders came to the boarding school where he worked and taught students songs and how to make and play instruments. Culture bearers were also sourced from within the school and included cooks, domestic staff and security guards. Students in Webb's class would also bring Elders from their community in to teach the other students. The diversity of culture within Papua New Guinea and between class members meant that students were exposed to a variety of Indigenous cultures through contact with culture bearers. Webb notes that he was placed in the position of a facilitator and learner rather than a teacher in these instances.

> I wouldn't say I actually taught Indigenous music per se . . . . I wasn't saying, 'I know Indigenous music and I can teach it.' It was more encouraging the music to be encountered . . . bringing the music into the classroom, bringing the experts into the classroom . . . and listening to recordings, watching films, that kind of thing.

In bringing culture bearers into the classroom, Webb took on the role of 'facilitator' and learner rather than 'expert'. In many ways he became a student of Indigenous music, attempting to learn as much as he could through access to culture bearers. Part of Webb's training in the field involved "hanging out" with members of different villages, learning about different cultural traditions, beliefs, playing and making instruments and listening to stories (Interview, August 6, 2009).

Interaction with culture bearers was essential in developing a real understanding of Indigenous musics for the participants of this study and their students. Culture bearers were brought into the classroom environment as well as encountered through fieldwork exercises. This enabled students and teacher to connect with authentic musical and cultural expression and was also a means of producing resources through close contact with sources of Indigenous knowledge.

Fieldwork and Resources

Fieldwork formed much of the basis of Webb's teaching of Indigenous musics in PNG. Culture bearers were an intrinsic element of this process as they imparted skills, repertoire and knowledge to Webb and his students. Some fieldwork activities included visiting and talking to Indigenous Elders and going on expeditions to collect instrument materials. Webb also conducted fieldwork amongst his students, recording and documenting their school dance festivals to produce more resources. His fieldwork also served as a model for his students who would create their own field recordings and collect instruments with which they taught fellow classmates. In these instances, Webb was placed in the position of a learner and participant.

As a result of his fieldwork, Webb was able to produce resources for teaching Indigenous musics. Resource creation and the adaptation of existing materials was also tied to a desire to bring Indigenous members of the community into the classroom to teach their music. One major resource produced by Webb was the *Papua New Guinea music collection* (Niles & Webb, 1988). The process of

fieldwork and subsequent resource production was painstaking, requiring many hours of research amongst culture bearers who aided in the transliteration and translation of songs.

Yeates acknowledged the time-consuming nature of resource production and commented on the lack of resources for teaching Torres Strait Island music.

> Apart from popular music, there are very few commercially available resources. This is particularly a problem as Indigenous music is generally very localised . . . . This means that the teacher must generate a lot of resources themselves. This can be time-consuming in the amount of transcription needed and in talking at length with elders/community members. In some places too, even sourcing appropriate elders can be difficult.

Oyston and Dunbar-Hall who dealt mainly with Aboriginal music felt that resources were becoming more available, particularly through internet and film media.

Oyston   [T]here are increasing resources available for Indigenous music education (print and online) and there are a variety of professional development courses available to teachers.

Dunbar-H. [T]here's a lot of using of video and web sources because those are really available. The resource thing is interesting because it's really changed. There's always been resources of a serious academic ethnomusicological nature, but now there's a lot more materials that people can use in schools . . . novels, films, you can go into a DVD shop and buy *Ten Canoes* or *Yolngu Boy* or *Rabbit Proof Fence* and have it in your school library whereas even ten years ago that was pretty difficult; the only ones that were available were Yothu Yindi.

Dunbar-Hall also commented on accessing culture bearers as a means of resource production, stating that teachers can contact the education officer for the NSW Board of Studies or local education departments to make contact with appropriate people.

Like Webb, Dunbar-Hall's research in the area of Aboriginal music has led to the creation of many resources that are used by Australian music educators. Both Dunbar-Hall and Webb espoused the importance of seeking out existing resources.

The involvement of culture bearers inside and out of the classroom was an important element in approaching the learning and teaching of Indigenous musics. Teachers were able to rely on authentic practitioners of musical cultures for their wealth of knowledge and ability to teach using Indigenous ways of learning as a guide. This showed a consideration of how to practically approach the learning and teaching of Indigenous musics with respect to a philosophy of including and consulting with Indigenous members of the community.

Practical and Cultural Considerations

In teaching Indigenous musics, participants noted several issues in their philosophy pertinent to practice. These included an understanding of the inter-relatedness of music and culture and the need to teach music in relation to the historical, social and cultural contexts in which it is found. Teachers also identified the original processes of learning and teaching as affecting their own methods of instruction.

Oyston   [M]usic in Indigenous cultures does not exist as an isolated entity due to its existence within a broad range of cultural practices. These practices include ceremony, dance, story-telling, drama, body painting, and social connectivity and responsibility. In my approach within the classroom context I try to reflect this integrated approach and involve students in participatory group-based experiences.

Yeates   I believe that learning in the way that the music has been transmitted within the culture gives a greater understanding of the music itself, as the music is the process as much as the product.

In translating the original contexts of music into the classroom, participants used processes that allowed for an integration of art forms and cultural practices such as music, dance and story-telling. Students would observe these practices and were given opportunities to participate in collaborative and inclusive group experiences. Participation was seen as the main outcome of musical activities rather than performance and oral-aural methods of transmission were favoured. Yeates described how she integrated these methods in her own classroom practice.

Yeates   I derive as many pedagogies from Indigenous practices as is practicable in the classroom. It is not always possible but I try to give an ethos that is rooted in the culture. This, I believe, allows students to experience the music more authentically and to give them a greater understanding of the meaning of the music. When I teach Indigenous music, for example, I use oral/aural methods. In teaching songs, students don't read the words or notation from a worksheet or the board, rather, we sit on the floor and I just sing the song repeatedly until the students gradually join in and learn it through constant repetition, each student joining at their own pace. This is how songs are taught in the communities in Torres Strait. I may later choose to work through the notation or use activities based on it, but initial approaches would be oral and aural. Another example, is the importance of activity-based, practical and processual learning. Torres Strait song and dance is taught in action so too are my lessons. Hands-on learning is the basis whether it be with instruments, voices or movement. A further example is that I teach contextually, with cultural and historical information given simultaneous to musical activity.

Riley also recognised the importance of practical components in Aboriginal education, noting a contrast with the lecture-style teaching present in universities.

I think the big difference is more a participatory rather than it being all theoretical first. For us, . . . you don't learn unless you're actually doing it. So, it's no use sitting around talking about it, just do it, and then you can talk about it afterwards. So, I think that's the main difference. Unfortunately most universities don't have that practical component, do they? For them it's all the theoretical and then the student is then supposed to take the theoretical jump into the practical, whereas for Aboriginal people, it's 'let's do the practical, and then we can talk about it.'

The inclusion of Indigenous processes was an important element in teaching Indigenous and non-Indigenous students. Participants sought to embed Indigenous musics within a broader cultural context by adopting pedagogies associated with its learning and teaching. In doing so, participants sought the help of culture bearers.

Protocols

In identifying the need for culture bearers to be actively engaged in the learning and teaching of Indigenous musics, participants recognised their own positions as 'outsiders' of these cultures. Accompanying this recognition was a concerted effort to acknowledge this and become familiar with the protocols and sensitivities demanded in attempting to teach this music.

Dunbar-Hall did this explicitly, addressing the matter with his students so that they too were aware of his position as an 'outsider'.

> I'm not Aboriginal. So, I always have to say that when I start teaching, you know, 'I'm not Aboriginal but I'm going to tell you about it'. But then I always say, 'But the people who I interviewed and talked to . . . the Aboriginal people who I worked with, they're more than happy for me to do this,' and I think that's important, that we don't be seen as, 'well, I took it from them and now I can give it to you.'

Riley identifies this as an important aspect in the learning and teaching of culture belonging to particular Aboriginal nations.

> [T]here are some non-Indigenous people who have gone to the trouble to actually live with and learn from Aboriginal people and in essence that means, in the communities that they've gotten the knowledge, they actually are Aboriginal because they've gained this knowledge. But what they are to pass on may not necessarily be what the people in that community have agreed to and there have been incidences in the past where academics have gone into communities because, you know, I guess the basis of any academic is their thirst for learning, and they've

gone in and learnt things without understanding they didn't have the right to then go and teach it unless . . . non-Indigenous people were actually then being accepted as part of that community where the original knowledge came from. So I think that that is about giving respect to and acknowledgement of prior ownership of the knowledge to where it actually belongs and then having those people say 'Well, yes, you can teach this' or 'No, you can't teach that', and then accepting that . . . . So, that means that you can't just go ahead and develop a program to teach Aboriginal culture without the input of Aboriginal people and then you can only teach it for that particular cultural group, that particular nation, and not say it represents all Aboriginal people. So, there are protocols that are involved, and I think that the problem is, is that a lot of academics think that they're above that. That, because they're academics and they're learning it because . . . learning is so important, they don't need to do the rest of it, and they do.

Consulting Indigenous members of the community was also seen as way to ensure cultural sensitivity in the dissemination of knowledge. However, the access to these members of the community might be restricted by geographic location and limited social contact with Indigenous members of the community, particularly in areas where there are low numbers of Indigenous people. Yeates felt that this was a factor impacting upon teacher confidence in approaching Indigenous music education, stating that it is impossible to teach Indigenous musics without this contact. A suggestion for improvement included increased pre-service and in-service training for teachers through professional development. This was seen as a particularly necessary step for teachers moving to areas with high Indigenous populations. Yeates also identified the necessity of community involvement in the learning and teaching of Indigenous musics.

Participants were aware of the need to consult culture bearers in the learning and teaching of Indigenous musics to maintain authenticity and ensure respect for cultural sensitivities. Permission was sought where teachers passed on knowledge they had gained through cultural contact and protocols were adhered to in the dissemination of knowledge.

Conclusion

The philosophies and practices of each participant reveal a respect for Indigenous music that is reflected in the diversity of music selected for study and the integration of Indigenous pedagogies in practice. Participants were mindful of the historical complexities surrounding Australian Indigenous cultures in a post-colonial context and were sensitive to the protocols surrounding these musics. The issue of identity was intrinsic to this sensitivity as non-Indigenous participants sought partnerships with culture bearers and communities. Identity and context of students similarly impacted upon the motivations to include or not include Indigenous musics as well as the ways in which music was taught. The final chapter discusses these results with an emphasis on the possibilities for practical application as well as the implications of the findings for Indigenous music education for Indigenous and non-Indigenous students.

Chapter 5: Discussion

This study aimed to uncover the philosophical perspectives that underpinned the teaching of Indigenous music through the collection of interview data from a number of teachers involved in the areas of Indigenous music education and Indigenous education. These perspectives were examined in relation to the practical elements employed by each teacher as well as the unique contexts the participants inhabited. In investigating these elements, three research questions were formulated.

1. What are the main philosophical perspectives that govern the ways Indigenous music is taught by each participant?

2. What practical strategies are employed in the learning and teaching of Indigenous music by the participants?

3. How has context affected the philosophies and practices adopted by these teachers?

The personal nature of responses and unique cases posed by each participant were examined through a qualitative multi-case study of six Australian participants working within the fields of Indigenous music education and Indigenous education. One participant, born in Australia and spending an extended period of his life in Papua New Guinea, was selected for his work with Indigenous people and music there for a comparison of strategies employed in Australia and abroad. Each case was examined as a unique example of context, philosophy and practice whilst allowing for links between the data to emerge.

Examining Philosophy and Practice Through Context

The participants' philosophies were examined through broad questioning linked to personal ideology as well as specific queries regarding their motivations, their perceived roles and their perspectives on general issues surrounding Indigenous music education (see Interview Schedule, Appendix D). Participants were also asked to define the term 'Indigenous' or 'Indigenous music,' with responses highlighting the contentious issues at play within this topic. The use of 'Indigenous' was recognised as a classifier and categorisation tool applied by non-Indigenous rather than Indigenous peoples to their music. This reflects the 'outsider' perceptions of indigeneity and the study of Indigenous musics through ways of knowing concerned with western thinking rather than Indigenous knowledge systems. The close contact of participants with Indigenous societies meant that these teachers' understandings of indigeneity were informed through interactions with these people. This had a profound impact on the ways in which this music was taught. The understanding of 'Indigenous' as encompassing diverse cultures and traditions was similarly reflected in the desire to teach this music.

Reasons for Engaging Students in Indigenous Music Education

The motivations to teach Indigenous musics related strongly to the contexts of the participants and their students. It is important to note that participants worked closely with Indigenous people and students in urban and non-urban settings. The contact made with Indigenous people impacted upon each the participants' notions of 'Indigenous' and the reasons for including or not including Indigenous music in curricula. With both Indigenous and non-Indigenous students, the need to facilitate exposure to diversity was evident, particularly within the Indigenous cultures selected for study. In doing so, teachers selected works representative of traditional and contemporary styles as well as pieces utilising varying degrees of each. The repertoire included in classroom practice was drawn from a variety of cultures and choice was affected by the location of teacher and student. This reflects a

consideration for creating meaningful and significant musical experiences for Indigenous students with reference to their cultural backgrounds. It also reveals the desire for attitudinal change amongst these students through the study of music tied to their Indigenous identity. Attitudinal change was also a motivational factor in teaching Indigenous music to non-indigenous students in ways that encompassed Indigenous culture and pedagogical practices.

Community Partnerships

In providing a significant pedagogy, teachers sought ways to draw on the cultural backgrounds of students through respect for cultural protocols and ownership of knowledge. The close proximity of the participants to Indigenous populations allowed them to call on culture bearers as sources of knowledge in the classroom and as the basis for fieldwork. Culture bearers' knowledge in relation to content and processes placed them as experts in the field. The perspectives they held were also invaluable to classroom practice. These three areas of content, processes and perspectives were integral to a framework that provided a meaningful and significant education for Indigenous students whilst promoting their collective identities as essential and valuable to learning.

In requiring students to seek knowledge from culture bearers, participants emphasised the importance of Indigenous knowledge systems in the lives of students. Value was ascribed to the unique position these people held in maintaining cultural practices distinct to a group of people. This was particularly relevant for Indigenous students who may not have otherwise seen their cultural background valued in the classroom. Culture bearers provided a vehicle for attitudinal change regarding the students' self-concept and identity.

Community partnerships were also essential in the production of resources. Through consultation with culture bearers, participants were able to respectfully include resources incorporating Indigenous knowledge that had been gained through prior

consent. For some participants, meeting with culture bearers was through fieldwork exercises. Resource acquisition and creation through fieldwork is time consuming and participants reflected on the necessity of these processes amidst the difficulties that may be encountered. The seriousness and time consuming nature of these ventures, and lack of access to culture bearers mean that many music teachers may disregard fieldwork and self-creation of resources.

Challenges

The learning and teaching of Indigenous musics brought with it many challenges surrounding a difficulty in the sourcing of resources, the need to follow cultural protocols and inherent complexities in the music itself. An area for primary concern is the lack of contact between teachers and Indigenous members of the community. The rapid decline of Aboriginal and Torres Strait Islander languages in Australia after European settlement reverberates in today's society. With loss of language comes a loss of communication and ways of relating and maintaining identity. It is not surprising that few non-Indigenous Australians are in contact with Aboriginal or Torres Strait Islander people, particularly in areas where Indigenous populations are small or non-existent. This provides a challenge to teachers wanting to teach Indigenous Australian music. In teaching a piece written for string quartet, a music teacher might try to gain access to a violinist, violist or cellist to find out more about playing techniques and other valuable sources of repertoire. The teacher will most likely already have access to recordings and may have seen a string quartet perform before live. The students of this teacher might also go see a performance of the work or participate in a workshop in which a professional string quartet visits the school and engages with the students. In attempting to teach Indigenous music, resources like this may be available. However, the lack of visibility of Indigenous Australian musicians in some communities means that this music appears less readily accessible and perhaps irrelevant.

Implications

In areas with a low Indigenous population, contact with culture bearers may be difficult. Still, educators must find ways of providing meaningful teaching of Indigenous musics. The use of existing resources in combination with Indigenous pedagogical approaches may offer teachers inspiration in this area. School communities with access to culture bearers may seek collaborative community partnerships in the learning and teaching of Indigenous musics and in the creation of resources. This enables the learning of content that is localised and significant to the lives of students within specific geographical contexts. Contact with culture bearers also provides a unique opportunity for students to engage with people who live and practice the culture in question. This promotes the notion of Indigenous cultures as 'living' traditions.

There is also a need for Indigenous musics to be taught within other aspects of culture, allowing students to understand the inter-connectedness of these elements and the complexities within. By studying music as closely as possible to its original contexts, students may view Indigenous musics as just one aspect within a broader set of dynamic, overlapping cultural practices. The learning and teaching of Indigenous musics may provide access to a meaningful and significant education for Indigenous students whose cultural backgrounds may not be reflected in much of their education. It is also important that all Australian students are engaged in this learning as a means of educating non-Indigenous students about Indigenous Australia. It is through an understanding of Indigenous musics and processes that that students can appreciate the diversity of these cultures and acknowledge their importance to Australian life.

Recommendations

In teaching Indigenous music, educators have a responsibility to engage students in learning that seeks to impart knowledge on several levels. One way to approach this

is through a three-part framework encompassing Indigenous content, processes and perspectives. In this way, knowledge of Indigenous music is couched in its associated pedagogies and reflects Indigenous ways of knowing. The most effective way to do this is to involve culture bearers within a broader community partnership of learning. Partnerships involve consultation and negotiation between schools and Indigenous communities, each working towards the best outcomes for the learning of Indigenous musics (NSW Department of Education & Training, Aboriginal Education and Training Directorate, 2008).

In seeking community partnerships and approaching the learning and teaching of Indigenous musics, teachers need to be mindful of cultural protocols but also aware of their own sensitivities which may make them apprehensive in approaching this subject area. This sense of heightened sensitivity towards the learning and teaching of Indigenous musics may be a barrier for many educators. Teachers can seek help from several avenues including the NSW Aboriginal Education Consultative Group (2007) and the Board of Studies NSW (2008a, 2008b) who provide information on consulting Indigenous members of the community and involving them in all levels of planning and teaching Indigenous musics.

There is a need for increased professional development and pre-service training in the fields of Indigenous music education and Indigenous education, particularly for teachers moving to areas with high Indigenous populations. With increased training teachers may approach the learning and teaching of Indigenous musics and Indigenous students with greater knowledge and confidence in partnering with Indigenous communities. Future research in the area of Indigenous music education may investigate the experiences and expectations of these pre-service music educators. A similar area of interest is that of the teacher relocating to an area with a high Indigenous population. The learning and teaching of music indigenous to areas outside Australia within their country of origin may also provide insights for Australian practice and has informed elements of this study.

The learning and teaching of Indigenous music and other cultural and historical content has implications for Indigenous students and the wider Indigenous community. By studying the music of a people we place a level of importance upon that art form and show that it is worthy of our attention. This is not to say that this music does not hold value if it is not studied. Rather, the perceived value reverberates through educational communities and therefore wider society, sending a message that it is important to know more about this music and the people who created it. In doing so, educators promote a meaningful and significant education for Indigenous students that values their cultural backgrounds and enrich the understandings of non-indigenous students, contributing to a broader goal of reconciliation.

References

Abril, C. R. (2006). Learning outcomes of two approaches to multicultural music education. *International Journal of Music Education, 24*, 30-42.

AIATSIS (2000). *Guidelines for ethical research in Indigenous studies*. Canberra: The Australian Institute of Aboriginal and Torres Strait Islander Studies.

Apology to Australia's Indigenous peoples (2008). Retrieved June 20, 2009, from http://www.pm.gov.au/media/Speech/2008/speech_0073.cfm

Board of Studies NSW (2003). *Music years 7-10: syllabus*. Sydney: Author.

Board of Studies NSW (2008a, December 1). *Aboriginal Education* Retrieved August 22, 2009, from http://ab-ed.boardofstudies.nsw.edu.au/

Board of Studies NSW (2008b). *Working with Aboriginal communities: A guide to community consultation and protocols*. Sydney: Author.

Bortoli, L. D., & Thomson, S. (2009). *The achievement of Australia's Indigenous students in PISA 2000 – 2006*. Camberwell, Victoria: Australian Council for Educational Research.

Burns, R. B. (2000). *Introduction to research methods* (4th ed.). Frenchs Forest, N.S.W.: Longman.

Burton, B. (2008). *Moving within the circle: Contemporary Native American music and dance* (2nd ed.). Southbury: World Music Press.

Chen-Hafteck, L. (2007). In search of a motivating multicultural music experience: Lessons learned from the Sounds of Silk project. *International Journal of Music Education, 25*, 223-233.

Clifford, J., & Marcus, G. E. (Eds.). (1986). *Writing culture: The poetics and politics of ethnography*. Berkeley: University of California Press.

Cohen, L., & Manion, L. (1994). *Research methods in education* (4th ed.). London ; New York: Routledge.

Cohen, L., Manion, L., & Morrison, K. (2000). *Research methods in education* (5th ed.). New York: Routledge.

Cook, T., Van Proctor, J., NSW Department of Education, & NSW Aboriginal Education Consultative Group (1982). *The effects of culture contact on Aboriginal Australia.* Sydney: Directorate of Special Programs.

Corbin, J., & Strauss, A. (2008). *Basics of qualitative research: Techniques and procedures for developing grounded theory* (3rd ed.). Los Angeles, California: Sage.

Corney, L. (2007). *Teaching and learning within the cross-cultural transmission of West-African music in Australian community settings.* Unpublished Honours Thesis, University of Sydney, Sydney.

Creswell, J. W. (2005). *Educational research: planning, conducting, and evaluating quantitative and qualitative research* (2nd ed.). Upper Saddle River, N.J.: Merrill.

Denscombe, M. (1998). *The good research guide*. Buckingham, England: Open University Press.

Denzin, N. K., Lincoln, Y. S., & Smith, L. T. (2008). *Handbook of critical and indigenous methodologies*. Los Angeles: Sage.

Dunbar-Hall, P. (1997). *Problems and solutions in the teaching of Aboriginal and Torres Strait Islander music*. Paper presented at the Australian Society for Music Education XI National conference, Brisbane, Qld.

Dunbar-Hall, P. (2005). Colliding Perspectives? Music Curriculum as Cultural Studies. *Music Educators Journal, 91*, 33-37.

Dunbar-Hall, P., & Beston, P. (2003). *Aboriginal and Torres Strait Islander musics in Australian music education: Findings of a national survey*. Paper presented at the Australian Society for Music Education. National Conference, Darwin, N.T.

Ellis, C. J. (1985). *Aboriginal music, education for living: cross-cultural experiences from South Australia*. St. Lucia, Qld.: University of Queensland Press.

Fletcher, J. (1989). *Clean, clad and courteous: a history of Aboriginal education in New South Wales*. Carlton, N.S.W.: Author.

Fontana, A., & Frey, J. (2005). The interview: From neutral stance to political involvement. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 645-673). Thousand Oaks: Sage Publications.

Goodwin, A. L. (1994). Making the transition from self to other: What do preservice teachers really think about multicultural education? *Journal of Teacher Education, 45*, 119-131.

Harris, S. (1990). *Two-way Aboriginal schooling: Education and cultural survival*. Canberra: Aboriginal Studies Press.

Hudspith, S., & Williams, A. (1994). Enhancing Aboriginal identity and self-esteem in the classroom. In S. Harris & M. Malin (Eds.), *Aboriginal kids in urban classrooms* (pp. 28-36). Wentworth Falls: Social Science Press.

Hughes, P., Williams, M., & More, A. J. (2004). *Aboriginal ways of learning*. Adelaide, S. Aust.: Paul Hughes.

Joseph, D. (2005). Travelling Drum with Different Beats: experiencing African music and culture in Australian teacher education. *Teacher Development, 9*, 287 - 299.

Kennedy, M. C. (2009). Earthsongs: Indigenous ways of teaching and learning. *International Journal of Music Education, 27*, 169-182.

Leung, T. (1999). *A critique of the concept-based approach to world music education in New South Wales and an exploration of alternative models*. Unpublished Honours Thesis, The University of Sydney, Sydney.

Liamputtong, P. (2009). *Qualitative research methods* (3rd ed.). South Melbourne, Vic.: Oxford University Press Australia and New Zealand.

Lundquist, B. R. (1998). A music education perspective. In B. R. Lundquist & C. K. Szego (Eds.), *Musics of the world's cultures: A source book for music educators* (pp. 38-47). Reading: International Society for Music Education.

Marett, A. (2004). Teaching and research in musicology with special reference to ethnomusicology. *Sounds Australian, 64*, 3.

Marsh, K. (2000). Making connections: A case study of pre-service music education students' attitudinal change to indigenous music. *Research studies in music education, 15*, 58-67.

Marsh, K. (2005). Going behind the doors: The role of fieldwork in changing tertiary students' attitudes to world music education. In P. S. Campbell, J. Drummond, P. Dunbar-Hall, K. Howard, H. Schippers & T. Wiggins (Eds.), *Cultural diversity in music education: Directions and challenges for the 21st century* (pp. 37-47). Queensland: Australian Academic Press in collaboration with Queensland Conservatorium Research Centre, Griffith University.

Nakata, M. N. (2007). *Disciplining the savages: Savaging the disciplines*. Canberra: Aboriginal Studies Press.

National Aboriginal Studies and Torres Strait Islander Studies Project, & Curriculum Corporation (Australia) (1995). *National principles and guidelines for Aboriginal studies and Torres Strait Islander studies K-12*. Carlton, Vic.: Curriculum Corporation.

Newsome, J. K. (2004). What of Indigenous Australian music musicians? *Sounds Australian, 64*, 28-29.

Ngarritjan-Kessaris, T. (1994). Memories of a Millner kid. In S. Harris & M. Malin (Eds.), *Aboriginal kids in urban classrooms* (pp. 1-6). Wentworth Falls: Social Science Press.

Niles, D., & Webb, M. (1988). *Papua New Guinea music collection*: University of Papua New Guinea--Goroka Teachers College & Institute of Papua New Guinea Studies.

NSW AECG (2007). AECG - NSW Aboriginal Education Consultative Group Inc. Retrieved June 8, 2009, from http://www.aecg.nsw.edu.au/index.php

NSW Department of Education & Training, Aboriginal Education and Training Directorate (2008). *Aboriginal Education and Training Policy: An introductory guide*.

NSW Department of Education & Training, Professional Support and Curriculum Directorate (2003). Quality teaching in NSW public schools: An annotated bibliography. Sydney: Author.

NSW Department of Education and Training, & NSW Aboriginal Education Consultative Group (2004). *The Report of the Review of Aboriginal Education*. Sydney: Author.

Pascoe, R., Leong, S., MacCallum, J., Mackinlay, E., Marsh, K., Smith, B., et al. (2005). *National Review of School Music Education: Augmenting the diminished*. Canberra: Department of Education Science and Training Australian Government.

Smith, L. T. (2005). On tricky ground: Researching the Native in the age of uncertainty. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 85-107). Thousand Oaks: Sage Publications.

Thomson, S., Cresswell, J., & Bortoli, L. D. (2004). *Facing the future: A focus on mathematical literacy among Australian 15-year-old students in PISA 2003*. Camberwell, Victoria: Australian Council for Educational Research.

United Nations (2006, May 12). Who are indigenous peoples? Retrieved November 17, 2009, from http://www.wipce2008.com/enews/pdf/wipce_fact_sheet_21-10-07.pdf

Wemyss, K. L. (1999). *Ethical issues surrounding the inclusion of the music of Maganiu Malu Kes (the Torres Strait Islands) in curricula.* Paper presented at the National Conference of the Australian Society for Music Education, Sydney.

Yunkaporta, T. (2009). Aboriginal pedagogies at the cultural interface. *Draft report for DET on Indigenous research project*, from http://8ways.wikispaces.com/8ways+training

Appendix A: Ethics Approval Letter

The University of Sydney

ABN 15 211 513 464

Human Research Ethics Committee
Web: http://www.usyd.edu.au/ethics/human

Gail Briody
Manager
Office of Ethics Administration

Telephone: +61 2 8627 8175
Facsimile: +61 2 8627 8180
Email: gbriody@usyd.edu.au

Marietta Coutinho
Deputy Manager
Human Research Ethics Administration

Telephone: +61 2 8627 8176
Facsimile: +61 2 8627 8177
Email: mcoutinho@usyd.edu.au

Mailing Address:
Level 6
Jane Foss Russell Building – G02
The University of Sydney
NSW 2006 AUSTRALIA

Ref: DC/PE

12 February 2009

Associate Professor K Marsh
Sydney Conservatorium of Music - C41
The University of Sydney
Email: kmarsh@usyd.edu.au

Dear Professor Marsh

Thank you for your correspondence received 2 February 2009 addressing comments made to you by the Human Research Ethics Committee (HREC). After considering the additional information, the Executive Committee at its meeting on **6 February 2009** approved your protocol entitled *"***Models of Teaching: a multi-case study investigating specialist approaches to the teaching and learning of indigenous music in a variety of international contexts***"*.

Details of the approval are as follows:

Ref No.:   *02-2009/11473*

Approval Period: *February 2009 to February 2010*

Authorised Personnel: *Associate Professor Kathryn Marsh*
                        Ms Phillippa Murphy-Haste

The HREC is a fully constituted Ethics Committee in accordance with the *National Statement on Ethical Conduct in Research Involving Humans-March 2007* under *Section 5.1.29*

The approval of this project is **conditional** upon your continuing compliance with the *National Statement on Ethical Conduct in Research Involving Humans*. We draw to your attention the requirement that a report on this research must be submitted every 12 months from the date of the approval or on completion of the project, whichever occurs first. Failure to submit reports will result in withdrawal of consent for the project to proceed.

Special Conditions of Approval

Please provide the letter of permission from the New South Wales Department of Education and Training when received.

Chief Investigator / Supervisor's responsibilities to ensure that:

(1) All serious and unexpected adverse events should be reported to the HREC as soon as possible.

(2) All unforeseen events that might affect continued ethical acceptability of the project should be reported to the HREC as soon as possible.

(3) The HREC must be notified as soon as possible of any changes to the protocol. All changes must be approved by the HREC before continuation of the research project. These include:-

- If any of the investigators change or leave the University.
- Any changes to the Participant Information Statement and/or Consent Form.

(4) All research participants are to be provided with a Participant Information Statement and Consent Form, unless otherwise agreed by the Committee. The Participant Information Statement and Consent Form are to be on University of Sydney letterhead and include the full title of the research project and telephone contacts for the researchers, unless otherwise agreed by the Committee and the following statement must appear on the bottom of the Participant Information Statement. *Any person with concerns or complaints about the conduct of a research study can contact the Manager, Ethics Administration, University of Sydney, on (02) 8627 8175 (Telephone); (02) 8627 8180 (Facsimile) or gbriody@usyd.edu.au (Email).*

(5) Copies of all signed Consent Forms must be retained and made available to the HREC on request.

(6) It is your responsibility to provide a copy of this letter to any internal/external granting agencies if requested.

(7) The HREC approval is valid for four (4) years from the Approval Period stated in this letter. Investigators are requested to submit a progress report annually.

(8) A report and a copy of any published material should be provided at the completion of the Project.

Yours sincerely

Professor D I Cook
Chairman
Human Research Ethics Committee

Copy: Ms. Phillippa Murphy pmur2606@usyd.edu.au

Encl.   Approved Participant Information Statement
          Approved Participant Consent Form
          Approved Proposed Interview Schedule

Appendix B: Participant Information Statements

The University of Sydney

ABN 15 211 513 464

DR KATHRYN MARSH
CHAIR OF MUSIC EDUCATION

Room 2129
Sydney Conservatorium of Music
Building C41
University of Sydney 2006
AUSTRALIA
Telephone: +61 2 9351 1333
Facsimile: +61 2 9351 1287
Email: kmarsh@usyd.edu.au
Web: www.music.usyd.edu.au/

PARTICIPANT INFORMATION STATEMENT
Research Project

Models of Teaching: a multi-case study investigating specialist approaches to the teaching and learning of Indigenous music in a variety of international contexts.

(1)   What is this study about?

This study is about the philosophies and practices that guide the teaching and learning of Indigenous music by specialists around the world. It will look at teacher perspectives toward Indigenous music education and uncover how these perspectives influence real-life practice.

(2)   Who is carrying out the study?

The study is being conducted by Phillippa Murphy-Haste, a student at the Sydney Conservatorium of Music and will form the basis for the degree of Bachelor of Music (Music Education) (Hons) at The University of Sydney under the supervision of Associate Professor Kathryn Marsh, Chair of Music Education.

(3)   What does the study involve?

This study will involve Phillippa interviewing several specialists in Indigenous music education with the use of audio-visual equipment and electronic mail.

(4)   How much time will the study take?

The live interviews will last for approximately 30-60 minutes and typed interviews will take up to 30 minutes to complete. Phillippa may invite the participants to discuss typed answers to interview questions in more detail after the initial interview has been completed.

(5) Can I withdraw from the study?

Being in this study is completely voluntary - you are not under any obligation to consent and - if you do consent - you can withdraw at any time without affecting your relationship with the University of Sydney or the researcher.

You may stop the interview at any time if you do not wish to continue, the audio, text and visual recording will be erased and the information provided will not be included in the study.

(6) Will anyone else know the results?

All aspects of the study, including results, will be strictly confidential and only the researchers will have access to information on participants. A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report.

(7) Will the study benefit me?

The study may be beneficial to participants as it will allow them to gain insight into the philosophies and factors that guide their teaching of Indigenous music. It will also offer opportunities for participants to articulate their perspectives on Indigenous music education.

(8) Can I tell other people about the study?

Although the results and materials of the study will be kept strictly confidential, participants are allowed to tell others about their knowledge and involvement in the study if they wish.

(9) What if I require further information?

When you have read this information, Phillippa Murphy-Haste will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Associate Professor Kathryn Marsh, Chair of Music Education on 9351 1333 or Phillippa Murphy-Haste by e-mail (pmur2606@usyd.edu.au).

(10) What if I have a complaint or concerns?

> **Any person with concerns or complaints about the conduct of a research study can contact the Manager, Ethics Administration, University of Sydney on (0011 +61 2) 9351 4811 (Telephone); (0011 +61 2) 9351 6706 (Facsimile) or gbriody@usyd.edu.au (Email).**

This information sheet is for you to keep

Appendix C: Consent Forms

The University of Sydney

ABN 15 211 513 464

DR KATHRYN MARSH
CHAIR OF MUSIC EDUCATION

Room 2129
Sydney Conservatorium of Music
Building C41
University of Sydney 2006
AUSTRALIA
Telephone: +61 2 9351 1333
Facsimile: +61 2 9351 1287
Email: kmarsh@usyd.edu.au
Web: www.music.usyd.edu.au/

PARTICIPANT CONSENT FORM

I, ...[PRINT NAME], give consent to my participation in the research project

TITLE: **Models of Teaching: a multi-case study investigating specialist approaches to the teaching and learning of Indigenous music in a variety of international contexts.**

In giving my consent I acknowledge that:

1.   The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.

2.   I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher/s.

3.   I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher(s) or the University of Sydney now or in the future.

4.   I understand that my involvement is strictly confidential and no information about me will be used in any way that reveals my identity.

5.   I understand that being in this study is completely voluntary – I am not under any obligation to consent.

6.   I understand that I can stop the interview or filming at any time if I do not wish to continue, the audio/video recording and text will be erased and the information provided will not be included in the study.

7.   I consent to: –

i)   Audio-taping   YES   ☐   NO   ☐

ii)   Video-taping   YES   ☐   NO   ☐

iii) Receiving Feedback   YES   ☐   NO   ☐

If you answered YES to the "Receiving Feedback Question (iii)", please provide your details i.e. mailing address, email address.

Feedback Option

Address: _____

_____

Email: _____

Signed: ....

Name: ....

Date: ....

Any person with concerns or complaints about the conduct of a research study can contact the Manager, Ethics Administration, University of Sydney on (0011 +61 2) 9351 4811 (Telephone); (0011 +61 2) 9351 6706 (Facsimile) or gbriody@usyd.edu.au (Email).

Appendix D: Interview Protocol

Interview Schedule

Music Education Background

Describe your musical history.
How did you come to teach music? Were there any particular motivations?
How and when did you first come across Indigenous music?
How did you come to start teaching Indigenous music?

Perspectives and Philosophy

What is your interpretation of the term 'Indigenous music'?
Why do you teach Indigenous music?
What do you think about the current state of Indigenous music education in Australia?
Have your perspectives on the teaching and learning of indigenous music changed since you started your career? Since you started teaching Indigenous music?
Do you approach the teaching and learning of Indigenous music with a particular philosophy/philosophies?
From where do you draw these philosophies? What influences have had an impact on these philosophies?
How do you view your role as a music educator? As a teacher of Indigenous music?
Does cultural preservation play a part in your desire to teach Indigenous music? How so?
How prepared do you think teachers are to teach Indigenous music in schools? What factors do you think might affect their readiness?
Do non-Indigenous people have the right to teach the music of Indigenous communities?

Practical approach

How does your philosophy affect your teaching practice?
How would you describe your teaching of Indigenous music?
How do you approach the practical aspects of teaching and learning Indigenous music?
What guides your decision to teach aspects of Indigenous music certain ways?
Do you find many difficulties in planning and teaching Indigenous music? If so, what are these? How do you approach them?
What do you think about when you plan lessons involving Indigenous music?
Do you employ any Indigenous practices when teaching this music? If so, why do you do this? Are there any examples you could give me?
Could you give an example of a lesson you have taught involving Indigenous music?

Thank you very much for your time.